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THE WAVERLEY SINGERS

MOZART - SOLEMN VESPERS Eine kleine Nachtmusik REQUIEM

Kishani Jayasinghe – Soprano

Julia Riley – Contralto

Andrew Clarke – Tenor

Robert Winslade Anderson – Bass

TILFORD BACH ORCHESTRA
(Leader - Clive Lander)
Conductor - **MALCOLM HICKS**

Saturday 20th March 2004 at 7.30 pm
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Kishani Jayasinghe - Soprano

Kishani was born in Colombo, Sri Lanka and made her orchestral debut with the Philharmonic Orchestra of Sri Lanka at the age of sixteen, with Mozart's *Exsultate Jubilate*. In 1995 she was judged The Young Musician of the Year (Sri Lanka) - vocal category. In 1997 Kishani won the Royal Overseas League/Sri Lanka Scholarship to the UK for summer music study, which included a solo recital at Overseas House.

Kishani came to the UK in 1998 to read for a Bachelors Degree in Law at the University of Nottingham, and completed her Masters Degree in International Commercial Law in 2002, whilst continuing her vocal training with Pamela Cooke. She is currently in the final year of the Post-graduate Preparatory Opera Course at the Royal Academy of Music and studies with Janet Price and Audrey Hyland. She was awarded an entrance Scholarship by the Academy and is generously supported by the Countess of Munster Musical Trust, The Harold Hyam Wingate Foundation, The Musicians Benevolent Fund and The Josephine Baker Trust. She has won several competitive awards and has attended master classes with Barbara Bonney, Robert Tear, Udo Reinemann and Esther Salaman. Operatic performances in scenes at the Royal Academy include Agatha in Weber's *Der Freischutz*, Tatiana in Tchaikovsky's *Eugene Onegin*, and Rusalka in Dvorak's *Rusalka*. Most recent concert performances include Beethoven's *Mass in C*, Mendelssohn's *Hymn of Praise*, and solo performances with the Sri Lankan Symphony Orchestra and for the Prime Minister of Sri Lanka.

Future plans include Mendelssohn's *Elijah*, Vivaldi's *Gloria* and Bach's *Magnificat*. Kishani will continue her operatic training on the Royal Academy Opera Course in September 2004.

Julia Riley - Contralto

Julia Riley was born in 1979 and comes from York. After completing her Bachelor of Music Degree with 1st Class Honours at the Royal Academy of Music she was awarded the Winifred Disney Scholarship to study with Royal Academy Opera. She studies with Elizabeth Ritchie and Ingrid Surgenor.

Julia's operatic repertoire includes Lisetta in Haydn's *Il Mondo della Luna* (Royal Academy Opera), Medoro in Handel's *Orlando* (Dartington Early Opera); for which Julia was awarded The D'Oyly Carte Scholarship, Cherubino in Mozart's *Le Nozze di Figaro* and Martha in the world premiere of John Caldwell's *The Word*.

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Julia performs a wide range of oratorio and concert repertoire. Highlights include Berg's *Sieben Frühe Lieder* at the Royal Academy, Bach's *Christmas Oratorio* with the English Baroque Orchestra, Bach's *B Minor Mass* under Anthony Rolfe-Johnson, and also under Laurence Cummings, and Mozart's *Requiem*.

Julia has taken part in master classes with Barbara Bonney, Udo Reinemann and Robert Tear at the Royal Academy of Music, and with Sarah Walker at Wigmore Hall. At the Royal Academy Julia received the Arthur Burcher and Edna Bralesford Prizes and the Michael Head Prize for English Song.

Future engagements include Elgar's *Sea Pictures* with the Royal Academy of Music Symphony Orchestra and Berlioz *Nuits D'Éte* with Penzance Orchestral Society. Julia would like to thank The Countess of Munster Musical Trust, The Musicians' Benevolent Fund and The Josephine Baker Trust for their generous support.

