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



BEETHOVEN - MASS IN C HAYDN - DER FRÜHLING

(Spring from The Seasons)

Joanne Lunn - Soprano
Julianne Young - Alto
Robert Murray - Tenor
Jonathan Lemalu - Bass

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA
(Leader - John Ludlow)

Conductor: MALCOLM HICKS

Saturday 31st March 2001 at 7.30 p.m.
at St Andrew's Garrison Church of Scotland,
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Programme £12 (Children £7)



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Hymne à la Vierge*

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Joanne Lunn studied at the Royal College of Music and, on leaving, was awarded the Tagore Gold Medal. She now studies with Denise Mulholland.

She was a regular soloist in the Bach Cantata Pilgrimage 2000 with Sir John Eliot Gardiner and the Monteverdi Choir. She has also appeared with this group in two residences at The Chatelet Theatre in Paris performing Gluck and Verdi, and is due to sing the solos in Handel's *Israel in Egypt* this summer in the Salzburg Festival and in Vienna.

Joanne has done much recording, radio and concert work with Philip Pickett's Musicians of the Globe and The New London Consort, performing internationally. Recently, she has performed Bach's *B Minor Mass* with this group in New Zealand, Spain and toured Japan with the Musicians of the Globe. Other groups with whom she has appeared as a soloist are The Kings Consort and the Gabrieli Consort, and future engagements include work with The Orchestra of the Age of Enlightenment and the Israel Camerata. Last autumn she made her ENO solo debut in Steven Pimlott's new production of Monteverdi's *The Coronation of Poppea*, conducted by Harry Christophers.

Joanne is much in demand as a recital and oratorio soloist both in London, nationally and internationally. The 1999 Prom Series saw Joanne making her Prom debut with the Academy of Ancient Music, New London Consort and Musicians of the Globe.

This is Joanne's second appearance with the Waverley Singers, (Denys Darlow's *Sinfonia da Requiem*, November 1999).

Julianne Young was raised in Cape Town, South Africa. She is a postgraduate opera student at the Royal College of Music, studying with Lillian Watson. She is the Wells Brancini Scholar, supported also by the Countess of Munster Musical Trust, the Sybil Tutton Trust, the Sir James Caird Scholarship and the Madeline Finden Memorial Trust.

Oratorio appearances include the Rossini *Petite Messe Solenne* (Glasgow), the Mozart *Requiem* (King's College Chapel) and Bach's *St Matthew* and *St John Passions* (St John's Smith Square), the latter with Peter Schreier. Roles at the RCM include Adalberto in Handel's *Ottone* (for the London Handel Festival) and Baba the Turk in Stravinsky's *The Rake's Progress*.

Julianne has won the Lady Maud Warrender, the Cuthbert Smith and the Clytie Mundy Prizes (RCM), the John McCormack Golden Voice Competition (Ireland) and the Philip Crawshaw Memorial Prize from the Royal Overseas

League. She gave a recital at the Linbury Theatre (Covent Garden) in March last year and has taken part in masterclasses with Lillian Watson and Barbara Bonney (filmed by the BBC) at the same venue. Over the summer, she was selected to participate in a week of masterclasses with Graham Johnson (Indiana Music Festival, USA), in the Britten Pears *Bel Canto* course with Dame Joan Sutherland and Richard Bonyngne, and also took part in a class with Thomas Hampson at Glyndebourne.

Julianne toured Japan with the BBC Concert Orchestra in November and sang on New Year's Eve with the Cape Town Symphony Orchestra in South Africa. Future engagements include oratorios throughout the United Kingdom, the role of Vitige in Handel's *Flavio* (for the London Handel Festival) and a recital at the Wigmore Hall in July.

Robert Murray was born in Harold Wood, Essex in 1976, and began his musical training as a chorister at Brentwood Cathedral. He graduated from the University of Newcastle upon Tyne, with BA Hons in Music and is currently the Vivien Prins Memorial scholar studying at the Royal College of Music with Neil Mackie on the Postgraduate Diploma Concert and Opera course.

