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THE WAVERLEY SINGERS

HAYDN - Selections from CREATION MENDELSSOHN - LOBGESANG

Sarah Tynan - Soprano
Delphine Gillot - Soprano
Andrew Clarke - Tenor
Mark Wildman - Bass

Organ - RICHARD PEARCE
Conductor - MALCOLM HICKS

Saturday 15th March 2003 at 7.30 pm
ST ANDREW'S GARRISON CHURCH OF SCOTLAND,
QUEEN'S AVENUE, ALDERSHOT

Programme £7.50



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Sarah Tynan (Soprano) gained her degree from the RNCM and is currently on the Opera Course at the RAM. Sarah has worked extensively on the operatic, concert and oratorio platforms. Performances include *Zerlina, Don Giovanni*, under Sir Colin Davis, covering *Le Feu, L'Enfant et les Sortilèges*, for Opera North, *The Governess, The Turn of the Screw*, for the British Council Tour of Russia and most recently, *Petty Polly, Punch and Judy*, Porto. Other roles include *Chrinos (Henze's Das Wundertheater)*, *Drusilla, L'incoronazione di Poppea*, *Aricie (Hippolyte et Aricie)*, *Elsie (The Yeomen of the Guard)*, *Barbarina (Le Nozze di Figaro)*, *Despina (Cosi fan Tutte)*, *Mum Sphinx (Turnage's Greek)* and *Juno (Jenufa)*. Her prizes include the Worshipful Company of Musicians' Silver medal, the Triplow and Leverhulme scholarships, the G. Emberley Award, commendations in the Dame Eva Turner, the Arthur Bliss and the Blyth-Buesst Operatic Prizes, and she has won the Bessie Cronshaw Song Cycle Prize, the Isobel Jay Operatic Prize, and both the prestigious Elizabeth Harwood and the Richard Lewis competitions.

Future performances include the title role in Janacek's *The Cunning Little Vixen* under Sir Charles Mackerras, Bach's *B minor Mass* under Sir David Willcocks and the Mozart *Requiem* under Sir Roger Norrington.

Delphine Gillot (Soprano) was born in Switzerland. She obtained a Teaching Diploma in singing with distinction in 2000 at the Conservatoire of Lausanne. In 2001 she obtained her Postgraduate Diploma at GSMD, studying with Laura Sarti. She is currently on the second year in the Opera Course of RAM, studying with Joy Mammen. She has given recitals and performed on stage in Switzerland, France, Italy, Spain, America and England, including Verdi *Requiem* at Eton, conducted by Iain Ledingham, *Drusilla (L'incoronazione di Poppea)* at St John's Smith Square, directed by C. Curnyn. Recent concerts include Paul Patterson's *Te Deum* in Majorca's Cathedral before the King and Queen of Spain, and Mahler's Fourth Symphony in Seattle.

Delphine has won several competitions, such as the Migros Award in Zürich, the Colette Mosetti award ('98 and '99) in Lausanne, the Saints-Ange Award in Paris and the Leonards Award in Lausanne (2001). She was also a finalist of the Richard Lewis at RAM, Bruce Millar Trust in Glasgow, Voix d'or Awards

Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir, broadcasting for radio and television in this country, as well as in tours to America, Canada, Japan and Hong Kong. Richard graduated in 1990 with first class honours in music. After leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama.

Richard divides his time between organ playing, concert accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic F.M. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with the *BBC Music Magazine*.

Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Corydon Singers and the Somerset Chamber Choir. In the past year Richard's concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements include recordings with the BBC Singers of music by Stanford and Fauré and Christmas music for BBC1; a recording of Mahler's *4th Symphony*, (chamber version) with the Northern Sinfonia; recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Projects planned for the next twelve months include trips to Switzerland, Japan, France and Sweden and recordings with the BBC Singers. Richard is a professor at the Guildhall School of Music and Drama.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master of the 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 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, North and South America and the former USSR. He was Associate Conductor of the London Philharmonic Choir and Deputy Conductor of the Royal Choral Society for many years, and continues to work regularly with them as choirmaster and with other principal choirs in London, including the London Symphony Chorus, the BBC Symphony Chorus and the BBC Singers amongst others. He was appointed Musical Director of the Waverley Singers in May 1982.

