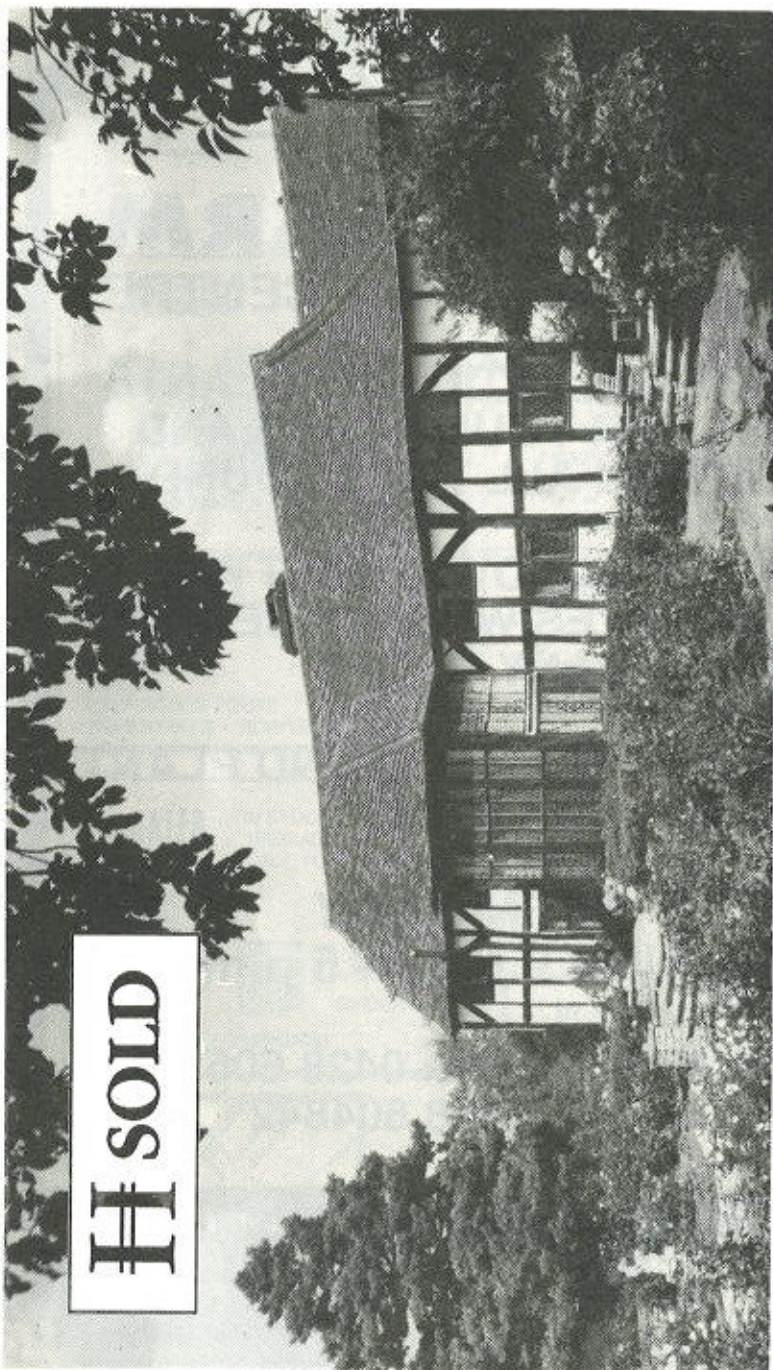


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POULENC – GLORIA VAUGHAN-WILLIAMS – A SEA SYMPHONY

DIANA VIVIAN – Soprano

GRAHAM TITUS – Baritone

THE WAVERLEY SINGERS

**THE TILFORD BACH
ORCHESTRA**

(LEADER – PETER STEVENS)

Conductor – MALCOLM HICKS

Saturday 20th November 1993 at 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEEN'S AVENUE, ALDERSHOT



Programme £9

Diana Vivian studied piano and violin at the Royal Academy of Music, where she gained an honours degree. Preferring to sing, she furthered her studies with Rudolf Piernay at the Guildhall School of Music and was awarded The Principal's Prize. She sang small roles and covers for Scottish opera working with Leonard Bernstein and Jonathan Miller. She is currently touring both here and abroad with Opera Players singing the countess in 'The Marriage of Figaro' and first lady/boy in 'The Magic Flute'. She is equally at home on the concert platform having performed on the South Bank, at the Edinburgh Festival and on radio and television. She is very pleased to be performing her first 'Sea Symphony' with Poulenc's 'Gloria' – her favourite work.

