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J S BACH

MASS IN B MINOR

Diana Vivian – Soprano
Lynette Alcántara – Mezzo Soprano
Neil MacKenzie – Tenor
Stephen Charlesworth – Bass

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA
(Leader – Peter Stevens)

Conductor – MALCOLM HICKS

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Diana Vivian studies singing with Ian Barr and is coached by Philip Thomas. She studied piano and violin at the Royal Academy, London, where she gained her degree. Preferring to sing, she moved to the Guildhall, London, where she was awarded the Principal's prize. She joined Scottish Opera working with Leonard Bernstein and Jonathan Miller on *Candide*, and also with Sir Alexander Gibson and Elijah Moshinsky. She has performed Fiordiligi in *Così fan tutte* for Mid Wales Opera and is currently touring the UK with Opera Players singing the Countess in *Marriage of Figaro*. She recently learnt the title role in *Madam Butterfly* in Italian in two weeks for European Chamber Opera. An accomplished Verdi singer she has sung most of the major roles including *Aida* for Surrey Opera. Her most recent performances included her first Wagner role – that of Senta in *Flying Dutchman* – and the demanding role of Elektra in *Idomeneo*. She is about to embark on a tour of the USA singing First Lady in *Magic Flute* for Crystal Clear Opera.

Australian-born mezzo soprano, **Lynette Alcántara** graduated with honours in voice and music education from the University of Melbourne. Since moving to England in 1992, Lynette has appeared in opera, concert, on CD and radio. She appears regularly as soloist for groups such as the BBC Singers, Monteverdi Choir, King's Consort and The Choir of King's College Cambridge. Recordings include *Shallow Brown* by Grainger on the 1996 Gramophone Award-winning disc 'Londonderry Air' for Sir John Eliot Gardiner, Schubert's *Ständchen*, also for Gardiner and Janacek's *Mass in E flat* on ASV. She has appeared as soloist in venues across Australia and Europe, including Sydney Opera House, Melbourne Concert Hall, Queen Elizabeth Hall, Royal Albert Hall, Concertgebouw, Amsterdam, King's College, Cambridge, St John's Smith Square and the Royal Festival Hall. Operatic roles include Marcolfa (Holt's *The Nightingale's to Blame*), which she has recently covered for Opera North, Messenger and Music (Monteverdi's *L'Orfeo*), Orfeo (Gluck), Dorabella, Cherubino, Dinah (Bernstein's *Trouble in Tahiti*), Selene (Handel's *Berenice*) and Baba The Turk. Solos for BBC TV/Radio include *The Gondoliers* and *The Last Night of the Proms*. Recent oratorio appearances include Elgar's *The Dream of Gerontius*, Vivaldi's *Gloria* for Harry Christophers and Haydn's *St Nicholas Mass* at the Royal Festival Hall for the Philharmonia.

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. Recent firsts include Naji Hakim's *Saul of Tarsus*, Ron Corp's *Laudamus* and Elis Pehkonen's *The First Coming*. He is also shortly to perform *The Pentecost Castle*, by prize-winning composer Hugh Collins Rice - a song-cycle written especially for him.

Neil MacKenzie frequently broadcasts on Radio 3. His recent 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 recently 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 Schutz'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.

Stephen Charlesworth studied singing at the Royal College of Music with Hervey Alan and subsequently with Rupert Bruce-Lockhart. He has appeared as a soloist with many of London's leading ensembles - The Monteverdi Choir, Taverner Choir, New London Consort, Gabrieli Consort and the Tallis Scholars. He also sings as a regular member of the medieval music group Gothic Voices. He has appeared on numerous recordings, including Monteverdi's *1610 Vespers*, Bach's *Ascension Oratorio* and *St John Passion* with Andrew Parrott; Mozart's *Idomeneo*, Schutz's *Musicalische Exequien*, Carissimi's *Jephtha*, and the award winning recording of the music of Percy Grainger with Sir John Eliot Gardiner.

As a member of Britain's only fully professional choir, the BBC Singers, he has also made many recordings and broadcasts, most recently in the series of concerts across England celebrating the Singers' 75th anniversary.

