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## MONTEVERDI **VESPERS OF 1610**

MARY SEERS — Soprano  
NICOLA JENKIN — Soprano  
BRIAN GORDON — Counter Tenor  
NEIL MACKENZIE — Tenor  
ANDREW MURGATROYD — Tenor  
PETER HARVEY — Bass  
SIMON BIRCHALL — Bass

## THE WAVERLEY SINGERS THE TILFORD BACH ORCHESTRA

(leader — MADELEINE WHITELAW)

Conductor — MALCOLM HICKS

Saturday 18th November 1989 at 8.00 p.m.  
at ST. ANDREW'S GARRISON CHURCH  
QUEENS AVENUE, ALDERSHOT

Programme £6



MARY SEERS first studied singing while a Choral Exhibitioner at Girton College, Cambridge, where she read Social Anthropology; this was followed by studies in Rome and London. She now appears all over Europe as a soloist and Consort singer, particularly in demand for her pure soprano tone. She has worked regularly with the Consort of Musicke, The Scholars, and the Hilliard Ensemble, recording for BBC radio, Hyperion Records and Deutsche Grammophon. Amongst her recordings are Monteverdi's Vespers with Harry Christophers and The Sixteen, and Fauré's Requiem with Matthew Best and the English Chamber Orchestra.

Although best known for her work in Baroque music, Mary also has experience of Contemporary pieces. In 1988 she toured England and Italy with the Hilliard Ensemble performing Arvo Pärt's *Johannespassion*, which was seen on Channel 4. Earlier this year she gave the first performance of Ian Kellum's 'Fiat Lux', a cantata for soprano chorus and orchestra, in St. Edmundsbury Cathedral.

Future plans include a programme on 'The Mass' for a series on Welsh Television, and further performances of Pärt's *Passio* in the USA, Finland and Sweden.

NICOLA JENKIN studied at the Royal College of Music later won an Austrian Government scholarship to Vienna.

As soloist in the Messiah, she made her debuts at the Royal Albert Hall under Sir David Willcocks and the Usher Hall, Edinburgh, under Philip Ledger. She has sung with most of the distinguished British Baroque and Early Music groups, appearing at many international festivals and venues. She broadcasts frequently for the BBC and many foreign radio networks.

In 1987 Nicola made her debut at the Vienna Festival. At the Aix-en-Provence Festival with The Sixteen she sang the solos in Monteverdi's Vespers, which after subsequent performances in London, Oxford and Strasbourg was recorded on the Hyperion label.

Earlier this year Nicola took part in a month long world tour with the Monteverdi Choir and was pleased to be a soloist with them in the USA and Japan where she appeared on Japanese television.

She has just recorded the role of 1st Witch in Purcell's 'Dido and Aeneas' with Ivor Bolton and the St. James' Baroque Players. Future plans include visits to Belgium, Germany and Egypt.

BRIAN GORDON was born in Northern Ireland where he began his early musical training at Belfast Cathedral. He studied at The Royal Academy of Music where he won critical acclaim for his role in Handel's 'Solomon'.

On leaving the RAM he made his operatic debut in Handel's 'Tamerlano' (Batignano) repeating the same role for the Welsh National Opera with performances at the Edinburgh Festival and for the BBC. Other Handel performances include 'Porro' (Birmingham) and 'Rodelinda' (Aldeburgh Festival). His London operatic debut was with the English National Opera in Monteverdi's 'Orfeo' (BBC broadcast) and more recently sang in the much-acclaimed production of Cavalli's 'La Calisto' (Opera Factory/London Sinfonietta). He is a member of Opera Restor'd for whom he sings regularly (Edinburgh and Aldeburgh Festivals and the London South Bank).

International engagements have included the Vienna Festival (with Nikolaus Harnoncourt) and a production of Arrigo's 'Addio Garibaldi' for La Scala, Milan.

Recordings include Handel's 'Israel in Egypt' and Purcell's 'Ode for St. Cecilia's Day'.

NEIL MACKENZIE was born in Glasgow. He became a choral exhibitioner 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.

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.

ANDREW MURGATROYD was born in Yorkshire and first studied singing while reading music at Lancaster University, with Barbara Robotham. He spent two years as a Lay Clerk at Christ Church, Oxford, furthering his vocal studies with Rudolph Piernay and singing with leading professional choirs and consorts.

Since then, engagements have included Beethoven's 'Missa Solemnis' in Westminster Abbey, and the ninth symphony in The Banqueting House, Whitehall; Monteverdi's 1610 Vespers with The Sixteen on tour in Europe; Bach's 'St. John Passion' for Kings College Choir, Cambridge, and a Proms debut with David Atherton and the BBC Symphony Orchestra. Recordings include the Beethoven 'Missa Solemnis' and Ninth Symphony with the Hanover Band for Nimbus, and Monteverdi's 1610 Vespers for Harry Christophers and Hyperion. During the 1989/90 season he will make his Royal Festival Hall debut with the Bach Choir and Sir David Willcocks, and sing at the Three Choirs Festival, as well as concerts in Lisbon, Dublin, Bruges and Belfast.

