

A LEADING SOUTH-EAST LAW FIRM

offering an integrated range of legal services to the business community and individuals alike.

Areas of advice include:-

COMPANY/COMMERCIAL

Corporate finance
Acquisitions, disposals, MBOs, MBIs
Information technology
Intellectual property
Agency & distribution
Commercial agreements
Employment & pensions
Security & leasing
Partnerships
Corporate reorganisations

COMMERCIAL PROPERTY

Acquisitions & disposals
Landlord & tenant
Property development
Planning & environmental law

LITIGATION

Contractual and other disputes
Employment litigation
Insolvency
Computerised debt recovery

As well as a full private client service, including residential conveyancing, wills, probate, trusts (both UK and offshore), tax planning, personal injury, matrimonial and family law, general litigation.

GUILDFORD

1 The Billings, Walnut Tree Close,
Guildford, Surrey GU1 4YD
Tel: (01483) 302264
Fax: (01483) 302254
email: mail@stevens-bolton.co.uk

FARNHAM

5 Castle Street,
Farnham, Surrey GU9 7HT
Tel: (01252) 725040
Fax: (01252) 723501
email: mail@stevens-bolton.co.uk



STEVENS & BOLTON
S O L I C I T O R S



HANDEL MESSIAH

Diana Vivian – Soprano
Judith Harris – Contralto
Philip Dennis – Tenor
Christopher Foster – Bass
John MacDominic – Trumpet

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA
(Leader: Peter Stevens)

Conductor – MALCOLM HICKS

Saturday, 12th December 1998 at 7.30 p.m.
St. Andrew's Garrison Church of Scotland, Aldershot

Programme £11



HAMPTONS
INTERNATIONAL

Are pleased to support the WAVERLEY SINGERS

4 Castle Street, Farnham, Surrey, GU9 7HS (01252) 714164

HAMPTON ESTATES LTD. OFFICES IN ENGLAND, SCOTLAND, THE CHANNEL ISLANDS AND HONG KONG,
WITH ASSOCIATES IN EUROPE AND THE USA.

Diana Vivian studied at the Royal Academy and at the Guildhall School and was awarded the Principal's prize. Tutors included Jean Allister and Rudolph Piernay. Her present teacher is Ian Baar, and coach Alistair Dawes. She has performed at the South Bank, Sadlers Wells and on radio and television. She has been a finalist in the English Song Award at the Brighton Festival and a recitalist at the Edinburgh Festival.

Diana has performed with Mid Wales Opera *Così fan Tutte* and with Scottish Opera *Death in Venice*, *Candide*, *La Vie Parisienne*, *Seraglio* and *Eugene Onegin*.

Her operatic roles include Elvira/Anna *Don Giovanni*, Mimi/Musetta *La Bohème*, Roselinda *Die Fledermaus*, Mrs Grose *Turn of the Screw*, Tatyana *Eugene Onegin*, Butterfly *Madame Butterfly*, Tosca *Tosca*, Alice *Falstaff*, Turandot *Turandot*, Berta *Barber of Seville*, Elizabeth *Don Carlos*, Leonora *Il Trovatore*, Amelia *Masked Ball*, Aida *Aida*, Abigail *Nabucco* and Lady Macbeth *Macbeth*. She is equally at home on the concert platform performing oratorio throughout the year.

Current projects include touring with Opera Players in the roles of Countess in *Marriage of Figaro* and First Lady in *Magic Flute*. She has recently performed in a Masterclass with the international soprano, Rosalind Plowright. Future engagements include performances as *Madame Butterfly*.

Diana has sung with the Waverley Singers many times, most recently in the Harmoniemesse/Chandos Anthem concert in March this year.

Judith Harris was born in Lymington, Hampshire. She studied singing with James Gaddarn at Trinity College of Music, London. Whilst there she was the winner of many prizes for Lieder and French Song and was awarded the Worshipful Company of Musicians' Silver Medal.

On leaving Trinity College she won the Grimsby International Singing Competition, the Elgar Prize at the English Song Competition and was a finalist at the Royal Tunbridge Wells Competition.

Her career to date has encompassed many aspects of singing. She works frequently with the Dolmetsch Ensemble in small chamber works, solo appearances with choral societies in this country and in Europe, recitals and has appeared as a "Star Singer" on *Friday Night is Music Night* on BBC Radio 2.

As a member of the BBC Singers she has toured the world and has taken part in numerous recordings, including several CDs of Webern with Pierre Boulez.

