



Your Local Stockbroker

And Complete Financial Planning Service

THE SERVICES AVAILABLE

- ★ A local Stock Exchange Dealing service (with or without advice).
- ★ Full Discretionary Portfolio Management (Equity Portfolios, Nominee Names - No charge).
- ★ Unit Trust investment.
- ★ Financial Counselling without charge or obligation.
- ★ Pension planning.
- ★ Inheritance Tax planning.
- ★ School Fees planning.
- ★ Retirement Income planning.

WICO, W. I. Carr (U.K.) Ltd, 25 East Street, Farnham,
Surrey GU9 7SD. Tel: Farnham (0252) 712221
WICO Hastings, 25 East Street, Farnham, Surrey GU9 7SD.
Tel: Farnham (0252) 710565



HAYDN

THE CREATION

TRACEY CHADWELL — Soprano

NEILL ARCHER — Tenor

GLYN DAVENPORT — Bass

JOHN ALLEY — Harpsichord

THE WAVERLEY SINGERS

THE TILFORD BACH

ORCHESTRA

(Leader - PETER STEVENS)

Conductor - MALCOLM HICKS

Saturday 4th April 1987, at 7.30 p.m.
at ST ANDREW'S GARRISON CHURCH
QUEEN'S AVENUE, ALDERSHOT

Programme £4.50

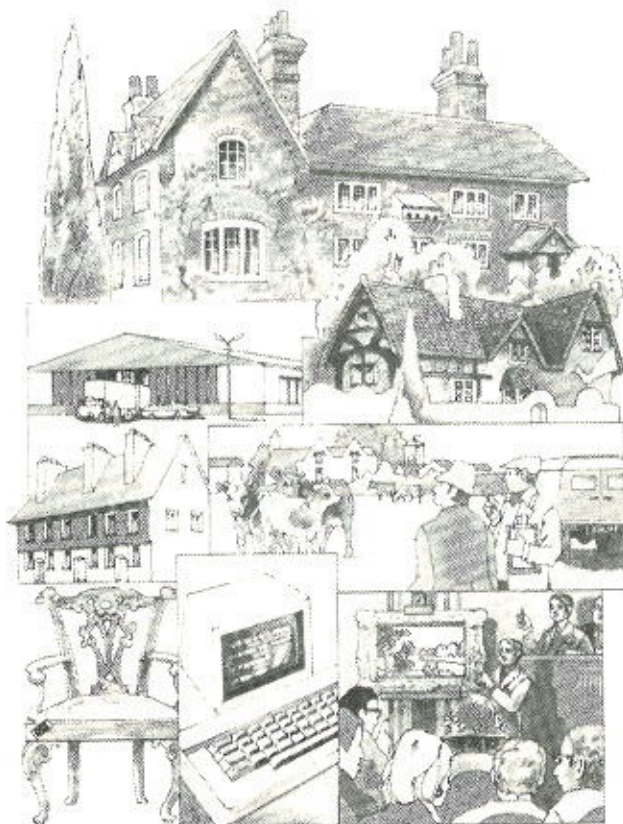
Supported by
South East Arts
The regional Arts Association
for Kent, East Sussex and Surrey





MESSENGER MAY BAVERSTOCK

Professional Estate Agents since 1882.



Chartered Surveyors.

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.



THE BULL INN

*wish the Waverley Singers
a successful season*

INTERNATIONAL MENU ★ REAL ALES

VISIT OUR CHARMING 16th CENTURY PUB

Reservations: BENTLEY 22156

TRACEY CHADWELL, winner of the 1986 GKN English Song Award and Soprano Prize of the 1986 Great Grimsby International Singing Competition, has studied singing with Dorothy Richardson, Rae Woodland and Rupert Bruce Lockhart. Tracey spent three years with the BBC Singers, after graduating from the Guildhall School of Music with honours in 1981, gaining the highest mark of her year, and being awarded the Lord Mayor's prize. She performs for Live Music Now with Dorothy Linell (lute, theorbo, guitar). As a winner of the SE arts Young Musicians Platform scheme, she made her Wigmore Hall debut in November 1984 and gave a solo recital there in 1986, to great critical acclaim, as winner of the English Song Award. 1985 saw Tracey make her debut at the Queen Elizabeth Hall, Barbican and Promenade concert (as soloist in Mendelssohn's 'A Midsummer Night's Dream', and debut appearances at the Brighton, Greenwich and Aldeburgh Festivals. With funds from SE Arts, Tracey commissioned a new song cycle from Elizabeth Maconchy which was performed in the 1986 Park Lane Group Series.