THE CREATION

JOSEPH HAYDN (1732-1809)

In 1761 Joseph Haydn entered the service of the Esterhazy family and remained in their employment for thirty years until the Prince died. During this time Haydn composed for an orchestra, as well as smaller groups of instruments. He was able to visit Vienna but was relatively isolated and left to develop his own style and in his own words "become original" composing symphonies and string quartets for his patron.

On the death of his employer in 1791, Haydn was free to travel and made two very successful visits to London, becoming an international celebrity, before settling in Vienna. *The Creation* was based on an English text given to Haydn whilst he was in London. The sources for the text were Genesis, the Psalms and Milton's *Paradise Lost*. Gottfried van Swieten shortened and translated the text into German, though when the score was published in 1800 the text appeared in both German and English. The work was immediately popular and at the time of the first public performance of *The Creation* in 1799, Haydn had already started work on his second major oratorio, *The Seasons*.

The Creation is constructed in three parts, the first two of which describe the six days of the biblical Creation. The three soloists are named Gabriel (Soprano), Uriel (Tenor) and Raphael (Bass) after Milton's archangels. Part III is an evocation of the Garden of Eden on the seventh day.

Haydn's setting of the text is full of drama and subtlety and also of beautiful melodies. His model was the Handel oratorios which he had heard during his visits to London. Throughout the work Haydn uses the music to "paint" the text evocatively. The opening must have been a revelation when it was first performed, a true representation of chaos to eighteenth century ears.

Haydn died in 1809 as Napoleon invaded Austria. Although he was a celebrated composer in his own time, Haydn was not greatly admired by the Romantics, and it was not until 1907 that a collected edition of his work was made.

PART I Introduction – Representation of Chaos

Bass Recitative with Chorus:

In the beginning God created the heaven and the earth; and the earth was without form and void and darkness was upon the face of the deep.

And the Spirit of God moved upon the face of the waters;

And God said: Let there be Light, and there was Light.

Tenor Aria with Chorus:

Now vanish before the holy beams the gloomy shades of ancient night; the first of days appears. Now chaos ends and order fair prevails. Affrighted fly hell's spirits black in throngs; down they sink in the deep of abyss to endless night; despairing cursing rage attends their rapid fall.

A new created world springs up at God's command.

Bass Recitative:

And God made the firmament, and divided the waters, which were under the firmament, from the waters, which were above the firmament, and it was so.

Now furious storms tempestuous rage like chaff by the winds impelled are the clouds. By sudden fire the sky is inflamed, and awful thunders are rolling on high. Now from the floods in streams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Chorus with Soprano Solo:

The marvellous work beholds amazed the glorious hierarchy of heaven, and to the ethereal vaults resound the praise of God, and of the second day.

Bass Recitative:

And God said: Let the waters under the heavens be gathered together to one place and let the dry land appear; and it was so. And God called the dry land: Earth, and the gathering of waters called he Seas; and God saw that it was good.

Bass Aria:

Rolling in foaming billows uplifted roars the boisterous sea. Mountains and rocks now emerge, their tops among the clouds ascend. Through the open plains outstretching wide in serpent error rivers flow. Softly purling glides on through silent vales the limpid brook.

Soprano Recitative:

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

Soprano Aria:

With verdure clad the fields appear delightful to the ravished sense; by flowers sweet and gay enhanced is the charming sight. Here fragrant herbs their odours shed, here shoots the healing plant. With copious fruits the expanded boughs are hung. In leafy arches twine the shady groves, o'er lofty hills majestic forests wave.

Tenor Recitative:

And the heavenly host proclaimed the third day, praising God and saying.

Chorus:

Awake the harp, the lyre awake!
And let your joyful song resound.
Rejoice in the Lord, the mighty God.
For he both heaven and earth has
clothed in stately dress.

Tenor Recitative:

And God said: Let there be lights in
the firmament of heaven to divide
the day from the night, and to give
light upon the earth; and let them be
for signs and for seasons, and for
days, and for years. He made the
stars also.

PART II Soprano Recitative:

And God said, Let the waters bring
forth abundantly the moving creature
that hath life, and fowl that may fly
above the earth in the open
firmament of heav'n.