Judith has studied with the late Erich Vietheer, Norma Proctor and is at present working with Linda Esther Gray.

Judith is making her debut with the Waverley Singers tonight.

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*. Since then he has appeared with a number of opera companies including the Royal Opera, ENO, Opera de Lyon, Kent Opera, Devon Opera and Travelling Opera in a wide variety of roles. Last year he sang Kurtág's latest work *Songs of Sorrow and Despair* at the Edinburgh and Salzburg Festivals. He also appeared in the opening season of the new Globe theatre in *A Winter's Tale*. His solo recordings include Szymanowski's *Harnasie*, Dvorak's *Mass in E*, Rachmaninov's *Vespers*, Schütz *Magnificat*, Shakespeare Settings with the RSC, and most recently Felice in *Paganini* by Lehar under Richard Bonyngne.

Philip has performed regularly with the Waverley Singers, most recently in the Harmoniemesse/Chandos Anthem concert in March this year.

Christopher Foster, a graduate of Newcastle University, was a winner of the NFMS Young Concert Artists' Award in 1991 and he subsequently enjoyed engagements with choral and concert societies throughout the UK. He has broadcast on French radio under the direction of Philippe Herreweghe and Mark Minkowski (with whom he made his debut at the Concertgebouw, Amsterdam) and on several occasions on Radio 3. These broadcasts include the Henry Wood Promenade Concerts in Joshua Rifkin's performance of the *St. Matthew Passion*; Bruch's *Schön Ellen* and the world premiere of Donizetti's cantata *Christopher Columbus* (both with the BBC Concert Orchestra). At the Royal Festival Hall, he has sung with the BBC Symphony Orchestra in performances of Schumann's *Manfred* conducted by Andrew Davis and Stravinsky's *Le Rossignol* conducted by Pierre Boulez, which also enjoyed a week long tour of Europe. Other BBC SO performances include the world premiere of Britten's *The Rescue of Penelope* at the Aldeburgh Festival. His travels have also taken him to the Baltic States, in the Latvian premiere of Elgar's *Dream of Gerontius*.

Christopher is also known for his operatic performances of roles such as Mozart's *Figaro*, Baron Douphol in *La Traviata*, Marcello in *La Bohème*, Count Almaviva, Arthur in Maxwell Davies' *The Lighthouse* and Nick Shadow in *The Rake's Progress*. His recordings include Purcell's *Timon of Athens*. Christopher is also an established recitalist and was a finalist in the 1995 Richard Tauber Competition. Last year he was selected to take part in Thomas Allen's inaugural singing course in the Lake District. He studies with Diane Forlano and Barbara Pearson.

Recent engagements include the title role in *The Marriage of Figaro* with Kentish Opera, Durufle's *Requiem* and Bach's *Christmas Oratorio*. Early next year he is taking part in charity performances of *Don Giovanni* singing Leporello.

Christopher sang with the Waverley Singers in March this year in the Harmoniemesse/Chandos Anthem concert. We look forward to his joining us for our performance of *St. John Passion* on Good Friday next year.

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 a keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films, recordings, 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, and has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

MESSIAH

George Frederick Handel (1685-1759)

By 1741 Handel must have suspected that even his monumental dramatic powers could no longer breathe life into the decaying corpse of Neapolitan *opera seria*, a suspicion which the disastrous failure of *Serse* and *Deidamia* in that year must have done to confirm. Yet the poor reception accorded both *Saul* and *Israel in Egypt* caused him to tread with caution in presenting his new oratorios, and it was no accident that the first performance of the most treasured of "English" oratorios was given in the capital of John Bull's other island. There had in fact been some strongly voiced opposition to the portrayal of Biblical characters in musical works which were performed in such dens of iniquity as theatres, even if in concert form, and during Lent. Handel was therefore obviously well aware that a work in which the Saviour himself was present, though not in person, was scarcely likely to make a favourable impression and he did not refer to *Messiah* by its title until 1749. The legendary popularity of the piece dates from the annual performance from 1750 onwards given in aid of the Foundling Hospital and it is thought that it was accepted originally because of its association with this charitable cause.

It is now almost certain that *Messiah* was written in response to a direct commission, early in 1741, from the Duke of Devonshire, the Lord Lieutenant of Ireland, on behalf of three prominent Dublin charities. The terms of the contract evidently stipulated that the proceeds of the first performance (and the singers had given their services free) were not Handel's property and they were in fact for the support of Mercer's Hospital in Stephen Street and for the Charitable Infirmary on the Inn's Quay. Part of the money raised seems to have been used to pay off creditors as no less than 142 prisoners, presumably debtors, were released as a result; in truth, as Dr. Burney remarked, *Messiah* "fed the hungry, clothed the naked, fostered the orphan".