NEILL ARCHER read music at the University of East Anglia. His recent engagements have included work as a soloist with the London Bach Orchestra, BBC Symphony and Concert Orchestras, Oxford Pro Musica, the English Baroque Soloists and the Boston Symphony Orchestra. In 1983 he made his BBC Promenade Concert debut in Goehr's 'Babylon the Great is fallen'. Since his South Bank debut in 1985 as Apollo in 'Semele', he has returned for 'Messiah' and Bach's 'Johannes Passion' in the Queen Elizabeth Hall. Other recent concert work includes Tippett's 'A Child of our time', in Canterbury Cathedral, and the 'Johannes Passion' for the Accademia di Santa Cecilia in Rome. Neil Archer's operatic work has included performances at the Aldeburgh, Wexford, and Edinburgh Festivals, as well as the Tanglewood Festival, USA, and the Alte Oper Frankfurt. This season he makes his debut with Kent Opera as Tamino in 'The Magic Flute'. He will also return to the Queen Elizabeth Hall for Purcell's 'King Arthur', and 'Messiah'.

GLYN DAVENPORT studied music at the Royal College of Music, where he had been awarded a Foundation Scholarship, and in Hamburg, where he studied under the Swiss bass, Jakob Staempfli. After winning the Kathleen Ferrier memorial competition for young singers, he returned to England to make a highly successful Wigmore Hall recital debut in 1973, and shortly afterwards his operatic debut with Benjamin Britten's English Opera Group in 'Albert Herring'. Although his particular interest lies in the German 'Lied' — he has sung many recitals for BBC Radio 3 and makes regular appearances with the Songmakers Almanac — he is also to be heard in a wide-ranging repertoire in opera and oratorio in Britain and abroad, appearing with Kent Opera, at the Aldeburgh Festival, at Sadlers Wells, and in several Benjamin Britten operas at Covent Garden. Apart from his performing commitments, Glyn Davenport is much in demand as a teacher of singing, and each summer directs an International Masterclass for singers in Southern France.

TILFORD BACH ORCHESTRA

Violin 1:
Peter Stevens (leader)
Juliet Davey
Bridget Wallace
Peter Dale
Daphne Handford
Mary Leaf

Violin 2:
Andrew Laing
John Crawford
David Lyon
William Thorp
Jane Campbell
Helen Laing

Viola:
Elizabeth Watson
David Stobart
Harriet Longman
Lucy White

Cello:
Marilyn Sansom
Julie Lehwald
Sara Pacey

Double Bass:
Robin McGee
Angela Schofield

Flute:
Mary Ryan
Ronald Gillham

Oboe:
Mary Murdoch
Josephine Lively

Clarinet:
Ian Mitchell
Mark Tromans

Bassoon:
Nicholas Hunka
Margaret Watson

Contra Bassoon:
Nicholas Maw

Horn:
Julian Baker
Susan Dent

Trumpet:
David Mason
Alun Proom

Trombone:
Ian White
Noel Fraser
Phil Brown

Timpani:
Ben Hoffnung

Harpsichord:
John Alley (continuo)

PROGRAMME NOTE

NO doubt it was England's lively Handel tradition which inspired Haydn to try his hand at oratorio once more. His first attempt, 'Il ritorno di Tobia', was written 1774/75 and later revised by the composer several times, but was never a success. It was Haydn's London impresario, Salomon, who suggested the story of the Creation to the composer. Haydn soon realised, however, that his command of English was insufficient to compose the work in that language. He took the text back to Vienna, where it was translated and abridged by Gottfried van Swieten, the court librarian and an enthusiastic musical amateur who had tried his hand at composing and also had ambitions as a poet. Swieten won the support of members of the local aristocracy, who assured Haydn a proper fee and agreed to pay for the performance. Haydn is reported as having later stated: 'It wasn't until I was half-way through my composition that I realised it was successful; I was also never as religious as I was during the time I was working on 'The Creation'. Every day I knelt down and prayed to God to give me the strength to finish this work'. It was first performed on April 29th and 30th 1798 in Vienna's Palais Schwarzenberg; Haydn himself conducted, with Salieri at the harpsichord. The work was a great success, and was repeated twice the following week. After the first public performances, a year later, it was given within a short period of time in numerous cities of Germany and England, and later even in Paris, with remarkable success.

