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S O L I C I T O R S



DENYS DARLOW - SINFONIA DA REQUIEM

J S BACH - MAGNIFICAT BWV 243

Joanne Lunn - Soprano
Angela Henckel - Soprano
Elinor Carter - Contralto
Rogers Covey-Crump - Tenor
James Rutherford - Bass

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA
(Leader - Peter Stevens)

Conductor - MALCOLM HICKS

SATURDAY 6th NOVEMBER 1999 at 7.30 pm
at St Andrew's Garrison Church of Scotland,
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Programme £11



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Denys Darlow FRCM, FRCO, HonFLCM, began his musical life as a choirboy at the age of eight when he took part with other choristers in a performance of Bach's St Matthew Passion at Westminster Abbey. The experience made such an impression that he determined to make music his life. At the age of twelve he began to study the organ, and then the theory of music. He was fortunate in having two remarkable teachers, H A Bate for the organ and Dr A J Pritchard for theory. After normal schooling, he started work as an office clerk in the City of London, and later was employed at Chappell, the music publishers. While there he met and worked with famous musicians including Eric Coates, Sir Henry Wood, Stanford Robinson, Fred Hartley (of light music fame), Richard Tauber and others. The meeting with Stanford Robinson was a decisive event in his life. Through being asked by him to make orchestrations for the BBC Opera Orchestra, Darlow learnt the craft in the best and most practical way. The intervening war years, spent in the RAF working on radar, provided five years of a very different experience.

After the war years he returned to music, intending to become a cathedral organist - having meanwhile taken the FRCO diploma and broadcast a number of organ recitals in England and abroad. After appointments in several major London churches, he became assistant organist at Southwark Cathedral. During this time he enlarged his musical activity by conducting choirs. Through his association with Stanford Robinson he was invited to become associate conductor of the BBC Opera Orchestra. After a period with them, he formed his own orchestra. In 1952, while living at Tilford in Surrey, he founded the Tilford Bach Festival (which still continues). During this time he began to work in the field of Baroque music. He also had the opportunity to work with Sir Thomas Beecham, Nikolay Malko, Sir Malcolm Sargent and Rafael Kubelik.

With his own orchestra Darlow gave many concerts and broadcasts, not only of Baroque music but also of contemporary music from England, Sweden and the second Viennese school. The Tilford Bach Society commissioned works from composers such as Edmund Rubbra, Stephen Dodgson and Geoffrey Burgon. In the 1960s he began touring Europe with his choir and orchestra as well as guest conducting with the BBC Symphony and Northern Orchestras, Swedish Radio Orchestra, Berlin Symphony Orchestra and others. Taking part in the BBC Bach Cantata series enabled him to perform over 150 cantatas as well as other major works by that composer.

His meeting with Edmund Rubbra was of particular significance; Rubbra's influence and encouragement persuaded Darlow to continue and develop his composing. His first major work, the *Requiem*, is dedicated to Rubbra. It was part of a trilogy, the other sections being a *Stabat Mater* and a *Te Deum*.

This last work was written for the Royal Society of Musicians to commemorate its 250th anniversary - a performance attended by Queen Elizabeth, the Queen Mother. In 1991 the *Te Deum* was performed at the Three Choirs Festival at Hereford. His latest work, *Sinfonia da Requiem*, has been commissioned by the Waverley Singers and is being premiered this evening.

Over the years Darlow's work has also encompassed research into Portuguese and Swedish music, as well as examining and lecturing in many parts of the world. In recent years he has combined the activities of Director of Music at St George's Church, Hanover Square and a professorship at the Royal College of Music with composition and his work with the London Handel Choir and Orchestra and the London Handel Festival which he founded in 1978. His links with the Waverley Singers extend back over many years. He was the guest conductor for two concerts in 1981 and 1982, and the *Te Deum* and *Stabat Mater* have been performed in concerts in 1992 and 1996 respectively. In addition, the London Handel Society organises the Tilford Bach Orchestra, with whom the Waverley Singers perform most of their major concerts.

Joanne Lunn graduated from the Royal College of Music last summer, having obtained a degree and a Postgraduate Performance Diploma studying singing with Margaret Cable. On leaving College she was awarded the Tagore Gold Medal.

Joanne has done much recording, radio and concert work with Philip Pickett's Musicians of the Globe, performing internationally. Last summer she took the role of Venus in a semi-staged production of Blow's *Venus and Adonis*, performed in the Globe Theatre during the summer season.

