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Treloar's
Enabling Education



THE WAVERLEY SINGERS

MOZART

LITANIES K243

HORN CONCERTO No. 4 K495

CORONATION MASS K317

Andrew Antcliff - Horn

Sophie Bevan – Soprano

Sigrídur Kristjansdóttir – Mezzo Soprano

Ben Johnson – Tenor

Dawid Kimberg – Bass

TILFORD BACH ORCHESTRA

(Leader – Clive Lander)

Conductor - MALCOLM HICKS

Sunday 2nd April 2006 at 7.30 pm
at St Andrew's Parish Church,
Farnham

Programme £12.50

(Including a £2.50 donation to Treloar Trust, Alton)



Treloar Trust – Lord Mayor's Appeal...

Every year, Treloar School and College change the lives of 320 of the most disabled young people in Britain. We achieve this not only by providing a first-class education but the magic of Treloar's is the dream team of teachers, careworkers, medical staff and technical specialists who all work seamlessly together to develop the person as a whole.

100 years ago, one man had the vision to bring together medical care, education and opportunity to enable disabled young people to take control of their lives. That man was Sir William Treloar, Lord Mayor of the City of London in 1906. His appeal raised £60,000 – the equivalent of £4 million today!

In 2006 the need has changed but it hasn't gone away. If anything it has been increasing. Premature babies, born with complex needs, can now be offered a future. Without a ground-breaking approach like ours that future can look very bleak. That's the price of progress and the cost of achieving it is very high.

Today, Treloar's meets the needs of over 40 disabilities, some of them rare and all of them complex. 80% of our youngsters use wheelchairs, 30% have little or no speech and 20% will not live into old age. Nonetheless Treloar youngsters have the same desire to learn and zest for life as anyone else. That's why this year's Lord Mayor's Appeal will help Treloar's raise funds for three vital Centenary projects:

- A new Hall of Residence for Treloar College
- New and bigger classrooms for Treloar School
- Treloar's Moving On in the Community programme

We need to match Sir William's £4 million to fund these projects. Our corridors and classrooms are now too small for bigger wheelchairs. We cannot accommodate all the technology we need to do a good job. Some of our buildings are outdated and inflexible and don't provide a stimulating environment in which to learn and grow.

This century everything we have achieved has been within our own four walls in Alton, Hampshire. For the next century we want even more disabled people to benefit by taking Treloar's to the wider community.

We are using our expertise and experience to develop a new national programme. Its goal of the programme is a smooth transition into a productive adult life and we are currently testing a model which should lead to developing a national blueprint. We've called it our "Moving On in the Community programme".

To make a donation, or to find out more, please contact Hilary Hares, Treloar Trust, Upper Froyle, Alton, Hampshire, GU34 4JX. Tel: 01420 526459 E-Mail: hilary.hares@treloar.org.uk
www.thelordmayorsappeal.org www.treloar.org.uk

Some forthcoming Treloar events you may be interested in:

Tuesday 23rd May, 2006, 7.30pm

London Symphony Orchestra: The Lord Mayor's Concert

Sir Colin Davis conducts Fidelio at the Barbican. A collection for Treloar's will be taken on the night.

Tuesday 7th November, 2006, 6.15 pm

Mansion House Concert and Dinner

In the presence of the Rt. Hon. Lord Mayor and the Lady Mayoress

An intimate evening of entertainment followed by an optional dinner in the splendour of the Mansion House, home to the Mayoralty.

For further details of these events please contact the Treloar Events Team on 01420 526511 or email:

fiona.janczur@treloar.org.uk

Sophie Bevan – Soprano was born in 1983 in London, and is currently in her fourth year studying with Lillian Watson at the Royal College of Music, where she is both a Foundation Scholar and an Associated Board of the Royal Schools of Music Scholar. She also holds an award from the Kathleen Ferrier Young Person's Competition which she won in 2003.