There were also critical voices to be heard, among them: Schiller, Beethoven, and Goethe's musical mentor, the Berlin choirmaster Zelter, who published a lengthy and pertinent introduction to 'The Creation' in the Leipzig Musikalische Zeitung (1802). Indisputably the work occupies several different aesthetic spheres. The experience of countless instrumental scores is summed up in the orchestral part, and the choral numbers, particularly those in fugal style, reveal the experienced composer of masses and the Handel connoisseur. On the other hand, the arias and duets are often written in a style reminiscent of singspiel, which somehow shifts the high subject matter of the work to a quite human level. These contrasts are to be found in close conjunction at the very beginning, following the orchestral prelude, 'The Representation of Chaos', in the chromatically-hued C minor. The rather obvious change of mode to major at 'And there was light' can be understood in terms of 18th century aesthetics as a truly programmatic effect; however, the cheerful A major of Uriel's following air, 'Now vanish before the holy beams', comes as a complete surprise.

An especially pregnant tonal vision is the description, near the end of the opening section, of the first sunrise; the first nine bars of it at least, before nature's quiet majesty is replaced by all too human pomp and ceremony. If details of the score — the description of natural events or members of the animal kingdom, for example — seem today naive to some, if the music assigned to the first human beings in the latter part of the work somehow sounds like a prelude to the rural world of 'The Seasons', in the end, Haydn's lively melodic invention and masterly craftsmanship have secured 'The Creation' a firm place in the living tradition of music down to this day.

THE CREATION.

Part the First.

INTRODUCTION.

REPRESENTATION OF CHAOS.

RECITATIVE.

Raphael.

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE.

Uriel.

And God saw the light, that it was good: and God divided the light from the darkness.

AIR.

Now vanish before the holy beams
The gloomy shades of ancient night.
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing cursing rage attends their rapid fall.

A new-created world springs up at God's command.

RECITATIVE.

Raphael.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,

By sudden fire the sky is inflamed,
And awful thunders are rolling on high.

Now from the floods in steam ascend reviving showers of rain,

The dreary wasteful hail, the light and flaky snow.

AIR—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God, and of the second day.

RECITATIVE.

Raphael.

And God said, Let the waters under the heavens be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land earth, and the gathering of waters called he seas: and God saw that it was good.

AIR.

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

RECITATIVE.

Gabriel.

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs
are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE.

Uriel.

And the heavenly host proclaimed the third day, praising God, and saying,

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For he both heaven and earth
Has clothed in stately dress.

Eve.

Ye purling fountains, tune his praise;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream;

Eve and Adam.

Ye creatures all, extol the Lord;

CHORUS.

Ye creatures all, extol the Lord;
Him celebrate, him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth thy power adore;
We praise thee now and evermore.

RECITATIVE.

Adam.

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then mayst thou feel and know the high
Of bliss the Lord allotted us. [degree
And with devoted heart His bounties celebrate.
Come, follow me, thy guide I'll be.

Eve.

O thou for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains; and from obedience
Grows my pride and happiness.

DUET.

Adam and Eve.

Adam. Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

Both. The dew-dropping morn, O how she
quicken's all!

The coolness of even, O how she all
restores!

How grateful is of fruits the savour
sweet!

How pleasing is of fragrant bloom the
smell!

But, without thee, what is to me
The morning dew, the breath of even,

The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,

With thee delight is ever new,
With thee is life incessant bliss,

Thine, thine it all shall be.

RECITATIVE.

Uriel.

O happy pair! and happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know ye should.

CHORUS.

Sing the Lord, ye voices all,
Magnify his name thro' all creation,

Celebrate his power and glory,

Let his name resound on high.

Praise the Lord. Utter thanks.

Jehovah's praise for ever shall endure. Amen.