PETER HARVEY was a Choral Scholar and Magdalen College, Oxford and then studied at the Guildhall. Whilst there he won numerous scholarships and prizes in national and international competitions, including the Walther Gruner International Lieder Competition. He has worked with Kent Opera and at Glyndebourne, and is a regular soloist with the St. James Baroque Players, recently performing in Aldeburgh and London. Future plans with other British groups include trips to Portugal and Brazil with The Sixteen, and concerts in Poland and the Flanders Festival with London Baroque in a programme of Monteverdi and Purcell songs and duos.

On the continent he sings frequently with the Chapelle Royale and Collegium Vocale in concerts throughout Belgium, France and Spain. On Easter Day he appeared on French television in a programme of Bach Cantatas with the Collegium Vocale. In the spring he undertook an extensive tour of the 'Messiah' with Le Concert Spirituel with whom he records the Gilles 'Requiem' in October. However not all his work is with specialist 'early music' groups. He appears regularly with choral societies in the full range of oratorio repertoire, and has made a number of recordings of contemporary music for the BBC. He played the role of St. John in the television premiere of Tavener's 'Cry of the Ikon'. In lighter vein, he has appeared with his pan pipes at an Opera Gala night at the Festival Hall.

SIMON BIRCHALL started his musical education as a boy at Christ Church Cathedral School in Oxford and then at Radley College. He was a choral scholar at Trinity College, Cambridge, during which time he studied with John Carol Case. He then did a post-graduate course at the Guildhall School of Music where his teacher was Bryan Drake. He has appeared with many choral societies around Britain and his membership of various vocal consorts has taken him as far afield as Japan and East Africa. In 1986 he was a prizewinner at the Grimsby International Singing Competition, and, in 1987, in the English Song Award.

Recent recordings include Bach's 'St. John Passion' and Monteverdi's Vespers of 1610 with Harry Christophers and The Sixteen. He has also recorded Handel's 'Dixit Dominus' and 'Nisi Dominus' with Simon Preston and the choir of Westminster Abbey.

## TILFORD BACH ORCHESTRA

### Violins

Madeleine Whitelaw (*Leader*)  
Jane Campbell  
Brenda Cullity  
Giles Francis  
Mary Leaf  
Charles Peebles  
Anne Measures  
Caroline Davies  
Vernon Deane  
David Lewis  
David Lyon  
Jennifer Thorne

### Violas

Ursula Steadman  
Dorit Lichtenstein  
Martin Kelly  
Lucy White

### Cellos

Shuna Wilson (*Continuo*)  
Sara Pacey  
Katherine Sharman

### Bass

David Glenville  
Michael Lee

### Trumpet

David Mason  
Simon Gabriel

### Trombone

John Edney  
Peter Davies  
Richard Wall

### Chittarone

Dorothy Linnell

### Recorder

Richard Taylor  
Adrian Brett

### Organ

Lesley-Ann Brown (*Continuo*)

### Harpsichord

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.

CLAUDIO MONTEVERDI (1567-1643) was almost exclusively involved with producing secular compositions at the court of the Gonzagas in Mantua from 1590-1613, the first half of his musical career. As part of his musical output for the court, he composed a series of madrigal sets and dramatic operas, reflections of which can be heard in the vivid and virtuosic setting of the 'Vespers of the Blessed Virgin' which he wrote in 1610. This glorious and exuberant setting may have been part of a portfolio of church music, prepared as a practical step to prove his worth, by a man who was already a famous secular composer. He appears to have been investigating the possibility of becoming *maestro di capella* in one of the larger, prestigious Italian churches. During his visits to Rome and Venice in 1610, he probably used these settings to show his sacred musical capabilities. There is an immense difference in style between the settings. The mass is a scholarly, conservative work, full of learned polyphony, whereas the Vespers is a dramatic setting of psalms for double choir and orchestra, interspersed with voluptuous motets for solo voices and ensembles, ending with an expansive setting of the Magnificat.

The exuberance of the setting must have appealed to the Venetians, who appointed Monteverdi *maestro di capella* of St. Mark's in 1613, a post he retained until his death in 1643. Within a month of his arrival at St. Mark's, he was rehearsing a large work which was almost certainly the Vespers of 1610. The account books of the time reveal that he had an orchestra of six players, plus twenty more specially hired for the occasion and a choir of twenty-five. Two extra organs had to be brought in from St. Mark's Seminary to supplement the resources.

The vespers are the ancient, original evening prayers of the Catholic Church and are based on a fixed order. Monteverdi's setting follows, in general, the liturgy of the Feast of the Blessed Virgin. There are five psalms (numbers 109, 112, 121, 126 and 147) and their antiphons, a hymn 'Ave Maris Stella' and the Magnificat. Three other motets of free verse with strong links to the Song of Solomon are used as 'concertos' between the psalms; they show direct relationships with the festivals of the Virgin Mary. There are some differences from the usual liturgy which are worth noting. The motet 'Duo Seraphim', which shows exquisite musical imagery, is introduced and also an 'echo piece', 'Audi Coelum'. The 'Sonata sopra Sancta Maria' with words taken from the litany of the Blessed Virgin, is substituted for the antiphon which precedes the Magnificat.

