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ROSSINI PETITE MESSE SOLENNELLE

BRITTEN – REJOICE IN THE LAMB
MOZART – FANTASIA IN F MINOR K608
FRANCK – PRELUDE, FUGUE AND VARIATION

Simona Mihai – Soprano
Serena Kay – Contralto
Nicholas Watts – Tenor
Mark Chaundy – Bass

Organ, Harmonium and Piano -
RICHARD PEARCE and LINDSAY BRIDGWATER
Conductor - MALCOLM HICKS

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Programme £10



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Simona Mihai studied at the Dinu Lipati Music school, Bucharest under the direction of Cristina Magureanu and then from 1997-1999 at the Academy of Music, Bucharest with Professor Maria Hurduc. In September 1999 Simona began studying with Professor Kathleen Livingston and with Graziella Sciutti as her repertoire coach, at the Royal College of Music, London where she is the recipient of the highest RCM scholarship, a Queen Elizabeth, The Queen Mother Scholarship. In October 2000, while representing the College, she won the Kathleen Ferrier Bursary for Young Singers. Simona has sung in concerts in Romania, Croatia, Hungary, Japan, Switzerland, Germany and in 1998 toured with the European Opera Centre in England, Scotland, Ireland and Denmark as *Celia* in Mozart's *Lucio Silla*.

Recently Simona has performed with Canzona and the Non Such Singers in St Martin-in-the-Fields, as well as in Cambridge with Leon Lovett. She has sung in numerous master classes with performers such as Sarah Walker, Roger Vignoles, Teresa Cahill and Sheila Barnes. Simona was also a semi-finalist at the International Mozart Competition in Southport, as well as singing *Despina*, *Susanna* and *Papagena* in Opera Scenes, Music at Woodhouse, directed by Michael Harper in September 2000.

Simona has recently made her debut at the Wigmore Hall in a programme sponsored by the Ratiu Charitable Foundation.

Serena Kay was born in London and, after graduating from London University with a Bachelor of Music, is currently the Veronica Mansfield Scholar, studying opera at the Royal College of Musci with Lillian Watson. She won a Madeline Finden award and has been supported by the Ian Karten Charitable Trust.

Serena has given two Purcell Room concerts with the Company of Singers and Players, entitled *The Age of Bel Canto* and *Fantaisies de l'Orient* and performed the role of the Guest in the world premiere of Havergal Brian's *The Cenci* at the Queen Elizabeth Hall, with Helen Field and David Wilson Johnson.

Opera roles include covering *Rosina*, (*Il Barbiere di Siviglia*) for British Youth Opera; *Carmen* and *Suzuki*, (*Madame Butterfly*) for Park Opera; *Dorabella*, (*Così fan Tutte*) and *Siebel*, (*Faust*) for the Mayor-Lismann Opera Company. In 2000 Serena covered the roles of *Lisetta*, (*Il Mondo della Luna*) and *Cherubino*, (*Le Nozze di Figaro*) for Garsington Opera.

In 2001 Serena has performed *Marcellina*, (*Le Nozze di Figaro*) for the London Mozart Players, *Guido* (*Flavio*) for the London Handel Society/London Royal Schools Opera and *Rosina*, (*Il Barbiere di Siviglia*) for Clonter Opera. Future engagements include *Dorabella* (*Così fan Tutte*) in the Isle of Man and covering the role of *Doralice* (*La Gazetta*) for Garsington Opera.

Serena's recent solo oratorio performances include Mozart's *Requiem* and Bach's *B Minor Mass* both at St John's, Smith Square; the London premiere of Tucapsky's *Stabat Mater* at St James's, Piccadilly; Copland's *In the Beginning* and Durufle's *Requiem* both at Norwich Cathedral; Bach's *B Minor Mass* in Singapore and a televised Handels' *Messiah* at the English Music Festival.

CD recordings include Mollison's soundtrack for the BBC TV series *Earth Story*, (Chandos), Kaiser's *Xmas Cantata*, (Guild Music) and Banarzi's *Lux Aeterna*, (Aquamarin).

Future engagements include singing *Hermia* in *A Midsummers Night's Dream*, and a performance of Elgar's *Dream of Gerontius*.

