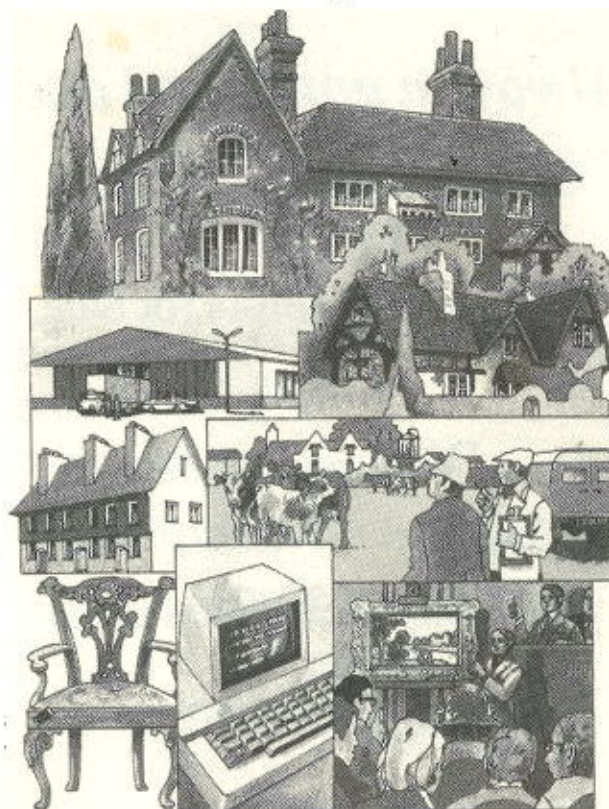




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BEETHOVEN

MISSA SOLEMNIS

TRACEY CHADWELL — Soprano
AMERAL GUNSON — Contralto
NEILL ARCHER — Tenor
MARK WILDMAN — Bass

THE WAVERLEY SINGERS THE TILFORD BACH ORCHESTRA

(leader — PETER STEVENS)

Conductor — MALCOLM HICKS

Sunday 15th November 1987, at 8.00 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEENS AVENUE, ALDERSHOT

Programme £4.50

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TRACEY CHADWELL, winner of the 1986 GKN English Song Award and Soprano Prize of the 1986 Great Grimsby International Singing Competition, has studied singing with Dorothy Richardson, Rae Woodland and Rupert Bruce Lockhart. Tracey spent three years with the BBC Singers, after graduating from the Guildhall School of Music with honours in 1981, gaining the highest mark of her year, and being awarded the Lord Mayor's prize. She performs for Live Music Now with Dorothy Linell (lute, theorbo, guitar). As a winner of the SE arts Young Musicians Platform scheme, she made her Wigmore Hall début in November 1984 and gave a solo recital there in 1986, to great critical acclaim, as winner of the English Song Award. 1985 saw Tracey make her début at the Queen Elizabeth Hall, Barbican and Promenade concert (as soloist in Mendelssohn's 'A Midsummer Night's Dream', and début appearances at the Brighton, Greenwich and Aldeburgh Festivals. With funds from SE Arts, Tracey commissioned a new song cycle from Elizabeth Maconchy which was performed in the 1986 Park Lane Group Series. 1987/88 includes appearances with Diego Masson in France (Mahler's 4th Symphony with NCOS); Norman Del Mar and the New Stockholm CO (Bach's Cantata no.51); ECO (Windsor Festival); BBC Welsh SO (Britten 'Les Illuminations') at St. Davids Hall; Edinburgh Choral Union (Messiah); premiere of new works by Michael Finnissy in Cologne and Nicola Lefanu at Norwich and recordings of solo recitals with the BBC.

AMERAL GUNSON, who pursues a highly successful career both in this country and in Europe, is well known for her appearances at the BBC Prom concerts and her many radio broadcasts. She appeared in the last night of the Proms in 1985/86. She presents many recitals with Paul Hamburger, particularly of French and Russian music. A recent broadcast was a programme of duets given with Martyn Hill, and another is planned for the autumn. This season Ameral appeared at the Edinburgh Festival in the highly acclaimed Frankfurt Alte Oper production of Henze's opera 'The English Cat'. Also at the Almeida Festival in 'Jacob Lenz', an opera by Wolfgang Rihmond. This season sees more performances of 'Sea Pictures' and 'Messiah' with the Bournemouth Symphony Orchestra, the Bath Festival with the BBC Welsh Orchestra and Andrew Davis, and 'La Damnation de Faust' in Helsinki with David Shallon conducting.