Soprano Aria:

On mighty pens uplifted soars the
eagle aloft, and cleaves the air, in
swiftest flight, to the blazing sun.
His welcome bids to morn the merry
lark, and cooing, calls the tender
dove his mate. From ev'ry bush
and grove resound the nightingale's
delightful notes; no grief affected yet
her breast, nor to a mournful tale
were tun'd her soft enchanting lays.

Bass Recitative:

And God said, Let the earth bring
forth the living creature after his kind,

Tenor Recitative:

In splendour bright is rising now the
sun and darts his rays; an amorous
joyful happy spouse, a giant proud and
glad to run his measured course. With
softer beams and milder light steps on
the silver moon through silent night.
The space immense of the azure sky a
countless host of radiant orbs adorns,
and the sons of God announced the
fourth day in song divine proclaiming
thus his power.

Chorus with solos:

The heavens are telling the glory of
God. The wonder of his work displays
the firmament. Today that is coming
speaks it the day. The night that is
gone to following night. In all the
lands resounds the word, never
unperceived, ever understood.

cattle, and creeping thing, and beast of
the earth, after his kind.

Bass Aria:

Now heav'n in fullest glory shone;
earth smil'd in all her rich attire; the
room of air with fowl is fill'd; the water
swell'd by shoals of fish; by heavy
beasts the ground is trod: but all the
work was not complete; there wanted
yet that wondrous being, that, grateful,
should God's pow'r admire,
with heart and voice his goodness
praise.

Tenor Recitative:

And God created Man in his own
image, in the image of God created he
him. Male and female created he
them. He breathed into the nostrils
the breath of life, and Man became a
living soul.

Tenor Aria:

In native worth and honour clad, with
beauty, courage, strength, adorn'd,
erect, with front serene, he stands a
man, the lord and king of nature all.
His large and arched brow sublime of
wisdom deep declares the seat!
And in his eyes the brightness shines
the soul, the breath and image of his
God.
With fondness leans upon his breast
the partner for him form'd, a woman,
fair and graceful spouse. Her softly
smiling virgin looks, of flow'ry spring
the mirror, bespeak him love, and joy,
and bliss.

Bass Recitative:

And God saw ev'rything that he had
made, and behold, it was very good.
And the heavenly choir, in song divine,
thus closed the sixth day:

Chorus:

Achieved is the glorious work; our
song let be the praise of God.
Glory to his Name for ever. He sole
on high exalted reigns, Hallelujah.

INTERVAL

LOBGESANG FELIX MENDELSSOHN-BARTHOLDY (1809 – 1847)

Mendelssohn was born in Hamburg to a wealthy Jewish family. When the family converted from Judaism to Christianity they took the name Bartholdy. Mendelssohn showed musical talent as a youth and continued to compose and conduct with success as a young man. The *Overture to A Midsummer Night's Dream* was first performed in 1826 and the *Hebrides* overture was composed in 1830. He was deeply interested in the music of Bach and Handel and conducted the first "modern" performance of the *St Matthew Passion* at the age of 20 and later a performance of Handel's *Israel in Egypt*. Both Mendelssohn and Haydn were profoundly influenced by Handel and in tonight's works one can hear the development of his oratorio form. Mendelssohn conducted his own works at many music festivals in Germany and Britain including the Birmingham Festival, in 1846, the occasion of the premiere of *Elijah*.

In 1835 he was appointed conductor of the Leipzig Gewandhaus Orchestra, a post he held until 1841. The Leipzig City Council commissioned *Lobgesang*, a choral symphony, which was composed in 1840 to commemorate the 400th anniversary of the invention of the printing press by Gutenberg. The work was performed in the Thomaskirche, of which J S Bach had been the Kantor 100 years before.

Mendelssohn died at the age of 38, after a short illness. Subsequently, from the 1860s on, his reputation was diminished in Germany by the ascendancy of Wagner, (Mendelssohn's music was eventually proscribed by the Nazis), though his music has always been popular in Britain.

