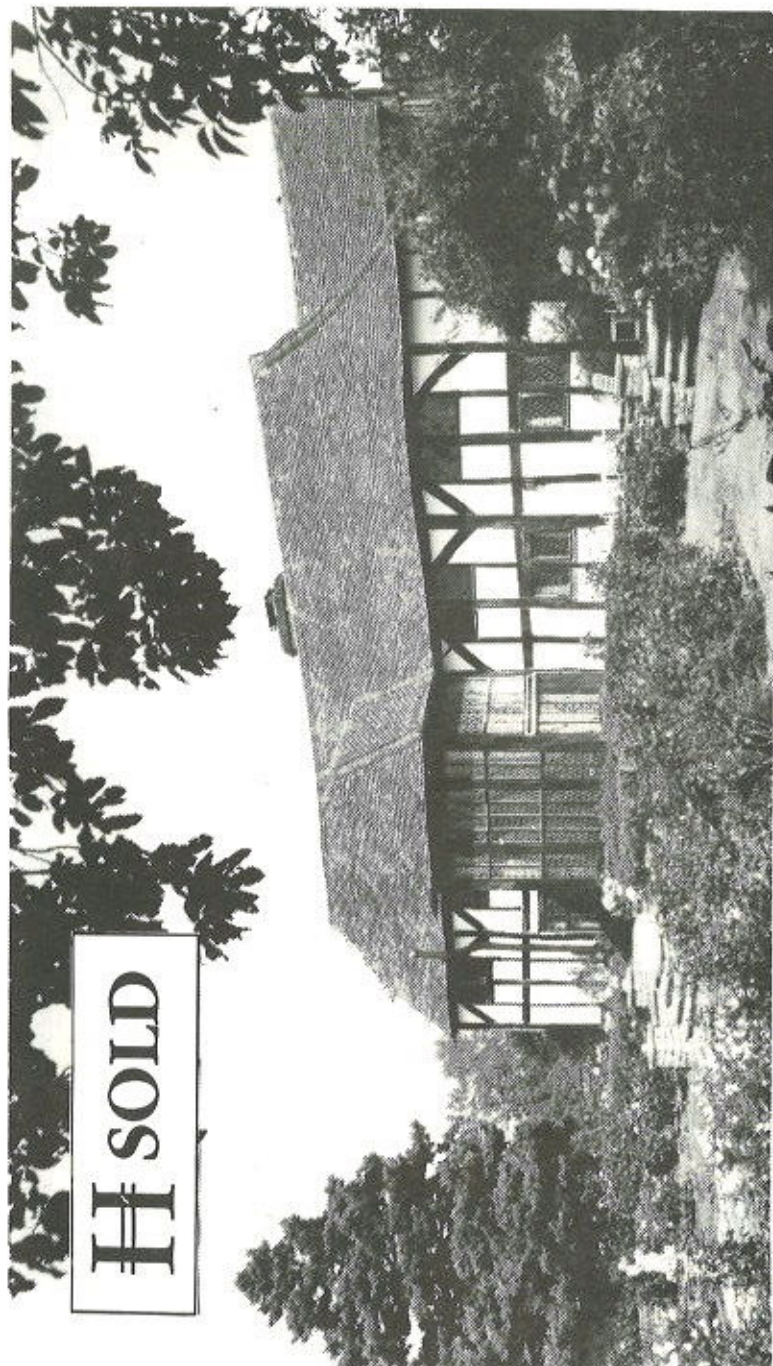


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HANDEL – DIXIT DOMINUS HAYDN – NELSON MASS

SARAH VIVIAN – Soprano
DEBORAH MILES-JOHNSON – Contralto
PHILIP DENNIS – Tenor
MARK WILDMAN – Bass
DAVID MASON – Trumpet

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA

(LEADER – PETER STEVENS)

Conductor – MALCOLM HICKS

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Sarah Vivian studied at Trinity College of Music. After college she studied opera with Peter Gellhorn and took the part of Miss Wordsworth in Peter Pears and Nancy Evans production of *Albert Herring* in Aldeburgh. She won the Miriam Licette scholarship which enabled her to study French song with Regine Crespin in Paris. On returning to London Miss Vivian made her debut as soloist at the Festival Hall and Barbican Centre. Her concert work continued at St. John's Smith Square and with well received performances of Handel's *Hercules* in Oxford's Sheldonian and Queen Elizabeth Hall. Her operatic career has taken her to Lille as 1st boy in the *Magic Flute* and touring with Opera East. Sarah Vivian's debut recital for BBC Radio 3 was in 1992 and repeated in October 1993. In March 1993 she sang the soprano solos in Mozart's *Requiem* from Westminster Cathedral under James O'Donnell. She is also to be heard on a recently released CD singing in *Lauda Sion* by Mendelssohn with the choir of Farm Street Church.