Joanne is much in demand as a recital and Oratorio soloist, both in London and internationally. Recent oratorio performances include Bach's *B Minor Mass*, *St John Passion* and *St Matthew Passion*, Mozart's *C minor Mass*, Handel's *Messiah*, Haydn's *Nelson Mass* and *Creation*, Brahms' *Requiem* and Tippett's *A Child of Our Time*. She has appeared many times in the London Handel Festival over the past two years with concerts being recorded and broadcast on Radio 3, and made her Purcell Room solo debut in March 1998 in the opening concert of the Southbank Young Artists Series with a recital of songs accompanied by Fortepiano.

She is regularly the soloist for Prom Praise events with the All Souls Orchestra in venues such as the Royal Albert Hall, St John's Smith Square, St David's Hall, Cardiff and has recently released a CD of Prom Praise solos. She has also appeared several times on BBC Songs of Praise and has sung at the National Prayer Breakfast. Masterclasses in which she has participated include those of Sarah Walker, Michael Chance, Wolfgang Holzmair, Ian Partridge and Elly Ameling in the Wigmore Hall.

In the spring of 1998 Joanne had the privilege of singing for the world-wide launch of the new Rolls Royce "Silver Seraph", performing in the Rolls Royce Headquarters in Crewe, the Geneva Motorshow, London, New York, Toronto, Munich, Berlin, Hong Kong and Tokyo.

Angela Henckel studied at the Royal College of Music under Neil Mackie. Her concert engagements include appearances at the Queen Elizabeth Hall, St John's, Smith Square, St James', Piccadilly, St Martin's-in-the-Field and at the Symphony Hall, Birmingham, singing many major works including Mozart's *C minor Mass* and *Requiem*, Handel's *Messiah*, Bach's Passions, *Magnificat* and *Christmas Oratorio*, Rossini's *Petite Messe Solonelle* and Stravinsky's *Les Noces*.

Angela has travelled to Japan as soloist with the Purcell Quartet; Canada, with the Schola Gregoriana of Cambridge and to Israel with the Kibbutz Chamber Orchestra. Her performances on the operatic stage include works by Purcell, Cavalli, Monteverdi, Arne and Mozart, to modern works by Hindemith and Jacques Van Rhyn for which she gained critical acclaim at the Bloomsbury Theatre, the Hackney Empire and Goldsmiths.

Angela has recorded for Radio 3, Capital Radio and Carlton TV, and has recorded, as a soloist, a CD of Christmas music with the choir of St George's, Hanover Square. She is about to release a solo recital CD accompanied by Paul Nicholson.

Angela's future engagements include The Queen of the Night in Mozart's *Magic Flute*, and the roles of Marjorie in Lampe's *Dragon of Wantley*, Don Ettore in Haydn's *La Cantarina* and the title role in Scarlatti's *La Dirindina* for Opera Restored.

Elinor Carter was born in York. In 1990 she took up a choral scholarship to Clare College, Cambridge, where she studied Modern Languages and began singing lessons with Margaret Humphrey Clark. Upon graduation Elinor went to the Royal College of Music in London to study with Neil Mackie on the Advanced Vocal Studies course. During her two years there she was awarded a Senior Exhibition and won prizes for Bach, Handel and English song. She had repertoire coaching with Roger Vignoles and John Blakely and participated in masterclasses with Michael Chance, Michael George, Wolfgang Holzmair and Jane Manning.

Elinor now lives in Oxfordshire, where she combines singing teaching in a local girls' school with her career as a solo and choral singer. She has performed as a soloist in St John's, Smith Square, the Queen Elizabeth Hall, York Minster, the Barbican and recently in the Royal Albert Hall as part of

the Promenade series. Further afield, solo work has taken Elinor to the States and to France, and she regularly sings for Sir John Eliot Gardiner as soloist and choir member in European and American venues, and on recordings. Elinor combines her work as a classical musician with an earthy love of the cabaret repertoire.

Rogers Covey-Crump spends much of the year as a member of the Hilliard Ensemble, a male voice quartet known globally not only for its concerts and recordings of Medieval and Renaissance repertoire but also for its acclaimed first recordings of the vocal works of the Estonian composer Arvo Pärt. A collaboration with the Norwegian saxophonist Jan Garbarek has produced a unique fusion of styles in the highly acclaimed album *Officium* and the follow-up, released earlier this year, *Mnemosyne*.

As a soloist he has many recordings of Baroque repertoire to his name, in particular the ceremonial and the church music of Purcell with Robert King on Hyperion, and the Passion settings of Bach with Andrew Parrott, Stephen Cleobury and Roy Goodman. His appearances include the London Promenade concerts and major venues in Britain, on the Continent and in North America, predominantly as Evangelist in the Bach Passions.

