

ST. ANDREW'S GARRISON CHURCH OF SCOTLAND
Good Friday, April 20th, 1984. 6.00 p.m.



J. S. BACH

ST. MATTHEW PASSION

SARAH LEONARD	—	<i>Soprano</i>
CATHERINE WYN-ROGERS	—	<i>Contralto</i>
DAVID JOHNSTON	—	<i>Tenor (Evangelist)</i>
PETER SAVIDGE	—	<i>Bass (Christus)</i>

THE WAVERLEY SINGERS THE TILFORD BACH ORCHESTRA

Leader: PETER STEVENS

Continuo: MURRAY STEWART (Organ)

SHUNA WILSON (Cello)

RIPIENO CHOIR: FARNBOROUGH HILL

Conductor: MALCOLM HICKS

Programme £4

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MALCOLM HICKS commenced his musical studies at Birmingham University, becoming Assistant Master of the Music at Birmingham Cathedral, and organist and assistant conductor for Birmingham Bach Society and City of Birmingham Choirs. He took the degrees of Bachelor of Music and Master of Arts, and won the Limpus and Turpin prizes respectively in the Associate and Fellowship examinations at the Royal College of Organists. He subsequently studied piano, cello and singing at the Guildhall School of Music. Since 1967 he has pursued a full-time free-lance career in London as key-board player and conductor. He plays with all the major London orchestras, principally the BBC Symphony Orchestra with whom last year he toured Japan and Korea. On recent visits to Mexico and Rome he has worked on the music staff of the European Community Youth Orchestra and an international Festival of Youth Orchestras. He was until recently Associate Conductor of the London Philharmonic Choir. Living in Hertfordshire, he is conductor of Hitchin Concert Orchestra and Hertfordshire Singers. He was appointed Musical Director of the Waverley Singers in May 1982.

SARAH LEONARD studied at the Guildhall School of Music where she won the Susan Longfield Award. She began her career in the BBC Singers, and regularly broadcast as a soloist with them. Now she enjoys singing a wide variety of music both here and abroad and is gaining increasing recognition for her performances of contemporary music, having appeared with the Nash Ensemble, the London Sinfonietta, and Aquarius. In January of this year she made her London recital debut in the Purcell Room, as part of the Park Lane Group's 'Young Artists and 20th Century Music' series. Next month Miss Leonard will sing in a performance of 'Messiah' at Westminster Abbey conducted by Simon Preston, and in September will make her debut at the 'Proms'.

CATHERINE WYN-ROGERS was a Foundation Scholar at the Royal College of Music until 1980 studying with Meriel St. Clair. She made her London recital debut in 1982 at the Purcell Room for the Park Lane Group. Since then she has sung with the Bach choir many times and has scored successes with her performances of 'Messiah' with them at the Royal Albert Hall, in York Minster, Bath Abbey and in Hong Kong, as well as with the London Philharmonic Orchestra. Her appearances on the South Bank include 'Israel in Egypt', and Bruckner's 'Te Deum' with the Philharmonia. Forthcoming engagements include a performance of 'Messiah' on Handel's 300th birthday at the Festival Hall, and the B Minor Mass on Bach's 300th birthday at the Royal Albert Hall.

DAVID JOHNSTON received his early vocal training from Eric Greene and subsequently studied with Alexander Young, and was for a time a lay-clerk in the Salisbury Cathedral Choir. After two seasons with the Glyndebourne Festival Chorus he established himself in London as a free-lance soloist fulfilling concert, recital and opera engagements throughout this country and all over the world. Last season he received much acclaim for his singing of Florestan in the Kent Opera production of 'Fidelio', as well as for his performance of Don Basilio in the Glyndebourne production of 'Marriage of Figaro'. He works regularly with all the leading orchestras, and next year will be appearing for the tenth time in the Royal Festival Hall Good Friday performance of the St. Matthew Passion.

PETER SAVIDGE gained his early musical experience at Westminster Abbey Choir School, at Bishop's Stortford College, and was a Choral Exhibitioner at Corpus Christi College, Cambridge. He studied with John Carol Case in London and Hans Hotter in Munich. A founder member of the English Music Theatre in 1976, Peter has appeared at festivals all over Europe, and has sung with the Royal Opera in Don Carlos and at the Coliseum in Shostakovich's 'The Nose'. In 1981 he toured Australia and New Zealand with the Songmakers' Almanac, made a record of Vaughan Williams' songs and appeared on Andre Previn's television programme singing duets with Dame Janet Baker. This season he appears regularly on the South Bank and with the Welsh National Opera will sing in Tamburlaine, Papageno in Magic Flute, and Danilo in The Merry Widow.

