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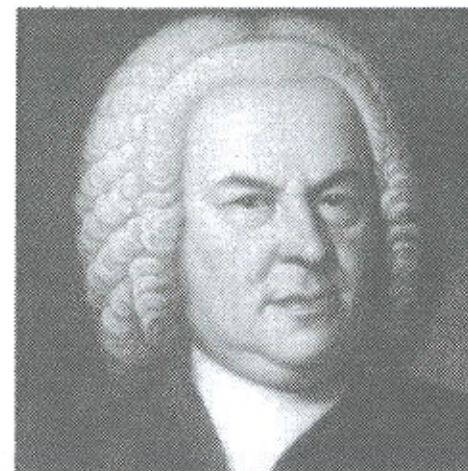


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STEVENS & BOLTON  
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## J S BACH ST JOHN PASSION

Neil MacKenzie - Evangelist  
Adrian Peacock - Christus  
Elizabeth Lil - Soprano  
Julianne de Villiers - Mezzo Soprano  
Robert Murray - Tenor  
Michael Bundy - Bass

THE WAVERLEY SINGERS  
LONDON HANDEL ORCHESTRA  
(Leader - Adrian Butterfield)  
Conductor - MALCOLM HICKS

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**Neil MacKenzie** (Evangelist) was born in Glasgow. He studied at Clare College, Cambridge, making his solo debut on London's South Bank with Britten's *Winter Words* while still an undergraduate. He has a busy and varied concert schedule, performing regularly in all the major London venues and throughout the UK. Internationally, he has sung in Aix-en-Provence, Istanbul and in North and South America. He also performs regularly at the Proms and has appeared at the Aldeburgh, Almeida and Covent Garden festivals.

Neil MacKenzie is equally at home in contemporary and standard repertoire. Among many first performances are included Naji Hakim's *Saul of Tarsus*, Ron Corp's *Laudamus* and Elis Pehkonen's *The First Coming*. He has also had a song-cycle written for him by prize-winning composer Hugh Collins-Rice, *The Pentecost Castle*.

Neil MacKenzie frequently broadcasts on Radio 3. His work has included David Gow's *The Fifteen Faces of Love*, David Owen-Norris's satirical romp *Die Zabaglione* and Stravinsky's *Canticum Sacrum*, with the BBC Symphony Orchestra in Paris. He has also recorded the Narrator in Scarlatti's opera *Il pugno David*, with Ivor Bolton and the St James's Baroque Orchestra, and was Evangelist in Schutz's *Christmas Story* with Stephen Cleobury and the BBC Singers. He has worked regularly with Boulez, Berio, Tortelier, Glover, Atherton, Rattle, Eliot Gardiner and Christophers.

In the Baroque field, Neil received critical acclaim as a soloist in Hyperion's recording of Monteverdi's *Vespers*, with The Sixteen. Other solos on disc include *Israel in Egypt*, for Collins Classics, Carl Ruti's *Magnificat*, with the BBC Symphony Chorus, and Lili Boulanger's *Au fond de l'abime*, with the BBC Philharmonic conducted by Yan Pascal Tortelier.

**Adrian Peacock** (Christus) received his early musical training as a chorister at Lichfield Cathedral, from where he won a Music Scholarship to Wellington College. After graduating from The University of Surrey he moved to London in 1985 to pursue a freelance career in music.

He was appointed to the choir of Westminster Cathedral in 1988, and soon found himself busy with all of the early music ensembles in London, including The Monteverdi Choir, The English Concert, The Tallis Scholars and Pro Cantione Antiqua. Further afield, he was a member of The European Vocal Ensemble based in Paris under the direction of Philippe Herreweghe. Alongside his ensemble work, Adrian has also pursued a varied solo career on the concert platform. As well as appearing regularly at all of the London concert halls, he has toured extensively around Europe with a large repertoire of Baroque and Classical music. He also enjoys a close collaboration with The Parley of Instruments under the direction of Peter Holman, specialising in English repertoire of the 19th century, in projects which have been released on a number of acclaimed recordings for Hyperion.

