

THE
WAVERLEY
SINGERS



Silver Jubilee

SOUVENIR PROGRAMME

PRINCES HALL, ALDERSHOT
SATURDAY, 29th MARCH, 1980

ELIZABETH LANE — *Soprano*
JEAN TEMPERLEY — *Contralto*
HENRY HOWELL — *Tenor*
CHRISTOPHER KEYTE — *Bass*

THE WAVERLEY SINGERS

(Founded 1955)

THE WAVERLEY ORCHESTRA

Guest Leader: FRANCES MASON

CONDUCTOR: JOHN COTTERILL

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1955-1980

Early in 1955 a group of former pupils of Farnham Girls' Grammar School was asked to give a concert at their Association's Annual Reunion. They invited John Cotterill, himself a former pupil of Farnham (Boys') Grammar School, to conduct them. He and the Association's then Secretary, Molly Medhurst, recognised the enthusiasm of these dozen or so singers, and decided to form a choir. A member's house in Waverley Lane, Farnham became the venue for rehearsals; from this the name was conceived and in March 1955 the Waverley Singers were born. During the next few years, various concerts were given in Farnham and district before the choir opened its membership to men and began to perform four-part choral works. From Fauré's Requiem in 1960, larger and more complex works were undertaken; membership continued to increase and concerts of greater dimensions with full orchestral accompaniment and eminent professional soloists were presented. Affiliation to the National Federation of Music Societies followed and now, with a membership of 130, the Waverley Singers under their founder-conductor are firmly established as part of the musical life of Farnham and district, and proudly stand 25 years on.

The Waverley Orchestra evolved from a combination of some of the players whom John Cotterill has from time to time gathered together over the more recent years to accompany the Waverley Singers' choral concerts. All the players are either professional, semi-professional or very experienced amateur musicians. The Orchestra in its own right has by invitation given several orchestral concerts in Farnham and Guildford.



John Cotterill was born in Welwyn Garden City, but has lived in Farnham since 1942. Keenly interested in music all his life, he is now Chairman/Conductor of the Waverley Singers which he co-founded in 1955. Tonight's concert is thus a very special occasion for him. He is also Conductor of the R.A.E. Symphony Orchestra, Farnborough, to which position he was appointed in 1965. He has appeared as guest conductor with other local societies, and in December he is due to make a guest appearance with the Haslemere Musical Society to conduct works by Ireland, Schubert and Elgar. He is currently Vice-chairman of the Tilford Bach Society, and serves on the committees of the Farnham and Bourne Music Club and the Farnham Arts Association. He is also a violinist and well-known in other spheres of local music.

The Waverley Singers are pleased to welcome tonight's four soloists, all of whom have appeared as soloists with the choir on previous occasions.



Elizabeth Lane (Soprano) studied at the Royal College of Music in London, and at the Opera House in Geneva, and has won two major international singing competitions. Now an established oratorio singer, she has also performed a number of roles with the Welsh National Opera. She first appeared with the Waverley Singers in 1977 in performances of Bach's Magnificat and Haydn's Harmoniemesse. She will be remembered for her vivid portrayals, especially that of the Wife of Bath, in Dyson's "Canterbury Pilgrims" in 1978.

Jean Temperley (Contralto) studied at the Guildhall School of Music with Oda Slobodskaya and Arthur Reckless, and became the first winner of the Marjorie White memorial award. She has performed and recorded a number of operatic roles, and is frequently heard on radio, but the major part of her career is in concert work, which takes her all over Europe and to America. She sang with the Waverley Singers in 1978 in Rossini's *Petite Messe Solennelle*, and again last year in works by Mozart and Haydn.



Henry Howell (Tenor) is also making his third appearance with the choir, having previously sung in performances of Verdi's *Requiem* and Rossini's *Petite Messe Solennelle*. An Australian by birth, he studied at the Queensland Conservatorium of Music, and after spending some fifteen years pursuing his career in Australia, came to England in 1973. Here he has established himself both in oratorio and opera, and is currently a resident principal tenor with the English National Opera, with whom he has sung some dozen major roles. He is also becoming increasingly in demand in Europe.

Christopher Keyte (Bass-Baritone) was a choral scholar at Kings College, Cambridge, and is now recognised as one of Britain's leading concert soloists. As well as singing regularly in the London concert halls and in cathedrals at home and abroad, he has toured extensively, sung at many of Europe's major festivals, covered a wide range of works for the B.B.C. and appeared as a soloist on over forty records. Tonight he is making his fifth appearance with the Waverley Singers, having first sung with them in a performance of "Messiah" in 1963.