Sophie started singing as a soloist at the age of 13 for various choral societies and as part of Berkshire Youth Choir, with whom she sang when they won Sainsbury's Choir of the Year in 1998. Since then, Sophie has sung in many more prestigious concerts such as a recital in Gozo as part of the Victoria Music Festival, Haydn's *Nelson Mass* with the Royal Philharmonic Orchestra at Windsor Castle, James MacMillan's *Parthenogenesis* at Canterbury Cathedral for Nicholas Cleobury, Handel's *Samson* at St John's, Smith Square for Paul Spicer and Carl Orff's *Carmina Burana* at the Cadogan Hall. With the London Mozart Players, Sophie has performed Mozart's *Coronation Mass* at Windsor Castle for Andrew Parrott, Bach's *St John Passion* at Portsmouth Cathedral and Mozart's *Exultate Jubilate*. With the English Chamber Orchestra, she has performed a concert of sacred arias in France, Handel's *Messiah* at the Cadogan Hall and Berlioz's *L'Enfance du Christ* for Nicholas Cleobury at Dorchester Abbey. Sophie also performs regularly with 'Cafe Mozart', based in Windsor, and was recently featured on the Early Music Programme on Radio 3 singing some excerpts from their most recent CD.

At the age of 15 Sophie sang Susannah in Mozart's *Marriage of Figaro* for her local chamber opera. In her first year at the RCM Sophie sang Cathleen in Vaughan Williams' *Riders to the Sea*. Then in her second year, she sang Flora in Britten's *Turn of the Screw* for the College's Benjamin Britten International Opera School directed by John Copley.

Future engagements include Haydn's *St Nicholas Mass* at St John's, Smith Square, and Mozart's *Exultate Jubilate*, both with the London Mozart Players; Bach's *St John Passion* at St Paul's Cathedral and Handel's *Samson* at the Birmingham Symphony Hall.

Sigrídur Kristjansdóttir – Mezzo-Soprano, from Iceland, is currently studying with Kathleen Livingstone on the Masters Course in singing performance at the Royal College of Music. Earlier she studied in Reykjavik College of Music, where she completed her BA Honours Degree as a pianist and a piano teacher whilst also studying singing with Ruth Magnusson.

Sigrídur participated in many concerts and master classes both at the Royal College and other venues. She has sung for Roger Vignoles, Matti Hirvonen and Franco Castellana amongst others. She completed her Postgraduate Diploma Course in 2005 with Distinction. Sigrídur has recently performed solo at St Paul's Church, Covent Garden and a programme of Mozart for Mid-Week Music at Mandeville with pianist David Ward. She performed Schumann's *Frauenliebe und Leben* with duo partner Siu Chui Li at the Austrian Cultural forum and at St Mary's Church. Other performances include Mozart's *Requiem*, Mahler's *Fourth Symphony* and the First

Witch in Purcell's *Dido and Aeneas* in the first opera production at Woodhouse Copse, Sussex.

In Iceland Sigrídur has toured with her chamber group Trio Cantabile (voice, flute and piano) performing in venues such as Reykjavik City Hall and for TV1 television channel. Future engagements include a role in the Royal College of Music productions of Ravel's *The Child and the Magic*, and Handel's *Tolomeo, Re di Egitto* and recitals in Reykjavik, London and Wales. Sigrídur is supported by the Margrét Björgólfssdóttir Trust.

Ben Johnson – Tenor, was born in London in 1983. In 2002 he gained a place on the undergraduate course at the Royal College of Music, London, where he studies with Neil Mackie. Since then he has won both the English song and Lieder prizes, and given many acclaimed college performances. He has performed the Vaughan Williams song cycle *On Wenlock Edge* with the Bronte String Quartet and David Owen Norris for the book launch of Ursula Vaughan Williams' complete poetry. Most recently he was tenor soloist for Bach's *Mass in B Minor*, conducted by Peter Schreier.

Out of college Ben has worked around the UK, singing most of the major oratorio repertoire, in particular with the Evangelist role in Bach's *St John* and *St Matthew Passions*. He works regularly with the London Mozart Players, most recently performing *St John Passion* with them in Portsmouth Anglican Cathedral. Ben also performs opera. In May he sang Don Ottavio in scenes from Mozart's *Don Giovanni* with Sir Thomas Allen. In June he made his Aldeburgh Festival debut in *The Fairy Queen*, conducted by Harry Bickett and returned in August to take part in the Lieder course with Roger Vignoles. Ben made his operatic debut in France this summer, singing the role of Grimoaldo in Handel's *Rodelinda*.

In 2003 Ben gained the second prize of the Kathleen Ferrier Bursary for young singers performing a programme of Handel, Schubert, Britten and Poulenc. Most recently Ben was awarded joint first prize at the Great Elm Vocal Awards, held in London.