In September 1997 he was honoured to sing at the funeral of Princess Diana in Westminster Abbey.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master of the Music 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, North and South America and the former USSR. He was Associate Conductor of the London Philharmonic Choir and Deputy Conductor of the Royal Choral Society for many years, and continues to work regularly with them as choirmaster and with other principal choirs in London, including the London Symphony Chorus, the BBC Symphony Chorus and the BBC Singers amongst others. He was appointed Musical Director of the Waverley Singers in May 1982.

MASS IN B MINOR

J S BACH (1685 – 1750)

The B Minor Mass is one of the world's greatest art treasures; as early as 1817, a Swiss critic Nägeli acclaimed it as the "greatest work of music of all ages and of all peoples" at a time when the music of Mozart and Beethoven was more familiar. In the early 19th century Bach was recognised as a supreme master of fugue, however his vocal works were not universally well known at that time. Although Haydn had a manuscript copy, the Mass in B Minor was not printed as a complete work until 1845, ninety-five years after Bach's death. The first performance in England was given in 1876.

Bach composed the Kyrie, with which the Mass in B Minor opens, and the Gloria, for use in a church service to be held on the occasion of the visit of Augustus III to Leipzig to take the City's oath of allegiance upon his succession as Duke of Saxony in 1733, following the death in February of Augustus II. It was also Bach's purpose to submit it to the new Ruler in support of his application for the post of court composer and it was duly despatched with his petition for the appointment, in which Bach wrote "I lay before your Kingly Majesty this trifling work . . .". He was awarded the office in 1736.

Bach worked on the remainder of the Mass until about 1748, some parts being newly composed and others being adaptations and rearrangements of earlier works. It contains music originally written for Lutheran use and also some Catholic elements. From a practical viewpoint a complete Latin mass could never be used in a Protestant church and it was too large

a work for use in any Catholic service. The Mass was not performed in the composer's lifetime in its entirety, yet Bach was a working composer, writing music for the courts of Cöthen and Dresden and then for the church at Leipzig, and directing performances.

What then was Bach's reason for composing the Mass in B Minor? Christoph Wolff writing sleeve notes for an highly acclaimed recording suggests that Bach may have thought of the work as "a bequest to his successors and to the future; the concern to complete and perfect it preoccupied him virtually to his dying day". He chose to set a mass because the emphasis would be on the choir not on the narrative of a story by soloists as in the Passions and Cantatas. He was able to give full rein to his skill in the variety of forms and the grouping of the performers, creating a vocal work to stand alongside *The Art of Fugue* as a summation of his achievements.

Bach's bequest to us is a monumental work, which, two hundred and fifty years later, is an ideal of polyphonic vocal sacred music and a testament of his personal faith.

MASS IN B MINOR

KYRIE

1 Chorus:

Kyrie eleison,

Lord, have mercy upon us.

2 Duet (Soprano and Mezzo-Soprano):

Christe eleison.

Christ, have mercy upon us

3 Chorus:

Kyrie eleison.

Lord, have mercy upon us

GLORIA

4 Chorus:

Gloria in excelsis Deo, et in terra pax
hominibus bonæ voluntatis.

Glory be to God on high,
and on earth peace to men of good will.

5 Aria (Soprano):

Laudamus Te; benedicimus Te;
adoramus Te; glorificamus Te.

We praise Thee ; we bless Thee ;
we worship Thee; we glorify Thee:

6 Chorus:

Gratias agimus Tibi propter magnam
gloriam Tuam.

We give thanks to Thee for Thy great
glory.

7 Duet (Soprano and Tenor):

Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine Fili unigenite,
Jesu Christe altissime
Domine Deus, Agnus Dei,
Filius Patris:

O Lord God, heavenly King,
God the Father Almighty;
O Lord the only begotten Son,
Jesus Christ most high;
O Lord God, Lamb of God,
Son of the Father:

8 Chorus:

Qui tollis peccata mundi,
Miserere nobis:
Qui tollis peccata mundi, suscipe
deprecationem nostram:

Thou Who takest away the sins of the
world, Have mercy upon us:
Thou Who takest away the sins of the
world, receive our prayer:

9 Aria (Mezzo-Soprano):

Qui sedes ad dextram Patris, miserere
nobis:

Thou Who sittest at the right hand of the
Father, have mercy upon us.

10 Aria (Bass):

Quoniam Tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe.

For Thou only art holy;
Thou only art Lord:
Thou only art most high,
O Jesus Christ,

11 Chorus:

Cum Sancto Spiritu in gloria Dei Patris.
Amen.

