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PAMELA PRIESTLEY-SMITH – Soprano

LESLEY-JANE ROGERS – Soprano

ANGUS DAVIDSON – Counter Tenor

PHILIP DENNIS – Tenor

VERNON KIRK – Tenor

GEOFFREY DAVIDSON – Bass

ROGER HEATH – Bass

THE WAVERLEY SINGERS THE TILFORD BACH ORCHESTRA

(Leader – PETER STEVENS)

Conductor – MALCOLM HICKS

Saturday, 10th December, 1994, at 7.30 p.m.

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Programme £9



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Pamela Priestley-Smith was born in Newcastle-upon-Tyne and studied singing, piano, flute and bassoon at the Newcastle School of Music. She continued her singing studies with Arthur Reckless at the Guildhall School and scholarships from the Countess of Munster and Tillet Trusts. Now living in Kent, she divides her time between oratorio, recitals and contemporary music. She has travelled extensively and appeared in numerous international music festivals as well as broadcasting and recording frequently for radio.

As a member of the BBC Singers, she has performed as a soloist in numerous premieres of contemporary works, including Elizabeth Machonchy's "Still falls the rain". Past performances include a Promenade concert of Vaughan Williams' "Serenade to Music" in the original version with sixteen soloists; Berio's "Coro" in Helsinki, Paris and the Royal Albert Hall – conducted by Berio himself. In a lighter vein, a three week tour of America and Canada singing "The last rose of summer" every night, culminating in a concert on Broadway, New York.

Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to postgraduate level, and was awarded three Principal's prizes. She now specialises in oratorio and solo cantatas, principally performing works from the baroque and classical era, as well as contemporary music.

Perhaps most known for her baroque work, Lesley-Jane has sung with several "authentic instrument" groups, including performing and recording the role of Asteria in Handel's opera Tamerlano for TéléDiffusion de France with Roy Goodman conducting, and taking the role of Ionatha in Alessandro Scarlatti's oratorio Il Pugno David, specially recorded for BBC Radio 3 with the St. James's

Baroque Players conducted by Ivor Bolton. As a member of the Lecosaldi Ensemble, she has given nearly 200 solo performances including 56 cantatas from Telemann's *Der harmonische Gottesdienst* and other collections. Lesley-Jane has worked as a soloist for many renowned conductors, as well as singing for Music at Oxford, the Music around Cambridge series and the Almeida Festival of Contemporary Music.

As a founder member of the Wren Baroque Soloists, Lesley-Jane may be heard on their three CDs *Caldara Madrigals and Cantatas* (Unicorn-Kanchana DKP(CD)9130), *Caldara Motets* (Koch International), awaiting release) and *Peerson Private Musicke* (Collins Classics 14372). Lesley-Jane has also recently recorded the electronic soprano role in Sir Peter Maxwell Davies's *Resurrection* for Collins Classics.

Angus Davidson was born in Stevenage, Hertfordshire in 1963 and had a sound musical training from an early age on the violin, oboe and piano. In 1982 he won a Choral Scholarship to study at Magdalen College, Oxford. After graduating in 1985 he went on to the Royal College of Music and was awarded the ARCM with honours in December 1986.

Since January 1987 Angus has been a member of the four-voice "a cappella" ensemble *The Scholars*; his work has taken him on chamber music tours across the USA, throughout most of Europe and Scandinavia, and as far away as Hong Kong, Korea and Japan. He has also become established as a soloist in his own right and has performed most of the mainstream countertenor repertoire in prestigious venues in many European cities, including Paris, Oslo, Vienna, Barcelona and Madrid.

Angus is also very much in demand as a recording artist, having featured as a soloist on recent recordings with *The Taverner Consort*, *The English Concert*, *Combattimento* and *The Scholars Baroque Ensemble* with whom he has recorded Handel's *Messiah* (released in December 1992), and Purcell's *Fairy Queen* (January 1994) Bach's *St. John Passion*, Monteverdi's *Vespers of 1610*, and Handel's *Acis and Galatea*, all on the Naxos label.