In *Lobgesang* Mendelssohn used texts from the Bible reflecting praise for God, set as choruses and solos for two sopranos and tenor. He was composing *Elijah* from 1837 and there are similarities between the two works. Throughout his life Mendelssohn composed *Songs without Words* for the piano and the chorus *Sagt es, die ihr erlöset* is in that melodic style with a flowing accompaniment. The soprano duet *I waited for the Lord* and the chorale we know as *Now thank we all our God* will be familiar.

LOBGESANG

1. Sinfonia

2. Chor und Sopran :

Alles, was Odem hat, lobe den Herrn!
Halleluja. Lobt den Herrn mit
Saitenspiel, lobt ihn mit eurem Liede,
Und alles Fleisch lobe seinen heiligen
Namen.

Lobe den Herrn, meine Seele, und
was in mir ist, seinen heiligen Namen,
und vergiss es nicht, was er dir Gutes
getan.

3. Tenor Recitativo: Saget es, die ihr
erlöst seid durch den Herrn, die er
aus der Not errettet hat, aus schwerer
Trübsal, aus Schmach und Banden,
die ihr gefangen im Dunkel waret, alle
die er erlöst hat aus der Not. Saget
es! Danket ihm und rühmet seine
Gute!

Er zählet unsre Tränen in der Zeit der
Not, er tröstet die Betrübten mit
seinem Wort. Saget es! Danket ihm
und rühmet seine Gute.

HYMN OF PRAISE

Symphony

Chorus and Soprano :

All men, all things, all that has life
and breath, sing to the Lord.
Praise the Lord with lute and harp, in
joyful song extol him.
And let all flesh magnify His might
and His glory.
Praise thou the Lord, o my spirit, all
my soul declare, praise His great
loving kindness, and forget thou not
all His benefits.

Tenor Recitative:

Sing ye praise, all ye redeemed of the
Lord, redeemed from the hand of the
foe, from your distresses, from deep
affliction, who sat in the shadow of
death and darkness, all ye that cried
in trouble unto the Lord. Sing ye
praise! Give ye thanks, proclaim
aloud His goodness.
He counteth all your sorrows in the
time of need, he comforts the
bereaved with His regard. Sing ye
praise! Give ye thanks proclaim
aloud His goodness.

4. Chor: Sagt es, die ihr erlöset seid
von dem Herrn aus aller Trübsal.
Er zählet unsre Tränen in der Zeit der
Not.

5. Sopran I und II solo mit chor: Ich
harrete des Herrn, und er neigte sich
zu mir und hörte mein Flehn. Wohl
dem, der seine Hoffnung setzt auf den
Herrn!

6. Tenor solo: Stricke des Todes
hatten uns umfängen, und Angst der
Hölle hatte uns getroffen, wir
wandelten in Finsternis. Er aber
spricht: Wache auf! Der du schläfst,
stehe auf von den Toten, ich will dich
erleuchten! Wir riefen in der
Finsternis: Hüter, ist die Nacht bald
hin? Der Hüter aber sprach: Wenn
der Morgen schon kommt, so wird es
doch Nacht sein; wenn ihr schon
fraget, so werdet ihr doch wieder
kommen, und wieder fragen: Hüter, ist
die Nacht bald hin? Die Nacht ist
vergangen,

7. Chor: Die Nacht ist vergangen, der
Tag aber herab herbei gekommen.
So lasst uns ablegen die Werke der
Finsternis und anlegen die Waffen den
Lichts, und ergreifen die Waffen des
Lichts.

8. Choral: Nun danket alle Gott mit
Herzen, Mund und Händen, der sich in
aller Not will gnädig zu uns wenden,
der so veil Gutes tut, von
Kindesbeinen an uns hielt in seiner
Hut, und allen wohlgetan.

Chorus: All ye that cried unto the
Lord in distress and deep affliction.
He counteth all your sorrows in the
time of need.

Soprano I and II with chorus: I
waited for the Lord, He inclined unto
me, He heard my complaint. O
blessed are they that hope and trust
in the Lord.

Tenor solo: The sorrows of death
had closed all around me, hell in its
terrors had got hold upon me, with
trouble and deep heaviness. But
said the Lord: Come arise from the
dead and awake thou that sleepest!
I will be to thee Light! We called
through the darkness: Watchman,
will the night soon pass? The
watchman only said: Though the
morning will come, the night will
come also; Ask ye, enquire ye, ask,
if ye will, return again, ask:
Watchman, will the night soon pass?
The watchman only said: Though
the morning will come, the night will
come also.

