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



J.S.BACH ST. JOHN PASSION

Neil MacKenzie - Evangelist
Brindley Sherratt - Christus
Carolyn Foulkes - Soprano
Jacqueline Fox - Contralto
Andrew Murgatroyd - Tenor
Christopher Foster - Bass

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA
(Leader: Peter Stevens)

Conductor: MALCOLM HICKS

GOOD FRIDAY, April 2nd 1999 at 7.00 p.m.
at St. Andrew's Garrison Church of Scotland, Aldershot

Programme £12



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Neil MacKenzie was born in Glasgow. He studied at Clare College, Cambridge and Christ Church, Oxford, making his solo debut on London's South Bank with Britten's *Winter Words* while still an undergraduate. He has an increasingly busy and varied concert schedule, performing regularly in all the major London venues and throughout the UK. Internationally he has sung in Aix-en-Provence, Granada, Istanbul and in North and South America. He also performs regularly at the Proms and has appeared at the Aldeburgh and Almeida festivals.

An extremely versatile concert artist and recitalist, Neil MacKenzie is equally at home in contemporary and standard repertoire. Among many first performances are included Naji Hakim's *Saul of Tarsus*, Ron Corp's *Laudamus* and Elis Pehkonen's *The First Coming*. He has also had a new song-cycle written for him by prize-winning composer Hugh Collins Rice *The Pentecost Castle*.

Neil MacKenzie frequently broadcasts on Radio 3. His work has included David Gow's *The Fifteen Faces of Love*, David Owen Norris's satirical romp *Die Zabaglione* and Stravinsky's *Canticum Sacrum* with the BBC Symphony Orchestra in Paris. He has also recorded the Narrator in Scarlatti's opera *Il pugno David* with Ivor Bolton and the St. James's Baroque Orchestra and was the Evangelist in Schütz's *Christmas Story* in concert with the BBC Singers and Stephen Cleobury. He has worked regularly with Boulez, Berio, Jane Glover, Atherton, Rattle, Bolton, Eliot Gardiner and Harry Christophers.

In the Baroque field Neil MacKenzie is widely recognised for his interpretation of the Passion evangelist roles, and on disc he has received particular critical acclaim as a soloist in Monteverdi's *Vespers of 1610*, with the Sixteen Choir and Orchestra. Other solos on CD include Handel's *Israel in Egypt* for Collins Classics and Carl Rutti's *Magnificat*, with the BBC Symphony Chorus on ASV.

Neil last sang with the Waverley Singers in the *St. Matthew Passion* on Good Friday 1997, taking the part of the Evangelist.

Brindley Sherratt was born in Lancashire. He studied trumpet and singing at the Royal Academy of Music, where he was awarded the Mario Grist, Robert Radford and Gilbert Betjamen prizes for opera and recital singing. Whilst completing his studies, he took the post of Lay-Clerk at St George's Chapel, Windsor Castle and went on to become a member of the BBC Singers. As a solo artist, he has made many broadcasts for radio, including Mozart's *C minor Mass*, Rossini's *Petite Messe Solonelle* and Berlioz's *L'enfance du Christ*, and has appeared on BBC Television's "Songs of Praise".

He has appeared regularly at several of the UK's major music festivals, including Fishguard, Cheltenham and Oxford, and recently sang Mozart's *Requiem* and *C minor Mass* at the Swansea and York festivals with Jane Glover and the London Mozart Players. He has also sung Handel's *Judas Maccabeus* and the Mozart *Vespers* at the opening of the Symphony Hall with the CBSO, and sang in Stravinsky's *Les Noces* in last year's BBC Proms Festival.

His work overseas has taken him to both North and South America. He has performed in Bach's *St. John Passion* in Bonn and Stravinsky's *Les Noces* at the Chatelet in Paris with Pierre Boulez and the Ensemble Intercontemporain. More recently he has sung in performances of Stravinsky's *Canticum Sacrum* in Paris with the BBC Symphony Orchestra and Handel's *Messiah* in Hong Kong with The Sixteen Orchestra. In the lead up to Christmas 1996, Brindley took part in a performance of Handel's *Messiah* at the Royal Opera House, Covent Garden, in aid of the Handel Society and enjoyed singing Part One of Bach's *Christmas Oratorio* as part of a Raymond Gubbay "Festive Spectacular" at the Royal Albert Hall with the Choir of King's College, Cambridge.