The musical styles Monteverdi calls upon are very varied. They range from the new operatic monody to the much older style of harmonic chanting, via the concerto style developed by the Gabriellis, which he uses for most of the psalm settings. In addition he uses the *cantus firmus* in a highly original way particularly in the Magnificat. Finely polished examples of word painting combine with elements of folk song and rhythms of the time to enhance his immense variety of musical forms. This produces a masterpiece of musical architecture and a glorious tribute to the Blessed Virgin Mary, built from practically all the methods of musical expression available to the composers of his time.

Virgo singularis,  
inter omnes mitis.  
nos culpis solutos  
mites fac et castos.

Vitam praesta puram  
iter para tutum,  
ut videntes Jesum  
semper collaetetur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Tribus honor unus.  
Amen.

XIII *Magnificat* (Luke 1:46-55)  
Magnificat anima mea Dominum,  
et exultavit spiritus meus in Deo  
salutari meo,  
quia respexit humilitatem ancillae  
suae; ecce enim ex hoc beatam me  
dicent omnes generationes,  
quia fecit mihi magna qui potens est et  
sanctum nomen ejus;  
et misericordia ejus a progenie in  
progenies timentibus eum.  
Fecit potentiam in brachio suo;  
dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit  
humiles.  
Esurientes implevit bonis, et divites  
dimisit inanes.  
Suscepit Israel puerum suum, recordatus  
misericordiae suae,  
sicut locutus est ad patres nostros,  
Abraham, et semini ejus in saecula.  
Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio et nunc et  
semper et in saecula saeculorum.  
Amen

Virgin past compare,  
meekest of all women,  
make us, purged of our sins,  
meek and chaste.

Grant us a pure life,  
prepare a safe journey for us,  
that, seeing Jesus,  
we may rejoice eternally.

Praise be to God the Father,  
and glory to Christ on high  
and to the Holy Ghost;  
equal honour to all three.  
Amen.

My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my  
Saviour.  
For he hath regarded the low estate of his  
handmaiden: for behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath done to me  
great things; and holy is his name.  
His mercy is on them that fear him from  
generation to generation.  
He hath shewed strength with his arm; he  
hath scattered the proud in the  
imagination of their hearts.  
He hath put down the mighty from their  
seats, and exalted them of low degree.  
He hath filled the hungry with good things:  
and the rich he hath sent empty away  
He hath holpen his servant Israel, in  
remembrance of his mercy;  
As he spake to our fathers, to Abraham,  
and to his seed for ever.  
Glory be to the Father and to the Son and  
to the Holy Ghost.  
As it was in the beginning, is now, and  
ever shall be, world without end.  
Amen.

## THE WAVERLEY SINGERS

### Sopranos

Judith Atkinson  
Pat Atkinson  
Pat Beer  
Jo Brazier  
Rachel Brazier  
Liz Broadbent  
Ruth Burnage  
Theresa Caillard  
Janet Carne  
Mary Dearing  
Mary Ditchburn  
Gabrielle Easton  
Jane Eckles  
Gwen Emerton  
Jackie Epps  
Leslie Field  
Caroline Gooding  
Barbara Goulder  
Alison Griffiths  
Didi Hall  
Linda Harris  
Rosemary Heasman  
Carolyn Heathcote  
Cynthia Hinds  
Jennifer Holmes-Smith  
Margaret Houston  
Christine Jenner  
Mary Kimble  
Margaret Lockwood  
Ann Longmuir  
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  
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  
Alex Chignell  
Margaret Davies  
Helen Demery  
Janet Ellen  
Sheila Edwards  
Merril Evans  
Avery Fathers  
Catherine Fearon  
Ann Garnett  
Angela Garrett  
Marian Gooding  
Yvonne Hales-Hunt  
Pamela Herring  
Eunice Hopkins  
Cherry Howard  
Isabel Hyatt  
Margaret MacKenzie  
Anne Mason  
Marian Morgan  
Joyce Percy  
Jo Reader  
Anne Rendell  
Rosemary Russell  
Judith Shepherd  
Penny Tarrant  
Ann Tice  
Susan Vega  
Avril Webster  
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  
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  
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 Arundell House Securities Ltd. 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 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 provided by Messrs. Edgoose and Mr. Chris Rhodes.

## FUTURE CONCERTS

**December 9th 1989** at the Church of St. Mary-the-Virgin, Alton.  
**CHRISTMAS CONCERT**  
with Murray Stewart (organ), Gillian Hicks (trumpet).

**March 31st 1990** at St. Andrew's Garrison Church, Aldershot.

### BRAHMS' REQUIEM

with the Tilford Bach Orchestra and Soloists, Maria Borino (Soprano), Mark Wildman (Bass).

**June 3rd** at Frensham Church.

### SUMMER CONCERT

with Murray Stewart (organ).

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to the  
Waverley  
Singers  
for 1990.



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