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J S BACH

ST JOHN PASSION

MARGARET FEAVIOUR — Soprano
SARAH CONNOLLY — Contralto
DOUGLAS LEIGH — Tenor
GEOFFREY SHAW — Bass
NEIL MACKENZIE — Evangelist
ROGER HEATH — Christus

THE WAVERLEY SINGERS THE TILFORD BACH ORCHESTRA

(leader — PETER STEVENS)

Conductor — MALCOLM HICKS

Good Friday 24th March 1989 at 7.00 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEENS AVENUE, ALDERSHOT

Programme £5



MARGARET FEAVIOUR was born in Leeds and studied at the City of Leeds College of Music before moving to London to study with Henry Cummings at the Royal Academy of Music. She joined the BBC Singers in 1985 and has broadcast with them frequently, often as a soloist. Recently she appeared at the Henry Wood Promenade concerts as one of the sixteen solo singers in the fiftieth anniversary performance of Vaughan Williams' 'Serenade to Music'.

Margaret Feavioir enjoys a flourishing career as a solo performer. She has sung in Queen Elizabeth Hall and Purcell Room in London, Leeds Town Hall, and in Paris and Hamburg. Her operatic roles include Mozart's Susanna (Figaro) and Pamina (Magic Flute), Verdi's Nannetta (Falstaff), Puccini's Mimi (Bohème) and Tchaikovsky's Tatiana (Eugene Onegin). She is also a member of an early music consort, Psallite, which gives concerts mainly in France. Future engagements include Mozart's C Minor Mass in Leeds, Handel's 'Acis and Galatea' in Germany, and Haydn's 'Creation' in Essex.

SARAH CONNOLLY was born in Middlesbrough in 1963. From 1982-87 she studied piano and singing at the Royal College of Music, gaining an Exhibition, a Scholarship and several prizes for singing. She has studied with Robert Sutherland, Paul Hamburger, Margaret Kingsley, and currently with David Mason and Roger Vignoles. She is presently a full-time member of the BBC Singers. Her solo engagements have included concerts with Sir David Willcocks, notably at Kings College, Cambridge. She has sung in many of the national music festivals, most recently at Cheltenham where she sang 'Madam Popova' in William Walton's comic chamber opera 'The Bear'.

Sarah has made many broadcasts for the BBC and from many of the major concert halls and theatres, singing the music of Rogers and Hammerstein, Novello and Gershwin. She was also a 'Star Singer' on the Friday Night is Music Night show in Glasgow during the Scottish Proms where she sang one of her own Gershwin arrangements accompanying herself at the piano with the SNO. Some of her arrangements were recently chosen by Sarah Walker and Roger Vignoles for inclusion on their latest popular music record. Sarah has been part of several Ballet Rambert tours, singing English contemporary music. Recently she appeared at the Proms as one of the chosen sixteen BBC Singers in Vaughan Williams' 'Serenade to Music'.

DOUGLAS LEIGH was born at Lymm in Cheshire and in 1968 commenced four years of study at the Royal Manchester College of Music under Joseph Ward and Ena Mitchell, during which time he was awarded the Max Meyer travelling scholarship and studied at Pecs and Budapest. Having held lay clerkships in the choirs of New College Oxford and St. Paul's Cathedral he lived in Amsterdam for three years, studying with Mainerd Knaak, and establishing himself as a soloist throughout the low countries as well as singing as a member of the Netherlands Chamber Choir.

In recent years Douglas Leigh's career has taken him to many Western and East European cities as well as those of North and South America. Forthcoming engagements include visits to the Dublin and Belfast Festivals, performances of the highly acclaimed 'Desert Music' by Steve Reich and Masterclasses in Canada and the Dartington Summer School.

GEOFFREY SHAW, who was born in Nottingham, studied at the Royal College of Music with Gordon Clinton, and also with Walter Midgeley. He has a wide reputation as an oratorio and recital singer in this country and on the Continent, and gave the first North American performances of Britten's Blake song cycle. He is a Vicar Choral of St. Paul's Cathedral, and also an experienced Consort singer, having been a member of the Purcell Consort of Voices, Peter Pears' Wilbye Consort, David Munrow's Early Music Consort, and many others, and has a wide knowledge of music from Mediaeval to Avant Garde. He was a professor of singing at the Guildhall School of Music, and now has a wide private teaching practice. He is also an Adjudicator for the amateur festival movement, and an expert restorer of clocks!

NEIL MACKENZIE was born in Glasgow. He became a choral exhibitor at Clare College, Cambridge, and read music at the university, principally as a pianist. On graduating he became Director of Music at Christ Church Cathedral Choir School, Oxford, and a lay clerk in the Cathedral choir under Simon Preston. He made many solo appearances with the choir, including a Radio 3 recital from the Queen Elizabeth Hall, the Evangelist in a live Good Friday broadcast on BBC television, and the much-acclaimed collection of Purcell's church music for Archiv.