Also keen on contemporary repertoire, Adrian has often appeared with the BBC Singers - highlights have included performances of Berio's *Sinfonia* under the direction of the composer, Giles Swayne's *Cry* at the Proms in 1994, and also its sequel - *Havoc* - in 1998. He was recently invited to participate in the World Contemporary Music Festival in Mexico City - an interesting experience involving performing alone on the very top of an Aztec pyramid! More conventionally, Adrian was cast as The Voice of God in the premiere of Sir John Tavener's *Fall and Resurrection* with Richard Hickox as part of the millennium celebrations in London, and is looking forward to a substantial role in Tavener's forthcoming all-night vigil *The Veil of the Temple*, to be premiered in June 2003.

Other recent projects have included tours to China and Hong Kong with The Tallis Scholars, and fifteen performances of Bach's *St Matthew Passion* with Trevor Pinnock across Europe and the Far East.

**Elizabeth Lil** (Soprano) was born in Swansea and was a choral scholar at Gonville and Caius College, Cambridge, where she studied with Elaine Pearce. She furthered her studies with Valerie Masterson CBE and gained stage experience in roles such as Ann Trulove *The Rake's Progress*, Susanna *Marriage of Figaro* and Gilda *Rigoletto* through taking part in workshop performances with Opera Milton Keynes and attending the 1996 Travelling Opera Summer School. She is currently studying with Rae Woodland.

Elizabeth made her professional debut in 1988 singing Mozart's *Requiem* in Hereford Cathedral. Subsequent concert engagements have taken her to Europe as well as throughout the UK, performing in Coventry, Guildford, Lincoln, St Paul's, London and Norwich Cathedrals. Recent highlights include Bach's *B minor Mass* and *St John Passion*, Britten's *Rejoice in the Lamb*, Carter's *Musick's Jubilee*, Dvorak's *Requiem*, Fauré's *Requiem*, Finzi's *In Terra Pax*, Handel's *Messiah* and *Samson*, Haydn's *The Creation*, Mendelssohn's *Hymn of Praise* and *Lauda Sion*, Monteverdi's *Vespers*, Mozart's *Exultate Jubilate*, *Coronation* and *C minor Masses* and *Solemn Vespers*, Orff's *Carmina Burana*, Poulenc's *Gloria*, Schubert's *Magnificat* in *C* and *Masses in E* and *G*, Purcell's *Come Ye Sons of Art* and Vivaldi's *Gloria* and *Magnificat*. She made her Dutch debut in 1997 singing Charpentier's *Te Deum* and Haydn's *Nelson Mass* with the British Choir of The Hague.

As a recitalist, she has performed for the Worfield Concert Trust, as guest soloist with Swansea Male Choir, in London, Much Wenlock, the Assembly House, Norwich, Wymondham Abbey, and gave the opening recital at the 1993 Lincoln Arts Festival.

Operatic roles have included Miss Wordsworth (Britten's *Albert Herring*) and Queen of the Night (Mozart's *The Magic Flute*) with Claxton Opera, Belinda (Purcell's *Dido and Æneas*) and Morgana (Handel's *Alcina*) with the Haymarket Company, Olympia (Offenbach's *Tales of Hoffman*) at the Lincoln Arts Festival and Amore (Gluck's *Orfeo*) with Opera Spezzata. She has also performed with Opéra de Lyon.

**Julianne de Villiers** (Mezzo-Soprano) was born in Scotland and grew up in Cape Town, South Africa, where she studied at the South African College of Music. In 1999, she won a scholarship to the Royal College of Music, where she recently completed her postgraduate opera course with Lillian Watson. Julianne won the Clonter Opera Prize 2001, the Ted Moss Lieder and Keith Falkner Prizes from the RCM. Most recently she was awarded the Song Prize at the Kathleen Ferrier Awards 2002. Other prizes include the John McCormack Golden Voice Competition (Ireland) and the Philip Crawshaw and Mr and Mrs Eric Warne Awards from the Royal Overseas League.

Julianne has taken part in master classes with Barbara Bonney (filmed by the BBC) at the Linbury Theatre, with Graham Johnson at the Indiana Music Festival, with Grace Bumbry at the Wigmore Hall, with Dame Joan Sutherland and Richard Bonyngne in the Britten Pears Bel Canto course, and with Thomas Hampson at Glyndebourne and the Wigmore Hall.