Andrew Clarke – Tenor

Andrew read Classics at King's College, London and subsequently gained his Masters from University College, London. He is currently studying on the opera course at the Royal Academy of Music where he is generously supported by a Peter Moores Foundation scholarship.

His operatic roles include Cecco in Haydn's *Il Mondo della Luna*, the schoolmaster in Janacek's *Cunning Little Vixen* conducted by Sir Charles Mackerras, Lucano in Monteverdi's *The Coronation of Poppea* and Caio in *Messalina* at the Batignano Festival. He was a member of the chorus during the last Glyndebourne Festival. Future performances include Count Riccardo in Wolf-Ferrari's *School for the Fathers* at the Royal Academy.

On the concert platform Andrew has performed a wide variety of repertoire including Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem*, most recently performed at St John's, Smith Square, Mendelssohn's *Lobengesang* (for the Waverley Singers in March 2003) and Weill's *Mahagonny Songspiel*. Future concert performances include Rossini's *Petite Messe Solenne* and Verdi's *Requiem*.

Robert Winslade Anderson – Bass-Baritone

Jamaican-born Robert Winslade Anderson first studied and worked in accounting. He completed his undergraduate studies at the Royal Academy of Music and is currently in first year with Royal Academy Opera where he studies with Mark Wildman and Antony Saunders. Masterclasses have included working with Willard White, Robert Tear, Udo Reinemann, Harry Coghill and Dennis O'Neil. His concert and recital programmes have been wide and varied, ranging from Bach to Bax. Most recent performances include Haydn's *Nelson Mass* with the Billericay Choral Society, and a solo recital for the Mayfair Concert Series. Future concerts include Verdi's *Requiem* with the Burgess Hill Choral Society.

Robert is currently performing the role of Lunardo in Wolf-Ferrari's *School for the Fathers* for Royal Academy Opera. Other roles include Bounafade from Haydn's *Il Mondo della Luna*, which was performed last autumn. He appeared with the chorus of Opera Holland Park in last season's production of Donizetti's *Lucia di Lammermoor* and Verdi's *Stiffelio*. Future engagements include the role of Dulcamara in a highlights concert performance of Donizetti's *L'Elisir d'amore* in Holland with Pegasus Opera.

A former ABRSM Scholar, Robert is currently supported by the generosity of the CHASE Fund, The Peter Moores Foundation, Sophie's Silver Lining Fund, The Lynn Foundation, The Matthew Holder Charitable Trust, The Mrs Wingfield's Charitable Trust and The Josephine Baker Trust.

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.

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SOLEMN VESPERS K339

Wolfgang Amadeus Mozart (1756-1791)

The facts of Mozart's life are well documented: a child prodigy and prolific composer, who died tragically young, aged 35. Although he composed operas and orchestral music, Mozart also wrote church music throughout his life. There are over sixty works; fifteen complete masses, the *Requiem*, two vespers and numerous smaller pieces.

The *Solemn Vespers* or *Vesperae solennes de confessore* was composed whilst Mozart was in the service of the Archbishop of Salzburg, in 1780. The full setting for soloists, choir and orchestra suggests that it was intended for an important feast day. The Vespers service, which takes place in the evening, dates from the early Christian church, and includes settings of Psalms 109,110,111,112 and 116, and the *Magnificat*. Mozart used a wide range of styles and techniques in the six movements. The first three *allegro* movements have a lively dialogue between chorus and soloists. The second movement is slower, and the soprano solo is more prominent in the third.

The *Laudate pueri* is set as a long and complex fugue, reminiscent of Bach and Handel, with a marching accompaniment. The fugue theme is inverted at *Qui habitare* and then stated together with the inversion in the *Gloria*. Fugue literally means flight and refers to the voices entering imitatively one after the other, each giving chase to the voice before.