Born in Newark, **Graham Titus** began his musical career as organ scholar of Clare College, Cambridge, where he read music. However, on leaving Cambridge, he scored immediate success as a singer and furthered his vocal studies with Joseph Hislop and Elizabeth Flemming.

After joining Glyndebourne Festival Chorus, he made his London concert début in the Purcell Room as the winner of the Young Musicians Platform and, in the same year, was a finalist in the Leeds National Musicians Platform, which led to a television appearance (Schubert's *Lieder*) and a radio broadcast (Schumann's *Dichterliebe*). In the following year, he was a prizewinner in 's-Hertogenbosch International Singing Competition, and subsequently appeared on Dutch radio and television. Since then he has been a regular broadcaster for Radio 3 – *Lieder* by Brahms, Schumann and 'The Lied before Schubert'; he has performed with the Halle (Goehr's *Sonata about Jerusalem*) and at the Proms *Nelson Mass*; he has toured Mahler's *Kindertotenlieder* with the Ballet Rambert; and has given recitals at the Wigmore Hall.

In the world of opera, he has performed roles for English National Opera, Opera North, London Opera Factory (including the televised performance of Birtwhistle's *Punch and Judy*, the Handel Opera Society and the New Opera Company. His radio recordings include Arne's *Judith* and Verdi arias.

Recent work includes concerts at St. John's Smiths Square (with Leon Lovett), Romsey Abbey, Salisbury Cathedral (under Richard Seal), while future engagements include Worcester Choral Society (with Donald Hunt), Lincoln Cathedral (Colin Walsh), Smiths Square (Julian Williamson), Queen Elizabeth Hall (Gregory Rose), L'Enfance du Christ (Ron Corp) and Hereford Cathedral (Roy Massey) among many others.

TILFORD BACH ORCHESTRA

Violin:	Peter Stevens (Leader)	Clarinet:	Ian Scott
	Jane Campbell		Lee Stephenson
	Peter Dale		
	Charlotte Edwards	Bass Clarinet:	Alan Andrews
	Jane Gomm		
	Keith Lewis	E♭ Clarinet:	Michael Angress
	Leigh Paine		
	Peter Pople	Bassoon:	Deidre Dundas Grant
	Teresa Pople		Anna Meadows
	Michael de Saulles	Contra Bassoon:	Clare Glenister
	Michiko Ueno		
Viola:	Bridget Wallace	Horn:	Andrew Antcliff
	Gregory Warren-Wilson		Clare Lintott
	Hildburg Williams		Christopher Larkin
			Andrew Sutton
Cello:	Christopher Wellington	Trumpet:	David Mason
	Luciano Iorio		Norman Burgess
	Diana Carrington		Simon Gabriel
	Ricardo Zwietsch	Trombone:	John Edney
Double Bass:	Martin Loveday		Geoffrey Nash
	Catherine Finnis	Bass Trombone:	Richard Wall
	Sara Pacey	Tuba:	James Anderson
	Michael Ronayne	Timps:	Julian Poole
Flute:	Roy Chilton	Percussion:	Alex Neal
	Kate Saxby		Adrian Bending
	Alan Brown		John Melbourne
			Christopher Terian
Oboe:	Mary Ryan	Harp:	Sioned Williams
	Ronald Gillham		Louise Martin
	Siobhan Grealy		
Cor Anglais:	Stella Dickinson	Organ:	Paul Griffiths
	Nicky Holland		
	Josephine Lively		

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master 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 broadcast 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 now works as chorus master with the Royal Choral Society and BBC Choirs. 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.