Now living in London, Neil MacKenzie divides his time between the oratorio and lieder solo repertoire, and specialised contemporary ensembles, most notably the BBC Singers: an extremely wide-ranging field of work. Most recent BBC solo engagements have been Steve Reich's 'Desert Music' in Amsterdam and The Hague, two roles in Nicola Lefanu's opera 'The Story of Mary O'Neill', Bach's E flat major Magnificat, and a nine-concert tour of Brazil. He has been closely involved with the work of the Sixteen choir and orchestra in performances of Handel's 'Esther' in Cologne and Maastricht, and Monteverdi's Vespers for which he has received significant acclaim, both in the French and British press. A recording of this performance has just been released by Hyperion. Other recent work has included Vaughan Williams' 'Serenade to Music' in the Proms, and the Evangelist in Bach's St. John Passion in Spain, Oxford and Cambridge. Forthcoming engagements feature visits to Ireland, Canada and Egypt.

ROGER HEATH. After studying physical education in Birmingham, Roger Heath undertook a graduate course in Manchester studying keyboard and singing. Since then he has enjoyed a wide and varied career. He sang and played in theatres throughout Britain, eventually reaching the London Palladium where he took part in several Royal Variety Shows, both as singer and musical director. His career then changed direction, and after winning the Imperial League of Opera Award, he understudied in Strauss's 'Salome' at the Royal Opera House, Covent Garden. For some years he was also a member of St. Paul's Cathedral Choir, participating in many famous events, including the Royal Wedding.

As well as some teaching and composing, he is a member of the BBC Singers, and with them has travelled throughout Europe, the Middle East, Hungary and Brazil. Solo engagements in his singing career have also taken him to America and Canada.

TILFORD BACH ORCHESTRA

Violins
 Peter Stevens (*Leader*)
 Gordon Buchan
 John Crawford
 Charlotte Edwards
 Jane Gomm
 Ann Hooley
 Mary Leaf
 David Lewis
 David Lyon
 Jeremy Metcalf
 John Trusler
 Bridget Wallace

Violas
 Elizabeth Watson (*viola d'amore*)
 Maxwell Ward (*viola d'amore*)
 Robert Turrell
 Rowena Thompson

Cellos
 Shuna Wilson (*Continuo*)
 Sara Pacey
 Sara Gilford

Viola da Gamba
 Mark Caudle

Double Bass
 Robin McGee
 Angela Schofield

Flutes
 Mary Ryan
 Ronald Gilham

Oboes
 Stella Dickinson
 Stephen Forbes

Bassoon
 Meyrick Alexander

Chamber Organ
 Murray Stewart (*continuo*)

MALCOLM HICKS, is a professional musician of wide international experience. His career as conductor, chorus-master and keyboard player has taken him as far afield as Japan, North and South America, and the USSR as well as on many European tours with the principal London orchestras. He works regularly in radio and television, recording and films, appearing at the major festivals (including the Proms), and has an enviable reputation as chorus-master, working with the major choirs in London, notably the Philharmonia Choir, London Symphony Chorus, and BBC Symphony Chorus. He was for many years Associate Conductor of the London Philharmonic Choir and is at present Chorus Master with the Royal Choral Society.

ST. JOHN PASSION

The custom of re-enacting the story of the trial and Crucifixion of Christ goes back to the Medieval Mystery Plays. The great Passion Play at Oberammergau is an example of this and has much in common with the musical setting of the Passion which became so widespread in the seventeenth century. In the plays there is a spoken Gospel text with comments by a chorus, and opportunity to contemplate the most moving moments during tableaux.

In the Oratorio Passions the Evangelist acts as narrator, while other voices and chorus sing parts as appropriate. One of Bach's forerunners, Heinrich Schütz, brought an operatic style from Italy, and the concept of dramatic 'word-painting' was a new and startling effect to the people of Leipzig, where Bach became Cantor of St. Thomas's Church in 1723.

The St. John Passion was first performed in 1724 and revised three years later. It is scored for flutes, oboes, strings, viola d'amore, viola da gamba, continuo, soloists and chorus. The Gospel text is set word for word with the addition of two short passages from that of St. Matthew which contain the opportunity for some very descriptive vocal lines. Chorales, (originally for Congregational participation), are inserted at moments of reflection upon the action. At the most moving moments there is an interruption to the text when an Aria gives opportunity for personal contemplation of the implications of the action.

The opening chorus 'Herr unser Herrscher' recognises the purpose of Christ's suffering for the redemption of the whole world, and has a continuous semiquaver movement. It foretells the inevitability of the coming drama. The text continues, with the insertion of two Chorales, until Christ's arrest. At this point there is time for contemplation during the Contralto aria 'Von den Stricken' with an oboe obbligato. A mere three bars of recitative separate this from the Soprano aria 'Ich folge dir' leading from the statement that Peter followed Jesus to His judgement. This has a flute obbligato. The moment of Peter's denial and his weeping brings some very descriptive writing and is followed by a Tenor aria marked 'con moto appassionato'. A Chorale brings the first part to a close.