He performed the title role in Arne's *King Alfred* at the inaugural Newcastle Early Music Festival and was a soloist at last year's festival in Handel's *Dixit Dominus* together with James Bowman.

In opera he has performed the roles of Jenik (*The Bartered Bride*) and Ishmael (*Nabucco*) for Northern Opera. In operatic excerpts performed at the RCM he has studied the roles of Vasek (*The Bartered Bride*, Smetana), Hermosa (*L'île de Tulipatan*, Offenbach), Edouardo (*Il finto Stanislao*, Verdi), Tamino (*Die Zauberflöte*, Mozart) and Luigi (*Il Tabarro*, Puccini). He has performed the roles of The Narrator and Sir Philip Wingrave in the opera *Owen Wingrave* performed by the London Royal Schools Opera department. In July 2000 he performed the roles of Don Curzio and Don Basilio in *The Marriage of Figaro* for Clonter Opera.

He is a member of the Monteverdi Choir conducted by Sir John Eliot Gardiner with whom he performed Bach Cantatas throughout the year 2000. He has also sung with The Sixteen conducted by Harry Christophers.

Future solo engagements include Bach's *St Matthew Passion* (Southwark Cathedral) and Mahler's *Lieder eines fahrenden Gesellen* (Brentwood Cathedral).

Jonathan Lemalu, a New Zealand born Samoan, completed a Bachelor of Laws from the University of Otago in 1999, and Postgraduate Certificate studies at the Royal College of Music in 2000. He is currently on a Postgraduate Diploma Course in Advanced Performance at the RCM on the London Royal Schools Opera Course, studying with Madame Vera Rozsa as a 2000/2001 Queen Elizabeth the Queen Mother Scholar and President Emeritus Scholar.

In 1998 Jonathan made his professional opera debut as Colline (*La Bohème*) with New Zealand's National Opera Company. This season, Jonathan will play Leporello (*Don Giovanni*) with Sir Colin Davis at the RCM, Commissioner (*Il Signor Bruschino*) with London Royal Schools Opera, Bartolo (*Il Barbiere di Siviglia*) with Clonter Opera, and Bartolo (*Le Nozze di Figaro*) with Barbara Bonney in Switzerland.

Highlights of the 1999/2000 season include Haydn's *Nelson Mass* for Sir David Willcocks' 80th birthday (RCM Symphony), Handel's *Messiah* (BT Scottish Ensemble), Beethoven's *Symphony no 9* (Hanover Band), *St Matthew Passion* (Bocholt Chamber Orchestra), *B Minor Mass* (English Chamber Orchestra), *Requiem* by Fauré, Duruflé, Mozart, and concerts and recitals in Rome, Germany, Scotland, Amsterdam, Wales, America, Australia and New Zealand.

The 2000/2001 season began with a performance of Mozart Arias with the New Zealand Symphony Orchestra at the 2000 Olympics Arts Festival at the Sydney Opera House. Future engagements include masterclasses with Roger Vignoles, Sir Thomas Allen, Thomas Hampson and Richard van Allen, Schubert's *Winterreise* with Michael Hampton, Shostakovich's *Symphony no 14* with the English Chamber Orchestra at the Barbican, and singing at the First Night of the 2001 Proms season at the Royal Albert Hall.

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.

DIE JAHRESZEITEN: DER FRÜHLING

F J HAYDN (1732-1809)

At the time of the first public performance of *The Creation* in 1799, Haydn had already started work on his second major oratorio, *The Seasons*. The work is based on an English text by James Thomson, with the German libretto written by Gottfried van Swieten. Both oratorios are religious in concept, but a large part of their charm rests in their naïve and loving depictions of Nature, man's innocent joy in the simple natural life and devotion to God. The progress of Haydn's new composition was eagerly reported and the first public performance in Vienna in 1801 was awaited with excitement. The new work soon became very popular. The oratorio is divided into the four seasons beginning with Spring, which is the section to be performed this evening. The three "characters" do not take part in a narrative but describe the changing seasons. The chorus takes the part of labourers in the fields and country folk celebrating the coming of Spring.

