

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 & lending
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



THE WAVERLEY SINGERS

VIVALDI - GLORIA

J S BACH – LOBET GOTT IN SEINEN REICHEN BWV 11

J S BACH – SUITE NO. 3 IN D MAJOR BWV 1068

HANDEL – ORGAN CONCERTO IN F MAJOR Op 4 No 4

Jane Sherriff – Soprano

Serena Kay – Mezzo-Soprano

Benjamin Regan – Tenor

Richard Collier – Bass

Organ - RICHARD PEARCE

THE TILFORD BACH ORCHESTRA

(Leader: Robert Gibbs)

Conductor - MALCOLM HICKS

Saturday 23rd March 2002 at 7.30 pm

at ST ANDREW'S GARRISON CHURCH OF SCOTLAND,
QUEEN'S AVENUE, ALDERSHOT

Programme £12



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.



Arrow Press

QUALITY AND ECONOMY

COMMERCIAL PRINTING
BOOKLETS • BROCHURES
NCR FORMS • BUSINESS STATIONERY

- ESTABLISHED 25 YEARS
- MODERN PLANT
- APPLEMAC IMAGESETTING & DATA CONVERSION
- FINISHING
- TECHNICAL EXPERTISE

FARNHAM
(01252) 722790

11 Riverside Park Industrial Estate, Farnham, Surrey GU9 7UG. Fax: (01252) 721874

Waverleys on the Web

Have you visited our new website? It is packed full of interesting information about the works the choir has performed since its formation and the soloists who have participated in those concerts. The website also shows the rehearsal schedule and gives information about other events.

Please visit us at: www.waverleysingers.co.uk

Jane Sherriff began her vocal training with Pamela Cook, musical director of the internationally renowned Cantamus Girls choir, while reading for her B Mus degree at Nottingham University. After abandoning a teacher training course and work in the music retail business, she began singing professionally in 1989. Jane now studies with Jessica Cash in London and her career involves performances as a soloist throughout the south as well as concerts and recordings with professional choirs at home and abroad. She has sung with The Clerkes of Oxenford, specializing in the high tessitura singing required of their treble line, the Hanover Band, London Voices and the New English Chamber Choir. Jane now works regularly with the Choir of the Chapels Royal at the Tower of London.

Jane has an interest in early music with her lute and bass viol ensemble Acanthus and as a regular soloist in Bach Cantata series in London with both the St Mary-at-Hill Baroque Chamber Ensemble and the Lecosaldi Ensemble. She also has experience in the realm of contemporary music, having given several recitals for the Portsmouth & District Composer's Alliance, and taken part in performances of Tavener's *Apocalypse* in Athens and Ligeti's *Requiem* in Paris. An increasing amount of her time is now devoted to work as an oratorio soloist, specializing in the baroque and classical repertoire. This season's engagements include Handel's *Messiah* in Winchester and Durweston, Bach's *Magnificat* in Worthing and Romsey, his *St John Passion* in Woodstock, Haydn's *Creation* at Radley College, Mozart's *Coronation Mass* in Alverstoke and his *Requiem* in Oxford.

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 Music 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.

Benjamin Regan was born in Folkestone, and made his stage debut at the age of five as a brussels sprout in the school pantomime. Since then he has progressed to playing human beings both male and, as a result of the limitations imposed by enrolment at an all-boys' school, female. With the exception of a short appearance as Euridice with a supporting cast of convicted murderers at HM Prison Wormwood Scrubs, he has specialized in men since puberty, and rôles include Don Basilio/Don Curzio in *The Marriage of Figaro*, Sailor in *Dido and Aeneas*, and Duca Ottavio in a rare performance of Gazzaniga's *Don Giovanni*. He now lives in Walthamstow with his partner, six cats and dog, and, when not singing, enjoys eating, drinking, reading, theatre, gardening and cricket, though not necessarily all at the same time. In the last year he has spent a worrying amount of time dressed in top-to-toe red velvet singing 80's pop songs, but that's another story altogether.

Richard Collier was born in Stafford, but soon moved with his family to Suffolk. This provided him with the opportunity to gain a place in the choir of King's College Cambridge, so you could say that his singing career started at the age of eight.

Richard trained at the Royal Scottish Academy of Music and Drama; here he completed both his degree and post-graduate studies.

Since then his career has encompassed numerous and varied styles of music, from the usual; opera, oratorio, recital and church performances to the slightly more unusual; work on a cruise liner and in a German pop group. With recordings, television and video work as equally diverse, and extensive travel throughout Europe and beyond, it makes for an exciting and enjoyable, if sometimes confusing existence.

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.

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.