THE WAVERLEY SINGERS

Sopranos

Pat Beer
Liz Broadbent
Julie Bunker
Ruth Burnage
Theresa Caillard
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Gwen Emerton
Jackie Epps
Leslie Fagg
Jean Fawbert
Leslie Field
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Carolyn Heathcote
Jo Higgins
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Sheila Hughes
Christine Jenner
Mary Kimble
Debbie Kitney
Margaret Lockwood
Celia Martin
Carol McMahon
Merilyn Mentzel
Judith Miller
Julia Mosedale
Beverley Mellstrom
Ann Pardoe
Cathy Parker
Debbie Parker
Mary Parker
Carolyn Patey
Sarah Shepherd
Christine Siddall
Diana Smith
Liz Stedman

Pauline Stock
Catherine Till
Roz Twinn
Polly Thompson
Joan Warren
Jane Warwick
Chris Wilson
Angela Witherby

Altos

Pat Appleby
Anne Beadle
Alison Bosence
Susie Briars
Sandra Corkill
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnet
Angela Garrett
Marian Gooding
Pamela Herring
Isabel Hyatt
Ruth Horsman
Patti Klees
Erica Kollek
Trina Lodge
Marian Morgan
Alison Mothersill
Joyce Percy
Mary Potter
Jo Reader
Ann Rendell
Helen Sale
Pam Sparke
Ann Tice
Susan Vega
Margaret Walsh
Avril Webster

Wendy Whitmore
Frances Williams
Lindy Wiltshire
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
Sam Williamson
Peter Wightman

Basses

John Barton
Bill Compton
Sam Coulter
Adrian Cox
Paul Davis
John Dunham
Ronnie Ellen
Mike Evans
Arthur Fagan
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Simon Johnson
Norman Lingard
Tony Macklow-Smith
David Morrison
Andrew Partridge
Trefor Roberts
Simon Rycroft
George Shuttler
John Stedman
Garrod Stephen
Thomas Thompson
David Webb
David Wilson

Associate Conductor: Murray Stewart

Rehearsal Accompanist: Margery Wakefield

Musical Assistant: Margaret Houston

FUTURE PROGRAMMES

May 31st at Frensham Church. Motets and organ music by Stanford, Bach and Brahms. With Murray Stewart (organ).

* * *

Nov. 15th at St. Andrew's Garrison Church, Aldershot. 'Missa Solemnis' by Beethoven, with the Tilford Bach Orchestra, and soloists Tracey Chadwell, Ameral Gunson, David Johnston, and Mark Wildman.

* * *

Dec. 5th at the Royal Albert Hall. Carols for Christmas, with the English Baroque Choir, conductor Leon Lovett.

* * *

Dec. 19th Christmas concert at Odiham Parish Church, with Murray Stewart, (organ).

All information about the choir's activities may be obtained from the choir secretary, Mrs. Josephine Reader, The Mews, Frensham, (Farnham 2563).

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to Waverley District Council for their very generous financial assistance.

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

Mr. A. J. Boning	Mr. & Mrs. D. Harper
Mrs. Virginia Bottomley, MP	Major and Mrs. K. W. Hocking
Mr. & Mrs. D. Coupe	Mr. P. C. Keyworth
Col. H. G. Cowley	Mr. R. Krish
Dr. A. R. Christmas	Mr. D. P. Patey
Mrs C Dunham	Mrs. M. Ramsden
Mrs T Egan	Mrs. K. Stickland
Mr. G. M. Elphick	Mr. J. A. Tice
Mr. & Mrs. Ian Smith	Messrs. Translingua
Mr. P. R. Goulder	Mr. & Mrs. D. Wakefield
Mrs. M. Goddard	Mr. & Mrs. J. W. Wilson
Mr. & Mrs. C. H. Garnett	Dr. I. W. Wallace
Mr J Griffiths	

Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260). 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 gentlemen are entitled to wear the very attractive Waverley Singers' tie.

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

The Waverley Singers would like to thank the Reverend Matthew Robertson and the Kirk Session for making them so welcome in their lovely church.

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

The Waverley Singers are affiliated to the Adult Education Institute and the National Federation of Music Societies.

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

Goble harpsichord supplied by Kenneth Smith.