Characters: Hanne – Soprano, Lukas – Tenor, Simon – Bass

1. Einleitung und Recitativ: Simon

Seht, wie der strenge Winter flieht! Zum fernen Pole zieht er hin. Ihm folgt auf seinen Ruf der wilden Stürme brausend Heer mit grässlichem Geheul.

Seht, wie vom schroffen Fels des Schnee in trüben Strömen sich ergiesst!

Seht, wie von Süden her durch laue Winde sanft gelockt, der Frühlingsbote streicht!

2. Komm holder Lenz!: Chor

Komm, holder Lenz! Des Himmels Gabe, komm, aus ihrem Todesschlaf erwecke die Natur!

Er nahet sich, der holde Lenz. Schon fühlen wir den linden Hauch, bald lebet alles wieder auf.

Frohlocket ja nicht allzu früh! Oft schleicht in Nebel eingehüllt der Winter wohl zurück und streut auf Blüt und Keim sein starres Gift.

Komm, holder Lenz, des himmels Gabe, komm!

Komm auf unsre Fluren senke dich!
O komm und weile länger nicht!

Introduction and Recitative: Simon

See how the harsh winter flies, drawn to the distant pole. At its cry a host of furious storms come racing after with dreadful howling.

See how the murky streams of water pour from the steep snow-drifts.

See how the promise of spring spreads from the south across the land, lured by mild winds.

Come sweet springtime!: Chorus

Come sweet springtime! Come, come gift of heaven, rouse Nature from the sleep of death.

It is drawing near, this fair springtide.

Already we hear her balmy breath. Soon everything will come to life again.

Do not rejoice too soon! Winter often creeps back shrouded in mist and scatters its' venom of stiffness on blooms and shoots.

Come sweet springtide! Come gift of heaven.

Come down on our land.
O come and do not tarry.

3. Recitativ: Simon

Vom Widder strahlet jetzt die helle Sonn auf uns herab. Nun weichen Frost und Dampf, und schweben laue Dünst umher; der Erde Busen ist gelöst; erheitert ist der Luft.

4. Arie: Simon

Schon eilet froh der Akkersmann zur Arbeit auf das Feld, in langen Furchen schreitet er dem Pfluge flötend nach.

In abgemessnem Gange dann wirft er den Samen aus, den birgt der Akker treu und reift ihn bald zur goldnen Frucht.

5. Recitativ: Lukas

Der Landmann hat sein Werk vollbracht, und weder Müh noch Fleiss gespart. Den Lohn erwartet er aus Händen der Natur, und fleht darum den Himmel an.

6. Terzett und Chor

Sei nun gnädig, milder Himmel! Öffne dich, und träufe Segen über unser Land herab! Lass deinen Tau die Erde wässern! Lass Regenguss die Furchen tränken! Lass deine Lüfte wehen sanft. Lass deine Sonne scheinen hell. Uns spriesset Überfluss alsdann, und deiner Güte Dank und Ruhm.

7. Recitativ: Hanne

Erhört ist unser Flehn; der laue West erwärmt und füllt die Luft mit feuchten Dünsten an. Sie Häufen sich, nun fallen sie und giessen in der Erde Schoss den Schmuck und Reichtum der Natur.

8. Chor mit Solostimmen

O wie lieblich ist der Anblick der Gefilde jetzt! Kommt, ihr Mädchen, lasst uns wallen auf der bunten Flur!

O wie lieblich ist der Anblick der Gefilde jetzt! Kommt, ihr Bursche, lasst uns wallen zu dem grünen Hain!

Seht die Lilie, seht die Rose, seht die Blumen all!

Seht die Auen! Seht die Wiessen, seht die Felder all!

Recitative: Simon

From Aries the bright sun shines down on us. Frost and cloud retreat and a mild haze lingers. Earth's bosom is freed; cheer is in the air.

