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Saturday, 22nd March, 1986, at 7.30 p.m.  
at ST. ANDREW'S GARRISON CHURCH  
QUEEN'S AVENUE, ALDERSHOT



# MOZART REQUIEM

AND

## SOLEMN VESPERS

|                |   |                  |
|----------------|---|------------------|
| MARIA BOVINO   | — | <i>Soprano</i>   |
| LINDA STRACHAN | — | <i>Contralto</i> |
| NEILL ARCHER   | — | <i>Tenor</i>     |
| MARK WILDMAN   | — | <i>Bass</i>      |

## THE WAVERLEY SINGERS

## THE TILFORD BACH ORCHESTRA

*Leader:* PETER STEVENS

*Conductor:* MALCOLM HICKS

*Programme £4*

Supported by  
**South East Arts**  
The Regional Arts Association  
for Kent, East Sussex & Surrey

MARIA BOVINO was born to Italian parents, and after graduating in Music at Sheffield University, went on to study singing with Johanna Peters at the Guildhall School of Music. Since leaving the Guildhall Maria has performed several roles for Opera '80 and Cambridge Opera, covered Flora in Britten's 'Turn of the Screw' for English National Opera's American tour, and sung the roles of Emmie in Britten's 'Albert Herring' and Tytania in Britten's 'Midsummer Night's Dream' for Glyndebourne Festival Opera and Glyndebourne Touring Opera. 'Albert Herring' was recorded for television and video release.

In 1986 Maria will be singing First Boy in Mozart's 'Magic Flute' at English National Opera, and repeating her success as Emmie in 'Albert Herring' at Glyndebourne. She also has an extensive Oratorio repertoire and sings regularly with various choral societies throughout the country.

LINDA STRACHAN was born in Dundee. She studied at the Royal Scottish Academy of Music and Drama, and subsequently at the Guildhall School of Music where she was a pupil of Margaret Lensky. In 1982 a Peter Stuyvesant Scholarship enabled her to further her studies at the National Opera Studio.

Linda Strachan has given many concerts throughout Scotland, appearing with the Scottish National Orchestra in a performance of Prokofiev's 'Alexander Nevsky' and of Mahler's 'Lieder eines Fahrenden Gesellen' under Sir Charles Groves. She has appeared at the Queen Elizabeth Hall with the Chelsea Opera Group, given a broadcast recital in Jerusalem and appeared in concerts for the 1982 and 1983 Dartington Summer Schools. Engagements last year included a series of London concerts with the Orchestra of St. John's Smith Square, and appearances with the Scottish National Orchestra, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra.

NEILL ARCHER was born in Northampton in 1961 and took an early interest in singing as a boy soprano with the Welsh National Opera. He read music at the University of East Anglia and continues his studies with Stuart Kale at the Guildhall School of Music and Drama. He has made many operatic appearances, including Lechmere in Britten's 'Owen Wingrave' at the 37th Aldeburgh Festival and Acis in Handel's 'Acis and Galatea' at last year's City of London Festival.

Neill Archer's solo oratorio and recital career takes him throughout the United Kingdom, performing recently with the London Bach Orchestra, Schola Cantorum of Oxford, BBC Symphony Orchestra, the Tallis Choir and Oxford Pro Musica. He made his South Bank debut in June 1985 at the Queen Elizabeth Hall, as Apollo in 'Semele', and was recently a prize winner in the GKN English Song Award. Future plans include 'Sancta Civitas' of Vaughan Williams in St. Alban's Abbey, the Britten 'Serenade' with Richard Bissell of the L.P.O. and Peter Maxwell Davies' opera 'The Lighthouse'.

MARK WILDMAN was born in Huddersfield. In 1963 he won a Choral Scholarship to the King's School, Gloucester, and became a chorister in Gloucester Cathedral. He subsequently studied at the Royal Academy of Music, and whilst still a student there won a Choral Exhibition at St. George's Chapel, Windsor.

Mark has travelled widely throughout Europe and the British Isles performing with most of Britain's leading orchestras and in many festivals. He made his debut at the Proms at the Royal Albert Hall in 1981, and sang in Berlioz's 'Les Troyens' under Rozhdestvensky at the opening of the 1982 season. He was chosen as 'Young Musician 1982' for the seasons 1982-84 by the Greater London Arts Association. As well as broadcasting frequently on BBC Radio he is a Professor of Singing at the Royal Academy. In 1986 Mark will visit France, Germany, Switzerland and America, as well as fulfilling a busy schedule at home.