James Rutherford Born in 1972, James was a chorister at Norwich Cathedral and made his debut as a Bass with the National Youth Music Theatre. He graduated with a degree in Theology from Durham University before proceeding to the Royal College of Music to study with Margaret Kingsley, having been awarded a Countess of Munster Musical Trust Scholarship, an Ian Fleming and a Sybil Tutton Award.

In competitions, James has won second prize in the 1997 Kathleen Ferrier Awards, The National Mozart Competition and the Great Elm Musical Festival and first prize in the English Singers' and Speakers' Competition, as well as the Alfreda Hodgson Bursary from the National Federation of Music Societies. He is currently studying at the National Opera Studio and is supported by the Royal Opera House.

Recent solo concert performances have included Bach's *St Matthew Passion* at St George's, Hanover Square, Handel's *Messiah* at Salisbury Cathedral, Verdi's *Requiem* at the Royal Naval College, Greenwich, Brahms' *Requiem* with Sir David Willcocks and Bach's *Mass in B minor* at St John's, Smith Square and at Bocholt, Germany.

Operatic roles with the London Royal Schools' Vocal Faculty include Guglielmo (*Così Fan Tutte*) with Sir Colin Davis, Don Inigo (*L'Heure Espagnole*), Snug (*A Midsummer Night's Dream*), Chamberlain (*Le Rossignol*), and Nanni (*L'Infedelta Delusa*); with the London Handel Society,

the roles of Marziano (*Alessandro Severo*) and Tullio (*Arminio*); with Clonter Opera, Don Magnifico (*La Cenerentola*) and Caronte (*Orfeo*) for Kent Opera. James has sung in recitals throughout the country and abroad, including the British Embassy in Berlin and the Bishopsgate Institute in London. He has also worked with Graham Johnson's Young Songmakers Almanac and will give his debut recital at the Wigmore Hall later this year.

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 a 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.

Sinfonia da Requiem

Denys Darlow (b.1921)

Prologue (Tenor solo) leading to
Requiem (Chorus and solo quartet)
and Kyrie eleison (Chorus ladies with solo sopranos)
Dies irae (Chorus and solo quartet)
Tuba mirum (Chorus)
Liber scriptus (Bass solo)
Recordare, Jesu pie (Tenor and soprano solo)
Rex tremendae (Chorus and soprano solo)
Quaerens me (Soprano, alto, tenor and bass solos)
Lacrymosa (Chorus with soprano and tenor solos)
Sanctus (Chorus) and Benedictus (Soprano and tenor solo)
Absolution (Bass solo)
Time for reflection (Chorus)
Libera me (Tenor solo and chorus) leading to
Kyrie eleison (Chorus ladies with solo sopranos)
Epilogue (Bass solo) leading to Alleluia (Chorus and solo quartet)

The idea for this work came from the date of its performance. It comes at a significant time in history – the world is experiencing the end of an epoch and witnessing the beginning of a new millennium. It is a time for reflection : "If we forget or go against the knowledge that is vouchsafed unto us, we do so at our own peril."

I share with many people an apprehension and excitement about the time in which we are living. We have much to gain and yet much to fear as we pass into the next millennium. My perceptions as a creative musician, like so many of my fellow musicians, past and present, have, at significant moments in history recorded their perceptions in music.

The *Sinfonia da Requiem* is not a Requiem in the true sense. The text selected with the additional sections seems to convey the mood, feelings and anxieties of these times. May I quote a comment made by a fellow musician: Improbably, the end of our century is best captured by familiar words of Dickens in quite another context: ... "it was the age of wisdom, it was the age of foolishness, ... it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way."

The dance of life by which we are bound to the rhythms of the universe is exemplified by four appearances of a Siciliana, a dance, with a most gracious character. The *Lacrymosa* is built on a ground bass which is the bass part of the Siciliana. Rhythm is a Divine force by which we are bound to the universe. To be "out of rhythm is to be in chaos". The implications of this in our day and age are considerable.

Denys Darlow

This work was commissioned by, and is dedicated to the Waverley Singers. The commission was funded with support from the National Lottery through the Arts Council of England.