The following movement *Laudate Dominum* is one of Mozart's most lyrical melodies. The soprano solo is accompanied by strings and solo bassoon and the movement is concluded by hushed chorus. The final *Magnificat* begins with rousing triplets in the orchestra, whilst the chorus themes are triadic figures alternating with interjections from the soloists.

Excelsus super omnes gentes Dominus, et
super coelos Gloria eius.
Quis sicut Dominus Deus noster, qui in
altis habitat,
et humilia respicit in coelo et in terra?

Suscitans a terra inopem,
et de stercore erigens pauperum.
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria Patri...

5. LAUDATE DOMINUM:

Soprano solo and chorus

Laudate Dominum omnes gentes: laudate
eum omnes populi:
Quoniam confirmata est super nos
misericordia eius: et veritas Domini manet
in aeternum.
Gloria Patri....

6. MAGNIFICAT: *Quartet and chorus*

Magnificat anima mea Dominum.
Et exsultavit 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 eius.
Et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente corde 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 eius in saecula.
Gloria Patri...

The Lord is high above all nations, And
his glory above the heavens.
Who is like unto the Lord our God, who
dwelleth on high, Who humbleth himself
to behold the things that are in heaven,
and in the earth?
He raiseth up the poor out of the dust,
And lifteth the needy out of the dunghill.
That he may set him with princes,
Even with the princes of his people.
He maketh the barren woman to keep
house, And to be a joyful mother of
children.
Glory be to the Father...

Psalm 116

O praise the Lord all you nations: praise
him, all you people.
For his mercy is confirmed over us:
and the truth of the Lord remains for ever.
Glory be to the Father...

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my
Saviour.
Because he hath regarded the lowliest of
his handmaidens: for behold from
henceforth all generations shall call me
blessed.
For he has done to me great things: and
holy is his name.
And his mercy is on them that fear him,
from generation unto 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 hath exalted the humble and
meek.
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 spoke to our fathers,
Abraham and his seed for ever.
Glory be to the father...

Eine kleine Nachtmusik K525

1. Allegro
2. Romance - Andante
3. Menuetto - Allegretto
4. Rondo - Allegro

Probably one of Mozart's best known pieces, *Eine kleine Nachtmusik*, Serenade for Strings in G dates from 1787, the year of *Don Giovanni* and the year before the composition of the last three symphonies. It was composed in Vienna.

At the time the terms divertimento, serenade, nocturno and cassation were in general use to refer to music of a light entertaining character. This style of music was played for social functions both indoors and outdoors. Now, we tend to think of a serenade as amorous, but its purpose was much more general and widespread in Mozart's time. The form would be dances, marches, minuets, trios, rather like the suites of Bach and Handel. Sometimes the orchestras would be divided into smaller groups scattered amongst the guests.

Eine kleine Nachtmusik being for strings alone is something of an exception among Mozart's serenades and divertimentos, which more commonly include wind. This work, in which cellos and double basses share the bass throughout, can be successfully played by four musicians of a string quartet. Perhaps part of its charm is that it preserves the intimacy of chamber music within the more rounded sonority of a string orchestra.

The first movement is a miniature in what might be called "sonatina form". The tender second movement is a romance with an agitated middle section. A stately minuet leads to the joyful finale.

INTERVAL

REQUIEM K626

Mozart composed his Requiem late in 1791, in the last months of his tragically short life. The events surrounding the commissioning of the work and its completion after his death have the air of a gothic mystery novel and have been the subject of plays and films. The mysterious image of an impoverished composer dying with a requiem unfinished, and buried in a pauper's grave appealed greatly to Romantic sensibilities.

An anonymous commission was made in July 1791, and a substantial advance paid, but Mozart was preoccupied with work on *Die Zauberflöte* and *La Clemenza del Tito* and progress on the *Requiem* was slow. The anonymous commissioner was an amateur musician, Count Walswegg-Stupach, who gave concerts for his guests passing off others' work as his own compositions. His wife had died in February 1791.

