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ANOTHER REASON TO TALK TO **HAMPTONS**



DENYS DARLOW – STABAT MATER
MOZART – MASS IN C MINOR

SARAH VIVIAN – Soprano
DEBORAH MILES-JOHNSON – Contralto
PHILIP DENNIS – Tenor
CHRISTOPHER FOSTER – Bass

THE WAVERLEY SINGERS

**THE TILFORD BACH
ORCHESTRA**

(LEADER – PETER STEVENS)

Conductor – MALCOLM HICKS

Saturday 16th November 1996 at 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEEN'S AVENUE, ALDERSHOT

Programme £10



Sarah Vivian was born in Sussex, and she studied at Trinity College of Music. After college she won the Miriam Licette Scholarship and studied with Régine Crespin in Paris. Since then she has sung in most of London's major concert halls, particularly in a highly praised performance of Handel's *Hercules* in the Queen Elizabeth Hall.

Her début recital for BBC Radio 3 was broadcast in 1992 and repeated in October 1993. Since then, performances have included singing the solos in Mozart's *Requiem* in Westminster Cathedral with the Cathedral Choir, which was broadcast on Classic FM on Good Friday 1993, and singing for the Liverpool Philharmonic Society in January 1994.

Operatic performances have taken Sarah to Lille in Northern France singing First Boy in *Magic Flute*, touring with Opera East singing Norina in *Don Pasquale*, and singing The Lady with the Cake Box in Dominik Argento's *Postcard from Morocco* for the International Opera Festival.

Most recently, she has sung for the Goldsmiths Choral Union with Brian Wright in Rossini's *Petit Messe Solonelle*.

Deborah Miles-Johnson fulfils a busy and varied career in opera, oratorio and the contemporary repertoire which takes her throughout Europe and further afield including a concert tour of Brazil with The Sixteen Choir and Orchestra with whom she recently performed Handel's *Israel in Egypt* in Spain. Other concert work includes Mozart's *Mass in C minor* at the Barbican, in the prestigious Ansbach Bachwoche performing Bach's *St Matthew Passion* under Andrew Parrott with the Norsk Barokkorkester, Elgar's *Music Makers* in Peterborough Cathedral, various oratorios in the provinces and frequent broadcasts for the BBC. She has also worked with the Royal Scottish Orchestra under Walter Weller in Mendelssohn's *Midsummer Night's Dream*, the BBC Symphony Orchestra and Andrew Davis in the *Requiem Canticles* by Stravinsky and the New London Chamber Orchestra in *El Amor Brujo* by De Falla which was broadcast by Classic FM.

She has made several commercial recordings including Peter Maxwell Davies' *Resurrection* with the BBC Philharmonic Orchestra for Collins Classics, Carl Rutti's *Magnificat* for ASV, a concert in Prague followed by a recording of Arvo Part's *Stabat Mater*, and Jean Barraque's *au dela du hasard...* with the virtuoso group KlangForum at the Vienna Konzerthaus following a successful performance there

and at the Strasbourg Festival. She also recently performed *Upon Silence* by George Benjamin for mezzo- soprano accompanied by 5 viols at the Festival Archipel in Geneva conducted by the composer.

Future plans include Schubert and Haydn in Switzerland, *In the Beginning* by Aaron Copland in St. John's, Smith Square and Mendelssohn's *Elijah* in Toronto.

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. Philip Dennis studies singing with David Pollad.

Christopher Foster graduated from Newcastle University in 1985 with BA(Hons) Mus. specialising in singing and Tudor church music. In 1991 he was a winner of the NFMS Young Concert Artists' Award for men's voices which led to engagements, covering an extensive repertoire, with choral and concert societies throughout the UK at venues such as the Purcell Room, the Queen Elizabeth Hall and the cathedrals of Gloucester, Ripon, Southwark, and Truro. Whilst maintaining a busy schedule of oratorio and recital work (especially English song) he has since introduced more operatic work into his repertoire. Roles have included: the title role in Britten's *Noye's Fludde*; Baron Douphol (*La Traviata*) for Clonter Opera; the title role in *The Marriage of Figaro* for Surrey Opera and Loseley Opera; covering the role of Count Almaviva (*Le Nozze di Figaro*) for John Eliot Gardiner, and

studying Nick Shadow (*The Rake's Progress*) at the Britten-Pears School for Advanced Musical Studies.