Aria: Simon

The ploughman hastens gladly to work in the field. He whistles as he strides along in the long furrows after the plough.

Then with measured pace he casts the seed. The soil covers them faithfully and brings them to maturity to yield a golden fruit.

Recitative: Lukas

The husbandman has now done all his work and has spared neither pain nor effort. He awaits his reward from the hand of Nature and entreats heaven for it.

Trio and Chorus

Be gracious now kind heaven. Open and rain down blessings over our land. Let thy dew water the earth. Let the rain soak the furrows.

Let thy breeze blow gently.

Let thy sun shine brightly.

To us then springs forth an abundance and to thy kindness thanks and praise.

Recitative: Hanne

Our plea is heard. The mild west warms the air and fills it with damp clouds. They are piling up. Now they fall and pour out in the lap of the earth the jewels and riches of nature.

Chorus and soloists

O how lovely is the sight of the realm now. Come you lasses, let us gather on the colourful meadows.

O how lovely is the sight of the realm now. Come you lads, let us move to the green grove.

See the lily, see the rose, see all the flowers.

See the pastures, see the meadows, see all the fields.

Seht die Erde, seht die Wasser, seht die helle Luft! Alles lebet, alles schwebet, alles reget sich!

Seht die Lämmer, wie sie springen!
Seht die Fische, welch Gewimmel!
Siet die Bienen, wie sie schwärmen!
Seht die Vögel, welch Geflatter!
Welche Freude, welche Wonne schwellet unser Herz! Süsse Triebe, sanfte Reize heben unsre Brust.

Was ihr fühlet, was euch reizet ist des Schöpfers Hauch.

Lasst uns ehren, lasst uns loben, lasst uns preisen ihn! Lasst erschallen, ihm zu danken, eure Stimmen hoch!

Es erschallen, ihm zu danken, unsre Stimmen hoch!

9. Chor mit Solostimmen

Ewiger, mächtiger, gütiger Gott!
Von deinem Segensmahle hast du gelabet uns.

Vom Strome deiner Freuden hast du getränkt uns. Gütiger Gott!

Ehre, Lob und Preis sie dir, ewiger gütiger Gott!

See the earth, see the water, see the clear air. Everything is alive, every thing soars in the air, every thing is stirring.

See the lambs, how they spring around.

See the fish, what a teeming mass.

See the bees, how they swarm.

See the birds, what a fluttering.

What joy, what delight swell up within us.

Sweet desire, gentle allure raises our spirits.

What you are feeling, what excites you is the breath of the Creator.

Let us honour, let us acclaim, let us praise him.

Let your voices ring out to thank him

Our voices are ringing out to thank him.

Chorus and soloists

Eternal, mighty, gracious God!

From Thy feast of blessings Thou hast replenished us.

From Thy fountain of joy Thou hast refreshed us. Gracious God!

Glory, praise and laud be to Thee eternal,

mighty, gracious God!

INTERVAL

MASS IN C

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Beethoven composed his *Mass in C* in 1807 at the request of Prince Esterhazy, and he designed it for normal liturgical use. Much of his attention at this time had been turned in the direction of purely instrumental works, which included the Rasumovsky quartets (1806) and the Fifth and Sixth Symphonies (1805-8). This Mass, the *Mass in D* (*Missa Solemnis*) and the *Choral Symphony* constitute the main part of Beethoven's contribution to the choral repertoire. Although somewhat overshadowed by the later setting of the text (1818-23), which is of course exceedingly dramatic in character and conceived on a much larger scale, there is no doubt that the *Mass in C* is a masterpiece in its own right.

L VAN BEETHOVEN (1770-1827)

The overall structure of the work and many of the textures are reminiscent of the later masses of Haydn. The main part of the musical material is allotted to the chorus and orchestra, while a quartet of soloists provides short contrasting sections, either singly or together. The choral writing is mainly homophonic, but with some fugal sections. Several features of this setting can be seen in the *Mass in D*, including great rhythmic drive and unexpected harmonic changes. Points of illustration tend to be carried out in similar ways – for example, at the setting of the *Adoramus Te* in both works, all voices are suddenly made to sing low in their registers to indicate a reverent bow. Beethoven paid rather more attention to the comfort of his choral singers in this work than the later Mass, which is notoriously demanding.

