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Saturday, 30th March, 1985. 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH OF SCOTLAND



THE WAVERLEY SINGERS

HANDEL

ZADOK THE PRIEST 6th CHANDOS ANTHEM

J. S. BACH

TOCCATA & FUGUE IN F MAJOR

BEETHOVEN

MASS IN C

TRACEY CHADWELL — *Soprano*
DEBORAH MILES-JOHNSON — *Contralto*
NEIL MACKENZIE — *Tenor*
ROGER HEATH — *Bass*
MURRAY STEWART — *Organ*

THE TILFORD BACH ORCHESTRA
(Leader Peter Stevens)

Conductor: MALCOLM HICKS

Programme £3.50



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The National Federation of Music Societies was founded at a meeting in York on 23rd February, 1935. Right from the start it was able to provide financial aid for its members' concerts, initially from funds provided by the Carnegie United Kingdom Trust and later from funds provided by the Arts Council of Great Britain. Since 1951 the Arts Council has been the sole source of money which the Federation could use to offer aid to its members. However, for 1985/86 and subsequently, the Arts Council has decided to devolve these funds to Regional Arts Associations thus bringing to an end a service which has been available from the Federation for the last 50 years.

1,150 amateur music societies are members of the Federation, and each year they promote about 3,500 concerts to audiences exceeding 1,000,000 and provide over £3,000,000 worth of engagements for professional musicians. These concerts truly form the backbone of musical life in Great Britain. Societies are each nominating one of their concerts during 1985 as a Federation Jubilee Concert; tonight's performance is one of these.

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TRACEY CHADWELL studied at the Guildhall School of Music with Dorothy Richardson. In 1981 she graduated with honours, gaining Distinction — the highest mark of her year — for her final recital, and was awarded the Lord Mayor's prize. She was a soloist in the 1982 'Messiah from Scratch' in the Royal Albert Hall, conducted by Sir David Willcocks. Tracey joined the BBC Singers in 1982, and has frequently undertaken solo work for radio recordings such as Poulenc's *Stabat Mater* conducted by Simon Joly. She was awarded the Holst prize in the 1984 English Song Award and sang the role of Mrs. Julian in the Britten-Pears School production of *Owen Wingrave* at the 1984 Aldeburgh Festival. Tracey now studies singing with Miss Rae Woodland, and is one of the 1984 winners of the South East Arts Young Musicians Platform. She made her Wigmore Hall debut in November 1984.

DEBORAH MILES-JOHNSON comes from London and initially trained as a flautist at the Royal College of Music. After teaching for some years, she subsequently changed her career to that of a singer and has since performed widely differing operatic roles for several companies including 'Pirates of Penzance' in the Royal Albert Hall, 'Peter Grimes' with Abbey Opera and the English Bach Festival and also the first London production in fifty years of Holst's 'Perfect Fool' with Imperial Opera. She also sings with other vocal ensembles and made her debut at the South Bank in Purcell's 'Dido and Aeneas'. Since 1983 Deborah has been a full-time member of the BBC Singers with whom she has taken part in a variety of music, joining them last year in their highly successful tour of Hungary. She now studies with Margaret Cable.

NEIL MACKENZIE was born in Glasgow. He made his first London solo appearance while a choral scholar at Clare College, Cambridge; — Benjamin Britten's song-cycle 'Winter Words' at the Purcell Room, and Christopher Bowers-Broadbent's 'The Story of Cars' at St. John's, Smith Square. Upon graduating, Neil Mackenzie became a Lay Clerk at Christ Church, Oxford, and Director of Music at the Cathedral Choir School. He was a regular soloist in the choir's numerous recordings and concerts, most notably in the prize-winning 'Purcell Choral Works' for Archiv. Since 1980 he has combined membership of the BBC Singers, frequently broadcasting solos from all the major London concert halls, with a busy free-lance schedule. Recent engagements have included a first appearance with the City of Birmingham Symphony Chorus and the Festival de l'Île de France in Paris.

After studying physical education in Birmingham, ROGER HEATH undertook a graduate course in piano and singing at the Royal Manchester College of Music. His career then took him in several different directions. Firstly he went into show business, then he understudied at the Royal Opera House, Covent Garden, joined the St. Paul's Cathedral Choir, singing at the Royal wedding, and is at present with the BBC Singers. He is a musical director for the Grade Organisation, training singers for variety shows throughout the British Isles, and his singing career has taken him all over Europe, America and the Middle East.

Born in London in 1954, MURRAY STEWART was a pupil of Peter Hurford at St. Alban's Cathedral whilst still at school. In 1972 he took up an Organ Scholarship at Trinity Hall, Cambridge, from where he holds the degree of Master of Arts in music. In 1977 Murray Stewart was the youngest finalist in the Interpretation Competition at the Ninth International Organ Festival. Since then he has won two scholarships from the Arts Council and the Worshipful Company of Musicians to continue his studies in Paris with Daniel Roth at the Sacre-Coeur. He has made a special study of nineteenth century French organ music, and in particular the works of César Franck, a recent recording of which won him wide critical acclaim. He now lives in London working as a free-lance organist and conductor. He is Conductor of the Forest Choir, and Assistant Conductor of the Waverley Singers.