The work was composed in the summer of 1741: Part I was composed in six days, Part II in nine and Part III in six. A further three days were needed to notate the orchestration and Handel, then aged 56, completed *Messiah* on September 14; he immediately began work on *Samson*, subsequently leaving for Dublin in November. The organisers were clearly aware of the prestige that would be attached to the premiere of a new work by "Dr. Handel" and, exceptionally, the tickets were not, as would usually have been the case, available from the composer's house but from Neale's music shop. William Neale, who was in charge of the production, was chairman of the consortium that had built the New Music Hall in Fishamble Street on behalf of the Charitable Music Society. The Hall, known for sometime as Neale's Hall, seated 600, or 700 when gentlemen were requested not to wear swords, or ladies hoops. The first performance took place on April 13th, 1742, after a public rehearsal on the 9th. The choir was drawn from the two local Cathedrals, though Dean Swift of St. Patrick had to be prevailed upon to release his singers; the orchestra was the small Dublin State Band, referred to by Swift as a "club of fiddlers".

Messiah is unique among Handel's "dramatic oratorios" (if indeed that is the correct label to apply to it) in that it is the only one to draw upon the New Testament Scripture and is not, like *Saul* and *Samson*, based on Old Testament iconography beloved of 19th century English audiences. But its lack of dramatic personae or, for that matter, any narrative element whatsoever, does not preclude the application of the adjective "dramatic". In reality the characters of the drama are the soloists and choruses who regularly (and lovingly) perform it under every conceivable circumstance, the librettists are the Prophets and the Evangelists and the scenarios (skilfully engineered by Jennens from the words of the former) an overwhelming exposition of Christian Redemption.

John Trevitt

PROGRAMME

PART I

- | | |
|--|---|
| 1. Overture | |
| 2. Comfort ye, my people | <i>Recit. (Tenor)</i> |
| 3. Ev'ry valley shall be exalted | <i>Air (Tenor)</i> |
| 4. And the glory of the Lord | <i>Chorus</i> |
| 5. Thus saith the Lord | <i>Recit. (Bass)</i> |
| 6. But who may abide the day of his coming? | <i>Air (Contralto)</i> |
| 7. And he shall purify | <i>Chorus</i> |
| 8. Behold, a virgin shall conceive | <i>Recit. (Contralto)</i> |
| 9. O thou that tellest good tidings to Zion | <i>Air (Contralto)</i>
& <i>Chorus</i> |
| 10. For behold, darkness shall cover the earth | <i>Recit. (Bass)</i> |
| 11. The people that walked in darkness | <i>Air (Bass)</i> |
| 12. For unto us a child is born | <i>Chorus</i> |
| 13. Pastoral Symphony | |
| 14. There were shepherds abiding in the field | <i>Recit. (Soprano)</i> |
| And lo! the angel of the Lord came upon them | <i>Recit. (Soprano)</i> |
| 15. And the angel said unto them | <i>Recit. (Soprano)</i> |
| 16. And suddenly there was with the angel | <i>Recit. (Soprano)</i> |
| 17. Glory to God | <i>Chorus</i> |
| 18. Rejoice greatly, O daughter of Zion | <i>Air (Soprano)</i> |
| 19. Then shall the eyes of the blind | <i>Recit. (Contralto)</i> |
| 20. He shall feed his flock | <i>Air (Contralto & Soprano)</i> |
| 21. His yoke is easy, and his burthen is light | <i>Chorus</i> |

