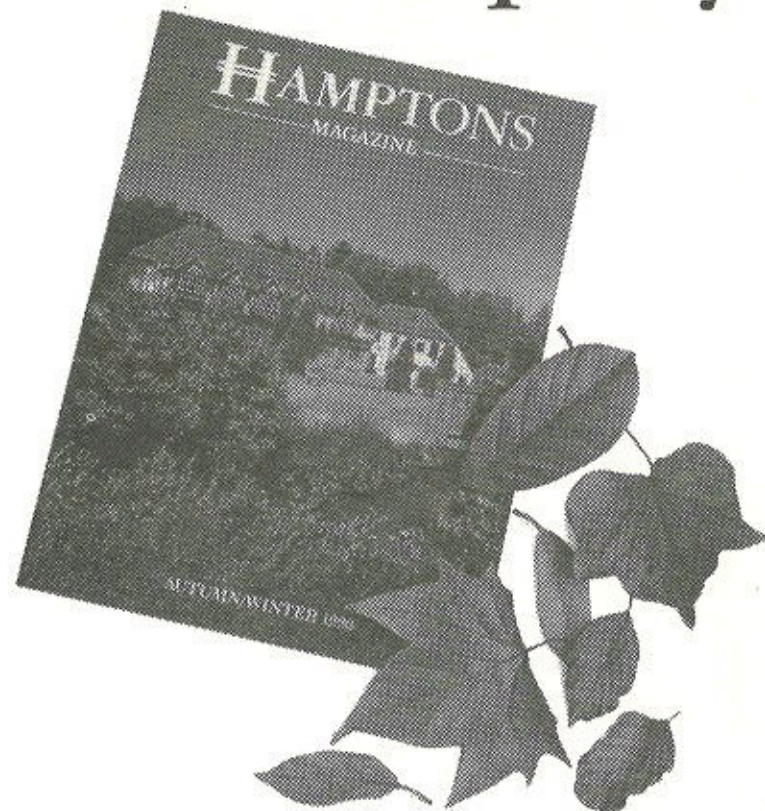


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VERDI REQUIEM

JANICE CAIRNS — Soprano
MARGARET MAGUIRE — Mezzo-Soprano
ADRIAN THOMPSON — Tenor
BRINDLEY SHERRATT — Bass

**THE WAVERLEY SINGERS
THE TILFORD BACH
ORCHESTRA**

(leader — John Ludlow)

Conductor — MALCOLM HICKS

Saturday 17th November 1990 at 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEEN'S AVENUE, ALDERSHOT

Programme £7





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every success
to the
Waverley Singers
in their current season

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JANICE CAIRNS studied at the RSAMD with Tito Gobbi and with John Hauxvell. Roles include Desdemona (Greece); Odabella *Attila* (University College Opera and Amsterdam); Dido, Tosca (Craig-y-nos); Alice Ford *Falstaff*, Donna Anna (Kent Opera); Leonora *Il Trovatore*, Rezia *Oberon* (also La Fenice, Venice), Aida (Scottish Opera; title role *Ariadne on Naxos*, Aida, Eva *The Mastersingers*, Maria *Mazeppa*, Rosalinda *Die Fledermaus*, Lisa *The Queen of Spades*, Amelia *Simon Boccanegra*, Alice Ford, Amelia *Masked Ball*, Madam Butterfly (ENO); Leonore *Fidelio*, Aida, Tosca and Verdi's *Jerusalem* (Opera North); Madam Butterfly (Scottish Opera). Plans include Odabella (Opera North), Ellen Orford *Peter Grimes* (ENO).

Janice Cairns' concert performances throughout Britain and Europe include Beethoven's 9th Symphony and Verdi's Requiem with the London Symphony Orchestra under Frubeck de Burgos, Odabella in *Attila* for Dutch Radio at the Concertgebouw, Amsterdam, and Rachmaninov's *The Bells*, and Helmwig in Act III of *Die Walküre* at the Proms.