Deborah Miles-Johnson studied at the Royal College of Music after which she spent some time as a professional flautist before studying singing with Margaret Cable. She regularly sings with most of the early music groups, performances include a tour of Brazil with the Sixteen, Monteverdi *Vespers* with the Gabrieli Consort, and most recently, the Palestrina anniversary concerts in Rome with the Tallis Scholars. She fulfils a varied concert schedule, recently taking part in the Taverner Festival at the Barbican and performing with the Orquesta Sinfonica in Mallorca. She has also been a guest of the Scottish National Orchestra and of the BBC Symphony Orchestra in Stravinsky's '*Requiem Canticles*'. Her experience in opera has taken her to Haddo House where last year she performed '*Mrs. Sedley*' in Britten's *Peter Grimes*, to critical acclaim. She returned there for their performance of *Die Fledermaus* and in March performed Walton's '*The Bear*' at the Bridewell Theatre in London.

Philip Dennis trained at the Guildhall School of Music and Drama where he won the Howard Opera Prize. For five years he was a member of the RSC playing roles in *As You Like It*, *Much Ado About Nothing*, *Romeo and Juliet*, *Cyrano de Bergerac*, *The Love-girl* and *the Innocent*, and *Swan Down Gloves*. He also joined them on a world tour in 1984 before turning to opera. He has appeared with a number of opera companies including Kent Opera, Royal Opera, ENO, Travelling Opera, Devon Opera and Berlin Chamber Opera, playing such lyric roles as Don Ottavio, Tamino, Idamante, Fenton, Tom Rakewell, Alfredo and Don Jose. A wide range of concert work has taken him all over the country particularly Scotland as well as Holland, France, Spain and even to Africa where he performed

Haydn's Creation in Nairobi Cathedral. Recent concerts have been Bruckner's Mass in F minor with the Birmingham Festival Choir, Bach's Christmas Oratorio at Eton College, C.P.E. Bach's Magnificat with the Newcastle Bach Choir and Hymnus Paradisi by Howells at Hereford Cathedral. He has made a number of recordings on radio, TV and disc, most recently Dvorak's Mass in E minor for BBC Radio 3. Later this year he will be singing the tenor part in the recently rediscovered Messe Solonelle by Berlioz in Worcester Cathedral. Philip Dennis studies singing with David Pollad.

Mark Wildman was born in Huddersfield. In 1963 he won a choral scholarship to the King's School, Gloucester and became a chorister in Gloucester Cathedral. In 1972 he gained a place at the Royal Academy of Music where he studied with Henry Cummings and Rex Stephens. Mark has travelled throughout Europe, Scandinavia and the British Isles. At the Paris festival he took part in the first performance of Giovanna Marini's Requiem, and has sung with most of Britain's foremost orchestras, at the Promenade Concerts and at a number of British and European Festivals. At the Gloucester Three Choirs' Festival last year he took part in a performance of Janacek's 'Glagolitic Mass' and on the last night Elgar's Dream of Gerontius with the Royal Liverpool Philharmonic Orchestra. In 1976 he gave the first in a series of performances of the complete Church Cantatas of J. S. Bach, and to date has performed over one hundred and fifty of these. Mark now combines a busy performing career with an equally busy career as teacher and adjudicator. He is Professor of Singing at the Royal Academy where he is Head of Vocal Studies, and in 1992 was appointed Joint Head of Vocal Studies of the London Royal Schools' Vocal Faculty.

David Mason was born in London and educated at Christ's Hospital. He won an open scholarship to the Royal College of Music studying under Ernest Hall and is now a professor of trumpet at the college. He was the youngest member of the National Symphony Orchestra at 17 and had a concerto written for him by John Addison whilst still at college. Among the principal trumpet positions he has held are in the Orchestra of the Royal Opera, Covent Garden, the RPO under Sir Thomas Beecham, the New Philharmonia and the Philharmonia. He has broadcast many concertos and works for trumpet and piano with Wilfred Parry and Leslie Pearson and has appeared as a soloist in Tel Aviv, Switzerland and Sweden. His recordings include the high trumpet part in Bach's Brandenburg Concerto no.2 with the New Philharmonia, the English Chamber Orchestra under Benjamin Britten and with the Jacques Loussier Trio, as well as the solo trumpet part of 'Penny Lane' with the Beatles.

ORCHESTRA

<i>Violin:</i>	Peter Stevens (Leader) Jane Campbell Peter Dale Charlotte Edwards Robert Gibbs Keith Lewis Peter Pople Teresa Pople Michael de Saulles Michiko Ueno Bridget Wallace Hildburg Williams
<i>Viola:</i>	Elizabeth Watson Christopher Wellington Diana Carrington Ricardo Zwietisch
<i>Cello:</i>	Douglas Cummings Catherine Finnis Sara Pacey
<i>Double Bass:</i>	Roy Chilton Kate Saxby
<i>Trumpet:</i>	David Mason Simon Gabriel
<i>Timps:</i>	Julian Poole
<i>Organ & Harpsichord:</i>	Lesley-Ann Brown

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

OVERTURE & SONATA FOR TRUMPET AND STRINGS

HENRY PURCELL
(1659-1695)

Purcell is today remembered mainly for his dramatic music and celebratory odes. His mastery of instrumental writing is far too often overlooked, for it is in the instrumental symphonies and ritornelli of his odes and stage works that we find some of his most characteristic and expressive music. Some authorities consider that the present Sonata for Trumpet and Strings is in fact part of the lost ode "The Light of the World" (1694), the libretto of which suggests that it contained a Trumpet Sonata.