Julianne has given recitals at the Wigmore Hall, St John's Smith Square, the Purcell Room and the Linbury Theatre (Covent Garden) and appeared in concert with Dmitri Hvorostovsky and Ralf Gothoni at Buckingham Palace. She toured Japan with the BBC Concert Orchestra, and gave her Aldeburgh Festival debut with the CBSO, conducted by Sakaro Oramo.

Oratorio appearances include Handel's *Messiah* at Canterbury Cathedral and with Sir David Willcocks in 2001, the Rossini *Petite Messe Solennelle* (Glasgow), and Dvorak's *Stabat Mater* with Sir David Willcocks, the Mozart *Requiem* (Royal Albert Hall, for Concerts from Scratch) and Bach's *St Matthew* and *St John Passions* (St John's Smith Square), the latter with Peter Schreier.

Last season, Julianne appeared as Hippolyta in the Benjamin Britten International Opera School's production of *A Midsummer Night's Dream*, followed by cover performances for ENO's production of *St John's Passion*. Other roles include Imelda/Oberto, for Amici di Verdi in the Linbury Theatre, Phoebe (*The Yeoman of the Guard*, for British Youth Opera), the Kompositist in Strauss' *Ariadne auf Naxos*, Adalberto in Handel's *Ottone* and Vitige in *Flavio* (for the London Handel Festival).

Operatic engagements in the 2002/03 season include cover performances of Nancy/*Albert Herring* for Glyndebourne Touring Opera, Ruggiero/*Alcina* for ENO, and Idamante in *Idomeneo* for Glyndebourne Festival Opera, singing the role for Glyndebourne Touring Opera the following autumn. Concerts are planned with Sir David Willcocks and Sir Neville Marriner.

**Robert Murray** (Tenor) was born in Essex in 1976, and began his musical training as a chorister at Brentwood Cathedral. In 1997 he graduated from the University of Newcastle-Upon-Tyne, with a BA Hons in Music. He is currently the Cuthbert Smith Scholar studying at the Benjamin Britten International Opera School with Ryland Davies.

Operatic roles include Jenik (*The Bartered Bride*) and Ishmael (*Nabucco*) for Northern Opera; The Narrator and Sir Philip Wingrave in the opera *Owen Wingrave* performed by the London Royal Schools opera department; Don Curzio and Don Basilio in *The Marriage of Figaro* for Clonter Opera. He has sung the role of Don Basilio in a concert performance with the London

Mozart Players conducted by Andrew Parrott. For Orange Opera he has performed the roles of Albert Herring, Tom Rakewell, Andres (*Wozzek*), Don Ramiro (*Cenerentola*), Don Jose (*Carmen*), Lensky. For Mananan Festival Opera 2002 he performed the role of Lindoro in Rossini's *L'Italiana in Algeri*. At the Benjamin Britten International Opera School Robert has performed the roles of Flute/Thisby (*A Midsummer Night's Dream*) directed by John Copley, the Evangelist (Handel's *Brookes Passion*) and Le Berger (*Oedipus Rex*) and the title role in *Albert Herring* directed by Sir Thomas Allen.

Future operatic engagements include covering the role of Tamino for Scottish Opera in May 2003 and the role of Lurcanio in Handel's *Ariodante* for Opera da Camera in Linz, Austria. Robert has been invited to take part in the Academie Europeenne de Musique at the Festival d'Aix-en-Provence 2003 studying with Christa Ludwig and Edda Moser. He has also been awarded a place at the National Opera Studio 2003/2004. He has sung in Masterclasses with Philip Langridge, Wolfgang Holzmair, Sarah Walker, Sir Thomas Allen and Gerald Finlay.

Recent oratorio performances include Purcell's *The Fairy Queen* (Ravenna Festival), Mozart's *Requiem* (Southwark Cathedral), Handel's *Messiah* and Britten's *War Requiem*. Future solo engagements include performances of Handel's *Judas Maccabeus*, Bach's *St Matthew Passion* (Evangelist) and Mendelssohn's *Elijah*.

**Michael Bundy** (Bass) was educated at Trinity College, Cambridge, where he gained an honours degree in music, and at the Guildhall School of Music and Drama, London, studying on the post-graduate singing and opera courses. Further study was undertaken at the Britten-Pears school in Aldeburgh, with Hughes Cuenod, and subsequently with the late Erich Vietheer.