Dawid Kimberg – Bass, was born in Johannesburg and attended the Drakensberg Boys' Choir School. He moved to the UK in 2001 and is currently studying at the Royal College of Music with Ryland Davies.

Oratorio performances in the UK and South Africa include the *St Matthew* and *St John Passions*, *Mass in B Minor* and *Magnificat* by Bach, *Messiah*, *Samson* and *Dixit Dominus* by Handel, *Mass in C* and *Requiem* by Mozart, Haydn's *Nelson Mass*, Faure's *Requiem*, Orff's *Carmina Burana*, Puccini's *Messe di Gloria*, Vaughan Williams' *Five Mystical Songs*, Tippett's *A Child of our Time*, Dvorak's *Stabat Mater* and the complete choral works of Duruflé (available on the Lammas label), many of these performances taking place in major concert venues like St John's Smith Square and Cadogan Hall.

Operatic roles include the Duke in *Romeo and Juliette* by Gounod for British Youth Opera and Bruno in *Parthenogenesis* by James MacMillan performed in Canterbury Cathedral. He has also performed *Die Schöne Mullerin* by Schubert accompanied by Roger Williams and Paul Plummer respectively and will perform the piece again in 2006 at the Royal College of Music Concert Hall. Recently Dawid had the great honour of performing for Nelson Mandela.

His sponsors include The Ernest Oppenheimer Memorial Trust, The Apollo Music Trust and the Josephine Baker Trust. He is the 2004 winner of the Great Elm Vocal Awards.

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.

WOLFGANG AMADEUS MOZART 1756 – 1791

LITANIAE DE VENERABILI ALTARIS SACRAMENTO K243

The facts of Mozart's life are well documented: a child prodigy and prolific composer, who died tragically young, aged 35. This year is the 250th anniversary of his birth on 27th January 1756. There have already been many concerts, books and retrospectives. Tonight's concert is the Waverley Singers' Mozart celebration.

Mozart's father, Leopold, was in the service of The Archbishop of Salzburg, Count Schrattenbach, who was accommodating enough to allow the Mozart family to travel extensively when Wolfgang was a child. By 1773, Count Schrattenbach had died, and his successor, Count Colloredo, was less tolerant of the Mozart family's long absences.

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, four litanies and numerous smaller pieces.

Of the four litanies, two were settings of the Litany of Loreto and two of the Litany of the Sacrament, one of which is KV243, composed in spring 1776 and performed many times in Salzburg during Mozart's lifetime. The text of the Litany of the Sacrament was subject to local variation and was intended only for non-liturgical devotions. An opening *Kyrie* and a concluding *Agnus Dei* frame a central section describing the redemptive powers of the Eucharist with a variety of words and images. Robert Gussman, who prepared the translation of the *Litaniae* for our programme, says the litany depends on exhaustive repetition to convey the spiritual intensity. The different words are all synonyms and occur again and again: *sacramentum*, which means the sacrament and also the rite, *mysterium*, which means the sacrament more than a mere mystery and *hostia* from which we derive the ecclesiastical word "host" to describe the consecrated bread, the sacrificial Body of Christ.

In his book *Mozart*, Alfred Einstein writes of the *Litaniae*, "He (Mozart) stretched his wings, he wrote once more extensive arias for the soloists, he allowed himself polyphonic exploits, and built the *Pignus* into a double fugue...this is one of his greatest masterworks in the contrapuntal Salzburg style. ... For whom did Mozart write such things? We have no choice but to imagine that in the audience for such a litany, devoutness was mixed with connoisseurship; it was a concert given on a liturgical pretext".

PROGRAMME

Litaniae de venerabili altaris sacramento K243

Wolfgang Amadeus Mozart (1756 – 1791)

Kyrie
Panis vivus.
Verbum caro factum
Hostia sancta
Tremendum
Dulcissimum convivium
Viaticum
Pignus
Agnus Dei