PROGRAMME

OVERTURE: WAVERLEYBERLIOZ
(1803-1869)

MASS IN D (MISSA SOLEMNIS)BEETHOVEN
(1770-1827)

1. KYRIE Kyrie eleison,
 Christe eleison,
 Kyrie eleison.

2. GLORIA Gloria in excelsis Deo ...
 Gratias agimus Tibi ...
 Domine Deus ...
 Qui tollis peccata mundi ...
 Quoniam Tu solus sanctus ...
 In gloria Dei Patris, Amen.
 Gloria in excelsis Deo.

INTERVAL OF 20 MINUTES

3. CREDO Credo in unum Deum ...
 Et incarnatus est ...
 Crucifixus ...
 Et resurrexit ...
 Credo in Spiritum Sanctum ...
 Et vitam venturi saeculi, Amen.

4. SANCTUS Sanctus Dominus Deus Sabaoth,
 Pleni sunt coeli et terra gloria Tua.
 Hosanna in excelsis.
 Benedictus qui venit in nomine Domini.
 Hosanna in excelsis.

5. AGNUS DEI Agnus Dei qui tollis peccata mundi ...
 Dona nobis pacem.

The suitability of BERLIOZ'S OVERTURE "WAVERLEY" for this Concert lies purely in its title and not in any musical or local connection. It did, however, begin Berlioz's own momentous first concert on 26th May, 1828 and it is hoped it will also provide a fitting opening to this rather special evening tonight. The Overture's real association is, of course, with Scott, although the evocations of the chivalry so loved by the romantic temperament may not be entirely irrelevant now. It is important as being one of the earliest self-sufficient concert overtures and was written about 1827 during the composer's student days at the Conservatoire. After a fragmentary beginning, a romance-like melody for the cellos gives way to a spirited allegro where the Italy of Rossini is perhaps brought to mind more than the Scotland of the novel.

BEETHOVEN'S MISSA SOLEMNIS was intended to celebrate the enthronement of his friend, the Archduke Rudolph, as Archbishop of Olmütz. However, once started, the composition assumed much larger dimensions than Beethoven had originally envisaged and it was not in fact completed until nearly two and a half years after the event had taken place. After intensive research into earlier composers' settings of the Mass, Beethoven succeeded in combining his newly found vastness of conception with his dramatic power to produce, albeit along symphonic lines, one of the greatest choral works of all time. He himself regarded it as his finest work. From the start of the **Kyrie**, the soloists are individuals calling their prayer from within a huge crowd. Then with unrestrained yet majestic praise shines forth the magnificent **Gloria**. Also immense is the assertive **Credo** which moves between triumph and awe with God's omnipotence never really in doubt. Beethoven treats the **Sanctus** almost as a short private confession until the heavens open at "Pleni sunt coeli", but even this turns out to be no more than a prelude to the incomparably beautiful **Benedictus** where the solo violin symbolizes the divine Visitor who "cometh in the name of the Lord". The **Agnus Dei's** prayer for peace is at first dark and uncertain, but gradually consolation seems to arrive, only to be interrupted by a reminder from the trumpets and drums of the reality of war; and even though calm is restored, Beethoven's celebratory Mass does not end with the finality of complete fulfilment which surely is not to be had merely for the asking. Instead, the apparent inconclusiveness of the final bars deliberately looks ahead to the future and perhaps to the work of the Archbishop himself. So, too, with their performance of this great masterpiece, the Waverley Singers celebrate their own Silver Jubilee and look forward to the next twenty-five years.

