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THE WAVERLEY SINGERS

J S BACH CHRISTMAS ORATORIO

Claire Seaton – Soprano
Alexandra Bell – Mezzo Soprano
Neil MacKenzie – Tenor
Michael Bundy – Bass

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

Sunday 11th December 2005 at 7.00 pm
at St Andrew's Parish Church,
Farnham

Programme £12.50
(Including a £2.50 donation to Bell's Piece, Farnham)



BELL'S PIECE

Bell's Piece is one of 17 services run by **Leonard Cheshire** in the South Region. Leonard Cheshire is the leading charity provider, helping over 15,000 disabled people in the UK.

Bell's Piece is a residential home. Its associated **training and activity facilities** are widely used by non-residential people to assist supported living in the community.

Bell's Piece was founded in the late 1970s by a group of parents concerned as to where their disabled children were going to live and be cared for in the long term. **It is a large detached house near Farnham Park**, designed to support the needs of people with learning disabilities.

As well as being a residential home, Bell's Piece also supports participants living in their own homes in the Community. **In total the Bell's Piece activities support about 80 disabled participants.**

In addition there are two day-centre activities, a **Horticulture** service (a small garden centre and garden maintenance team) and an **Arts & Crafts** service called Simply Unique.

The Shop and Garden Centre at Bell's Piece is open **Monday to Friday 9.00 am to 4.00 pm** and the **Bell's Piece market stall** is open each Friday morning in the Maltings car park. **Do visit** – Bell's Piece entrance is in Hale Road opposite the Six Bells public House.

PLEASE SUPPORT US.....

If you are interested in becoming a **volunteer helper** in your spare time please call **01252 821057**.

Donations and legacies (payable to Bell's Piece Support Group) would be very gratefully received at **Bell's Piece Support Group, Hale Road, Farnham, Surrey, GU9 9RL**

Claire Seaton – Soprano, was born in Wolverhampton, and studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa.

One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records. Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Recent engagements have included Strauss's *Four Last Songs* and Vaughan Williams' *Sea Symphony* at the Barbican, Mahler's *Eighth Symphony* in Edinburgh's Usher Hall and John McCabe's *Songs of the Garden* for Nicholas Cleobury. In addition to the Allegri, Claire's discography also includes the role of The Believer in Rutland Boughton's *Bethlehem*.

Alexandra Bell – Mezzo Soprano, grew up locally in Binsted. After a BSc (Music) at City University and post graduate training at the Royal College of Music and on the opera course (leading to MMus) at the Royal Scottish Academy of Music and Drama where she won the John Ireland Prize, she is now developing her professional career on the opera stage, on the concert platform and also teaches at The Royal School (Haslemere), Priors Field School (Godalming) and Edgeborough (Farnham).

Together with Bach's *Christmas Oratorio*, which she is performing this evening, Alexandra's concert repertoire includes: Britten's *Ceremony of Carols*, Duruflé's *Requiem*, Mozart's *Requiem*, Vivaldi's *Gloria*, Faure's *Requiem*, Saint Saens' *Christmas Oratorio* and Dvorak's *Stabat Mater*.

Alexandra has performed with British Youth Opera, European Chamber Opera, Garsington Opera, Grange Park Opera, Opera Holland Park, Opera Italiana and Opera Omnibus. Her operatic repertoire includes: Dido in *Dido and Aeneas*, Cherubino in *The Marriage of Figaro*, Ruggiero in *Alcina* and Tisbe in *La Cenerentola*.

Neil MacKenzie - Tenor was born in Glasgow. He studied at Clare College, Cambridge and Christ Church, Oxford, making his solo debut on London's South Bank with Britten's *Winter Words* while still an undergraduate. He has an increasingly 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, Granada, 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.

An extremely versatile concert artist and recitalist, 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 especially 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* in concert with the Stephen Cleobury and BBC Singers. He has worked regularly with Boulez, Berio, Tortelier, Glover, Atherton, Rattle, Bolton, Eliot Gardiner and Harry Christophers.