Chorus and soloists:

Kyrie eleison,

Christe eleison.

Kyrie eleison.

KYRIE

Lord, have mercy upon us.

Christ, have mercy upon us

Lord, have mercy upon us

GLORIA

Chorus:

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

Laudamus Te; benedicimus Te;

adoramus Te; glorificamus Te.

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

We praise Thee; we bless Thee;

we worship Thee; we glorify Thee:

Tenor and Chorus:

Gratias agimus Tibi propter magnam gloriam Tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens;

Domine Fili unigenite,

Jesu Christe

Domine Deus, Agnus Dei,

Filius Patris:

We give thanks to Thee for Thy great glory.

O Lord God, heavenly King,

God the Father Almighty;

O Lord the only begotten Son,

Jesus Christ

O Lord God, Lamb of God,

Son of the Father:

Soloists and Chorus:

Qui tollis peccata mundi,

Miserere nobis:

Qui tollis peccata mundi, suscipe

deprecationem nostram:

Qui sedes ad dextram Patris, miserere

nobis:

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:

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

Chorus:

Quoniam Tu solus sanctus,

Tu solus Dominus,

Tu solus altissimus,

Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris.

Soloists and Chorus:

Amen.

For Thou only art holy;

Thou only art Lord:

Thou only art most high,

O Jesus Christ,

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

Amen.

TILFORD BACH ORCHESTRA

Violin 1

John Ludlow (Leader)
Jane Gomm
Peter Pople
Gregory Warren-Wilson
Peter Dale
Michiko Ueno

Violin 2

Christine Read
Teresa Pople
Hildburg Williams
Gordon Buchan
Geoffrey Creese
Keith Lewis

Viola

Christopher Wellington
Eric Sargon
Diana Carrington
Gunnar Westrup

Cello

Robert Bailey
Sara Pacey
Patrick Jones

Double Bass

Alan Brown
Kate Saxby

Flute

Evelyn Frank
Patrick Taggart

Oboe

Stella Dickinson
Elizabeth Linley

Clarinet

Stephen Pierce
Neyire Ashworth

Bassoon

Peter Bennett
Anna Meadows

Horn

Martin Heppell
Clare Lintott

Trumpet

David Mason
Gillian Hicks

Trombones

John Edney
Roger Brenner
Richard Wall

Timpani

Janos Keszei

Organ and Harpsichord
Richard Pearce

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Rhian Amery
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Alison Harding
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
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Carolyn Patey
Janet Paul
Gillian Pickering
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Sarah Shepherd
Christine Siddall
Janis Smy
Pauline Stock
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham
Dee Zmitrowicz

Altos

Rosemary Andrew
Rona Ayling
Alison Bosence
Angela Carmichael
Mayonne Coldicott
Ruth Cooper
Pamela Darker
Jill Denbigh
Sheila Edwards
Merril Evans
Avery Fathers
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Elizabeth Gibbs
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Didi Hall
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Eunice Hopkins
Cherry Howard
Margaret MacKenzie
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Marian Morgan
Miranda Ommanney
Mary Parker
Jo Reader
Anne Rendell
Tegwen Robb
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Jackie Woodland

Tenors

Tony Amery
Catherine Butler-Ricketts

Philip Critchley
David Danson
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
John Jackson
Simon Paterson
Clive Stewart
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Malcolm Cooper
Sam Coulter
Rod Eckles
Iain Gammell
Max Hadfield
Graham Hey
Patrick Higgins
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
Peter Phillips
Trefor Roberts
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Deputy Chorus Master: Margaret Houston

Accompanist : Richard Pearce

Orchestra list correct at time of going to press

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

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