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Haydn

HARMONIEMESSE

CHANDOS ANTHEM – Handel

(O praise the Lord with one consent)

MY BELOVED SPAKE – Purcell

HEBRIDES OVERTURE – Mendelssohn

DIANA VIVIAN: *Soprano*

DEBORAH MILES-JOHNSON: *Mezzo-Soprano*

PHILIP DENNIS: *Tenor*

CHRISTOPHER FOSTER: *Bass*

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA

(Leader: PETER STEVENS)

Conductor: MALCOLM HICKS

Saturday, 28th March 1997 at 7.30 p.m.

ST. ANDREW'S GARRISON CHURCH OF SCOTLAND,
QUEEN'S AVENUE, ALDERSHOT

Diane Vivian studied at the Royal Academy and at the Guildhall School and was awarded the Principal's prize. Tutors include Jean Allister and Rudolph Piernay. Her present teacher is Ian Baar, and coach Ludmila Andrew. She has performed at the South Bank, Sadlers Wells and on radio and television. She has been a finalist in the English Song Award at the Brighton Festival and a recitalist at the Edinburgh Festival.

Diane has performed with Mid Wales Opera *Così fan Tutte* and with Scottish Opera *Death in Venice*, *Candide*, *La Vie Parisienne*, *Seraglio* and *Eugene Onegin*.

Her operatic roles include Elvira/Anna *Don Giovanni*, Mimi/Musetta *La Bohème*, Rosalinda *Die Fledermaus*, Mrs Grose *Turn of the Screw*, Tatyana *Eugene Onegin*, Butterfly *Madame Butterfly*, Tosca *Tosca*, Alice *Falstaff*, Turandot *Turandot*, Berta *Barber of Seville*, Elizabeth *Don Carlos*, Leonora *Il Trovatore*, Amelia *Masked Ball*, and Aida *Aida*. She is equally at home on the concert platform performing oratorio throughout the year.

Current projects include touring with Opera Players in the roles of Countess in *Marriage of Figaro* and First Lady in *Magic Flute*. She has recently performed in a Masterclass with the international soprano, Rosalind Plowright. Future engagements include performances as Abigail in *Nabucco* and as Lady Macbeth in *Macbeth*.

Deborah Miles-Johnson fulfills a busy and varied career in opera, oratorio and the contemporary repertoire throughout Europe and beyond. Most recently she performed Stravinsky's *Requiem Canticles* with Sir Simon Rattle and the CBSO, but other concert work includes Philip Glass's opera *Satyagraha* at the Festival Hall, Mendelssohn's *Elijah* in Toronto, Bach's *St Matthew Passion* with the Norsk Barokkorkester and Mozart's *Mass in C minor* at the Barbican. At very short notice, she took the lead role in Handel's *Il Parnasso in Festa* which was recorded by the BBC who also recorded her performance at the Barbican of John Adam's *Nixon in China* with Kent Nagano and the LSO.

Deborah made her debut at the Wigmore Hall performing *Upon Silence* conducted by its composer George Benjamin and accompanied by Fretwork, with whom she also visited Prague to perform and record Arvo Pärt's *Stabat Mater* under Andrew Parrott. Among her many commercial recordings are Peter Maxwell Davies' *Resurrection* with the BBC Philharmonic Orchestra for Collins Classics, Carl Rugg's *Magnificat* for ASV and Jean Barraqué's *au dela du hasard* ... with the virtuoso group KlangForum at the Vienna Konzerthaus following a successful performance there and at the Strasbourg Festival. Future plans include Verdi's *Requiem* for the Windsor Festival and a return visit to Canada.

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 and also to Holland, Spain and even Africa where he performed Haydn's *Creation* in Nairobi Cathedral. Last summer he took part in *The Winters Tale* at the new Shakespeare's Globe Theatre in its inaugural season and performed a new piece by Kurtág at the Salzburg Festival. His most recent recording, just out, is the role of Felice in *Paganini* by Lehár under Richard Bonyngue.