In the Baroque field, Neil MacKenzie is widely recognised for his interpretation of the Passion evangelist roles, and on disc he has received particular critical acclaim as a soloist in Hyperion's recording of Monteverdi's *Vespers of 1610*, with The Sixteen Choir and Orchestra. Other solos on CD include Handel's *Israel in Egypt*, 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.

Michael Bundy – Bass studied at Trinity, Cambridge, the Guildhall and with Hugues Cuenod and Erich Vietheer before establishing a career that spans many genres. His oratorio performances have included all the major works of the repertoire in most of the UK's principal cathedrals and concert halls, his solo engagements with Sir John Eliot Gardiner and The Monteverdi Choir have included Berlioz's *L'Enfance du Christ* (BBC Proms 2003), Handel's *Israel in Egypt*, Bach's *B Minor Mass* and Haydn's *Nelson Mass*. He has toured Europe, Turkey and Japan with Trevor Pinnock and The English Concert in Bach's *St Matthew Passion* and regularly sings with groups such as The Sixteen, Orchestra of the Age of Enlightenment, Futurum Ensemble of Sweden and BBC Singers.

Michael's operatic repertoire exceeds forty roles and includes performances with the Royal Opera, English National Opera, Kent Opera, Scottish Opera and Theater Basel. Michael also specialises in French *mélodie* and has recorded two sets of CDs featuring songs by Parisian organists: 'The Songs of Saint Sulpice' and 'The Songs of Sainte Clotilde'. He maintains a strong interest in contemporary music, performed Jonathan Harvey's *Passion and Resurrection* and the premières of *Flowers* (John Hardy), *Helen of Braemore* (Eddie McGuire) and *Stabat Mater* (Cecilia Macdowell), and on a lighter note played Olin Britt (*Music Man*) and Mr Lindquist (*A Little Night Music*) in BBC Radio 2's 'Great American Musicals'. He is also one of *Friday Night is Music Night*'s 'Star Singers'.

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.

WEINACHTS-ORATORIUM

THE CHRISTMAS ORATORIO BWV 248

Johann Sebastian Bach 1685-1750

Johann Sebastian Bach became Cantor of St Thomas' School, Leipzig in 1723 and spent the rest of his life working there, supplying music for the four major churches in Leipzig on Sundays and other Christian holidays. His duties included teaching music and Latin, managing the choir and playing the organ, as well as composing music.

It was during his time in Leipzig that almost all his choral music was composed, including about 150 cantatas between 1723 and 1727. As well as the cantatas, Bach wrote *St John Passion* (1724), *St Matthew Passion* (1727), *Magnificat* (1732), *Mass in B Minor* (1733-1748) and *The Christmas Oratorio* (1734).

The Christmas Oratorio (*Weinachts-Oratorium*) is a set of six sacred cantatas, each representing a different scene from the Nativity, written for performance in 1734-5. Whilst they are played as a complete work now, in Bach's time, each was intended to be played on a different holy day from Christmas day until the Epiphany (January 6th) as indicated in the titles to each part. Bach did, however, conceive the work as a whole and inscribed the score, "Oratorium Tempore Nativitatis Christi".

Many of the movements, both choruses and arias are parodied, that is recycled, from other cantatas, including secular works. This was common practice at the time and especially when so much music was needed for weekly services. All six cantatas in *The Christmas Oratorio* are unified by key and by the mood of celebration.

As in the *Passions*, the chorus acts both as characters in the action and also reflects on the story through the chorales. The chorale, or congregational hymn, was first used by Luther from the start of the Protestant Reformation to disseminate his new ideas not in Latin, but in German. The words and melodies would have been well known to the congregations. Bach's skill is in the harmonisation of the tune and the use of the instrumental interpolations composed to accompany some of the chorales.

The Evangelist acts as the Narrator and is sung by a tenor in the form of recitatives accompanied by the *continuo*, always organ or harpsichord with a cello (sometimes also bassoon) bass line. The soloists also comment on the

action in arias and recitatives accompanied by the orchestra as well as taking parts as characters. The text was probably written by Christian Friederich Henrici (alias Picander) using the gospels of St Luke and St Matthew and the chorale texts.