The second part is longer than the first, and begins with another Chorale. The crowd's participation in the drama is demonstrated with several short vigorous chorusses. The rhythmic illustration of the scourging of Christ is taken up in the following Tenor aria 'Erwäge'. The word 'Kreuzige' (crucify) has painful dissonances. The Bass aria 'Eilt, ihr angefochtenen Seelen' has the question 'Wohin?' interjected by the chorus, and the reply 'nach Golgotha'. The words of Jesus 'Es ist vollbracht' (it is finished), are sung to a descending phrase which is continued into the following Alto aria with viola da gamba obbligato. A second aria for Bass with a chorale superimposed upon it follows, then the second passage from St. Matthew describing the earthquake. An aria for Soprano and flute brings us to the descent from the cross and the burial of Jesus. The final chorus 'Ruht wohl' brings the work to a sombre and peaceful mood, as in the St. Matthew Passion. But here Bach ends with a chorale of positive praise — a fitting preparation for Easter.

Jesu kommen war, und brachte Myrrhen und Aloen untereinander bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bündelten ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuzigt ward, ein Garten, und im Garten ein neu Grab, in welches niemand je gelegen war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

Chor

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl, und bringt auch mich zur Ruh'.
Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die Hölle zu.

Choral

Adi Herr, laß dein lieb' Engelein
Am letzten End' die Seele mein
In Abrahams Schoß tragen,
Den Leib in sein'm Schlafkämmerlein
Gar sanft, ohn' ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Alsdann vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud', o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

he also came and brought a mixture of myrrh and aloes, about a hundred pound weight. Then took they the body Jesus, and wound it in linen clothes, with the spices, as is the manner of the Jews to bury. Now there was in the place where He was crucified a garden, and in the garden a new sepulchre, where in was never man yet laid. There therefore laid they Jesus, because of the Jews' preparation, for the sepulchre was nigh at hand.

Chorus

Rest here in peace, Redeemer blest and holy,
henceforth no more will I bewail Thee,
rest here in peace, and lead Thou me to peace;
the grave will not for ever close me in,
but when God my Redeemer calls, then haste I forth,
then haste I glorified the God of Heaven to meet.

Chorale

Lord Jesus, Thy dear angel send,
When'er my mortal life shall end,
And bear my soul to heaven.
Within its narrow chamber keep
My body safe in painless sleep,
Till Thy last call be given.
And when from death Thou wakest me,
In bliss untold my eyes shall see
O Son of God, Thy glorious face,
My Saviour and my Fount of grace.
Lord Jesus Christ, o hear Thou me,
Thee will I praise eternally.

THE WAVERLEY SINGERS

Sopranos

Pat Atkinson
Pat Beer
Jo Brazier
Liz Broadbent
Ruth Burnage
Theresa Caillard
Catherine Crawford
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Jane Eckles
Gwen Emerton
Jackie Epps
Jean Fawbert
Leslie Field
Caroline Gooding
Barbara Goulder
Alison Griffiths
Didi Hall
Philippa Harris
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Christine Jenner
Mary Kimble
Margaret Lockwood
Celia Martin
Carol McMahon
Sheena Mathieson
Beverley Mellstrom
Merilyn Mentzel
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Maire Pedder
Beryl Richardson
Tegwen Robb
Aud Jorunn Sandal
Sarah Shepherd
Diana Smith
Liz Stedman
Pauline Stock
Catherine Till

Joan Warren
Jane Warwick
Kate Wickenden
Chris Wilson
Angela Witherby

Altos

Anne Beadle
Allison Bosence
Susie Briars
Anne Butterworth
Sandra Corkill
Margaret Davies
Helen Demery
Louise Dilloway
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Marian Gooding
Pamela Herring
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Margaret MacKenzie
Anne Mason
Marian Morgan
Joyce Percy
Jo Reader
Anne Rendell
Rosemary Russell
Ann Tice
Susan Vega
Avril Webster
Wendy Whitmore
Frances Williams
Margaret Williams
Lindy Wiltshire
Chris Youngs

Tenors

Anthony Amery
Michael Clark
Philip Critchley
Harry Cuckson
Byron Davies

Robin Felix
Peter Haines
John Jackson
David Matthews
Chris Page
Simon Paterson
Peter Pedder
Malcolm Pike
Matthew Power
Anthony Ramsden
Gordon Thomas
Sam Williamson
Peter Wightman

Basses

Peter Barber
John Barton
Graham Bland
Mike Cabot
Bill Compton
Sam Coulter
Adrian Cox
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Arthur Fagan
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Norman Lingard
Tim Lunn
Tony Macklow-Smith
David Morrison
Tony Parker
Andrew Pope
Chris Rhodes
Leslie Richardson
Trefor Roberts
Simon Rycroft
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
David Wilson

Associate Conductor: Murray Stewart

Musical Assistant: Margaret Houston

Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank Waverley District Council for their very generous sponsorship of this concert. They also would like to express gratitude to their Advertisers and Patrons for their very valuable support:

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Ann Garnett, 21 Tavistock Road, Fleet (tel. Fleet 615713). 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. They are also invited to the choir's social events. Present contributions from Patrons range from £10 to £100, and because of the tax benefits the choir particularly appreciates contributions by Deed of Covenant.

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 Padre 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 provided by Messrs. Edgoose and Mr. Chris Rhodes.

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and other works for choir and organ with Murray Stewart — Organ.

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with the Tilford Bach Orchestra.



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