MARGARET MAGUIRE was born in Co. Wexford, Ireland. She studied music at Queen's University, Belfast, and singing at the Royal Northern College of Music. Her early singing experience was gained in Ireland and she made her operatic debut in *Trovatore* for Northern Ireland Opera. Since then she has sung at the Wexford and Buxton Festivals and at the Aldeburgh Festival where her Lady Billows (Albert Herring) received critical acclaim. Margaret has understudied leading mezzo roles for Kent Opera and the English Bach Festival. In 1988 she joined Bayreuth and travelled with the company on their Japanese tour last autumn.

In oratorio Margaret has a wide repertoire, highlights of which have been a televised Messiah in Belfast and in Spain a St. Matthew Passion. Her South Bank debut was in Dvorak's Requiem in the Queen Elizabeth Hall. Margaret is a Radio 3 recitalist and also sings frequently with the BBC Singers.

ADRIAN THOMPSON, born in London, studied at the Guildhall School of Music and Drama. He has had a long association with Glyndebourne Festival Opera, and has sung with Scottish Opera as well as at many Festivals including Aldeburgh and Göttingen. Later this year he will sing Narraboth in Strauss's 'Salomé' and Pedrillo in Mozart's 'Seraglio' for Netherlands Opera.

Adrian Thompson has a busy concert career and has sung with major British orchestras and choral societies, including the Proms. Recent engagements have included Bach's St. Matthew Passion with Jane Glover and first British performances of Pierné's 'The Children's Crusade', both at the Royal Festival Hall. In recital he appears regularly with the Songmakers Almanac, and last year he gave a highly acclaimed performance of Schubert's 'Die schöne Müllerin' at the Wigmore Hall. His performance of Janacek's 'The Diary of One who Disappeared' in the South Bank's Szymanowski series this April drew outstanding notices.

BRINDLEY SHERRATT was born in Manchester and studied singing and trumpet at the Royal Academy of Music in London, where he won several singing prizes. He has sung regularly with the BBC Singers, including tours of Canada and Brazil, and made many solo appearances both in this country and abroad. In 1986 he took part in a concert performance of Dallapiccola's *Il prigionero* at the Proms, and last year sang in the fiftieth anniversary performance of Vaughan Williams' *Serenade to Music* in the series. During the 1988/89 BBC Symphony Orchestra Winter Season he made three appearances; as Polydorus in Berlioz's *The Childhood of Christ*, as the Steward in the final scene of Strauss's *Capriccio*, and in the same composer's *Deutsche Motette*, the last two under the baton of Sir John Pritchard. Abroad he has sung in Mozart's Requiem in Paris, and the St. Matthew Passion in Paris and Bonn. Recently he sang as bass soloist in Stravinsky's *Les Noces* at the Chatelet in Paris under Pierre Boulez. Future engagements include trips to Moscow and Helsinki.

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.

TILFORD BACH ORCHESTRA

1st violins
John Ludlow (*Leader*)
Jane Campbell
Juliet Kauffman
Mary Leaf
David Lyon
Carla Mastrandreas
Ann Measures
Paul Thompson

2nd violin
Joyce Fraser
Bridget Hirst
Helena Newman
Julian Saxl
Marina Solarek
Rafael Todes

Violas
Peter Stevens
Sebastian Fenton
Ursula Stedman
Rowena Thompson
Robert Turrell

Cellos
Sara Pacey
Mary Louise Graham
Michael Storey
Charlotte Ward

Double Bass
Mary Scully
David Glanville
Jeremy Smith

Flute
Mary Ryan
Ronald Gilham

Oboe
Stella Dickinson
Lucy Foster

Clarinet
Ian Mitchell
Mark Troumans

Bassoon
Geoffrey Gambold
Francesca Carpos
David Lock
Anna Meadows

Horns
Julian Baker
Pacey Kobayashi
John Peskett
Lesley Shute

Trumpet
David Mason
Paul Thornton
Simon Gabriel
Giles Fowler
Jo Coventry

Trombone
John Edney
Roger Brenner
Richard Wall

Tuba
Martin Knowles

Timps
David Corkhill

Bass drum

Orchestra incomplete at time
of going to press

VERDI REQUIEM

Programme note by Lionel Salter:

WHEN Rossini died in 1868, Verdi proposed that his memory should be honoured by a Requiem Mass composed by all the leading musicians of the day, each of whom should contribute one movement. After some discussion, the thirteen movements of the Requiem were eventually allocated (Verdi taking the final *Libera me*); but the various styles proved so irreconcilable and the work as a whole so lacking in continuity that the project was dropped, and Verdi himself turned his attention to the composition of *Aida* for the inauguration of the new opera-house in Cairo. Three years later, Alberto Mazzucato, leader of the Scala Orchestra and a professor at the Milan Conservatory, wrote to Verdi recalling and praising his contribution to the Requiem: to which the composer chaffingly replied that such encouragement was tantamount to provoking an entire new Requiem — 'of which there are already so many, so many, and so many'. However, the idea stayed in his mind; and when the poet and dramatist Alessandro Manzoni, author of *I Promessi Sposi* and 'the only great Italian left after Rossini', died in Milan in 1873 Verdi, who had always been a great admirer of his, wrote to the mayor of the city, offering to commemorate the great writer in a Requiem to be performed on the first anniversary of his death.

The Requiem was duly performed on 22 May 1874 (the exact anniversary) in the Church of S. Marco in Milan. Verdi himself conducted the choir of 120 and orchestra of 100, and the soprano soloist was his close friend Teresa Stoltz, who had taken the title-rôle in *Aida*. The work attracted visitors from all over Europe, and was so successful that it was taken from S. Marco and repeated three times at La Scala, where the audiences went wild with enthusiasm and where, at the end of one performance, a silver crown was presented to the composer. Other countries quickly took it up — at the London première (in the Albert Hall) there was, characteristically, a choir of 1,200 — and reception was in the main equally favourable. Some adverse comment, however, was occasioned by the unliturgical, frankly theatrical character of the Requiem; and Hans von Bülow in particular attacked it in the *Allgemeine Zeitung* as a 'monstrosity'. (For this he was chided by Brahms, who declared it a work of genius; and some years later von Bülow wrote to Verdi retracting his original opinion.)

That this Requiem is not suited to an ordinary church service is undeniable; and so long as the use of the word 'theatricality' does not also imply insincerity the other charge may equally be admitted. But then Verdi, who in his own words was 'not a learned composer but a very experienced one', was by his whole outlook conditioned to the dramatic; and what could be more fundamental than the drama of life and death, of salvation or damnation? The musical language of Verdi was not that of Palestrina or Bach; nor could the highly charged emotional atmosphere in the sombre impressiveness of S. Marco be matched in the colder light of northern climes. Like the legendary juggler offering homage to Our Lady in the only way he knew, Verdi had to write in his own style and be true to himself.

What is technically worthy of note in this unique Requiem is the superb craftsmanship with which Verdi wrote it in reverse. *Libera me*, as we have seen, was written long before the other movements. Yet he makes the *Dies irae* and *Requiem aeternam* seem merely reminiscences of movements fully worked out in previous appearances, and the development in the *Quam olim Abrahae* of a figure at the word 'timeo' in the *Libera me* produces the effect of a particularly subtle allusion. Verdi's feat in securing the work's cohesion finds some parallel in that of Wagner, who, writing the poem of *The Nibelung's Ring*, felt obliged to work from the end (*Siegfried's Death*) to the beginning (*Rhinegold*).

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.
Kyrie eleison:
Christe eleison:
Kyrie eleison.