PROGRAMME

GLORIA

FRANCIS POULENC
(1899-1963)

- | | |
|----------------------------------|-------------------------|
| I. Gloria | Chorus |
| II. Laudamus te | Chorus |
| III. Domine Deus | Soprano solo and Chorus |
| IV. Domine fili unigenite | Chorus |
| V. Dominus Deus, Agnus Dei | Soprano solo and Chorus |
| VI. Qui sedes ad dexteram patris | Soprano solo and Chorus |

Francis Poulenc was a largely self-taught composer and, coming under the influence of Satie and the poet Cocteau early in life, it was not surprising that he became a member of the breakaway group of composers known as 'Les Six'. The common aims of this group were simplicity, terseness and clarity – a positive revolt against formal Germanic influences as well as the so-called impressionism in the music of their own country. Their characteristics were avoidance of pretentiousness; melodic lines of extravagant simplicity; rhythms of curious irregularity interspersed with the obvious; harmony that at times was simple and at others complex – often aggressive, but nearly always in an acceptable musical language. Of all the composers in the group Poulenc alone excelled in the field of choral music.

Although he frequently declared that he was 'first and foremost a composer of religious music' it was not until 1936 that Poulenc wrote his first sacred composition – the 'Litanies à la Vierge Noire de Rocamadour'. His religious inspiration never left him from then onwards; there followed a Mass and a series of motets but it was not until 1950 that he wrote his first large scale choral work – the 'Stabat Mater'. Ten years later the composer employed the same forces – soprano solo with chorus and large orchestra – for the 'Gloria', a work commissioned by the Koussevitzky Foundation of the Library of Congress. The familiar liturgical words, taken from the greater Doxology of the Mass, are given a setting that abounds in joy, yet is always humble and sincere. Critics used to label the work as sacrilegious; Poulenc answered them saying 'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues; and also some solemn-looking Benedictine monks that I saw playing football one day'.

Here is the secret of Poulenc – he found it difficult to be mournful, even in the most severe sacred text. He would certainly have agreed with Martin Luther's objection to the Devil having all the good tunes. His contemporary Claude Rostland said of him: 'There is in him something of the monk and the street urchin. These are the work of a profoundly religious man, in which he himself offers the prayers of a believer.' Certainly this lovable work has justly become popular with singers and audience alike, and must surely be among the finest examples of religious music in our time.

INTERVAL

A SEA SYMPHONY

R. VAUGHAN-WILLIAMS
(1872-1958)

THE first works of Vaughan Williams, *Towards the Unknown Region* (1907), *The Wasps* (1909), the Tallis Fantasia (1910) and *A Sea Symphony* (1912), proclaimed that a new wind was blowing through the English musical renaissance, whose moving spirits had been Parry, Stanford and Elgar.

The title *A Sea Symphony* is not a misnomer for a cantata. For although the work is laid out for chorus, soprano and baritone solos and orchestra, is of oratorio dimensions and contains no purely orchestral writing, its basic structure is the four movements of a symphony, and of those four movements all but the last are shaped to symphonic design. The first is a sonata movement with first and second subjects, a middle section equivalent to a development, and a recapitulation. The slow movement is in ternary form. The third movement is a Scherzo, so designated. The finale bears the title 'The Explorers', and its form is determined by the idea of searching for the meaning of life, as in *Toward the Unknown Region*. The words do not come from *Sea Drift*, as do those of the first three movements, yet it is the sea which answers the soul's quest – 'Steer for the deep waters only'.

The first movement bears the title 'A Song for all seas, all ships'. It opens with a fanfare figure, in which major and minor triads are set in sharp juxtaposition and say, as clearly as anything that is not words or pictures can say, 'Behold the sea itself'. This motif of oscillating triads is found at the beginnings of the slow movement and of the Scherzo. Another idea, a rhythmic juxtaposition of duplets and triplets, pervades all the movements and helps to unify them. The fanfare is succeeded by a broad tune, the main theme of the movement. The quasi second subject is a 'rude brief recitative' and a 'chant for the sailors of all nations'. In the middle section the sea is bidden to 'flaunt out the separate flags of nations', but in the recapitulation it is a 'pennant universal' that is hymned by the soloists and echoed by the chorus, if 'echo' is the right word to apply to a fortissimo climax. After this, the movement ends quietly.