His operatic roles include Seneca in *The Coronation of Poppea*, Prince Gremin in Tchaikovsky's *Eugene Onegin*, Sarastro for European Chamber Opera, Count Ribbing in Verdi's *Masked Ball* and Colline in *La Bohème* for WNO. Future engagements include Handel's *Messiah* with the CBSO, Bach's *St. John Passion* at King's College, Cambridge and Mendelssohn's *Elijah* at Lichfield Cathedral as part of the Millennium celebrations.

Brindley Sherratt last sang with the Waverley Singers in the *St. Matthew Passion* on Good Friday 1997, taking the part of Christ.

Carolyn Foulkes was born and educated in North Wales. She received her musical training at the Royal Academy of Music, where she studied with Kenneth Bowen, Mark Wildman and Mary Thomas. She graduated from the Opera course there, having performed many roles, including Despina, Lauretta, Abigail (*The Crucible*), Belinda, Amor (*L'Egisto*), and Susanna.

Carolyn has since performed many other roles, including Despina, Pamina and Belinda; Nanetta, Musetta and Micaela for Opera Brava, Zweiter Geist in Schumann's *Manfred* for Opera de Lyon, and Gretel, which along with a series of recitals was performed during two tours of the Middle East. She was also a prize winner in the 1995 Welsh Singer Competition, and the Grimsby International Singing Competition.

Oratorio and concert work has taken Carolyn to many venues, ranging from the Royal Albert Hall, the Queen Elizabeth Hall, Brangwyn Hall and St. John's, Smith Square to the Chatelet Theatre (Paris). Concert tours have included Vienna, Prague, Budapest, Milan and Copenhagen.

Recent performances have included *Elijah* in the Queen Elizabeth Hall, *Can Y Galon* by Gareth Walters, a late night Prom concert at the Royal Albert Hall with the Matrix ensemble and Robert Ziegler, and *Messiah* at Llandaf Cathedral. Future work includes Brahms' *Requiem*, *St. John Passion*, Rossini's *Petit Messe Solonelle*, Handel's *Samson* and *Messiah* in Mainz.

Carolyn is making her debut with the Waverley Singers this evening.

Jacqueline Fox started singing at the age of eight, and was awarded The Associated Board gold medal in her early teens. She studied for five years at The Royal Academy of Music with Flora Nielsen and Rex Stevens, and participated in masterclasses with Pierre Bernac and Nadia Boulanger, specialising in the French, German and English song repertoire and then in Early Music. She sang with The Consort of Musicke in their early recordings. She has given many recitals of lute and guitar songs at The Purcell Room and around Britain and Canada. She has been a staff member of The BBC Singers since 1981, with whom she has often sung solos, notably the Schubert *Ständchen*, the Strauss *Deutsche Motette*, the *Serenade to Music* at the Proms and in Berio's *Coro* at La Scala. She gave a Radio 3 recital of Fauré's *La Chanson d'Eve*, and recorded David Gow's *Fifteen Faces of Love*. Works have been specifically written for her by David Gow, John Duarte and Richard Stokes. Jacqueline is making her debut with the Waverley Singers this evening.

Andrew Murgatroyd was born in Halifax, West Yorkshire, and first studied singing, with Barbara Robotham, while reading music at Lancaster University. He subsequently spent two years as a Lay Clerk at Christ Church Cathedral, Oxford, furthering his vocal studies with Rudolf Piernay.

Andrew's extensive repertoire ranges from Monteverdi, whose *1610 Vespers* he has recorded for Harry Christophers on Hyperion and Rene Jacobs on Harmonia Mundi and most recently performed in the Barbican Hall, Bath Abbey and Istanbul, to the most demanding contemporary scores, working with conductors such as Richard Bernas, Martin Brabbins, Odaline de la Martinez, Robert Ziegler and Simon Joly.

Notable performances include Bach's *St. Matthew Passion*, Elgar's *Coronation Ode* and Mozart's *C minor Mass* with Sir David Willcocks at the Royal Festival Hall; Beethoven's *Missa Solemnis* for the RTE in Dublin (also recorded with the Ninth Symphony for the Hanover Band on Nimbus); Elgar's *Dream of Gerontius* in Wells, Guildford and Ripon Cathedrals and York Minster; Verdi's *Requiem* in Salisbury and Canterbury Cathedrals, the Barbican Hall and at both the Brighton and Flanders Festivals; Tavener's *We Shall See Him As He Is* with Richard Hickox and the BBC Welsh Symphony Orchestra at the Proms and subsequently recorded for Chandos; a concert performance of *Andrea Chenier* in the Concertgebouw for VARA; Britten's *War Requiem* in Belfast and a number of Christmas Gala Concerts at the Royal Festival Hall, Barbican and Symphony Hall, Birmingham.