FUTURE PROGRAMMES

Sunday 16th June 2002

at St Lawrence's Church, Alton

SUMMER CONCERT

Richard Pearce – Organ

Saturday 9th November 2002

at St Thomas-on -the-Bourne, Farnham

MUSIC FOR CHOIR AND ORGAN

Saturday 14th December 2002

at St Andrew's Parish Church, Farnham

CHRISTMAS CONCERT

LOCKE BRASS ENSEMBLE

SUITE NO. 3 IN D MAJOR BWV 1068 Johann Sebastian Bach 1685-1750

Overture
Air
Gavotte 1 & 2
Bourrée
Gigue

The orchestral suite was one of the most important forms of the baroque period. It derives from the French court of Louis XIV and his court composer, Jean-Baptiste Lully (1632-1687). Lully was a dancer himself and created a French opera style in which an overture and dances played an essential part. The form of the overture became standard; a slow dotted section followed by a faster fugal section. This was combined with contrasting dances into suites for concert performance in the princely courts of Germany by Telemann, Handel and Bach. Bach and Handel also used the overture and dance forms in organ and vocal works.

Four orchestral suites by Bach have survived. It was previously thought that these works were contemporary with the Brandenburg Concertos and dated from the Cothen period (1717-1723) when Bach was court composer to the prince. It now seems more likely that some of the music for the suites was composed for the Leipzig Collegium Musicum, a mainly student society, of which Bach became the director in 1729.

The Suite No.3 is probably the best known because of its long association with a certain brand of cigar. The "Air on the G string", so called when it was transcribed by a German violinist, August Wilhelm, for solo violin and piano, is the second movement and the only one for strings alone. It makes a serene contrast with the other movements; the violins playing a languid melody over a walking bass. The other movements are scored for trumpets, oboes, timpani, continuo as well as strings. The continuo is the name for the bass part played by harpsichord, or organ, 'cello or bassoon.

Bach was familiar with the Italian concerto style of Vivaldi and transcribed some of his works. Handel studied and worked in Italy before settling in London. All three of this evening's composers were contemporaries though working in different countries.

GLORIA

Antonio Vivaldi (1678-1741)

Vivaldi was the Music Master at the Ospedale della Pieta, an orphanage for young girls in Venice. He was known as the "red priest" because of the colour of his hair. It is thought that he suffered from asthma. He was given leave of absence by the Pieta to travel, producing operas throughout Italy, but as his fame grew, these other demands caused difficulties with his employers. In his final years he travelled as far as Amsterdam and died in Vienna, where he was buried in a pauper's grave. Although he had met with great success, inordinate extravagance had left him impoverished.

Vivaldi was of enormous importance in the development of violin playing and the history of the concerto. He was himself a great virtuoso. He was also an opera composer of some distinction. The *Gloria*, which is probably Vivaldi's best known sacred work, was probably written for the Feast of the Blessed Virgin in 1713 or 1714.

The work has twelve contrasting movements for chorus and solo parts for female voices. The first movement, *Gloria in Excelsis Deo*, starts with octave leaps and brilliant trumpet runs. The next movement, *Et in terra*, is very beautiful. It opens softly and its mood is melancholy. The duet, which follows, lightens the mood again. *Propter magnam gloriam*, the fifth movement, is fugal in style. The soprano solo, *Domine Deus*, is a Siciliano, a dance form also used by Handel. The next movement, *Domine fili unigenite*, is full of energy, characterized by the dotted rhythms. Another contrast follows, a beautiful Adagio for alto solo and chorus, *Domine Deus*. The other solo, *Qui sedes*, bustles vigorously along with string accompaniment. The penultimate movement, *Quoniam*, uses the opening material. The final movement, *Cum sancto spiritu*, is Vivaldi's adaptation of a fugue by another composer, G M Ruggieri.

Gloria

Chorus: Gloria, Gloria, in excelsis Deo.

Glory to God in the highest

Et in terra pax hominibus

Chorus: Et in terra pax hominibus, bonae voluntatis.

And on earth peace and goodwill to all men.

Laudamus te

Soprano duet: Laudamus te, Benedicimus te, Adoramus te, Glorificamus te.

We praise thee, we bless thee, we worship thee, we glorify thee.

Gratias agimus tibi

Chorus: Gratias agimus tibi

We give thanks to thee

Propter magnam gloriam

Chorus: Propter magnam gloriam tuam

We praise thy glory for ever.

Domine Deus

Soprano solo: Domine Deus, Rex coelestis, Deus Pater omnipotens.

O Lord most holy, Heavenly King, God the Father almighty

Domine fili unigenite

Chorus: Domine fili unigenite, Jesu Christe

Domine Deus, Agnus Dei

Contralto solo and chorus: Domine

Deus, Agnus Dei, Filius Patris

Qui tollis peccata,

Domine Deus, Rex coelestis.

Qui tollis peccata.

Domine Deus, Agnus Dei, Filius Patris,

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi

Chorus: Qui tollis peccata mundi

suscipe deprecationem nostram.

Qui sedes ad dexteram

Contralto solo: Qui sedes ad dexteram

Patris, miserere nobis.

Quoniam tu solus sanctus

Chorus: Quoniam tu solus sanctus, Tu

solus Dominus, Tu solus Altissimus,

Jesu Christe

Cum Sancto Spiritu

Chorus: Cum Sancto Spiritu in Gloria

Dei Patris, Amen.