Horn Concerto no 4 in E♭ K495

Wolfgang Amadeus Mozart

Allegro moderato
Romanza (Andante)
Allegro Vivace

INTERVAL

Coronation Mass in C K317

Wolfgang Amadeus Mozart

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

HORN CONCERTO No. 4 K495

During the early classical period only natural harmonics could be played on the horn and this limited the use of the horn as a solo instrument. Valve horns were not to be invented until 1815. By the second half of the eighteenth century, however, players developed a new technique using the hand in the bell to vary the size of the opening, which enabled other notes to be produced. One of the leading exponents of this new technique was Joseph Leutgeb (c1745-1811). He was a native of Salzburg and became a friend of the Mozart family as early as 1763. Leutgeb also worked for the Archbishop, playing in the court orchestra. Mozart wrote all his works for solo horn for Leutgeb between 1781 and 1786; four concertos, a concert rondo and a horn quintet. At this time both men were living in Vienna; Mozart hoping to earn a living as an independent composer, whilst Leutgeb had gone into business as a cheesemonger.

The relationship between the two men was affectionate and full of fun and this is reflected in the humorous personal remarks and comments Mozart wrote on the scores. Mozart was still mentioning Leutgeb in letters to his wife Constanze in 1791, so they were close friends. The Fourth, dated 26th June 1786, is written with multicolored inks, apparently in an attempt to confuse the performer! Each concerto was also more difficult than the last. The opening movement of the Fourth Concerto in Eb, in sonata form opens with the contrasting themes played by the orchestra then restated and extended by the soloist. The second movement is a lyrically tender *Romanza*. The work ends with the familiar 'hunting' Rondo in 6/8 time, a formula which was used in all four concertos. Even a modern player with the advantage of the latest valve technology is hard pressed to keep up with the musical demands invented 200 years ago by a master craftsman, who just wanted to have a bit of fun with a good friend.

INTERVAL

CORONATION MASS IN C K317

In 1777 Mozart left Salzburg on a tour with his mother, visiting Munich, Augsburg, Mannheim and arriving in Paris in 1778. Mozart's mother died there in the July and, having failed to obtain a post at the French court, Mozart returned to Salzburg, to a new position as court organist. The Archbishop was not interested in elaborate music for the cathedral and there were few opportunities for grand orchestral music. Mozart did, however, receive a commission for an opera from Munich, and *Idomeneo* was

performed there in January 1781. He had spent the last few years in increasing frustration with and hostility towards the Archbishop, who resented Mozart's frequent absences. Finally Mozart resigned his post in May 1781 after a terrible row, when he was literally kicked out by the court chamberlain.

Despite the ill-feeling, during this period Mozart was able to write four further choral church works, the Masses in C Major, K317 and 337, and the two sets of Vespers K321 and 339. The autograph score of the *Coronation Mass* is dated 23rd March 1779, just two months after his return home to Salzburg. It was probably composed for Easter 1779. It is thought that the nickname *Coronation Mass* was given later in the nineteenth century, probably because the mass was performed at the coronation festivals held in Prague in 1791 and 1792 for the Emperor of Austria, conducted by Mozart's arch rival Salieri.

In composing this work, Mozart observed the rules laid down by Archbishop Colloredo; that the work should not last more than three quarters of an hour and that it must be written for full orchestra (minus the violas). The soprano solos foreshadow two of Mozart's later operas: the *Kyrie* resembles part of *Come scoglio* in *Così fan tutte* and the *Agnus Dei* is very like *Dove sono* in *Le Nozze di Figaro*.

KYRIE

Soprano, Tenor Soloists and Chorus:

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us
Lord, have mercy upon us

GLORIA

Soloists and Chorus:

Gloria in excelsis Deo, et in terra
pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine Fili unigenite,
Jesu Christe
Domine Deus, Agnus Dei,
Filius Patris:

Qui tollis peccata mundi,
Miserere nobis:
Qui tollis peccata mundi, suscipe
deprecationem nostram:
Qui sedes ad dextram Patris,
Miserere nobis:

Glory be to God on high,
and on earth peace to men of good will.
We praise Thee ; we bless Thee ;
we worship Thee; we glorify Thee:
We give thanks to Thee for Thy great
glory.
O Lord God, heavenly King,
God the Father Almighty;
O Lord the only begotten Son,
Jesus Christ
O Lord God, Lamb of God,
Son of the Father:

Thou who takest away the sins of the
world, Have mercy upon us:
Thou who takest away the sins of the
world, receive our prayer:
Thou who sittest at the right hand of the
Father, have mercy upon us.

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
Wendy 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
Chris Winfield

Accompanist and Deputy Conductor: 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 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