Philip Dennis trained at the Guildhall School of Music and Drama where he won the Howard Opera Prize. For five years he was a member of the RSC playing roles in *As You Like It*, *Much Ado About Nothing*, *Romeo and Juliet*, *Cyrano de Bergerac*, *The Love-girl and the Innocent*, and *Swan Down Gloves*. He also joined them on a world tour in 1984 before turning to opera. He has appeared with a number of opera companies including Kent Opera, Royal Opera, ENO, Travelling Opera, Devon Opera and Berlin Chamber Opera, playing such lyric roles as Don Ottavio, Tamino, Idamante, Fenton, Tom Rakewell, Alfredo and Don Jose. A wide range of concert work has taken him all over the country particularly Scotland as well as Holland, France, Spain and even to Africa where he performed Haydn's *Creation* in Nairobi Cathedral. Recent concerts have been Bruckner's *Mass in F minor* with the Birmingham Festival Choir, Bach's *Christmas Oratorio* at Eton College, C.P.E Bach's *Magnificat* with the Newcastle Bach Choir and *Hymnus Paradisi* by Howells at Hereford Cathedral. He has made a number of recordings on radio, TV and disc, most recently Dvorak's *Mass in E minor* for BBC Radio 3. Later this year he will be singing the tenor part in the recently rediscovered *Messe Solonelle* by Berlioz in Worcester Cathedral. Philip Dennis studies singing with David Pollad.

Vernon Kirk was born in Malaysia and studied at the Royal Academy of Music with Kenneth Bowen. He has continued his studies with the late Audrey Langford and Martyn Hill.

His solo career includes both the operatic stage and concert platform. His operatic roles include Tamino (*Die Zauberflöte*), Nemorino (*L'Elisir d'Amore*), Ferrando (*Così fan tutte*), Sellem (*The Rake's Progress*), Don Ottavio (*Don Giovanni*), Bob Boles (Peter Grimes), Ernesto (*Don Pasquale*), and Titus (*La Clemenza di Tito*).

He has given concert performances in Norway, Holland and Spain, and has appeared with the Royal Philharmonic Orchestra and the BBC Symphony Orchestra. In 1992 he appeared in Berlioz's *"L'Enfance du Christ"* at the BBC Promenade Concerts and in 1993 in Brahms *"Liebeslieder"* Waltzes.

Other recent performances include Haydn's *"Creation"* at the Royal Albert Hall with Sir David Willcocks, Handel's *"Messiah"* in Birmingham Town Hall with Sir David Willcocks, Haydn's *"Creation"* at the Barbican, Monteverdi's *"Vespers"* in Kings College Chapel, Cambridge, and Schubert's song cycle *"Die Schöne Müllerin"* in St. Martin-in-the-Fields.

He broadcasts regularly for the BBC. Recent Radio 3 recordings have included Britten's *"Serenade for tenor, horn and strings"* and his cantata *"The Company of Heaven"*, the role of Pilate in Arvo Pärt's *St John Passion*, and the Six Kurpian Songs by Szymanowski.

Geoffrey Davidson (Baritone) taught music in Scottish Schools until 1986 when he made his professional debut at the Queen Elizabeth Hall in *"The Martyrdom of St. Alban"* by John Joubert. He is now established as one of Scotland's leading baritones with a unique repertoire ranging from Mediaeval lute-songs to contemporary works. His concert work has taken him from the concert halls of London to Canada and the USA and virtually every European country, including Poland, the Ukraine and Scandinavia and he has appeared as soloist with many of today's leading conductors including Pierre Boulez, Lothar Zagrosek, Jane Glover and Richard Hickox.

His numerous broadcasts include *Lieder Recitals*, *Baroque Opera* (recently taking the role of Goliath in Scarlatti's *Il Pugno David* in a recording with Ivor Bolton and the St. James Baroque Players) and countless contemporary premieres by, among others, Xenakis, Dusapin, Tavener and Gorecki. Future plans include Britten's *"War Requiem"* in Darmstadt and a tour of Russia and Bulgaria in 1996 to give lectures and recitals on the songs of Robert Burns.

Roger Heath. After studying physical education in Birmingham, Roger Heath undertook a graduate course in Manchester studying keyboard and singing. Since then he has enjoyed a wide and varied career. He performed in theatres throughout Great Britain, eventually reaching the London Palladium where he took part in several Royal Variety Shows, both as a singer and musical director. His career then changed direction and after winning the Imperial League of Opera Award, he understudied at the Royal Opera House, Covent Garden. He was also a member of St. Paul's Cathedral Choir for five years and sang at the Royal Wedding in 1981. He is a lecturer in the Performing Arts at North Herts College, specialising in musicals, and as a member of the BBC Singers has travelled throughout Europe, the Middle East, Hungary and Brazil. Solo engagements have taken him to Ireland, America and Canada.