Chorus: The night is departing, the
day is approaching. Therefore let us
cast off the works of darkness, and
let us gird on the armour of light.

Choral: Let all men praise the Lord,
in worship lowly bending, on His
most holy word, redeemed from
woe, depending. He gracious is and
just, from childhood us doth lead, on
Him we place our trust and hope in
time of need.

Lob, Her und Preis sei Gott, dem Vater und dem Sohne und seinem heiligen Geist im höchsten Himmelsthron. Lob dem dreieinigen Gott der Nacht und Dunkel schied von Licht und Morgenrot, ihm danket unser Lied.

9. Sopran und Tenor solo: Drum sing ich mit meinem Liede ewig dein Lob, du treuer Gott! Und danke dir für alles Gute, das du an mir getan.

Und wandl'ich in Nacht und tiefem Dunkel, und die Feinde umher stellen mir nach, so rufe ich an den Namen des Herrn, und er errettet mich nach seiner Güte.

10. Schlusschor: Ihr Völker! Ihr Könige! bringet her dem Herrn Ehre und Macht. Der Himmel, die Erde bringe her dem Herrn Ehre und Macht. Alles danke dem Herrn. Danket dem Herrn und ruhm seinen Namen und preiset seine Herrlichkeit!

Alles, was Odem hat, lobe den Herrn, Halleluja.

Glory and praise to God, the Father, Son, be given, and to the Holy Ghost, on high enthroned in heaven, praise to the triune God; with powerful arm and strong He changeth night to day. Praise Him with grateful song.

Soprano and Tenor solo: My song shall be therefore Thy mercy, singing Thy praise, Thou only God. My tongue shall declare the blessings hourly bestowed by Thee. I wander in night and thickest darkness, and mine enemies stand threatening around, yet called I upon the name of the Lord, and he redeemed me with watchful goodness.

Chorus: Ye nations! Ye monarchs, offer to the Lord glory and might. Heaven and the whole earth offer to the Lord glory and might. O give thanks to the Lord. Thanks to the Lord, praise Him, all ye people and ever praise His holy name. All that has life and breath sing to the Lord. Halleluja.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Ruth Beswarick
Helen Canton
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Lizzie Espinola
Monika Grecsnik
Linda Harris
Rosemary Heasman
Carolyn Heathcote
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Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden

Chris Wilson

Kate Wilson
Caroline Winfield
Liz Witham

Altos

Rosemary Andrew
Rona Ayling
Alison Bosence
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Sheila Edwards
Merril Evans
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Eunice Hopkins
Margaret MacKenzie
Anne Mason
Marian Morgan
Mary Parker
Jo Reader
Tegwen Robb
Katy Rylance
Alison Silver
Gill Smith
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Tony Amery
Philip Critchley
John D'Arcy
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Simon Paterson
Sam Williamson

Basses

David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
John Smyth
Neil Thompson
Andrew Thomson
David Wilson
Mark Winfield

Deputy Chorus Master: Margaret Houston
Accompanist: Richard Pearce

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank their advertisers and patrons for their continuing support.

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Catherine Hadfield, Binsted Place, Binsted, Alton, GU34 4PQ (Tel:01420 23146). All 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 they are also invited to the choir's social events. Patrons donating over £50 will receive one free ticket per season. Those donating £100 plus will receive a free season ticket annually. Donations made under Gift Aid are particularly valuable to the choir.

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 Rev R N MacLeod 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.

FUTURE PROGRAMMES

Saturday 12th April 2003
at St James's Church, Piccadilly, London

J S BACH – ST JOHN PASSION

Neil McKenzie – Evangelist
Adrian Peacock – Christus
Elizabeth Lil – Soprano
Julianne de Villiers – Mezzo Soprano
Robert Murray – Tenor
Mark Chaundy – Bass

LONDON HANDEL ORCHESTRA

Sunday 15th June 2003
at All Saints' Parish Church, Odiham
SUMMER CONCERT

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