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master of Music at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and works as chorus master with the Royal Choral Society, Philharmonia, B.B.C. Choirs, English Baroque and Oriana Choirs. He has conducted a continuous series of orchestral and choral concerts in Hertfordshire where he lives. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

PROGRAMME

ZADOK THE PRIEST

Handel
(1685-1759)

Handel composed this anthem in 1727 for the coronation of King George II. It has been sung at each succeeding coronation.

TOCCATA AND FUGUE IN F MAJOR (BWV 540)

J. S. Bach
(1685-1750)

This is one of Bach's most extended organ works written during his years as Court Organist in Weimar (1708-1717). The work is of an expansive and grandiose character which is perhaps surprising considering the size of the Weimar organ. It did possess a 32' stop (a stop with the longest pipe-lengths usually found on the largest of organs), as well as a high F on the pedalboard, which Bach employs in the second solo for pedals alone, within the framework of the Toccata.

SIXTH CHANDOS ANTHEM

Handel

Oh Praise the Lord with one Consent

This anthem is the sixth of eleven, which Handel wrote for use in the chapel of the Duke of Chandos whose Music Director he became in 1717. It dates from before the composition of his oratorios, and the group were among Handel's earlier settings of English words. The Chandos Anthems provide a foretaste of the splendour that was to be revealed in the oratorios, particularly in the importance that the chorus, probably made up of men and boys only, was attaining. A point of unity is the use of the familiar hymn tune St. Anne, which is heard in the opening chorus and in various forms in the other choruses. The anthem is in eight sections: 1, 5, 7, 8 being choruses, 2, 3, 4 and 6 short arias for alto, tenor, bass and soprano in turn.

— Interval —

MASS IN C

Beethoven
(1770-1827)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Beethoven composed his Mass in C in 1807 at the request of Prince Esterhazy, and he designed it for normal liturgical use. Much of his attention at this time had been turned in the direction of purely instrumental works, which included the Rasumovsky quartets (1806) and the Fifth and Sixth Symphonies (1805-8). This Mass, the Mass in D, (Missa Solemnis), and the Choral Symphony constitute the main part of Beethoven's contribution to the choral repertoire. Although somewhat overshadowed by the later setting of the text (1818-23), which is of course exceedingly dramatic in character and conceived on a much larger scale, there is no doubt that the Mass in C is a masterpiece in its own right.

The overall structure of the work and many of the textures are reminiscent of the later masses of Haydn. The main part of the musical material is allotted to the chorus and orchestra, while a quartet of soloists provide short contrasting sections, either singly or together. The choral writing is mainly homophonic, but with some fugal sections. Several features of this setting can be seen in the Mass in D, including great rhythmic drive and unexpected harmonic changes. Points of illustration tend to be carried out in similar ways — for example, at the setting of the 'Adoramus Te' in both works, all voices are suddenly made to sing low in their registers to indicate a reverent bow. Beethoven paid rather more attention to the comfort of his choral singers in this work than the later Mass, which is notoriously demanding.

THE TILFORD BACH ORCHESTRA

<i>1st Violins:</i>	Peter Stevens (<i>Leader</i>) Juliet Davey Brian Gaulton Andrew Laing Regan Crowley Margaret Whittall
<i>2nd Violins:</i>	Desmond Heath Bridget Wallace Jeremy Metcalf Jane Campbell Gwendoline Gale Avril MacLennan
<i>Violas:</i>	Peter Lale Ursula Stedman Gail Crofts Harriet Longman
<i>Cellos:</i>	Angela East David Perks Sarah Gilford
<i>Double Bass:</i>	Robin McGee Linda Houghton
<i>Flutes:</i>	Mary Ryan Ronald Gillham
<i>Oboes:</i>	Stella Dickinson Stephen Forbes
<i>Clarinets:</i>	Edward Pillinger Philip Edwards
<i>Bassoons:</i>	Michael Cole Margaret Pollock
<i>Horns:</i>	Julian Faultless William Brewer
<i>Trumpets:</i>	Alun Proom William O'Sullivan
<i>Timpani:</i>	Charles Fulbrook

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to WAVERLEY DISTRICT COUNCIL for their generous financial assistance.

Grateful thanks go also to the undermentioned Patrons for their valuable support:

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Anyone interested in becoming a Patron of the choir is invited to communicate with Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260).

The Waverley Singers are also most grateful to Padre Angus Smith and the Kirk Session for making them so welcome in their lovely church.

If you would like to join the choir as a singing member would you please contact the Secretary, Mrs. Josephine Reader, at The Mews, Frensham. (Tel. Frensham 2563).

This concert is subsidised by the National Federation of Music Societies from funds provided by the Arts Council.

The Waverley Singers are affiliated to the Adult Education Institute.

Staging supplied by W. L. Edgoose & Sons, and Avalon Fruit Farm.

FUTURE CONCERTS

November 9th	Durufle's Requiem at St. Thomas-on-The Bourne Church, Farnham.
December 21st	'Messiah' at St. Andrew's Garrison Church, Aldershot.