WORKS PERFORMED BY THE WAVERLEY SINGERS SINCE 1960

- | | | | |
|------|---|------|--|
| 1960 | Fauré — Requiem
Buxtehude — Jesu, Joy and Treasure
Mendelssohn — Hymn of Praise | 1972 | Schutz — St. Luke Passion
Bernstein — Chichester Psalms
Vaughan Williams — Dona Nobis
Pacem
Vaughan Williams — Benedicite |
| 1961 | Haydn — Seven Last Words
Purcell — King Arthur | 1973 | Bach — St. Matthew Passion
Verdi — Nabucco
Charpentier — Midnight Mass
Finzi — In Terra Pax
Carol arrangements |
| 1962 | Armstrong Gibbs — Behold the Man
Bach — Peasant Cantata
Handel — Acis & Galatea | 1974 | Brahms — Requiem
Handel — Zadok the Priest
Haydn — The Seasons |
| 1963 | Moeran — Songs of Springtime
Vaughan Williams — Folk Songs
Handel — Messiah | 1975 | Monteverdi — Vespers
Fauré — Requiem
Walton — Belshazzar's Feast |
| 1964 | Brahms — Requiem
Haydn — Creation | 1976 | Bach — Mass in B Minor
Parry — Blest Pair of Sirens
Vaughan Williams — Toward the un-
known region
Finzi — Intimations of Immortality |
| 1965 | Bach — Magnificat
Bach — Cantata 21
Dyson — Canterbury Pilgrims | 1977 | Verdi — Requiem
Bach — Magnificat
Haydn — Harmoniemesse
Kodaly — Jesus and the Traders |
| 1966 | Stainer — Crucifixion
Britten — Hymn to St. Peter
Mendelssohn — Elijah | 1978 | Britten — Rejoice in the Lamb
Rossini — Petite Messe Solennelle
Stanford — Songs of the Sea
Lambert — The Rio Grande
Dyson — Canterbury Pilgrims
Handel — Messiah |
| 1967 | Vaughan Williams — Sea Symphony
Mozart — Requiem
Holst — Te Deum | 1979 | Mozart — Vesperae Solemnnes
Bruckner — Motets
Haydn — Seven Last Words
Purcell — O sing unto the Lord
Stravinsky — Symphony of Psalms
Handel — Dixit Dominus |
| 1968 | Bach — St. John Passion
Purcell — Welcome to all the Pleasures
Britten — Choral dances "Gloriana"
Tony Hewitt-Jones — Seven Sea
Poems | 1980 | Beethoven — Missa Solemnis |
| 1969 | Ireland — These things shall be
Beethoven — Choral Symphony
Britten — St. Nicholas
Bach — Christmas Oratorio | | |
| 1970 | Handel — Messiah
Vaughan Williams — Serenade to
Music
Carl Orff — Carmina Burana | | |
| 1971 | Vivaldi — Gloria
Haydn — "Theresa" Mass
Elgar — The Kingdom | | |

FORTHCOMING CONCERTS BY THE WAVERLEY SINGERS:

18 October 1980 OPERA GALA NIGHT

Princes Hall, Aldershot

In association with the R.A.E. Symphony Orchestra, and with Teresa Cahill (Soprano), Brian Burrows (Tenor), and Trumpeters from the Royal Military School of Music, Kneller Hall.

20 December 1980 CHRISTMAS ORATORIO (BACH)

Farnham Maltings

In association with Farnham Maltings Association Ltd., and with the Waverley Orchestra and Soloists.

11 April 1981 WALTON — CORONATION TE DEUM

MOZART — SYMPHONY NO. 40 IN G MINOR

VAUGHAN WILLIAMS — A SEA SYMPHONY

In association with the R.A.E. Symphony Orchestra, and with Sally Le Sage (Soprano) and John Barrow (Baritone).

Applications for audition for membership of the Waverley Singers may be made to the Secretary, The Mews, Frensham, Surrey, (Frensham 2563). Rehearsals are held in Farnham at 8 p.m. every Thursday during the season.

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to **Messrs. Hoar, Sanderson and Spooner** for their generous sponsorship of this Silver Jubilee occasion.

Grateful thanks also go to the undermentioned **Patrons** for their valuable support. Anyone interested in becoming a Patron of the Waverley Singers is invited to communicate with Mrs. Pat Weaver, 68 Dinorben Close, Fleet, Hants. (Fleet 5760).

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The National Federation of Music Societies to which the Waverley Singers are affiliated also gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain.

The Conductor and all members of the Waverley Singers wish to record their deep gratitude for the loyal services of their rehearsal accompanist, **Margery Wakefield**.

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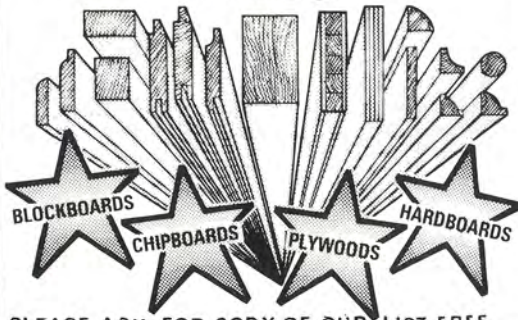
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