NEILL ARCHER read music at the University of East Anglia. His recent engagements have included work as a soloist with the London Bach Orchestra, BBC Symphony and Concert Orchestras, Oxford Pro Musica, the English Baroque Soloists and the Boston Symphony Orchestra. In 1983 he made his BBC Promenade Con-

cert début in Goehr's 'Babylon the Great is fallen'. Since his South Bank début in 1985 as Apollo in 'Semele', he has returned for 'Messiah' and Bach's 'Johannes Passion' in the Queen Elizabeth Hall. Other recent concert work includes Tippett's 'A Child of our time', in Canterbury Cathedral, and the 'Johannes Passion' for the Accademia di Santa Cecilia in Rome. Neil Archer's operatic work has included performances at the Aldeburgh, Wexford, and Edinburgh Festivals, as well as the Tanglewood Festival, USA, and the Alte Oper Frankfurt. This season he made his début with Kent Opera as Tamino in 'The Magic Flute'. He also returned to the Queen Elizabeth Hall for Purcell's 'King Arthur', and 'Messiah'. He was chosen to represent England in the Cardiff "Singer of the World" competition this summer.

MARK WILDMAN was born in Huddersfield. In 1963 he won a Choral Scholarship to the King's School, Gloucester, and became a chorister in Gloucester Cathedral. In 1972 he gained a place at The Royal Academy where he won many major prizes including the much coveted Westmorland Scholarship, and the Recital Diploma. In 1976, whilst still a student he won a Choral Exhibition at St. George's Chapel, Windsor. He has studied with Henry Cummings, Rex Stephens and Rupert Bruce Lockhart. Mark has travelled throughout Europe and the British Isles appearing in all the major choral works. In 1976 he gave the first in a series of performances of the complete Church Cantatas of J. S. Bach in churches in the City of London. In 1981 he was elected to the Frederick Shinn Fellowship at the Royal Academy of Music and in the same year was selected as 'Young Musician 1982' by the Greater London Arts Association. In 1987/88 Mark visits France, Germany and America as well as appearing at all London's concert halls. He combines a busy performing career with that of Professor of Singing at the Royal Academy of Music where he has recently been elected Associate.

MALCOLM HICKS, is a professional musician of wide international experience. His career as conductor, chorus-master and keyboard player has taken him as far afield as Japan, North and South America, and the USSR as well as on many European tours with the principal London orchestras. He works regularly in radio and television, recording and films, appearing at the major festivals (including the Proms), and has an enviable reputation as chorus-master, working with the major choirs in London, notably the Philharmonia Choir, London Symphony Chorus, and BBC Symphony Chorus. He was for many years Associate Conductor of the London Philharmonic Choir and is at present Chorus Master with the Royal Choral Society.

Missa Solemnis

(Beethoven)

There are three "great" Masses which may be described as classics — by Bach, Beethoven and Bruckner. Among them the work by Beethoven is distinguished by its highly personal mode of utterance and its symphonic form. Beethoven viewed the traditional text of the Mass, in its five principal sections: Kyrie — Gloria — Credo — Sanctus (with Benedictus) — Agnus Dei, in the light of five-movement symphonic form. "From the heart! May it go to the heart" he wrote in a superscription to the "Kyrie". These words sum up exactly the dramatic and personal significance of the work.