Mozart was already ill when he began composing the *Requiem* and died on 5th December 1791 with the work unfinished. His widow Constanze, anxious to keep the advance, asked Mozart's pupil Sussmayr to complete the score. Although later he was keen to take credit for the last three movements, most musicologists believe that Sussmayr was able to use sketches of the work, which have not survived.

The choice of instruments is most unusual. There are no horns, flutes or oboes and the clarinets are replaced by the basset horn. The basset horn is used almost entirely today for those works by Mozart (who used it in some twenty works) and Richard Strauss, which require it. It is pitched in F, a fourth below the ordinary Bb clarinet. The strings are frequently used in the lower registers and bassoons and trombones also have a dark timbre. Trumpets and timpani complete the orchestra.

Mozart's *Requiem* shows the influence of Bach and Handel and the music of the past. The theme in the opening movement is a traditional one used by other composers and Mozart himself, and the soprano solo *Te decet hymnus* is a Gregorian chant. The gentle, soothing quartet movements *Tuba mirum* and *Recordare* contrast with the powerful and dramatic choruses *Dies irae*, *Rex tremendae* and *Confutatis*. Mozart died whilst composing the *Lacrimosa*, only writing down the first 8 bars. The final movement uses themes from the opening. This follows the pattern of some of Mozart's earlier masses and is believed to have been suggested by Mozart just before he died.

REQUIEM K626

REQUIEM AETERNAM:

Soprano solo and chorus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi
reddetur votum in Jerusalem.
Exaudi orationem meam, ad Te omnis
caro veniet.
Christe eleison,
Kyrie eleison.

DIES IRAE: Chorus

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla,
Quantus tremor est futurus
Quando Judex est venturus
Cuncta stricte discussurus!

TUBA MIRUM: Quartet

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum,
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus, mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet apparebit;
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

REX TREMENDAE: Chorus

Rex tremendae majestatis,
Qui salvandos, salvas gratis,
salva me, fons pietatis.

RECORDARE: Quartet

Recordare, Jesu pie,
Quod sum causa tuae via,
Ne me perdas illa die,
Quarens me sedisti lassus,
Redemisti crucem passus,

Rest and peace eternal give them, Lord
our God; and light for evermore shine
down upon them.

O God, a hymn becomes Thee in Zion,
and vows shall be rendered to Thee in
Jerusalem: hear this my supplication, for
all flesh shall come to Thee.
Christ have mercy upon us,
Lord have mercy upon us.

Day of anger, day of terror,
All shall crumble into ashes,
This was David's revelation.
What a trembling shall possess them
When the Judge shall come to judgment,
Searching all the souls before Him!

Trumpets sounding loud as thunder
Call the buried dead from slumber,
To the throne of God Almighty.
Death shall marvel, earth shall wonder
When departed generations
Rise again to answer judgment.
Open lies the book before them,
Where all records have been written,
When creation comes to trial,
Then the Lord shall sit in judgment.
What was hidden is uncovered,
Naught forgotten, naught unpunished.
What shall I plead in my anguish?
Who will help me, give me counsel,
When the just are not acquitted?

King omnipotent and mighty,
Thou dost save the true repentant,
Save Thou me, O fount of mercy.

Ah, remember, gentle Jesus,
'Twas for my sake Thou didst suffer.
On that day do not forsake me.
Seeking me Thou wast afflicted,
To redeem me by thy Passion;

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Jennifer Holmes-Smith
Margaret Houston
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Joan Warren
Kate Wickenden
Chris Wilson
Kate Wilson
Caroline Winfield
Liz Witham
Anne Wolstencroft

Altos

Rosemary Andrew
Rona Ayling
Susan Barnes
Alison Bosence
Mayonne Coldicott
Pamela Darker
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Tegwen Robb
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Gill Smith
Jenny Thompson
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Lindy Wiltshire
Janet Wright

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

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Martin Daniels
Rod Eckles
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
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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).

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