Christopher has appeared twice on French radio: with Phillippe Herreweghe and *La Chapelle Royale* and with Mark Minkowski and *Les Musiciens du Louvre* — the latter leading to his début at the Concertgebouw, Amsterdam.

Performances for Radio 3 have included the world premieres of Donizetti's cantata *Christopher Columbus* with the BBC Concert Orchestra and Britten's *The Rescue of Penelope* at the Aldeburgh Festival with the BBC Symphony Orchestra under the direction of Nicholas Cleobury. Again with the BBC Concert Orchestra, he has recorded *Schön Ellen* by Max Bruch and he has appeared in the 1994 Henry Wood Promenade Concerts as Judas in Joshua Rifkin's performance of the *St Matthew Passion*. His Royal Festival Hall début was in Schumann's *Manfred* with the BBC Symphony Orchestra conducted by Andrew Davis. He has recorded Purcell's *Timon of Athens* with DG and Radio 3 under the direction of Trevor Pinnock. He was a finalist in the 1995 Richard Tauber Competition at the Wigmore Hall. Most recently, he has taken part in the Latvian premiere of Elgar's *Dream of Gerontius* and a production of Sir Peter Maxwell Davies' opera *The Lighthouse*.

He studies with David Mason and Colin Baldy.

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 broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times in Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of the 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.

THE TILFORD BACH ORCHESTRA

Violins

Peter Stevens (Leader)
Carl Beddow
Jane Campbell
Charlotte Edwards
Robert Higgs
Christine Read
Viviane Ronchetti
Michael de Saulles
Ingrid Sellschop
Michiko Ueno
Bridget Wallace
Hildburg Williams

Violas

Elizabeth Watson
Christopher Wellington
Eric Sargon
Diana Carrington

Cellos

Justin Pearson
Muriel Daniels
Michael Ronayne

Basses

Alan Brown
Kate Saxby

Flutes

Evelyn Frank
Patrick Taggart

Oboes

Stella Dickinson
Josephine Lively

Cor Anglais

Josephine Lively

Bassoons

Wendy Phillips
Deirdre Dundas-Grant

Horns

Martin Heppell
Peter Bennett

Trumpets

David Mason
Gillian Hicks

Trombones

John Edney
Roger Brenner
Richard Wall

Timpani and Percussion

Tristan Fry

Harp

Patrizia Meier

Organ

Paul Griffiths

PROGRAMME

(Texts and translations available separately.)

Stabat Mater

Denys Darlow
(b. 1921)

- | | |
|--------------------|---|
| Prologue | (Words by Paulinus of Nola (c.310-395)) |
| 1. Stabat Mater | |
| 2. Quis non posset | |
| 3. Pro peccatis | (Words by Jacopone da Todi (13th century) |
| 4. Eia Mater | with Interpolations by J Montgomery |
| 5. Fac me tecum | (1771-1854)) |
| 6. Fac me plagis | |
| 7. Quando corpus | |
| Epilogue | (Words by Sedulius Scottus (c.848-874)) |

The *Stabat Mater* was an Arts Council commission, and was written for the Tilford Bach Festival in 1987. It is the second of the three works that form the triptych — *Requiem*, *Stabat Mater* and *Te Deum* — and each work is presented in the context or frame of other ideas or thoughts stimulated by the text.

The *Stabat Mater* is a beautiful, but sad poem, depicting the sufferings of the Mother of Christ. Nevertheless, it has many thought-provoking implications, some of which are exemplified by the Prologue and Interpolations. These, with the Epilogue, are intended as a frame. But it is the intention that the picture and mood of the words of the Epilogue — written so long ago — should bring the work to a positive and optimistic conclusion.

The work is scored for a chorus, solo Soprano and Tenor, and an orchestra of 2 flutes, 2 oboes, cor anglais, 2 bassoons, 2 horns, harp, organ, timpani, percussion and strings.

Mass in C minor, K427

W. A. Mozart
(1756-1791)

- Kyrie** (choir, soprano solo)
Gloria in excelsis (choir)
 Laudamus te (solo — soprano)
 Gratias agimus tibi (choir)
 Domine Deus (duet — sopranos)
 Qui tollis (choir)
 Quoniam tu solus (trio — sopranos and tenor)
 Jesu Christe (choir)
 Cum Sancto Spiritu (choir)
Credo in unum Deum (choir)
 Et incarnatus est (solo — soprano)
Sanctus (choir)
Benedictus (quartet — sopranos, tenor and bass, and choir)