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master of 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 keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and works as chorus master with the Royal Choral Society, Philharmonia, B.B.C. Choirs, English Baroque and Oriana Choirs. He has conducted a continuous series of orchestral and choral concerts in Hertfordshire where he lives. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

# VESPERAE SOLENNES DE CONFESSORE K.339 W. A. MOZART

- |                           |                    |
|---------------------------|--------------------|
| 1. Dixit Dominus          | 4. Laudate pueri   |
| 2. Confitebor Tibi Domine | 5. Laudate Dominum |
| 3. Beatus vir             | 6. Magnificat      |

Music for the early evening liturgy or 'Vespers' is probably more commonly known in the expansive settings of the Baroque Italian type through from Monteverdi to Handel, in which the text is invariably repeated to highlight particular dramatic features and the music can expand almost indefinitely.

Mozart's brief was different in Salzburg in 1779 and 1780 during which time he produced two Vespers, the *Vesperae de Dominica* K.321 and the *Vesperae Solennes de Confessore*. Archbishop Collonredo encouraged Mozart to provide concise settings composed with no repetition of verses. In an artistic strait-jacket such as this the music takes on an even greater refinement, the subtleties of the drama implicit in the words being confined in a single fleeting musical phrase.

Within the outer framework of the customary Dixit and Magnificat which are both in C major the psalm movements travel through an array of often unrelated keys, C major, Eb major and G major being the first three. This tonal independence reflects the textual independence of the chosen psalms. The final three movements contain a logical tonal and dramatic progression with the solid Germanic counterpoint of the fugal *Laudate pueri* contrasting perfectly with the following *Laudate Dominum*; here Mozart permits himself his only operatic indulgence by setting a long, soaring soprano solo. From this beautiful and unexpected departure from an otherwise chorus dominated work we return to C major for the concluding Magnificat.

G. Llewellyn.

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INTERVAL

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# REQUIEM, K.626

W. A. MOZART

- |                                                |                             |
|------------------------------------------------|-----------------------------|
| I Requiem aeternam                             | VII Lacrymosa               |
| II Dies Irae                                   | VIII Domine Jesu            |
| III Tuba Mirum<br>(Trombone solo: Gary Davies) | IX Hostias                  |
| IV Rex tremendae                               | X Sanctus                   |
| V Recordare                                    | XI Benedictus               |
| VI Confutatis maledictis                       | XII Agnus Dei — Lux aeterna |

Mozart's Requiem was written when he was a dying man, suffering from depression and fainting fits. The circumstances of the commissioning of the composition are shrouded in mystery and to this day we can only surmise what happened.

In July 1791, a mysterious stranger came to Mozart with a commission for a Requiem. The identity of the patron was to remain anonymous and the commission a secret. Mozart interpreted the whole incident as a foreboding of his own death. It later turned out that the commission was from an amateur composer who wanted a Requiem for his own wife and to pass it off as his own work.

Convinced of his own impending death, Mozart began, but his failing health and his preoccupation with 'Magic Flute' and 'La Clemenza di Tito' kept him from really getting down to it. Mozart called in his pupil, Sussmayr to assist him. The parts already committed to paper, albeit only in draft, were given immediate rehearsals at Mozart's sick bed right up to his death on 5th December 1791. Only the first two sections, 'Requiem' and 'Kyrie' were completed. Sketches were made for the music from 'Dies Irae' to 'Hostias', with the exception of 'Lacrimosa' which was half written. Apparently not yet committed to paper in any form were 'Sanctus', 'Benedictus' and 'Agnus Dei'.

Mozart's widow, Constanze, now found herself in an awkward position for the incomplete work had already been partly paid for. Worried that the commission would be withdrawn, she approached various of Mozart's pupils. Sussmayr undertook the task following Mozartian techniques he had learned and repeating sections Mozart had already completed. Thus the 'Agnus Dei' contains material already heard in the opening 'Requiem' and fugal 'Kyrie', thereby bringing the work to a powerful climax.

## ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to Waverley District Council, Racal Electronics PLC, ASDA Property Holdings PLC and Major More-Molyneux, OBE, DL., for their generous financial assistance.

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

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260).

If you would like to join the choir as a singing member you please contact the Secretary, Mrs. Josephine Reader, at The Mews, Frensham. (Tel. Frensham 2563).

This concert is subsidised by the South-East Arts Association.