Christopher Foster (Baritone) graduated from Newcastle University. Christopher was a winner of the N.F.M.S. Young Concert Artists' Award in 1991 and has subsequently enjoyed engagements with choral and concert societies throughout the U.K. at venues as geographically various as Truro and Ripon cathedrals and London's South Bank concert halls. He has broadcast on French radio with Philippe Herreweghe and *La Chapelle Royale*, with Mark Minkowski and *Les Musiciens du Louvre* (with whom he made his debut at the Concertgebouw, Amsterdam) and on several occasions on Radio 3 which include the 1994 Henry Wood Promenade Concerts when he sang *Judas* in Joshua Rifkin's performance of the *St. Matthew Passion*. Christopher has worked regularly with the BBC Concert Orchestra and it was with them that he broadcast Bruch's *Schön Ellen* and the world premiere of Donizetti's cantata *Christopher Columbus*. He has also sung with the BBC Symphony Orchestra in performances that include the world premiere of Britten's *The Rescue of Penelope* at the Aldeburgh Festival, Schumann's *Manfred* conducted by Andrew Davis and Stravinsky's *Le Rossignol* conducted by Pierre Boulez (both at the Royal Festival Hall). As well as touring Europe with *Le Rossignol* he also sang in the Latvian premiere of Elgar's *Dream of Gerontius*.

Christopher is also known for his operatic performances of roles such as Mozart's *Figaro* (Surrey and Loseley Operas and Opera Brava), Baron Douphol (Clonter Opera), Count Almaviva (covered for John Eliot Gardiner), *Arthur* in Maxwell Davies' *The Lighthouse* and *Nick Shadow* (Britten-Pears School, Snape). His recordings include Purcell's *Timon of Athens* for Deutsche Gramophone, conducted by Trevor Pinnock. Christopher is also an established recitalist and was a finalist in the 1995 Richard Tauber Competition. Last summer he was selected to take part in Thomas Allen's inaugural singing course in the Lake District.

He studies with Diane Forlano.

Masterclass coaching include: Thomas Allen, Anthony Rolfe-Johnson and David Wilson-Johnson.

TILFORD BACH ORCHESTRA

Violins

Peter Stevens (Leader)
Jane Campbell
Peter Dale
Charlotte Edwards
Keith Lewis
Ann Measures
Christine Read
Michael de Saulles
Dayle Stevens
Marilyn Taylor
Bridget Wallace
Hildburg Williams

Violas

Eric Sargon
Diana Carrington
David Hume
Brenda Stewart

Cello

James Potter
Brendan Lannigan
Sara Pacey

Double Basses

Alan Brown
Kate Saxby

Flutes

Evelyn Frank
Patrick Taggart

Oboes

Stella Dickinson
Josephine Lively

Clarinets

Julian Farrell
Anthony Pike

Bassoons

John Whitfield
Anna Meadows

Horns

Martin Heppell
Francis Brown

Trumpets

Alistair Mackie
David Munden

Timpani

Tony Lucas

Chamber Organ

Lesley-Ann Brown

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 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, recordings and on tour abroad, many times in Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of the 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 and has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

PROGRAMME

My Beloved Spake

Henry Purcell (1659–1695)

Henry Purcell was organist at Westminster Abbey and the Chapel Royal. His position among the greatest of English composers was acknowledged in his lifetime, but it was not until the bicentenary of his death that this judgement came to be accepted by later generations. In the 20th century, the work of the Purcell Society and of the composers Holst, Vaughan Williams and Britten has re-established his due recognition. *My Beloved Spake* was one of Purcell's earliest verse anthems with strings, written about 1680 or a little earlier for use in the Chapel Royal. With its text from the Song of Solomon, it is a cheerful thanksgiving with many images of Spring, and is one of Purcell's most extensive, diverse and imaginative works of this type.

Second Tenor Soloist: Robert Gussman

My beloved spake, and said unto me,
Rise, my love, my fair one, and come away.
For, lo, the winter is past, the rain is over and gone;
The flow'rs appear upon the earth,
And the time of the singing of birds is come. Alleluja.
And the voice of the turtle is heard in our land;
The fig tree putteth forth her green figs,
And the vines with tender grape give a good smell.
Rise, my love, my fair one, and come away.
My beloved is mine, and I am his. Alleluja.

Chandos Anthem no 9

(O praise the Lord with one consent)

G F Handel (1685–1759)

This anthem is one of the eleven which Handel wrote in 1717–1718 for the Earl of Carnarvon, later Duke of Chandos, in the early days of his appointment as director of music for the Duke. The anthems were written for use in the chapel of the Duke's palace, Cannons, near Edgware, and 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 in this anthem 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 and 8 being choruses, 2, 3, 4 and 6 short arias for alto, tenor, bass and soprano in turn.