O Lord, the only begotten Son,
Jesus Christ.

O Lord God, Lamb of God,
Son of the Father, that takest away
the sins of the world.

O Lord God, Heavenly King,
that takest away the sins of the
world, have mercy upon us.

Thou that takest away the sins of
the world, pity us, receive our
prayer.

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

For thou only art Holy, Thou only art
the Lord most high, Jesus Christ.

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

INTERVAL
ORGAN CONCERTO IN F MAJOR, OP.4, NO. 4
Georg Frideric Handel (1685-1759)

Allegro
Andante
Adagio
Andante

Handel was born in Halle in Germany, where he studied law because of parental objections to his wish to follow a career in music. With the death of his father, however, he turned to full-time music and in 1703 he went to the opera-house in Hamburg, where his first operas were produced.

He went to Italy in 1706 at the age of twenty-one, and acquired a high reputation as a harpsichord player and organist. He met Corelli, and Alessandro and Domenico Scarlatti whilst in Italy but it is not known whether he met Vivaldi, though he did visit Venice. He settled in London in 1712, and was accustomed to delight audiences at the opera house by performing his keyboard concertos as interval music.

Later, his operatic success declined and Handel turned to writing and conducting oratorios. The major feature of the interludes in these performances was an organ concerto, with Handel as soloist. He wrote three sets of six concertos for the instrument, and continued to play them until after he became blind in the last years of his life. They demonstrate the great skill he used in modifying the Italian concerto principles, and his sensitive blending of the virtuoso element with purely formal considerations. Almost all the organ concertos were written for an instrument without pedals, as pedalboards were not generally introduced into English organs until the end of the eighteenth century. Their music also includes a complex web of self-borrowing, with the occasional borrowing from other composers, notably Telemann. The set published in 1738 as Opus 4 are mostly written out fully, compared with the later concertos which contained more scope for improvisation. This fourth concerto, one of the most impressive of the set, was performed with the oratorio *Athalia* in 1735.

LOBET GOTT IN SEINEN REICHEN BWV 11
Johann Sebastian Bach (1685-1750)

Bach Lived in Leipzig from 1723 until his death in 1750. During his first five years there, his work was dominated by cantata production, something like 50 a year, although almost half have been lost. Other composers like Telemann, and Kuhnau were more prolific but not as original as Bach. *Lobet Gott*, also known as the Ascension Oratorio, was composed in 1735 and was amongst the last religious cantatas written. It is contemporary with *The Christmas Oratorio* and parts of the *B Minor Mass*. Bach used thematic material from the alto aria *Ach, bleibe doch* in the *Agnus Dei* of the *B Minor Mass*, another instance of self-borrowing: the alto vocal line becoming the opening solo violin phrase of the *Agnus Dei*, or vice versa.

The following translation tries to convey the meaning of the words the choir is singing. It has not a transliteration where original meaning is lost in order to create poetic English to fit the music.

TILFORD BACH ORCHESTRA

1st Violin

Robert Gibbs (Leader)
Gwyneth Barkham
Gordon Buchan
Michiko Ueno

2nd Violin

Keith Lewis
Emer Calthorpe
Geoffrey Creese
David Lewis

Viola

Elizabeth Watson
Eric Sargon
Wendy Jones

Cello

Dietrich Bethge
Sara Pacey

Double Bass

Alan Brown
Kate Saxby

Flute

Evelyn Frank
Patrick Taggart

Oboe

Stella Dickinson
Josephine Lively

Bassoon

Ian Cuthill

Trumpet

David Mason
Steven Cuttings
Gillian Hicks

Timpani

Janos Keszei

Harpsichord and Organ

Richard Pearce

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Alison Harding
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Margaret Houston
Linda Hutton
Linda Katz
Jane Kenney
Fiona Lowden
Beverley Mellstrom
Judith Miller
Gill Nash
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Chris Wilson
Kate Wilson
Caroline Winfield
Liz Witham

Altos

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

Tenors

Tony Amery
Philip Critchley
John Darcy
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Simon Paterson
Sam Williamson

Basses

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

Orchestra list correct at time of printing

Deputy Chorus Master: Margaret Houston
Accompanist : Richard Pearce

ACKNOWLEDGEMENTS

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

Mr & Mrs T Amery
Mrs M Binsted
Mr A Boswood
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 E Evans
Mr J Fathers
Mrs Merula Frankel
Mr C H Garnett
Mrs M Goddard
Mr & Mrs M Hadfield
Mrs Jane Hey
Mr M Hicks
Dr J G Holmes-Smith
Mrs A Joy
Mr R Krish
Mr R C Lallemand
Mr G Leask

Mr and Mrs B J Lewis
Mr G F C Mellstrom
Dr and Mrs J Meyer
Mrs J Miller
Mr H J Morris
Dr and Mrs G R Parlett
Mr Iain Paterson
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
Mrs A Tice
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 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 Rev R N MacLeod CF 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.

The Waverley Singers appreciate the help given by the Performing Arts Library, Dorking in providing hire material for this concert.



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**