Thus the first part of the *Kyrie* is a solemnly imploring, humanly pious hymn, to be sung "with devotion". The motet-like middle section of the "Christe" (B minor — F sharp minor) is sung by the solo voices, and ends pianissimo. The return of the "Kyrie" re-establishes the principal tonality, and a beautiful interplay between chorus and solo voices rises to a climax of fervent pleading, which then slowly dies away. The sacred words of the text are a clear guide through the Gloria and Credo which follow. While the *Gloria* of Bach's B minor Mass is filled with the glorious sounds of celestial jubilation, Beethoven depicted human praise with restless animation; the "Et in terra pax" provides the first point of repose; with the "Laudamus te" the enthusiastic flow of the song of praise begins again. There follow several changes in modes of expression and tonality, until the original key returns at "Pater omnipotens". The second part of the Gloria contains the deeply expressive *Larghetto* "Qui tollis peccata mundi", which Beethoven fashioned as a profoundly moving lament and supplication, so extremely personal that before the last exclamations of "Miserere" he even inserted an "o" (for the soloists) and "ah" (for the chorus), in order to emphasize still further the personal intensity of the pleas for mercy. The concluding section of this movement begins in the principal tonality with a strikingly brief and vigorous "Quoniam tu solus Sanctus", and it rises to its climax in the grandiose choral fugue "In gloria Dei Patris", in which Beethoven unfolds an almost breathtaking mastery of contrapuntal art. At the close the initial phrase of the "Gloria", now speeded up to *Presto*, returns, thus giving "symphonic" unity to the movement.

Even more diverse in construction and more striking in the light it throws on the meaning of the words (corresponding to its textual content) is the *Credo* (in B flat major). We sense from the outset the immense willpower exerted by Beethoven in his efforts to transmit the essence of his beliefs. We are profoundly

moved by the "Et incarnatus est" and by the short sections which follow, telling of the Life, Crucifixion, Resurrection and Ascension of Christ; in "cuius regni non erit finis" the word "non" is repeated for greater emphasis, as is the word "credo" which follows. The conclusion, consisting of two fugues on the same subject, presents a vision of everlasting life (Et vitam venturi saeculi). In the exclamations of "Amen" the original theme of the Credo also appears again.

In the *Sanctus* of Bach's B minor Mass heavenly choruses are heard answering one another antiphonally. Beethoven, on the other hand, depicted the contrast between human praise (*Adagio*) and that of the heavenly host ("with devotion"). After the short (fugal) "Pleni sunt coeli" and the "Osanna" the atmosphere of reverential awe spreads to fill a broader canvas. In the melodies of the solo violin, floating downward from the extreme heights, we experience almost visually the miracle of Christ's descent to man at the Consecration. The "Benedictus" is in the fullest sense "music of Transubstantiation", whose character pervades what follows, from the repeated *Osanna* onward.

The *Agnus Dei* is the Finale of the great choral symphony. *Miserere nobis!* Here (with the opening bass solo in B minor and later the strengthening refrain of the chorus) the depths of self-accusation are plumbed fully for the first time. Then the rigour abates. The pleas for peace of the "Dona nobis pacem" begin serenely, and the atmosphere brightens in the original tonality of D major. But the world outside is not at peace. "A prayer for peace within and without" Beethoven wrote above this closing section. "The disruption of outward peace" is suggested by the first orchestral interlude. Inner balance seems to be established. "Dona nobis pacem" is set as a solemn fugue. The theme is reminiscent of that sung to the words "And he shall reign for ever and ever" from the Hallelujah Chorus in Handel's "Messiah". The real destroyer of peace, however, is not the storm without, but that within. The orchestral scherzo which follows is remarkable for its harsh, jagged counterpoint — a veritable crown of thorns. The next "Dona nobis pacem" of the chorus is a heartfelt cry for peace. Then at last the principal tonality of D major returns, to a flowing 6/8 rhythm. In this atmosphere of hope but not of joyful certainty the concluding "Dona nobis pacem" is twice darkened by a menacing timpani B flat, an echo of the earlier "disruption of peace". Beethoven concluded the Mass without a broad gesture of comfort and jubilation, for the sake of inner truthfulness. "Spare the sinner", he wrote of this ending.

It was not until the Finale of the Mass's tremendous sister work, the Ninth Symphony, that he gave expression to an outburst of joy on behalf of the free spirit of mankind.

J.E.