Andrew broadcasts regularly with the BBC Orchestra. He has performed Britten, Stravinsky and Howells with the BBC Symphony Orchestra; Mozart, Haydn and John Tavener with the BBC Welsh Symphony Orchestra; Handel and Nono for the BBC Scottish Symphony Orchestra and Weill, Pizzetti, Coleridge-Taylor and most recently Spohr's *Day of Judgement* with the BBC Concert Orchestra.

Future engagements include Mendelssohn's *Elijah* in Trondheim, Handel for the National Orchestra of Wales in Cardiff and Swansea, Haydn's *Creation* in London and Britten's *War Requiem* in Chester Cathedral.

Andrew last sang with the Waverley Singers in the *St. Matthew Passion* on Good Friday, 1997.

Christopher Foster A graduate of Newcastle University, Christopher was a winner of the N.F.M.S. Young Concert Artists' Award in 1991. He has broadcast on French radio under the direction of Phillippe Herreweghe and Mark Minkowski 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 S.O. 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* and most recently to Luxembourg for two concerts in the Stravinsky Festival with the Orchestre Philharmonique du Luxembourg.

Christopher is also known for his operatic performances of roles such as Mozart's Figaro, with four different companies, Baron Douphol in *La Traviata* (Clonter Opera), Marcello in *La Bohème* (Opera del Mar), Count Almaviva (covered for Sir John Eliot Gardiner), Arthur in Maxwell Davies' *The Lighthouse* and Nick Shadow in *The Rake's Progress* (studied at Britten-Pears School, Snape). His recordings include Purcell's *Timon of Athens* for Deutsche Grammophon conducted by Trevor Pinnock. Christopher is building a reputation as a recitalist and was a finalist in the 1995 Richard Tauber Competition at The Wigmore Hall. He was also selected to take part in Thomas Allen's inaugural singing course in the Lake District.

Recent engagements include: Tippett's *The Tempest Suite* with the Britten Sinfonia and a week long tour of northern Holland singing Stainer's *Crucifixion*.

Christopher sings frequently with the Waverley Singers, his most recent performance being *Messiah* in December last 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.

FUTURE PROGRAMMES

Sunday, June 20th, 1999:

at St. Andrew's Church, Farnham,

with Paul Griffiths (organ)

MUSIC FOR A SUMMER EVENING

a varied programme of music for choir and organ
(note change of venue)

Saturday, 6th November, 1999

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

the premiere of **DARLOW: REQUIEM**

with Tilford Bach Orchestra and soloists

Saturday, 11th December, 1999

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

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with Hillingdon Salvation Army Brass Band

ST. JOHN PASSION

Johann Sebastian Bach 1685 - 1750

During the Middle Ages the story of Christ's Passion was recited to plainchant as a central part of the liturgy for Holy Week (thus forming a musical counterpart to the spoken, nonliturgical drama of the Passion or Mystery Play). The priest (or in later times three clerics) would identify characters by changes in vocal pitch and tempo, using a deep, solemn tone for the words of Christ, a middle register and rapid declamation for those of the narrator, and a high pitch for those of the other characters and the crowd.

On this simple basis the gospel accounts were joined, over an extended period of history, to changing musical styles, each designed to achieve maximum impact on the congregations to which it was addressed. From the 15th century, polyphony was introduced in "responsorial" settings, to enhance the special character of the crowd utterances (polyphony means two or more simultaneous parts, which are rhythmically distinct from each other). This responsorial style of setting reached a superb climax with three austere, but deeply expressive, liturgical Passions by Schütz (*St. Matthew*, *St. Luke*, and *St. John*), dating from the 1660s and combining influences of Italian music with vernacular Protestant church music.

Other composers of the time, often braving clerical displeasure, borrowed elements from the oratorio - instrumental accompaniments, chorales, arias, and simple recitative - to enhance the vividness of their work; and from this point it needed a single step, but one of extreme magnitude, to reach the great Passions of J.S. Bach (*St. John*, 1724 and *St. Matthew*, 1727), settings which combine drama and meditation with a previously unimagined richness of expression.

The performance of the "musical Passion" was the principal musical event of the year. The *St. John Passion* was first performed on Good Friday in 1724, the year after Bach became Cantor of St. Thomas' School, Leipzig in 1723. The St. Thomas' School had a centuries old choir tradition and was in Bach's time a kind of musical service institute that had to supply the four major churches in Leipzig with choirs on Sundays and other Christian holidays. Four choirs had to be formed out of 55 pupils, the minimum being two trebles, two altos, two tenors and two basses. It is still a matter of debate what forces were used for the Passion performances. It is possible that former students returned to sing in this important annual event.