DIXIT DOMINUS

HANDEL
(1685-1759)

"A German has arrived here in Rome, an excellent harpsichordist and composer. Today he showed his skill by playing the organ at the church of St. John Lateran to universal admiration". So runs the entry of a Roman diarist for 14 January 1707. This German musician was surely Handel, aged 22, drawn to Italy in quest of modern music and the creative freedom denied to him in the somewhat stifling atmosphere of north Germany. His three-and-a-half years in Italy turned out to be the decisive influence on Handel's life, as it was for so many of his northern compatriots – one thinks of another composer, Heinrich Schütz, the painter Albrecht Dürer, or the poet Goethe. Each responded quite differently to his experience of Italy, but in every case it was her vitality and vivid colours, her landscape, art, music and architecture which made their mark on these northern artists.

Colour is immediately striking in this Latin psalm-setting, which was completed by Handel in Rome in April 1707. The score is laid out for five solo voices, five-part chorus and an orchestra (presumably of strings) also in five parts. It is in fact a grand concerto for all these forces, vocal and instrumental, and Handel is pitiless in the demands he makes of his musicians in the course of the eight movements: he requires energy and breadth, phenomenal agility and precision, declamatory vigour and a lyrical expressiveness. All this gives the psalm its feeling of ebullience and breathless exhilaration, almost as though this young composer, newly arrived in the land of virtuoso singers and players, was daring his hosts to greater and greater feats of virtuosity. The work is masterful for all its bold, naïve assumptions that voices function like violins, and violins like the manuals of an organ, and it must have contributed to the astonishing success Handel gained in Italy.

We do not know what prompted its composition nor where or when it was first performed. The use of a plainsong intonation said to be for Easter as a

cantus firmus in both the opening and final choruses suggests that the first performance may have been given in Rome on Easter Day in 1707, possibly at St. John Lateran or in Cardinal Ottoboni's palace. Another suggestion is that it was commissioned by Cardinal Colonna for performance at Vespers (together with other concerted psalm-settings, antiphons and solo motets) on the feast of the Madonna del Carmine, which fell on 16 July. If this is true the service must have been quite a marathon, lasting "three whole hours at the least", as Tom Coryat discovered exactly a hundred years before when he attended Vespers at San Rocco in Venice.

Dixit Dominus has been called the diploma of Handel's Italian studies. For all its extravagance and occasional crudeness, it has a unique verve and boldness and displays a wonderfully imaginative use of colour, qualities which we do not find in such profusion in the more polished works of his maturity.

INTERVAL

MASS IN D MINOR

HAYDN
(1732-1809)

1. *Kirie Eleison*
2. *Gloria in Excelsis*
3. Solo and chorus: *Qui Tollis*
4. Solo and chorus: *Quoniam tu solus*
5. *Credo*
6. Solo and chorus: *Et incarnatus*
7. Chorus: *Et resurrexit*
8. *Sanctus*
9. *Benedictus*
10. *Agnus Dei*
11. *Dona Nobis*

Haydn, although regarded principally as an instrumental composer, wrote some of his very greatest music for the church.

Twelve masses survive, six from an early period and six very late. The present work is from the latter group and is dated 1798. It is, strictly, the ninth (although often referred to as the third). Its original title is *Missa in Angustiis* (Mass in time of peril) though it is well known as the Nelson Mass or the Imperial Mass. Its scoring for clarini (high trumpets), drums, organ and strings (no woodwind) is notable. The vigour, especially in the choral sections, typifies Haydn's exuberant yet deep religious faith. The whole is strengthened by a symphonic and contrapuntal unity.

Vaughan Williams said shortly before he died that hearing this Mass was one of the most moving experiences of his old age.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Ruth Burnage
Janet Came
Jill Collard
Elaine Cook
Beth Davenport
Mary Dearing
Mary Ditchburn
Jane Eckles
Jackie Epps
Jean Fawbert
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
Angela Carmichael
Alex Chigwell
Cathy Clayton
Pamela Darker
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
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 Winfield
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
Roger Godfrey
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 Sammons
George Shuttler
Peter Slimming
John Smyth
John Stedman
Garrod Stephen
Kim Stilwell
Andrew Thomson
Neil Thompson
David Wilson
Christopher Winfield

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 Philip Majcher and the Kirk Session for making them so welcome in their lovely church.

This concert is subsidised by the South-East Arts Association, and Waverley Borough Council.

The Waverley Singers are affiliated to the National Federation of Music Societies.

Staging provided by Firgrove Timber Co., and Avalon Farm Nursery, Churt.

FUTURE PROGRAMMES

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)

Saturday, November 12th, at Farnham Maltings in celebration of their Silver Jubilee. **Carmina Burana by Carl Orff.**

Saturday, December 10th, 7.30 p.m. at St. Andrew's Church, Aldershot. **Monteverdi's Vespers of 1610** with soloists and the Tilford Bach Orchestra.

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