Shortly before Wolfgang Amadeus Mozart married Constanze Weber on 4 August 1782 he vowed that, in thanksgiving for her recovery from illness, and in hope of reconciliation with his father over his marriage, he would write a large-scale setting of the mass. A letter to his father in January 1783 refers to the score of half a mass, waiting to be finished. He took it with him to Salzburg in July 1783, on a visit to his family, and a performance was given there in the Benedictine collegiate church of St Peter on 26 October, with his wife Constanze singing one or more of the soprano solos. The work was still incomplete, however, with only the *Kyrie*, *Gloria*, *Sanctus* and *Benedictus* finished, and some parts of the *Credo* drafted but not fully

INTERVAL

orchestrated. It is not clear whether it was performed incomplete, or whether Mozart filled the gaps with music from his earlier masses. He never completed the work, and even cannibalised it a year or so later for a commissioned sacred cantata *Davidde penitente*. Various reasons have been put forward for his failure to finish it, including his family's continued coolness towards Constanze and his increasing Masonic interests. Even though it is incomplete, the C minor Mass is still a moving masterpiece, worthy to stand beside the *Requiem* (also incomplete because of Mozart's death).

The *Kyrie* begins quietly, with the full choir, but the *Christe Eleison*, sung by the soprano soloist, reflects the operatic nature of other works Mozart wrote at this time. The opening of the *Gloria* is majestic, and is followed by another operatic soprano solo in the *Laudamus te*. The *Gratias* is set for a five-part choir (SSATB), and the *Domine Deus* is sung by two soprano soloists with an accompaniment of strings and organ. There is then a magnificent double choir setting for the *Qui tollis*. A trio of soloists is used for the *Quoniam*, and after a solemn *Jesu Christe* for the choir, a double fugue on two contrasted subjects for the *Cum Sancto Spiritu* ends the *Gloria*. The *Credo* begins with a short orchestral introduction before the five-part choir declaration of the opening sentence, and then the *Et incarnatus est* is another lyrical soprano solo which is operatic in nature. There is no more of the *Credo* — we go on to the double choir setting of the *Sanctus*, with its fugal *Osanna*. The *Benedictus* uses the quartet of soloists, in fluent counterpoint, and ends with a brief return to the double-choir *Osanna*.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Jennie English
Jean Fawbert
Alison Griffiths
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Carol McMahon
Beverley Mellstrom
Judith Miller
Helen Morten
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Sarah Shepherd
Christine Siddall
Janis Smy
Cathy Tornbohm
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham

Altos

Vicki Anderson
Rosemary Andrew
Anne Beadle
Alison Bosence
Angela Carmichael
Pamela Darker
Margaret Davies

Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
Didi Hall
Linda Hodson
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Maureen Jackson
Valerie Leggatt
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Miranda Ommanney
Mary Parker
Joyce Percy
Briony Pope
Jo Reader
Anne Rendell
Rosemary Russell
Susannah Russell
Tegwen Robb
Ann Tice
Susan Vega
Jane Warwick
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Julia Wood
Pamela Woodroffe

Tenors

Catherine Butler-Ricketts
David Boxen
Michael Clark
Philip Critchley

David Danson
Byron Davies
Robin Felix
Robert Gussman
Peter Haines
Jo Huddleston
John Jackson
Chris Lallemand
Stephen Law
Simon Paterson
Sam Williamson

Basses

David Austin
John Barton
Geoffrey Barwick
Mike Cabot
Nick Carter
Sam Coulter
Paul Davis
John Dunham
Rod Eckles
Roger Godfrey
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Reggie Hoare
John Hubbard
Tom Law
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Deputy Chorus Master: 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. (01252) 613765.

The Waverley Singers would like to thank the Reverend John Dailly and the Kirk Session for making them so welcome in their lovely church.

This concert is subsidised by Waverley Borough Council.

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

Staging provided by Firgrove Trussed Rafters Ltd. and Avalon Farm Nursery, Churt.

FUTURE PROGRAMMES

Saturday, December 14th, 1996: at St. Andrew's Garrison Church, Aldershot, with Paul Griffiths (organ).
Family Carol Concert

Good Friday, March 28th, 1997: at St. Andrew's Garrison Church, Aldershot, with the Tilford Bach Orchestra.
Bach — St. Matthew Passion

Sunday, June 15th, 1997: at St. Lawrence's Church, Alton, with Paul Griffiths (organ).
Summer Concert
Works by Mendelssohn, Wolf, Schumann, Britten, Bach, etc



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