The *St. John Passion* was Bach's first large scale work written for Leipzig although not all the music dates from 1723/4, and Bach later made revisions. The Gospel of St. John is set word for word and gives the work a different character from the later *St. Matthew Passion*, 1727. The choruses of the crowd play an important dramatic part and there are fewer arias. The scale of the work is less, only requiring a single choir and orchestra. The chorus represent the crowd. In the chorales the reflections and prayers of the congregation are expressed using tunes that would have been well known in Bach's time. The action is narrated by the Evangelist whilst the other soloists sing characters or offer an emotional commentary through arias.

Bach used some interesting instruments: a viola da gamba in No.58, the alto aria based on Christ's final words "Es ist vollbracht!" (It is finished) and two violas d'amore in No.32. The viola da gamba is a bass viol with six strings and a softer sound than a modern 'cello. The viola d'amore has six or seven gut strings and a number of metal sympathetic strings below the fingerboard. The oboe d'amore scored to double the second violins in some movements would have been pitched a minor third below an oboe, and is usually played by the oboe. The oboe da caccia scored in Nos. 62 and 63 "Zerfliesse", (Dissolve) would have been pitched a fifth below and is often (as tonight) replaced by the cor anglais. Finally, there is a lute-like accompaniment to No. 31 "Betrachte, meine Seel", (Consider, o my soul) played by the 'cellos but originally scored for lute.

Bach achieves unity by using some of the chorales and chorus themes more than once. Chorale No.7 is repeated as No.27 in a different key and with new words. Chorale No.20 appears three times, once as an accompaniment to the Bass aria No.60, "Mein teurer Heiland", (Beloved Saviour). Choruses 38 and 42 use the same theme with different words. The scornful chorus No.34, "Sei gegrüßet", (We salute Thee), returns as No.50, "Schriebe nicht", (Write thou not). The "Kreuzige" (Crucify) theme of chorus No.36 returns in No.44.

There is some wonderful word painting in No.18, when Peter denies Jesus, on the word "weinete" (wept); also on the word "geisselte" (scourged) in No.30. In No. 61 one can hear the tearing of the veil in the Temple and the shaking of the earth in No. 62. In the Bass aria with chorus No. 48 Bach writes long vocal runs on the words "Eilt" (Haste) and "Flieht" (Fly).

The final chorus "Ruht wohl" in C minor, is similar in mood to the final chorus of the *St. Matthew Passion*. Bach, however, finished the *St. John Passion* on a triumphant note with the joyful final chorale in Eb major.

TILFORD BACH ORCHESTRA

Violin 1

Peter Stevens (Leader)
Bridget Wallace
Marilyn Taylor
Charlotte Edwards
Gordon Buchan
Geoffrey Creese

Violin 2

Christine Read
Teresa Pople
Keith Lewis
Jane Campbell
Ann Measures
Carl Beddow

Viola

Elizabeth Watson
Christopher Wellington
Eric Sargon
Diana Carrington

Cello

Justin Pearson (*Continuo*)
Sara Pacey
Muriel Daniels

Viola da Gamba

Asako Morikawa

Double Bass

Alan Brown
Kate Saxby

Flute

Evelyn Frank
Patrick Taggart

Oboe

Stella Dickinson
Josephine Lively

Bassoon

Wendy Phillips

Organ (Continuo)

Paul Griffiths
Lindsay Bridgwater

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Gillian Ager
Janet Carne
Elaine Cook
Beth Davenport
Susan Denton
Jane Eckles
Jennie English
Alison Griffiths
Alison Harding
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Linda Hutton
Marilyn Jones
Jane Kenney
Beverley Mellstrom
Judith Miller
Angela Morecroft
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Sarah Shepherd
Christine Siddall
Janis Smy
Pauline Stock
Cathy Tornbohm
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
Eunice Hopkins
Cherry Howard
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Miranda Ommanney
Mary Parker
Jo Reader
Anne Rendell
Tegwen Robb
Susannah Russell
Jenny Thompson
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
Peter Haines

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
Jim Duncan
Rod Eckles
Damien English
Christopher Findlay
Max Hadfield
Jim Herrick
Graham Hey
Patrick Higgins
John Hubbard
Tom Law
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
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Trefor Roberts
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Deputy Chorus Master: Margaret Houston

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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.

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