THE WAVERLEY SINGERS

Sopranos

Pat Beer
Liz Broadbent
Julie Bunker
Ruth Burnage
Theresa Caillard
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Gwen Emerton
Jackie Epps
Leslie Fagg
Jean Fawbert
Leslie Field
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jo Higgins
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Sheila Hughes
Christine Jenner
Mary Kimble
Margaret Lockwood
Celia Martin
Carol McMahon
Meryl Mentzel
Judith Miller
Beverley Mellstrom
Ann Pardoe
Cathy Parker
Debbie Parker
Mary Parker
Carolyn Patey
Sarah Shepherd
Christine Siddall
Diana Smith
Liz Stedman
Pauline Stock
Catherine Till
Polly Thompson
Joan Warren
Jane Warwick
Chris Wilson
Angela Witherby

Altos

Pat Appleby
Anne Beadle
Alison Bosence
Susie Briars
Anne Butterworth
Sandra Corkill
Margaret Davies
Louise Dilloway
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnet
Angela Garrett
Marian Gooding
Pamela Herring
Eunice Hopkins
Isabel Hyatt
Ruth Horsman
Erica Kollek
Trina Lodge
Marian Morgan
Alison Mothersill
Joyce Percy
Mary Potter
Jo Reader
Ann Rendell
Rosemary Russell
Pam Sparke
Ann Tice
Susan Vega
Margaret Walsh
Avril Webster
Wendy Whitmore
Frances Williams
Lindy Wiltshire
Wendy Winnfield
Chris Youngs

Tenors

Michael Clark
Philip Critchley
Harry Cuckson
Byron Davies
Peter Haines
David Matthews

John Owen

Chris Page
Simon Paterson
Malcolm Pike
Matthew Power
Anthony Ramsden
Sam Williamson
Peter Wightman

Basses

John Barton
Bill Compton
Sam Coulter
Adrian Cox
Paul Davis
John Dunham
Ronnie Ellen
Mike Evans
Arthur Fagan
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Simon Johnson
Norman Lingard
Tim Lunn
Tony Macklow-Smith
David Morrison
Tony Parker
Andrew Partridge
Trefor Roberts
Simon Rycroft
George Shuttler
John Stedman
Garrod Stephen
Thomas Thompson
David Webb
David Wilson
Christopher Winnfield

THE TILFORD BACH ORCHESTRA

Violins:

Peter Stevens (leader)
Ted Barry
Jane Campbell
John Crawford
Peter Dale
Juliet Davey
Daphne Handford
Andrew Laing
Helen Laing
Mary Leaf
Jeremy Metcalf
Ursula Snow
William Thorp
Bridget Wallace

Violas:

Elizabeth Watson (principal)
Harriet Longman
Simon Rawson
Lucy White

Cellos:

Robert Bailey (principal)
Sara Pacey
Susan Sutherland
Glenys Tunnicliffe

Double Basses:

Robin McGee
Lynda Houghton
Kevin Rundell

Flutes:

Mary Ryan
Ronald Gillham

Oboes:

Mary Murdoch
Jessica Powell

Clarinets:

Nicholas Bucknall
Stuart Allen

Bassoons:

Richard Skinner
Margaret Watson

Contra Bassoon:

Dominic Morgan

Horns:

Mark Paine
Peter Murray
William Brewer
Lynne Jarman

Trumpets:

David Mason
Alun Proom

Trombones:

John Edney
Roger Brenner
Ron Bryans

Timpani:

Ben Hoffnung

Organ:

Murray Stewart

Associate Conductor: Murray Stewart

Musical Assistant: Margaret Houston

“We are delighted to sponsor this evening's performance of Beethoven's 'Missa Solemnis', especially as this is IBM's first association with the Waverley Singers.

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and to alleviate some of the ever increasing costs of bringing the arts to the public.

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IBM UK also supports at least one major arts event each year. In 1987 IBM UK is sponsoring the new production of Berlioz' 'The Trojans', co-produced by the three leading regional opera companies, Opera North, Welsh National Opera and Scottish Opera. Sponsorship is also being given to Glyndebourne Festival Opera for a double-bill of new productions of Ravel operas and to London City Ballet for its production of 'Giselle'.

I wish the Waverley Singers and everyone attending and associated with tonight's concert a most enjoyable evening. 99

DAVID HAYLES,
WESSEX BRANCH MANAGER,
BASINGSTOKE

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ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to **IBM United Kingdom Trust** for their very generous sponsorship of this concert.

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260). Patrons receive advance notice of Concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in Concert programmes and gentlemen are entitled to wear the very attractive Waverley Singers' tie.

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).

The Waverley Singers would like to thank the Reverend Matthew Robertson and the Kirk Session for making them so welcome in their lovely church.

This concert is subsidised by the South-East Arts Association.

The Waverley Singers are affiliated to the Adult Education Institute and the National Federation of Music Societies.

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