The Waverley Singers are affiliated to the Adult Education Institute.

Staging supplied by Messrs. W. L. Edgoose & Sons, and Avalon Fruit Farm.

## FUTURE CONCERTS

|              |                                                                                               |
|--------------|-----------------------------------------------------------------------------------------------|
| May 18th     | Summer Concert at Frensham Church<br>Byrd and Schütz                                          |
| October 18th | St. Thomas-on-The Bourne Church<br>Dvorák Mass in D, Rachmaninov<br>Vespers (sung in Russian) |

## THE TILFORD BACH ORCHESTRA

### 1st Violins:

Peter Stevens (*Leader*)  
Juliet Davey  
Ann Hooley  
John Crawford  
Mary Leaf  
Charles Renwick

### 2nd Violins:

Desmond Heath  
Bridget Wallace  
David Lyon  
Jane Campbell  
Gwendoline Gale  
Jane Footit

### Violas:

Elizabeth Watson  
Peter Lale  
Lucy White  
Harriet Longman

### Cellos:

Shuna Wilson  
Sara Pacey  
Susan Sutherley

### Double Basses:

Paul Cullington  
Angela Schofield

### Basset Horns:

Nicholas Bucknall  
Mark Tromans

### Bassoons:

Michael Cole  
Peter Williams

### Trumpets:

David Mason  
Alun Proom

### Trombones:

Ian White  
Gary Davies  
Brian Linn

### Timpani:

Rodney Newton

### Organ:

Murray Stewart

## THE WAVERLEY SINGERS

### *Sopranos*

Pat Beer  
Liz Broadbent  
Ruth Burnage  
Jo Burns  
Theresa Caillard  
Mary Dearing  
Mary Ditchburn  
Gabrielle Easton  
Gwen Emerton  
Jackie Epps  
Jean Fawbert  
Leslie Field  
Caroline Gooding  
Barbara Goulder  
Alison Griffiths

Didi Hall  
Linda Harris  
Carolyn Heathcote  
Cynthia Hinds  
Margaret Houston  
Sheila Hughes  
Christine Jenner  
Mary Kimble  
Debbie Kitney  
Margaret Lockwood  
Sylvia Marson  
Carol McMahon  
Marilyn Mentzel  
Judith Miller  
Ann Pardoe

Cathy Parker  
Mary Parker  
Carolyn Patey  
Sarah Shepherd  
Christine Siddall  
Diana Smith  
Liz Stedman  
Pauline Stock  
Ros. Twin:  
Jane Warwick  
Joan Warren  
Miriam Whittaker  
Angela Witherby  
Chris Wilson

### *Altos*

Pat Appleby  
Anne Beadle  
Alison Bosence  
Pat Churchill  
Margaret Davies  
Janet Ellen  
Sheila Edwards  
Merril Evans  
Avery Fathers  
Ann Garnet  
Marian Gooding

Pamela Herring  
Cherry Howard  
Isabel Hyatt  
Erica Kollek  
Trina Lodge  
Shirley Lucas  
Anne Mahany  
Marian Morgan  
Jane Olle  
Jan Owen  
Joyce Percy

Mary Potter  
Josephine Reader  
Ann Rendell  
Roz Rose  
Pam Sparke  
Ann Tice  
Susan Vega  
Margaret Walsh  
Avril Webster  
Wendy Whitmore  
Chris Youngs

### *Tenors*

Michael Clark  
Philip Critchley  
Harry Cuckson  
Byron Davies  
Peter Haines

David Matthews  
John Owen  
Chris Page  
Malcolm Pike  
Matthew Power

Anthony Ramsden  
Paul Stevens  
Graham Stuart-Hill  
Sam Williamson  
Peter Wightman

### *Basses*

John Barton  
Bill Compton  
John Cooper  
Sam Coulter  
Adrian Cox  
Paul Davis  
John Dunham  
Ronnie Ellen  
Mike Evans

Arthur Fagan  
Ken Farwig  
Roger Godfrey  
Max Hadfield  
Norman Lingard  
Tony Macklow-Smith  
Andrew Partridge  
Trefor Roberts  
Simon Rycroft

George Shuttler  
Peter Slimming  
Geoffrey Smail  
Garrod Stephen  
John Stedman  
Tom Taylor  
David Webb  
David Wilson

*Associate Conductor:*  
*Rehearsal Accompanist:*  
*Musical Assistant:*

Murray Stewart  
Margery Wakefield  
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