INTERVAL

PART II

- | | |
|--|------------------------|
| 22. Behold the Lamb of God | <i>Chorus</i> |
| 23. He was despised | <i>Air (Contralto)</i> |
| 24. Surely he hath borne our griefs | <i>Chorus</i> |
| 25. And with his stripes we are healed | <i>Chorus</i> |
| 26. All we like sheep have gone astray | <i>Chorus</i> |
| 27. All they that see him laugh him to scorn | <i>Recit. (Tenor)</i> |
| 28. He trusted in God | <i>Chorus</i> |
| 29. Thy rebuke hath broken his heart | <i>Recit. (Tenor)</i> |
| 30. Behold, and see if there be any sorrow | <i>Air (Tenor)</i> |
| 31. He was cut off out of the land of the living | <i>Recit. (Tenor)</i> |
| 32. But Thou did'st not leave his soul in hell | <i>Air (Tenor)</i> |
| 33. Lift up your heads, O ye gates | <i>Chorus</i> |
| 38. How beautiful are the feet | <i>Air (Soprano)</i> |
| 39. Their sound is gone out | <i>Chorus</i> |
| 40. Why do the nations so furiously rage together? | <i>Air (Bass)</i> |
| 41. Let us break their bonds asunder | <i>Chorus</i> |
| 42. He that dwelleth in heaven | <i>Recit. (Tenor)</i> |
| 43. Thou shalt break them | <i>Air (Tenor)</i> |
| 44. Hallelujah! | <i>Chorus</i> |

PART III

- | | |
|---------------------------------------|----------------------|
| 45. I know that my redeemer liveth | <i>Air (Soprano)</i> |
| 46. Since by man came death | <i>Chorus</i> |
| 47. Behold, I tell you a mystery | <i>Recit. (Bass)</i> |
| 48. The trumpet shall sound | <i>Air (Bass)</i> |
| 53. Worthy is the Lamb that was slain | <i>Chorus</i> |

TILFORD BACH ORCHESTRA

Violin 1

Peter Stevens (Leader)
Bridget Wallace
Peter Pople
Marilyn Taylor
Colin Huber
Michiko Ueno

Double Bass

Alan Brown
Kate Saxby

Oboe

Josephine Lively
Barry Scorgie

Violin 2

Anna Colman
Gregory Warren-Wilson
Keith Lewis
Jane Gomm
Ingrid Sellschop
Ann Measures

Bassoon

Wendy Phillips

Trumpet

John MacDominic
David Price

Viola

Elizabeth Watson
Christopher Wellington
Eric Sargon
Brenda Stewart

Timpani

Janos Keszei

Organ

Paul Griffiths (*Continuo*)

Cello

Robert Bailey
Sara Pacey
Muriel Daniels

Harpsichord

Lesley-Ann Brown (*Continuo*)

FUTURE PROGRAMMES

GOOD FRIDAY, April 2nd 1999:

at St. Andrew's Garrison Church of Scotland, Aldershot,
with the Tilford Bach Orchestra
Carolyn Foulkes — Soprano
Andrew Murgatroyd — Tenor
Jacqueline Fox — Contralto
Christopher Foster — Bass
Neil MacKenzie — Evangelist
Brindley Sheratt — Christus

J.S. BACH — ST. JOHN PASSION

Sunday, June 20th, 1999:

at St. Lawrence's Church, Alton,
with Paul Griffiths (organ)

MUSIC FOR A SUMMER EVENING

a varied programme of music for choir and organ

Saturday, November 6th, 1999:

at St. Andrew's Garrison Church of Scotland, Aldershot
DARLOW — REQUIEM

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Jennie English
Alison Griffiths
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Linda Hutton
Marilyn Jones
Jane Kenney
Beverley Mellstrom
Judith Miller
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Sarah Shepherd
Christine Siddall
Janis Smy
Pauline Stock
Cathy Tombohm
Alison Tubman
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham

Altos

Rosemary Andrew
Alison Bosence
Angela Carmichael

Ruth Cooper
Pamela Darker
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Didi Hall
Annaliese Handley
Sacha Heard
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Miranda Ommanney
Mary Parker
Jo Reader
Anne Rendell
Tegwen Robb
Susannah Russell
Ann Tice
Claire Tomlins
Susan Vega
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Pamela Woodroffe

Tenors

Tony Amery
Catherine Butler-Ricketts
Michael Clark
Philip Critchley
Harry Cuckson

David Danson
Robert Gussman
Jo Huddleston
John Jackson
Simon Paterson
Sam Williamson

Basses

David Austin
John Barton
Geoffrey Barwick
Mike Cabot
Nick Carter
Malcolm Cooper
Sam Coulter
Paul Davis
Rod Eckles
Christopher Findlay
Max Hadfield
Jim Herrick
Graham Hey
Patrick Higgins
John Hubbard
Tom Law
Alec Leggatt
Norman Lingard
David Morrison
Jan Newell Price
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

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank their advertisers and patrons for their continuing support.