1. Chorus: O praise the Lord with one consent, and magnify his name.
Let all the servants of the Lord his worthy praise proclaim.
2. Aria: Praise Him, all ye that in his house attend with constant care,
with those that to his utmost courts with humble zeal repair.
3. Aria: For this our truest int'rest is glad hymns of praise to sing,
and with loud songs to bless his name, a most delightful thing.
4. Aria: That God is great, we often have by glad experience found
and seen how he, with wondrous pow'r, above all gods is crown'd.
5. Chorus: With cheerful notes let all the earth to heaven their voices raise.
Let all inspir'd with godly mirth sing solemn hymns with praise.
6. Aria: God's tender mercy knows no bounds, his truth shall ne'er decay,
then let the willing nations round their grateful tribute pay.
7. Chorus: Ye boundless realms of joy, exalt your maker's fame,
his praise your song employ above the starry frame.
8. Chorus: Your voices raise ye Cherubin and Seraphim to sing his praise.
Alleluja.

Hebrides Overture

Felix Mendelssohn (1809–1847)

In 1829 at the age of twenty, Mendelssohn went on a lengthy tour of Scotland, and was clearly impressed by the beauties of the countryside and the atmosphere of historically memorable places. He is said to have thought of the principal themes of the overture having heard the waves rolling into the cave of Fingal on the Hebridean island of Staffa, although there is some evidence that the theme predated the visit. The overture was written the following year and revised two years later. As a descriptive tone-poem, it reflects moods and events as the composer experienced them.

INTERVAL

Harmoniemesse

Joseph Haydn (1732–1809)

When Prince Nicolaus I of Esterházy died in 1790, Haydn had been Kapellmeister for the household for nearly 30 years. He moved to Vienna, and made two lengthy visits to England, during which he wrote the twelve "London" symphonies. He was reappointed as the Esterházy Kapellmeister in 1795 under the new Prince Nicolaus II, and his obligations included writing an annual Mass for the name day of the Princess. The *Harmoniemesse* (*Wind Band Mass*) was the last of these six late Mass settings, written in 1802. At this time, the Prince's orchestra had been increased to include a large collection of wind instruments, one flute, pairs of oboes, clarinets, bassoons, horns and trumpets — all of which were used in the Mass, leading to its nickname. Compared with his earlier Masses, Haydn used the liturgical text in the correct order and without cuts. As with the other late Masses, the musical style combines the traditions of the early Austrian baroque of his youth and the symphonic style of his later years, and can be compared with that of the two oratorios (*The Creation* and *The Seasons*) also written at this time. None of his other church compositions have the splendour of the orchestration of the *Harmoniemesse*.

Kyrie

Kyrie eleison
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis,
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratis agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei.
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes
ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Glory to God in the highest,
and on earth peace
to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.
We give Thee thanks
for Thy great glory.
O Lord God, heavenly king,
God the Father almighty.
O Lord Jesus Christ,
the only-begotten Son!
O Lord God, Lamb of God,
Son of the Father.
Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest
at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art Lord.
Thou alone art most high,
O Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible and invisible.
And in one Lord
Jesus Christ,
only-begotten son of God,
born of the Father
before all ages;
God of God,
light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven;
and was incarnate
by the Holy Ghost
of the Virgin Mary;

et homo factus est.
 Crucifixus etiam pro nobis:
 sub Pontio Pilato
 passus et sepultus est.
 Et resurrexit tertia die,
 secundum Scripturas.
 Et ascendit in coelum:
 sedet ad dexteram Patris.
 Et iterum venturus est cum gloria,
 iudicare vivos et mortuos:
 cuius regni non erit finis.
 Et in Spiritum Sanctum,
 Dominum et vivificantem:
 qui ex Patre Filioque procedit.
 Qui cum Patre et Filio
 simul adoratur et conglorificatur:
 qui locutus est per Prophetas.
 Et in unam sanctam catholicam
 et apostolicam Ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum.
 Et exspecto
 resurrectionem mortuorum.
 Et vitam venturi saeculi.
 Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra
 gloria tua.
 Hosanna in excelsis.

Benedictus

Benedictus qui venit
 in nomine Domini.
 Hosanna in excelsis.