TILFORD BACH ORCHESTRA

Violins:

Peter Stevens (Leader)
Charlotte Edwards
Timothy English
Peter Fisher
Keith Lewis
Daphne Moody
Viviane Ronchetti
Michael de Saulles
Ingrid Sellschop
Marilyn Taylor
Bridget Wallace
Hildburg Williams

Violas:

Elizabeth Watson
Luciano Iorio
Robert Turrell
Ricardo Zwietisch

Celli:

Douglas Cummings
Sara Pacey
Michael Ronayne

Double Bass:

Alan Brown
Kate Saxby

Recorders:

Richard Taylor
Adrian Brett

Chittarone:

Dorothy Linell

Bassoon:

Deidre Dundas-Grant

Trumpets:

David Mason
Simon Gabriel
Norman Burgess

Trombones:

John Edney
Roger Brenner
Ron Bryans

Harpichord:

Lesley-Ann Brown

Chamber Organ:

Paul Griffiths

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master 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 broadcast for radio and TV, films and gramophone records, and on tour abroad, many times in Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and BBC Choirs. 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.

CLAUDIO MONTEVERDI (1567-1643) was almost exclusively involved with producing secular compositions at the court of the Gonzagas in Mantua from 1590-1613, the first half of his musical career. As part of his musical output for the court, he composed a series of madrigal sets and dramatic operas, reflections of which can be heard in the vivid and virtuosic setting of the 'Vespers of the Blessed Virgin' which he wrote in 1610. This glorious and exuberant setting may have been part of a portfolio of church music, prepared as a practical step to prove his worth, by a man who was already a famous secular composer. He appears to have been investigating the possibility of becoming *maestro di capella* in one of the larger, prestigious Italian churches. During his visits to Rome and Venice in 1610, he probably used these settings to show his sacred musical capabilities. There is an immense difference in style between the settings. The mass is a scholarly, conservative work, full of learned polyphony, whereas the Vespers is a dramatic setting of psalms for double choir and orchestra, interspersed with voluptuous motets for solo voices and ensembles, ending with an expansive setting of the Magnificat.

The exuberance of the setting must have appealed to the Venetians, who appointed Monteverdi *maestro di capella* of St. Mark's in 1613, a post he retained until his death in 1643. Within a month of his arrival at St. Mark's, he was rehearsing a large work which was almost certainly the Vespers of 1610. The account books of the time reveal that he had an orchestra of six players, plus twenty more specially hired for the occasion and a choir of twenty-five. Two extra organs had to be brought in from St. Mark's Seminary to supplement the resources.

The vespers are the ancient, original evening prayers of the Catholic Church and are based on a fixed order. Monteverdi's setting follows, in general, the liturgy of the Feast of the Blessed Virgin. There are five psalms (numbers 109, 112, 121, 126 and 147) and their antiphons, a hymn 'Ave Maris Stella' and the Magnificat. Three other motets of free verse with strong links to the Song of Solomon are used as 'concertos' between the psalms; they show direct relationships with the festivals of the Virgin Mary. There are some differences from the usual liturgy which are worth noting. The motet 'Duo Seraphim', which shows exquisite musical imagery, is introduced and also an 'echo piece', 'Audi Coelum'. The 'Sonata sopra Sancta Maria' with words taken from the litany of the Blessed Virgin, is substituted for the antiphon which precedes the Magnificat.

The musical styles Monteverdi calls upon are very varied. They range from the new operatic monody to the much older style of harmonic chanting, via the concerto style developed by the Gabriellis, which he uses for most of the psalm settings. In addition he uses the *cantus firmus* in a highly original way particularly in the Magnificat. Finely polished examples of word painting combine with elements of folk song and rhythms of the time to enhance his immense variety of musical forms. This produces a masterpiece of musical architecture and a glorious tribute to the Blessed Virgin Mary, built from practically all the methods of musical expression available to the composers of his time.

Virgo singularis.
inter omnes mitis.
nos culpis solutos
mites fac et castos.