INTERVAL

Magnificat in D

J S Bach (1685 - 1750)

Magnificat (Chorus)
Et exultavit spiritus meus (Soprano solo)
Quia respexit (Soprano solo)
Omnes generationes (Chorus)
Quia fecit (Bass solo)
Et misericordia (Alto and tenor solo)
Fecit potentiam (Chorus)
Deposuit (Tenor solo)
Esurientes (Alto solo)
Suscepit Israel (Sopranos and alto solo)
Sicut locutus est (Chorus)
Gloria Patri (Chorus)

Bach's *Magnificat* is older than the *B minor Mass* (his other major Latin work), and was probably written for Bach's first Christmas at Leipzig, in 1723. It displays a brilliant fusion of Italian concerto-like styles and a Teutonic formality, each movement characterised as appropriate to convey explicitly the text it carries; eg *humilitatem* ('lowliness'), *dispersit* ('he hath scattered'), *superbos* ('the proud'), *misericordia* ('mercy', that is, pity for the miserable and wretched). All this expression is achieved in a series of very concise movements.

There are many examples of apt musical pointing of the text. In *Omnes generationes* the voices enter fugally suggesting all the generations in growing ranks making a dramatic contrast with the exquisite soprano solo, accompanied by oboe d'amore, which precedes it. In the duet *Et misericordia* the voices can be heard quivering with fright on the word *timentibus*. The tenor soloist throws down the mighty with a wonderful descending scale in *Deposuit*. At the end of the alto solo *Esurientes* after the hungry have been filled with many good things the word *inanes* (empty) is unaccompanied and left hanging before the vocal cadence. Finally the words *sicut erat in principium* (as it was in the beginning) are set to the theme of the opening chorus.

The service for which the *Magnificat* was written (Vespers on Christmas Day) contained a cantata and a sermon, and had four extra Christmas Chorale-based movements interpolated. Since the *Magnificat* was to be performed at Easter and Whitsuntide too, Bach did not include these extra pieces in the score when he subsequently revised the work, and transposed it from its original key of E flat to D major.

TILFORD BACH ORCHESTRA

Violin

Peter Stevens (Leader)
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Charlotte Edwards
Stephen Kear
Ann Measures
Teresa Pople
Christine Read
Marilyn Taylor
Bridget Wallace
Hildburg Williams

Viola

Elizabeth Watson
Christopher Wellington
Eric Sargon
Diana Carrington

Cello

Justin Pearson
Sara Pacey
Muriel Daniels

Double Bass

Philip Batten
Lynette Eaton

Flute

Evelyn Frank
Hannah Lang
Jennifer Welch

Piccolo

Jennifer Welch

Oboe

Stella Dickinson
Jo Lively
Claire Philpot

Oboe d'amore

Stella Dickinson

Cor Anglais

Claire Philpot

Bassoon

Wendy Phillips
Anna Meadows

Horn

Martin Heppell
Clare Lintott
Jonathan Bareham
David Bentley

Trumpet

David Mason
Martin Ings
Gillian Hicks

Trombone

John Edney
Roger Brenner
Richard Wall

Timpani

Tony Lucas

Percussion

Robert Kendall

Harp

Fiona Clifton-Walker

Organ

Paul Griffiths

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

Altos

Rosemary Andrew
Alison Bosence

Angela Carmichael

Ruth Cooper
Pamela Darker
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
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Didi Hall
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Susannah Russell
Jenny Thompson
Ann Tice
Claire Tomlins
Susan Vega
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Pamela Woodroffe

Tenors

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

Robert Gussman

Peter Haines
Jo Huddleston
John Jackson
Simon Paterson
Sam Williamson

Basses

David Austin
John Barton
Geoffrey Barwick
Mike Cabot
Nick Carter
Malcolm Cooper
Sam Coulter
Jim Duncan
Rod Eckles
Damien English
Ian Gammell
Max Hadfield
Graham Hey
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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 E C Nicholson CF 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.

Deputy Chorus Master: Margaret Houston
Accompanist : Richard Pearce

FUTURE PROGRAMMES

Saturday 11th December 1999

at St. Andrew's Garrison Church of Scotland, Aldershot
CHRISTMAS CAROL CONCERT
with Alder Valley Brass (Conductor - Michael Pegram)
and Paul Griffiths (organ)

Saturday 1st April 2000

at St. Andrew's Garrison Church of Scotland, Aldershot
J.S. BACH: MASS IN B MINOR
with Tilford Bach Orchestra
Diana Vivian - Soprano
Lynette Alcantara - Mezzo Soprano
Neil MacKenzie - Tenor
Stephen Charlesworth - Bass

Sunday 11th June 2000

at St. Lawrence's Church, Alton
A varied programme of music for choir and organ
with Paul Griffiths (organ)



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