Since turning professional he has performed widely in very diverse genres, ranging from the early Baroque period to musicals, from grand opera to contemporary music. He has appeared as soloist with groups as varied as The Sixteen, The Orchestra of the Age of Enlightenment and the Futurum Ensemble of Sweden, and was for nearly five years a member of the BBC Singers. With an operatic repertoire in excess of forty roles he has travelled extensively, and as a recitalist he has appeared at a number of English festivals and at St John's, Smith Square, specialising in the French *mélodie*. In the field of oratorio he has a wide and varied repertoire, and has sung in most of the cathedrals and major concert halls in this country, including all the venues in London's South Bank, Symphony Hall, Birmingham and the Liverpool Philharmonic Hall. He recently broadcast for BBC Radio 3 in a recording which will shortly be issued as a commercial CD. Work with Trevor Pinnock and The English Concert recently has included performances of the arias from Bach's *St Matthew Passion* in concerts around Europe and also Istanbul and Japan. In June of last year he sang Handel's *Israel in Egypt* for

Sir John Eliot Gardiner with the Monteverdi Choir and The English Baroque Soloists (repeated at The Proms) and toured Spain with the same conductor in a programme of Bach Cantatas and Lutheran Masses. Recent work with these same musicians has included performances of Haydn's *Nelson Mass* in Athens and the Barbican Concert Hall.

He maintains a strong interest in contemporary music, and on a lighter note, he frequently broadcasts for BBC Radio 2, making regular appearances on *Friday Night is Music Night* as a 'Star Singer'. He is currently researching and writing two books, one covering the unknown French song repertoire and the other, by contrast, the organs constructed by the 19th century builder William Thynne.

**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.

## LONDON HANDEL ORCHESTRA

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Adrian Butterfield (Leader)  
Stephen Bull  
Diane Moore  
Katalin Kertesz

### *2<sup>nd</sup> Violin*

Oliver Webber  
Theresa Caudle  
Laura Cochrane  
Diane Terry

### *Viola*

Peter Collyer  
Lisa Cochrane  
Leon King

### *Cello*

Katherine Sharman  
Anna Holmes  
Dominic O'Dell

### *Viola da Gamba*

Joanna Levine

### *Double Bass*

Cecelia Bruggemeyer  
Caroline Maquire

### *Flute*

Guy Williams  
Rachel Moss

### *Oboe*

Hannah McLaughlin  
Caroline Radcliffe

### *Bassoon*

Nathaniel Harrison

### *Lute*

Mark Wordsworth

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## FUTURE PROGRAMMES

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## ST JOHN PASSION

Johann Sebastian Bach 1685 - 1750

During the Middle Ages the story of Christ's Passion was recited to plainchant as a central part of the liturgy for Holy Week (thus forming a musical counterpart to the spoken, nonliturgical drama of the Passion or Mystery Play). The priest (or in later times three clerics) would identify characters by changes in vocal pitch and tempo, using a deep, solemn tone for the words of Christ, a middle register and rapid declamation for those of the narrator, and a high pitch for those of the other characters and the crowd.

On this simple basis the gospel accounts were joined, over an extended period of history, to changing musical styles, each designed to achieve maximum impact on the congregations to which it was addressed. From the 15<sup>th</sup> century, polyphony was introduced in "responsorial" settings, to enhance the special character of the crowd utterances (polyphony means two or more simultaneous parts, which are rhythmically distinct from each other). This responsorial style of setting reached a superb climax with three austere, but deeply expressive, liturgical Passions by Schütz (*St Matthew*, *St Luke*, and *St John*), dating from the 1660s and combining influences of Italian music with vernacular Protestant church music.

Other composers of the time, often braving clerical displeasure, borrowed elements from the oratorio - instrumental accompaniments, chorales, arias, and simple recitative - to enhance the vividness of their work; and from this point it needed a single step, but one of extreme magnitude, to reach the great Passions of J.S. Bach (*St John*, 1724 and *St Matthew*, 1727), settings which combine drama and meditation with a previously unimagined richness of expression.