Nicholas Watts was born and bred in Yorkshire and played the violin from the age of seven. He began singing eight years ago and in 1996 was awarded a foundation scholarship to study under Margaret Kingsley at the Royal College of Music, London.

During his time at the College Nicholas has sung as a soloist with the RCM Chorus and Chamber Choir, and has received master classes from Emma Kirkby, Michael Chance, Roger Vignoles, Wolfgang Holzmair and Phillip Langridge. Nicholas performs regularly in and around London, both in choirs and as a soloist.

Recent solo performances have included Haydn's *Nelson Mass* at King's College Chapel, Cambridge under Sir David Willcocks, and Bach's *St John Passion* at St John's, Smith Square under Peter Schreier.

Nicholas has been awarded a place on the postgraduate course at the RCM to continue his studies for the next two years. He is currently supported by Joe Lassiter.

Mark Chaundy read music as a choral scholar at Magdalen College, Oxford before taking up a place on the postgraduate programme at the Royal College of Music, London, where he is now in his second year. Since his arrival at College, he has won the Thomas Mohrherr Prize (voice and guitar) and been commended in the Ted Moss Lieder Prize. He has appeared in master classes with Wolfgang Holzmair, David Wilson-Johnson, Sarah Walker and recently with Sir Thomas Allen at the Britten-Pears School. He currently studies with Ryland Davies.

Recent performances include Bach's *St John's Passion* with Peter Schreier at St John's, Smith Square; Kurt Weill's *Seven Deadly Sins* with Cleo Laine; concerts with Andrew Parrott and the London Mozart Players; Bizet's *Djamilah* at Linbury Studio Theatre, Covent Garden; Brahms's *Requiem* in Brighton; Mozart's *Requiem* in Guildford and a production of John Blow's *Venus and Adonis* for the Benslow Music Trust.

Mark's operatic roles to date include *Cadmus* in Handel's *Semele* for Youthful Promise; Pergolesi's *Il Maestro di musica* for New Chamber Opera; *Buonafede* in Haydn's *Il Mondo della Luna* for Cambridge Chamber Opera. Most recently Mark sang *L'Horloge Comtoise/le Chat* in Ravel's *L'Enfant et les Sortilèges* as part of the Tanglewood Music Festival, USA vocal program. Mark is also an accomplished pianist and enjoys composing.

Richard Pearce was Organ Scholar at Trinity College, Cambridge, where as organist and conductor he toured and recorded extensively with the chapel choir, broadcasting for radio and television. Richard graduated in 1990 with first class honours in music. Since leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama.

Richard has performed throughout Britain including recitals at the Purcell Room and the Wigmore Hall, as well as broadcasting for BBC television and radio, S4C and Classic FM. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with the BBC Music Magazine.

Richard works regularly with many choirs in London: he conducted the Whitehall Choir in their performance of *Israel in Egypt* in St. John's Smith Square in March, and in a programme of English and German music in St. James' Piccadilly in July. Richard works regularly with the BBC Singers, the Royal Choral Society and the Corydon Singers as well as the Waverley Singers.

Lindsay Bridgwater was educated at Cambridge University where he gained an Honours Degree in Music. He also holds diplomas from Trinity College of Music (LTCL) and the Royal College of Organists (ARCO). His varied career continues to embrace all kinds of music-making. During the eighties he toured, as keyboard player, with Ozzy Osbourne - and he recalled some of these adventures in a recent BBC1 programme "You only live once".

Lindsay is now based in Staines and is well known as an organist and accompanist to various choirs, particularly Ashford Choral Society with whom he has been associated for nearly twenty years. He is proud tonight to be performing with the Waverley Singers, his third concert with the choir.

He has composed and arranged music for the small screen and for radio. He makes frequent appearances with many of the leading orchestras, particularly the Philharmonia, with whom he has completed two extensive tours; - one for the Millennium "Walt Disney's Fantasia" celebrations - which visited the USA and Japan - and another in which he played harpsichord continuo in Haydn's *Creation* in performances across the globe, culminating in a special concert for the Pope's eightieth birthday in the Vatican.

He has a strong connection with Musical Theatre, having acted as Musical Director of *Blood Brothers*, as well as accompanying and coaching for several Musicals for Radio 2 during the nineties. He has worked with Hounslow Musical Theatre where he was MD for *Into the Woods* and for *Sweet Charity* performed recently at the Paul Robeson Theatre. You may also spot Lindsay in the forthcoming Jim Henson film *Jack and the Beanstalk - the Untold Story*.