ST. MATTHEW PASSION

By Bach's time the setting of the Passion had reached a fairly sophisticated musical form. Initially, during the twelfth century, the Passion was performed by three priests, each one intoning at a different pitch to represent the three main parts involved; Christ, the Narrator and the Crowd. By the seventeenth century many innovations had been absorbed into the musical setting of the Passion, including the *stile recitativo* already common to opera, the *da capo* aria, the orchestra and the Chorale, as well as far freer treatment of the biblical text, and the insertion of purely poetic interpolations.

In Bach's St. Matthew Passion the narrative, set largely in recitative for the evangelist or in short choruses for the crowd, is based directly on the Bible, while the poetic texts by Picander are used for the arias and larger choruses. Bach sought to clarify and underline Picander's text as a meditative dialogue between the Daughter of Zion and the Faithful by a most striking innovation — the use of two Choirs. The soloists and chorus of Choir I represent the Daughter of Zion, that is Jerusalem, as the symbol of the Church, and Choir II represents the larger congregation and the Faithful. All the biblical characters and the Evangelist therefore belong to Choir I (with the interesting exception of the two false witnesses) while the chorus and soloists of Choir II are generally associated with the various personifications of the Faithful. The two Choirs lose their separate identity only when Bach wishes to use his full forces to speak with a common voice, such as in the Chorales and the larger choruses where a wider emotion is expressed by Picander's poetry, or to contrast the unanimity of the priests, scribes and populace with the Christian minority.

How Bach managed to arrange his players and singers in St. Thomas's Church, Leipzig, for the first performance on Good Friday, 1729, is not known, but it seems fairly certain that for a later performance in 1736 he exploited his setting for two Choirs by placing them and their respective groups of soloists and instrumentalists at opposite ends of the Church, thus separating them completely. Choir I was at the altar end, supported by its own orchestra and continuo, and included a small portable chamber organ. Choir II, again with its own orchestra, was placed in the West Gallery of the Church with the main organ, where the music for the Sunday service was normally performed.

In today's performance it is obviously impossible to separate the Choirs to this extent, although some attempt has been made by placing the first Choir and orchestra to the conductor's left, and the second Choir and orchestra to his right, thereby Bach's division of roles between the choirs is generally speaking maintained. In order to devise a practical three-hour performance a few numbers (mainly from part II) are omitted. The original German text is retained in order to achieve the particularly subtle fusion of words and music, which is one of Bach's greatest achievements in this work.

THE TILFORD BACH ORCHESTRA

ORCHESTRA I

Peter Stevens (Leader)
Brian Gaulton
Ursula Snow

1st violins

Andrew Laing
John Crawford
Lynda McLaren

2nd violins

Peter Lale
Gail Cruft

Violas

Shuna Wilson (Continuo)

Cellos

Robin McGee

Double bass

Mary Ryan
Michael Hurst

Flutes

Deidre Lind
Josephine Lively

Oboes

Cor Anglais

Geoffrey Gambold

Bassoons

ORCHESTRA II

Juliet Davey (Leader)
Bridget Wallace
Ronald Collier

Susan Kinnersley
Gillian Cohen
Nicholas Miller

Rachel Godlee
Roger Worthington

Julie Lehwald

Linda Horton

Judith Fitton
Ronald Gillham

Sarah Francis
Julia Shaw

John Burness

Chamber Organ: Murray Stewart

THE CHOIR OF FARNBOROUGH HILL. A strong choral tradition has always existed at Farnborough Hill, and there are currently three choirs and a madrigal group. The Chapel Choir can be heard on a recently made LP, whilst the Senior Choir joined several London choirs in Christmas Carol concerts at the Royal Albert Hall in 1982 when it sang with the Philip Jones Brass Ensemble. For some years the girls have represented the school in the Bach Choir's annual performance of the St. Matthew Passion at the Festival Hall. An oratorio is performed annually with orchestra and in 1985 the choir will be celebrating the tercentenary of J. S. Bach's birth with a performance of the St. John Passion.

MURRAY STEWART has been Director of Music at Farnborough Hill since 1981. He is much in demand as a chorus master, continuo player and organ recitalist both at home and abroad. His recent recording of the complete organ works of Cesar Franck has received wide critical acclaim. He is Assistant Conductor of the Waverley Singers.

The Waverley Singers' next appearance will be on June 16th as part of the 1984 Farnham Arts Festival, when they will present a programme of largely *a capella* works by Britten and Parry, and some solo piano pieces played by Margery Wakefield.

Anyone interested in joining the Waverley Singers should contact the secretary, Mrs. Josephine Reader, The Mews, Frensham, Surrey (Frensham 2563).

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to Padre Angus Smith and the Kirk Session for making us so welcome in their lovely Church.

Grateful thanks go also to the undermentioned Patrons for their valuable support:

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The choir acknowledges with thanks the services of its rehearsal accompanist Margery Wakefield.

This concert is subsidised by the National Federation of Music Societies from funds provided by the Arts Council.

Staging for this performance is generously supplied by Messrs. Lee Brothers of Aldershot, and Avalon Fruit Farm of Churt.

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