The slow movement has for heading 'On the Beach at Night alone'. The first section in E minor is a meditation for baritone solo and semi-chorus of altos; the middle section in E flat has a marching bass and brings in all four voices of the chorus. The climax of the movement is a declaration of faith stated first in unison, then in six-part harmony. An orchestral epilogue restores the contemplative mood of the opening and fulfils the demands of ternary form.

The Scherzo has for poetic title 'The Waves'. It is constructed in the customary binary form with trio and repeat of the first section. The trio is a splendid tune in C major to the words 'Where the great vessel sailing'. Two English folk-songs of the sea are woven into the orchestral texture – 'The Golden Vanity' and 'The Bold Princess Royal', both song-tiles bearing the names of ships.

The words of the last movement, entitled 'The Explorers', are more discursive and the sequence of ideas – the creation of the world, Adam and Eve 'from the gardens of Asia descending', the poet as symbol of the creator, the soul and its journey to the transcendent – determines the sections of the movement which reach their goal in a final apostrophe of diminishing tone – 'O farther, farther sail'.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Ruth Burnage
Janet Carne
Jill Collard
Elaine Cook
Mary Dearing
Mary Ditchburn
Jane Eckles
Jackie Epps
Clare Gardner
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Mary Kimble
Margaret Lockwood
Carol McMahon
Kathy Marsh
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Gillian Pickering
Tegwen Robb
Sarah Shepherd
Chris Siddall
Diana Smith
Janis Smy
Liz Stedman
Pauline Stock
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham
Angela Witherby

Altos

Rosemary Andrew

Anne Beadle

Allison Bosence
Susie Briars
Anne Butterworth
Alex Chigwell
Cathy Clayson
Pamela Darker
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
Linda Hodson
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Maureen Jackson
Valerie Leggatt
Margaret MacKenzie
Anne Mason
Elisabeth Martin
Rosalind Milton
Marian Morgan
Alyson Patterson
Joyce Percy
Jo Reader
Rosemary Russell
Ann Tice
Susan Vega
Jane Warwick
Jennette Wickes
Frances Williams
Margaret Williams
Christine Wilmshurst
Lindy Wiltshire
Wendy Winnfield
Frances Williams

Tenors

Michael Clark
Philip Critchley
Harry Cuckson
David Danson
Byron Davies

Robin Felix

Robert Gussman
Peter Haines
Jo Huddleston
John Jackson
David Mathews
Donal McCarthy
Simon Paterson
Nigel Rust
Sam Williamson
Peter Wightman

Basses

Mike Aaronson
Geoffrey Barwick
John Barton
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Ken Farwig
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Reggie Hoare
Alex Leggatt
Norman Lingard
Tony Macklow-Smith
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
Neil Samons
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Kim Stilwell
Andrew Thomson
Neil Thompson
David Wilson
Christopher Winnfield

Musical Assistant: Margaret Houston
Accompanist: Lesley-Ann Brown

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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 £25 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, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (0252) 613765.

The Waverley Singers would like to thank the Reverend John Whitton 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 Firgrove Timber Co., and Avalon Farm Nursery, Churt.

FUTURE PROGRAMMES

Saturday, December 18th, 7.30 p.m. at St. Andrew's Garrison Church, Aldershot. **Messiah from Scratch**, all singers welcome. **Tickets £6.**

Saturday, March 12th, 7.30 p.m. at St. Andrew's Church, Aldershot. **Handel's Dixit Dominus and Haydn's Nelson Mass**, with soloists and the Tilford Bach Orchestra.

Sunday, June 12th, 7.30 p.m. at St. Lawrence's Church, Alton. **Works by Tallis, Bach, Walton, Fauré, Gabrieli etc.** with **Paul Griffiths** (organ)

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