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.

DEDICATION

This performance is dedicated to the memory of Tina Sinclair, who died in June, aged 80 years. Tina loved choral music, and was particularly fond of the Rossini Petite Messe Solennelle. Tina has supported the choir for almost 23 years.

FANTASIA IN F MINOR K608

Wolfgang Amadeus Mozart (1756 – 1791)

On September 28th 1790 Mozart wrote from Frankfurt to his wife Constanze, "I will work - work so hard - no unforeseen accidents shall ever reduce us to such desperate straits again". The comparative poverty of his final years is well documented. He did not enjoy the security of say, Haydn or Salieri who, as Kapellmeisters, had been able to rely on a regular income. His financial dependence on commissions for new works occasionally required him to compose for instruments he found uncongenial.

Among these late commissions were pieces for the glass harmonica (K617) and three works for the mechanical organ K594, K616, and the work which will open our programme tonight, the Fantasia in F minor K608. It was completed on March 3rd 1791, less than six months after his poignant admission of "desperate straits" and eight months before his early death on December 5th 1791.

These three pieces were commissioned by Count Joseph Deym for a wax museum he had created, a monument to recently deceased men of note. Mozart is known to have found mechanical organs "childish" in sound and he objected to their high-pitched pipes. What is extraordinary is that he not only transcended the limitations of the instrument but created, in K594 and K608, music which can stand shoulder to shoulder with his many other late masterpieces. As his biographer Hildesheimer states, "[they] are masterpieces, not just as the supreme mastery of a disagreeable task, composing programme fodder for a discordant automatic music box no bigger than a baby's bassinet, but also as integral pieces of absolute music."

It is also as solo organ music that they are known today. The fantasia falls broadly into three sections. The first is in the manner of a French Overture, with dramatic dotted rhythms that culminate in an imperfect cadence that introduces a fugue. This leads back to the rhythmical motif of the opening but in the tonally distant key of F sharp minor. The second section is a beautiful Andante in which repetitions of the theme are varied both in the figuration employed and the tonal contrasts called for. It builds in intensity at the end and gives way one more to the dotted motif that announces the final section. This time the fugue has acquired another subject to become a double fugue, which builds to a climax. We hear the dotted motif for the last time, the fugue subject is heard in stretto and the work ends in a flourish.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
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
Linda Hutton
Linda Katz
Jane Kenney
Beverley Mellstrom
Judith Miller
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Pauline Stock
Joan Warren
Kate Wickenden
Chris Wilson
Kate Wilson
Liz Witham

Altos

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

Tenors

Tony Amery
Philip Critchley
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
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Deputy Chorus Master: Margaret Houston
Accompanist : Richard Pearce

FUTURE PROGRAMMES

Saturday 15th December 2001

at St Andrew's Garrison Church, Aldershot

MUSIC FOR CHRISTMAS

Works by Britten, Rheinberger and seasonal music
Richard Pearce - Organ

Saturday 23rd March 2002

at St Andrew's Garrison Church, Aldershot

VIVALDI – GLORIA

BACH – LOBET GOTT IN SEINEN REICHEN

HANDEL – ORGAN CONCERTO

Soloists to be announced

Tilford Bach Orchestra

Richard Pearce – Organ

Sunday 16th June 2002

at St Lawrence's Church, Alton

SUMMER CONCERT

Richard Pearce - Organ

ACKNOWLEDGEMENTS

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Catherine Hadfield, Binsted Place, Binsted, Alton, GU34 4PQ (Tel:01420 23146). All 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 they are also invited to the choir's social events. Patrons donating over £50 will receive one free ticket per season. Those donating £100 plus will receive a free season ticket annually. Donations made under Gift Aid are particularly valuable to the choir.

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 Andrew Tuck and the PCC for making them so welcome in their lovely church.

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



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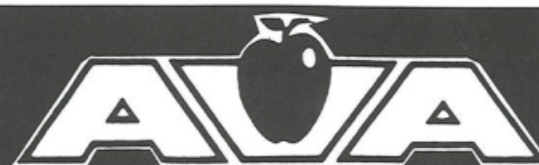
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