The Christmas Oratorio is scored for flutes, oboes, trumpets, timpani and strings. In Part II the use of woodwind suggests the shepherds in the fields. In Part IV horns replace the flutes, trumpets and drums creating a quieter mood for the account of the Circumcision. There are references to Jesus as Bridegroom throughout, especially in the alto aria *Bereite dich Zion* in Part I. Parts V and VI tell the story of Herod and the Wise Men.

The term *Baroque* is commonly applied to music of the period c1600-c1750. As Dennis Arnold writes, "the only common feature of 'Baroque' music is that virtually all of it uses a *continuo* part; otherwise this century and a half contains such a variety of genres and styles that it is difficult to detect any essential unifying feature". In layman's terms the music of Bach and Handel is the summation of the *Baroque* period. Other familiar *Baroque* composers would be Vivaldi, Corelli and Telemann.

A common musical form during the Baroque period is the *da capo* aria or chorus. *Da capo* means literally from the head, meaning to go back to the beginning. There are two contrasting sections of music and then the first is repeated. The opening chorus of *the Christmas Oratorio* is a *da capo* chorus, as is the first alto aria *Beriete dich, Zion*.

Much of Baroque music is based on dance forms in triple time such as *the minuet*, *the sarabande* and *the siciliana*. These forms were used by both Bach and Handel in their instrumental works, but were also used in their choral works. The *Sinfonia* which begins Part II is a *siciliana*. The opening chorus of Part IV is a *minuet* and contrasts with the four-square time of the chorale tunes. The dance rhythms are apparent throughout the work.

Finally *fugue*, which literally means flight, is a musical form where one part states the theme (or subject), and then answers it with a new theme (countersubject) whilst the other parts enter in sequence with the same theme and answer. There are fugal entries in the opening chorus, in *Ehre sei Gott* (Part II), in *Ehre sei Gott* (Part V), and in *Herr, wenn die stolzen Feinde* (Part VI). Bach was the supreme master of *fugue* and this form appears throughout all his work.

There will be an interval between Part III and Part IV.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Janet Carne
Elaine Cook
Beth Davenport
Meryl Davies
Jane Eckles
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Fiona Lowdon
Beverley Mellstrom
Judith Miller
Angela Morecroft
Gill Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Kate Wilson
Caroline Winfield
Liz Witham
Anne Wolstencroft

Altos

Celestine Allison
Rona Ayling
Alison Bosence
Carolyn Calvert
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Sheila Edwards
Merril Evans
Kathryn Flenley
Marian Gooding
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Romola Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Maggie Larkin
Christopher Lawrence
Margaret MacKenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Gill Smith
Lucy Stewart
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Tony Amery
Jeff Ayling
Dennis Bignell
David Boxen
Philip Critchley
John D'Arcy
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Ben Flenley
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
Tony Parker
Graham Rankin
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Accompanist and Deputy Conductor: Richard Pearce

FUTURE PROGRAMMES

Evensong at Guildford Cathedral
6.30 pm Sunday 12th February 2006

250th Anniversary of Mozart's birth
Sunday 2nd April 2006
at St Andrew's Parish Church, Farnham
Mozart: Litany
Coronation Mass
Soloists
Tilford Bach Orchestra



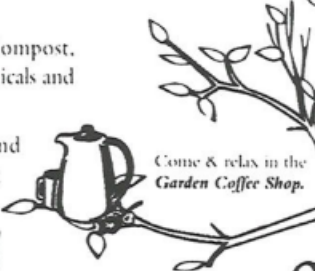
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- A £100 p.a. donation entitles you to a free Season Ticket to three of our concerts.
- A £50 p.a. donation entitles you to one free ticket per year.

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Mrs. Catherine Hadfield, Binsted Place, Binsted,
Nr. Alton, Hampshire, GU34 4PQ
(Tel. 01420 23146 e.mail MaxHad@aol.com)

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 Andrew Tuck and the PCC for making them so welcome in their lovely church.

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.

Please visit our website for further information at: www.waverleysingers.co.uk