With the Holy Spirit in the glory of God the
Father. Amen.

INTERVAL

CREDO

12 Chorus:

Credo in unum Deum.

I believe in one God.

13 Chorus:

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium:

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

14 Duet (Soprano and Mezzo-Soprano):

Et in unum Dominum, Jesum Christum,
Filiū Dei unigenitum,
et ex Patre natum ante omnia saecula:
Deum de Deo, lumen de lumine, Deum
verum de Deo vero,
genitum, non factum,
consubstantialē Patri,
per Quem omnia facta sunt;
Qui propter nos homines et propter
nostram salutem descendit de coelis:

And in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all worlds;
God of God, Light of Light, Very God
begotten of very God,
not created, being of one substance
with the Father,
by Whom all things were made:
Who for us men and for our salvation
came down from heaven;

15 Chorus:

Et incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est:

And was incarnate by the Holy Ghost of
the Virgin Mary, and was made man;

16 Chorus:

Crucifixus etiam pro nobis Pontio
Pilato, passus et sepultus est.

And was crucified also for us under
Pontius Pilate. He suffered and was
buried.

17 Chorus:

Et resurrexit tertia die secundum
Scripturas ; et ascendit in coelum;
sedet ad dexteram Patris;
et iterum venturus est cum gloria
judicare vivos et mortuos;
Cujus regni non erit finis;

And on the third day He rose again
according to the Scriptures, and ascended
into heaven, and sitteth on the right hand
of the Father. And He shall come again
with glory to judge both the quick and the
dead: Whose kingdom shall have no end.

18 Aria (Bass):

Et in Spiritum Sanctum, Dominum et
vivificantem,
Qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur et
conglorificatur;
Qui locutus est per Prophetas.
Et in unam sanctam catholicam et
apostolicam ecclesiam.

And I believe in the Holy Ghost the Lord
and Giver of life,
Who proceedeth from the Father and the
Son, Who with the Father and the Son
together is worshipped and glorified,
Who spake by the Prophets.
And I believe in one holy Catholic and
Apostolic Church

19 Chorus:

Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi, Amen.

I acknowledge one Baptism for the
remission of sins.
And I look for the Resurrection of the
dead, and the life of the world to come.
Amen.

SANCTUS**20 Chorus:**

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria Ejus.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of His glory.

21 Chorus:

Hosanna in excelsis.

Hosanna in the highest.

22 Aria (Tenor):

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of
the Lord.

21 Chorus (da capo):

Osanna in excelsis.

Hosanna in the highest.

AGNUS DEI**23 Aria (Mezzo-Soprano):**

Agnus Dei Qui tollis peccata mundi,
miserere nobis.

O Lamb of God, Who takest away the sins
of the world, have mercy upon us.

24 Chorus:

Dona nobis pacem.

Grant us peace.

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Gordon Buchan
Jane Campbell
Geoffrey Creese
Keith Lewis
Deirdre Moody
Teresa Pople
Christine Read
Marilyn Taylor
Bridget Wallace
Hildburg Williams

Flute

Evelyn Frank
Patrick Taggart

Oboe

Stella Dickinson
Josephine Lively
Michael Jeans

Oboe d'amore

Stella Dickinson
Josephine Lively

Bassoon

Wendy Phillips
Anna Meadows

Horn

Richard Watkins

Viola

Elizabeth Watson
Christopher Wellington
Eric Sargon
Diana Carrington

Cello

Justin Pearson
Sara Pacey
Muriel Daniels

Trumpet

David Mason
Martin Ings
Gillian Hicks

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Kate Saxby

Timpani

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Harpsichord

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Rhian Amery
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Elaine Cook
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Linda Harris
Rosemary Heasman
Carolyn Heathcote
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Claire Tomlins
Jennette Wickes
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Catherine Butler-Ricketts
Michael Clark
Philip Critchley
Harry Cuckson
Tim Farmer

Robin Felix
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Peter Haines
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Mike Cabot
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Sam Coulter
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Iain Gammell
Max Hadfield
Nigel Hague
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Norman Lingard
David Morrison
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Accompanist: Richard Pearce

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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 E C Nicholson CF and the Kirk Session for making them so welcome in their lovely church.

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