The performance of the "musical Passion" was the principal musical event of the year. The *St. John Passion* was first performed on Good Friday in 1724, the year after Bach became Cantor of St. Thomas' School, Leipzig in 1723. The St. Thomas School had a centuries old choir tradition and was, in Bach's time, a kind of musical service institute that had to supply the four major churches in Leipzig with choirs on Sundays and other Christian holidays. Four choirs had to be formed out of 55 pupils, the minimum being two trebles, two altos, two tenors and two basses. It is still a matter of debate what forces were used for the Passion performances. It is possible that former students returned to sing in this important annual event.

The *St. John Passion* was Bach's first large scale work performed in Leipzig, although not all the music dates from 1723/4, and some may have been composed whilst he was at Cöthen. Bach also later made revisions. The Gospel of St. John is set word for word and gives the work a different character from the later *St. Matthew Passion*, 1727. The choruses of the crowd play an important dramatic part and there are fewer arias. The scale

of the work is less, only requiring a single choir and orchestra. The chorus represents the crowd. In the chorales the reflections and prayers of the congregation are expressed using tunes that would have been well known in Bach's time. The Evangelist narrates the action whilst the other soloists sing characters or offer an emotional commentary through arias.

Bach used some interesting string and wind instruments to create a particular mood or effect: a viola da gamba in No.58, the alto aria based on Christ's final words "Es ist vollbracht!" (It is finished); two violas d'amore in Nos. 31 and 32 and also a lute. The viola da gamba is a bass viol with six strings and a softer sound than a modern 'cello. The viola d'amore has six or seven gut strings and a number of metal sympathetic strings below the fingerboard. "Betrachte, meine Seel" (Consider, o my soul) No.31 has a lute obbligato, (obbligato here meaning an accompaniment which is an essential part of the musical structure). The oboe d'amore scored to double the second violins in some movements is pitched a minor third below an oboe. Bach first used it in the *St John Passion* and then in a further sixty or so works. By the 1770s it was obsolete and was only revived a hundred years later for modern performances of Bach. The oboe da caccia, an early form of the cor anglais, scored in Nos. 62 and 63 "Zerfließe" (Dissolve), is pitched a fifth below the oboe. There was a leading wind instrument maker, Eichentopf, working in Leipzig during Bach's time there, which may account for his use of these instruments.

Tonight's performance is at Baroque pitch - a semitone or so lower than modern concert pitch, in accordance with our understanding of the pitch Bach would have used.

Bach achieves unity by using some of the chorales and chorus themes more than once. Chorale No.7 is repeated as No.27 in a different key and with new words. Chorale No.20 appears three times, once as an accompaniment to the Bass aria No.60, "Mein teurer Heiland", (Beloved Saviour). Choruses 38 and 42 use the same theme with different words. The scornful chorus No.34, "Sei gegrüßet", (We salute Thee), returns as No.50, "Schriebe nicht", (Write thou not). The "Kreuzige" (Crucify) theme of chorus No.36 returns in No.44.

There is some wonderful word painting in No.18, when Peter denies Jesus, on the word "weinete" (wept); also on the word "geisselte" (scourged) in No.30. The opening bars of the vocal line in No.13, "Ich folge dir", (I follow Thee) are imitated by the flute accompaniment in canon. In No. 61 one can hear the tearing of the veil in the Temple and the shaking of the earth in No. 62. In the Bass aria with chorus No. 48 Bach writes long vocal runs on the words "Eilt" (Haste) and "Fliehet" (Fly).

The final chorus "Ruht wohl", in C minor, is similar in mood to the final chorus of the *St. Matthew Passion*. Bach, however, finished the *St. John Passion* on a triumphant note with the joyful final chorale in Eb major.

## THE WAVERLEY SINGERS

### *Sopranos*

Sue Adcock  
Rhian Amery  
Ruth Beswarick  
Helen Canton  
Janet Carne  
Elaine Cook  
Beth Davenport  
Jane Eckles  
Lizzie Espinoza  
Monika Grecsnik  
Linda Harris  
Rosemary Heasman  
Carolyn Heathcote  
Jennifer Holmes-Smith  
Margaret Houston  
Linda Hutton  
Linda Katz  
Jane Kenney  
Fiona Lowden  
Beverley Mellstrom  
Judith Miller  
Miranda Miller  
Gill Nash  
Ann Pardoe  
Alyson Paterson  
Carolyn Patey  
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

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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 Rev Charles Hedley and the PCC for making them so welcome in their lovely church.

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