Eternal rest give to them, O Lord;
and let perpetual light shine upon them.
A hymn, O God, becometh thee in Sion,
and a vow shall be paid thee in Jerusalem.
Hear my prayer:
all flesh shall come to thee.
Lord, have mercy upon us:
Christ, have mercy upon us:
Lord, have mercy upon us.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

The day of wrath, that dreadful day,
shall all the world in ashes lay,
as David and the Sibyl say.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

What terror shall the soul affright
when comes that judge whose searching
sight
brings thought and word and deed to light!

Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.

The last loud trumpet's spreading tone
shall through the place of tombs be blown
to summon all before the Throne.

Mors stupebit et natura
cum resurget creatura
judicanti responsura.

Nature and death with fixed eyes
shall see the trembling creatures rise
to plead before the last assize.

Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.

The written book shall be outspread,
and all that it contains be read,
to try the living and the dead.

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem aeternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra
dum veneris judicare saeculum
per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit
atque ventura ira,
quando coeli movendi sunt et terra.
Dies irae, dies illa
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lamb of God, that takest away
the sins of the world,
give them rest.
Lamb of God, that takest away
the sins of the world,
give them eternal rest.

May light eternal shine upon them, O Lord,
with thy saints for ever,
because thou art merciful.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord, from everlasting death
in that dreadful day
when heaven and earth shall quake,
when thou shalt come to judge the world
by fire.
I tremble and am sore afraid,
for the judgement
and the wrath to come,
when heaven and earth shall quake.
O that day! that day of wrath,
of woe and of tribulation!
A great day and exceeding bitter.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Jo Brazier
Liz Broadbent
Ruth Burnage
Theresa Caillard
Janet Carne
Elaine Cook
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Jane Eckles
Gwen Emerton
Clare Gardner
Alison Goebel
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Christine Jenner
Jane Kenney
Mary Kimble
Margaret Lockwood
Celia Martin
Carol McMahon
Sheena Mathieson
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Ma'ire Pedder
Catharine Pontifex
Beryl Richardson
Sarah Shepherd
Chris Siddall
Caroline Slim
Diana Smith
Liz Stedman
Pauline Stock
Joan Warren
Jane Warwick
Kate Wickenden

Chris Wilson
Angela Witherby
Caroline Woodley

Altos

Elspeth Barlow
Anne Beadle
Allison Bosence
Susie Briars
Anne Butterworth
Alex Chignell
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
Linda Hodson
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Monika Jephcott
Adele Lenehan
Margaret MacKenzie
Anne Mason
Marian Morgan
Joyce Percy
Jo Reader
Anne Rendell
Rosemary Russell
Stella Stilwell
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
Hurdie Grandison
Peter Haines
John Jackson
Frank Martin
David Matthews
Chris Page
Simon Paterson
Peter Pedder
Malcolm Pike
Matthew Power
Anthony Ramsden
Gordon Thomas
Sam Williamson
Peter Wightman

Basses

Geoffrey Barwick
John Barton
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Arthur Fagan
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Alec Leggatt
Robert Leneham
Norman Lingard
Tony Macklow-Smith
David Morrison
Tony Parker
David Protheroe
Leslie Richardson
Trefor Roberts
Peter Robson
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Kim Stilwell
Neil Thompson
David Wilson

Associate Conductor: Murray Stewart

Musical Assistant: Margaret Houston

Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

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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.

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

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.

FUTURE CONCERTS

Sunday December 9th. Christmas Concert at St. Andrew's Parish Church, Farnham, with Murray Stewart (organ).

Bach motet: Singet dem Herrn ein neues Lied
Elgar: Latin motets
Byrd: Laudibus in sanctis
Carols for choir and audience

Saturday March 16th. Concert at St. Andrew's Garrison Church, Aldershot, with the Locke Brass Consort. Works by Schütz, Bach, Gabrieli, Vaughan Williams and Rutter.

Sunday, June 9th. Summer Concert. Venue to be announced.

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