Mr. and Mrs. B.J.T. Baldwin
Mrs. Patricia Burnett
Dr. A.R. Christmas
Mrs. Rosemary Coulter
Mr. and Mrs. D. Coupe
Mr. and Mrs. H. Cuckson
Mr. J.M. Darker
Mr. G.C. Dearing
Mr. and Mrs. T.H. Edwards
Mr. and Mrs. R. Ellen
Mr. R.J. Epps
Miss Sheila Evans
Mrs. Merula Frankel
Mr. D. Frost
Mr. C.H. Garnett
Mrs. M. Goddard
Mr. J. Griffiths
Mrs. M. Gay Hadfield
Mr. C.F. Hales-Hunt
Mrs. Jane Hey
Mr. P.C. Hicks
Dr. J.G. Holmes-Smith
Mr. R. Krish
Mr. R.C. Lallemand
Mr. and Mrs. B.J. Lewis

Mr. David MacKenzie
Lt.-Cdr. A.M.C. Macklow-Smith
Mr. and Mrs. F.P. Martin
Mr. G.F.C. Mellstrom
Dr. and Mrs. J. Meyer
Mrs. J. Miller
Mr. H.J. Morris
Dr. and Mrs. G.R. Parlett
Mr. D.P. Patey
Mr. J. Pickering
Mrs. M. Ramsden
Mr. and Mrs. W.J. Redpath
Mrs. C.I. Rycroft
Mr. and Mrs. I. Smith
Mr. R.S. Smith
Mr. Paul Smy
Mr. and Mrs. D.C. Steele
Mrs. M. Thomson
Mr. J.A. Tice
Mrs. F. Todd
Mrs. R. Twinn
Mr. and Mrs. B. Whelan
Mr. G.R. Wickes
Mr. P.M.B. Youll

Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Catherine Fearon, Binsted Place, Binsted, Alton, GU34 4PQ (Tel. 01420 23146). 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.

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

WAVERLEY SINGERS NEWS

After the success of the Waverley Singers' trip to sing in Chartres Cathedral in France in June 1997, the choir is looking forward to its trip to Amsterdam in June 1999. We will be singing in the Oude Kerk in the centre of Amsterdam and also in St. Bavo's Church in Haarlem. St. Bavo has a world famous organ which was played by Handel and Mozart. Mozart made a special journey to Haarlem just to play the organ.

Following the success of the Waverley Singers' 1993 recording of Christmas music, the choir is planning a recording of English music by Elgar, Stanford, Vaughan Williams and others in February 1999.

Other exciting events to look forward to in 1999/2000 are the premiere of a newly commissioned work by Denys Darlow, and performances of Elgar's *Dream of Gerontius* and Bach's *B Minor Mass*.

Denys Darlow's *Requiem* has been commissioned by the Waverley Singers and is sponsored by a Lottery Arts Grant. It will form a triptych with two other works which have already been performed by the choir, the *Te Deum*, Easter 1992 and the *Stabat Mater*, November 1996.

Denys Darlow has had a long and close association with the Farnham area. He founded the Tilford Bach Festival and still takes part in concerts at Tilford. The choir is very excited by the prospect of commissioning and performing his new work.

The centenary performance of the *Dream of Gerontius* is planned for 1st October 2000, at the Royal Albert Hall. The Waverley Singers will be joining with other choirs, three international soloists (Catherine Wyn-Rogers, Arthur Davies and John Shirley-Quirk) and a leading London orchestra conducted by the Waverleys' founder and former conductor, John Cotterill. *Gerontius* was first heard on 3rd October 1990, in Birmingham. Under the title "New Century Chorus", John Cotterill is bringing together choirs with which he has been associated, including Great Missenden Choral Society, Maidenhead Chamber Choir and Woking Choral Society plus the Oxford Pro Musica Singers. The performance will be in aid of Help the Aged.

The Waverley Singers will be celebrating the millennium with a performance of Bach's *B Minor Mass* at Easter, 8th April 2000.



AVALON FARM AND RETAIL PLANT CENTRE

**LARGE SELECTION OF PLANTS
ETC. FOR YOUR HOUSE AND
GARDEN ALL YEAR ROUND**

**PICK YOUR OWN FRUIT AND
VEGETABLES WHEN IN SEASON
MANY CROPS**

**RETAIL APPLE SHOP AND
PLANT CENTRE**

**OPEN DAILY
HOURS 9 a.m. - 5 p.m.**

**ANSWERPHONE: 01428 605161
SHOP: 01428 604842**



**Avalon Nursery,
Tilford Road,
Churt, Farnham**