Vitam praesta puram
iter para tutum,
ut videntes Jesum
semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.
Amen.

XII! *Magnificat* (Luke 1:46-55)
Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo
salutari meo,
quia respexit humilitatem ancillae
suae; ecce enim ex hoc beatam me
dicent omnes generationes,
quia fecit mihi magna qui potens est et
sanctum nomen ejus;
et misericordia ejus a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit
humiles.
Esurientes implevit bonis, et divites
dimisit inanes.
Suscepit Israel puerum suum, recordatus
misericordiae suae,
sicut locutus est ad patres nostros,
Abraham, et semini ejus in saecula.
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio et nunc et
semper et in saecula saeculorum.
Amen

Virgin past compare,
meekest of all women,
make us, purged of our sins,
meek and chaste.

Grant us a pure life,
prepare a safe journey for us,
that, seeing Jesus,
we may rejoice eternally.

Praise be to God the Father,
and glory to Christ on high
and to the Holy Ghost;
equal honour to all three.
Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.
For he hath regarded the low estate of his
handmaiden: for behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath done to me
great things; and holy is his name.
His mercy is on them that fear him from
generation to generation.
He hath shewed strength with his arm; he
hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seats, and exalted them of low degree.
He hath filled the hungry with good things:
and the rich he hath sent empty away
He hath holpen his servant Israel, in
remembrance of his mercy:
As he spake to our fathers, to Abraham,
and to his seed for ever.
Glory be to the Father and to the Son and
to the Holy Ghost.
As it was in the beginning, is now, and
ever shall be, world without end.
Amen.

THE WAVERLEY SINGERS

Sopranos
Sue Adcock
Pat Atkinson
Pat Beer
Ruth Bumage
Janet Came
Elaine Cook
Beth Davenport
Mary Dearing
Mary Ditchburn
Jane Eckles
Jackie Epps
Jean Fawbert
Clare Gardner
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Mary Kimble
Margaret Lockwood
Carol McMahon
Kathy Marsh
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Gillian Pickering
Tegwen Robb
Sarah Shepherd
Chris Siddall
Diana Smith
Janis Smy
Liz Stedman
Pauline Stock
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham
Angela Witherby

Altos
Rosemary Andrew
Anne Beadle

Allison Bosence
Susie Briars
Anne Butterworth
Angela Carmichael
Alex Chignell
Cathy Clayson
Pamela Darker
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Gamett
Angela Garrett
Yvonne Hales-Hunt
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Maureen Jackson
Valerie Leggatt
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Alyson Patterson
Joyce Percy
Jo Reader
Rosemary Russell
Ann Tice
Mandy Vango
Susan Vega
Jane Warwick
Jennette Wickes
Frances Williams
Christine Wilmshurst
Lindy Wiltshire

Tenors
Michael Clark
Philip Critchley
Harry Cuckson
David Danson
Byron Davies
Robin Felix
Robert Gussman
Peter Haines
Jo Huddleston
John Jackson

David Mathews
Donal McCarthy
Simon Paterson
Nigel Rust
Sam Williamson
Peter Wightman

Basses
Mike Aaronson
David Austin
Geoffrey Barwick
John Barton
Julian Behmber
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Ken Farwig
Roger Godfrey
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Reggie Hoare
Alec Leggatt
Norman Lingard
Tony Macklow-Smith
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Andrew Thomson
Neil Thompson
David Wilson
David Webb

Musical Assistant: Margaret Houston
Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank The Billmeir Trust for its extremely generous sponsorship of this concert. Also their advertisers and patrons for their continuing support.

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If you would like to join the choir as a singing member would you please contact the Secretary, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (0252) 613765.

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

This concert is subsidised by the South-East Arts Association, and Waverley Borough Council.

The Waverley Singers are affiliated to the National Federation of Music Societies.

Staging provided by Firgrove Timber Co., and Avalon Farm Nursery, Churt.

FUTURE PROGRAMMES

Saturday, March 18th, 7.30 p.m.,
at St. Andrew's Garrison Church, Queen's
Avenue, Aldershot: **Mendelssohn's Elijah**
with The Tilford Bach Orchestra and soloists.
In celebration of The Waverley Singers' 40th
Anniversary.

Saturday, June 10th, 7.30 p.m., at All Saints'
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