Agnus Dei

Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi,
 dona nobis pacem.

and was made man.
 He was crucified also for us,
 suffered under Pontius Pilate,
 and was buried.
 And the third day He rose again
 according to the Scriptures;
 and ascended into heaven.
 He sitteth at the right hand of the Father;
 and He shall come again with glory
 to judge the living and the dead;
 and His kingdom shall have no end.
 And in the Holy Ghost,
 the Lord and give of life,
 who proceedeth from the Father and the Son,
 who together with the Father and the Son
 is adored and glorified;
 who spoke by the Prophets.
 And in one, holy, catholic
 and apostolic Church.
 I confess one baptism
 for the remission of sins.
 And I await
 the resurrection of the dead,
 and the life of the world to come.
 Amen.

Holy, Holy, Holy,
 Lord God of hosts.
 Heaven and earth
 are full of Thy glory.
 Hosanna in the highest.

Blessed is He that cometh
 in the name of the Lord.
 Hosanna in the highest.

Lamb of God,
 Who takest away the sins of the world,
 have mercy on us.
 Lamb of God,
 Who takest away the sins of the world,
 have mercy on us.
 Lamb of God,
 Who takest away the sins of the world,
 grant us peace.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
 Janet Carne
 Elaine Cook
 Beth Davenport
 Jane Eckles
 Jennie English
 Clare Gardner
 Alison Griffiths
 Linda Harris
 Rosemary Heasman
 Carolyn Heathcote
 Christine Hewson
 Jennifer Holmes-Smith
 Margaret Houston
 Linda Hutton
 Jane Kenney
 Beverley Mellstrom
 Judith Miller
 Helen Morten
 Ann Pardoe
 Alyson Paterson
 Carolyn Patey
 Janet Paul
 Gillian Pickering
 Sarah Shepherd
 Christine Siddall
 Janis Smy
 Cathy Tornbohm
 Alison Tubman
 Joan Warren
 Kate Wickenden
 Chris Wilson
 Liz Witham

Altos

Vicki Anderson
 Rosemary Andrew
 Alison Bosence

Angela Carmichael
 Penny Clive
 Ruth Cooper
 Pamela Darker
 Sheila Edwards
 Merril Evans
 Sarah Evans
 Avery Fathers
 Catherine Fearon
 Ann Garnett
 Didi Hall
 Sacha Heard
 Eunice Hopkins
 Cherry Howard
 Isabel Hyatt
 Margaret MacKenzie
 Anne Mason
 Rosalind Milton
 Marian Morgan
 Mary Parker
 Jo Reader
 Anne Rendell
 Tegwen Robb
 Susannah Russell
 Ann Tice
 Susan Vega
 Jennette Wickes
 Christine Wilmshurst
 Lindy Wiltshire
 Pamela Woodroffe

Tenors

Tony Amery
 Catherine Butler-Ricketts
 Michael Clark
 Philip Critchley
 Harry Cuckson
 David Danson
 Byron Davies

Robert Gussman
 Peter Haines
 Jo Huddleston
 John Jackson
 Chris Lallemand
 John Owen
 Simon Paterson
 Sam Williamson

Basses

David Austin
 John Barton
 Geoffrey Barwick
 Mike Cabot
 Nick Carter
 John Clive
 Malcolm Cooper
 Sam Coulter
 Paul Davis
 John Dunham
 Rod Eckles
 Max Hadfield
 Graham Hey
 Patrick Higgins
 John Hubbard
 Tom Law
 Alec Leggatt
 Norman Lingard
 David Morrison
 Jan Newell Price
 Tony Parker
 Trefor Roberts
 Simon Rycroft
 Peter Slimming
 John Smyth
 Neil Thompson
 Andrew Thomson
 David Wilson

Deputy Chorus Master: Margaret Houston
Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

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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 01252 613765).

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

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

FUTURE PROGRAMMES

Sunday, June 7th, 1998:

at All Saints' Parish Church, Odiham
with Paul Griffiths (organ)

Summer Concert — music for choir and organ

Saturday, November 7th, 1998:

at St. Thomas-on-the-Bourne Church, Farnham
with Paul Griffiths (organ)
Music for choir and organ

Saturday, December 12th, 1998:

at St. Andrew's Garrison Church of Scotland, Aldershot
with the Tilford Bach Orchestra and soloists
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