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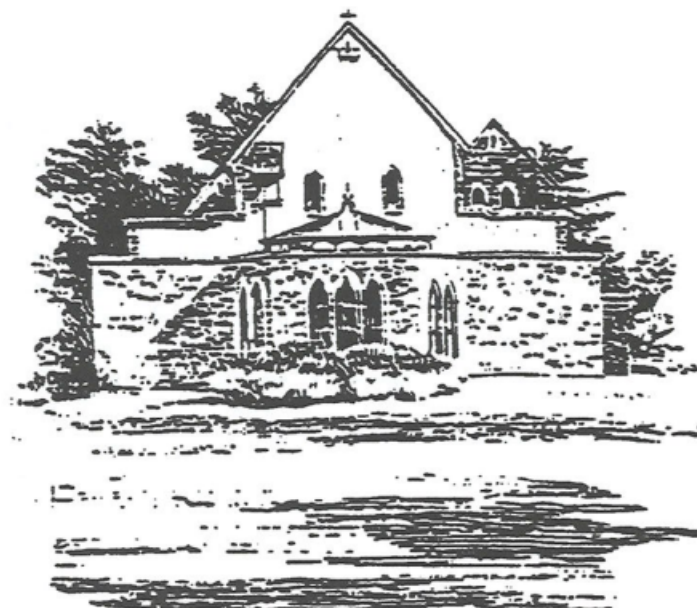
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THE WAVERLEY SINGERS

VAUGHAN WILLIAMS - MASS in G minor

SCHUBERT - MASS in G

HANDEL - My heart is inditing

Katherine Manley - Soprano

Tim Mead - Countertenor

Nicholas Watts - Tenor

Rodney Clarke - Bass Baritone

Organ - RICHARD PEARCE

Conductor - MALCOLM HICKS

Saturday 15th November 2003 at 7.30 pm

at ST THOMAS-on-the-BOURNE, FARNHAM

Programme £10



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Katherine Manley – Soprano

Born in 1979 and educated in Leicester, Katherine Manley became a scholar at the Royal Scottish Academy of Music and Drama where for four years she worked under the tuition of Patricia MacMahon. She is currently in her second postgraduate year at the Royal College of Music studying with Kathleen Livingstone.

Katherine is supported by the Leicestershire Awards and Grants Service, and is a 2003 prize winner of the Madeline Finden Memorial Trust. She has appeared in master classes with Benjamin Luxon, Roger Vignoles, Malcolm Martineau, Sarah Walker and Wolfgang Holzmair. Her operatic experience includes performances of *Don Giovanni*, *La Rondine*, *Carmen*, and roles include staged scenes as Fox (*The Cunning Little Vixen*), Armida (*Rinaldo*), and *Despina* (*Così fan Tutti*). Most recently Katherine has performed in the summer season with Opera Holland Park and the role of Emmie in Britten's *Albert Herring* with New Kent Opera.

As a soloist, she has worked with The London Mozart Players, The London Pro Arte Orchestra and the Brandenburg Philharmonic. Concert performances include Bach's *Magnificat*, *St Matthew Passion*, Couperin's *Magnificat*, Haydn's *Nelson Mass*, *St Cecilia*, *St Nicolas*, and *Salve Regina* (St John's Smith Square), Mozart's *Requiem*, *Regina Coeli*, *Coronation Mass* (St-Martin-in-the-Fields), Handel's *Messiah*, *Dixit Dominus*, Gounod's *St Cecilia*, Schubert's *Magnificat*, Vivaldi's *Gloria*, Charpentier's *Te Deum*, Weill's *Die Dreigroschenoper* and orchestral recitals of Britten's *Les Illuminations*.

Forthcoming engagements include Ravel's *Trois Poèmes de Stéphane Mallarmé*, Handel's *Chandos Anthem no 9* at St John's Smith Square, Mozart's *Exsultate Jubilate*, and Haydn's *Creation* under the direction of Stephen Cleobury with the Kings College Cambridge Choir at the Royal Albert Hall.

Tim Mead – Countertenor

Tim Mead was born and educated in Essex before studying Music at Cambridge University as a Choral Scholar of King's College. Whilst at Cambridge Tim studied with Charles Brett and in 2003 won a scholarship to the Royal College of Music where he studies with Robin Blaze. During his time at Cambridge Tim appeared as a soloist with the Hanover Band, the Britten Sinfonia, HM Sagbuts and Cornets and the Fitzwilliam Quartet and worked with conductors such as Christopher Hogwood and Stephen Cleobury. His opera performances in Cambridge included the title roles in Handel's *Giulio Cesare* and Stradella's *San Giovanni Battista*. Tim has recently appeared at the Festival van Vlaanderen Brugge, the Spitalfields Festival and the Schleswig-Holstein Musik Festival. Tim has also sung with groups such as the King's Consort. In 2003 Tim appeared as a soloist on a disc of choral works by Domenico Scarlatti for EMI. Future engagements include Handel's *Dixit Dominus* with Emma Kirkby. His studies are currently supported by the Musicians Benevolent Fund and a Sir James Caird Scholarship.

Nicholas Watts – Tenor

Nicholas was born in Yorkshire and in 1996 was awarded a Foundation Scholarship to study voice at the Royal College of Music.

Whilst at the RCM he was selected to perform under Sir David Willcocks in Haydn's *Nelson Mass* at Kings College Chapel, Cambridge; and under Peter Schrier in Bach's *St John Passion* at St John's Smith Square. In 2002 Nicholas won the RCM's Concerto Prize and performed Britten's *Serenade for Tenor, Horn and Strings* under Gordan Nikolitch. Nicholas has taken part in masterclasses at the RCM with Emma Kirkby, Michael Chance, Roger Vignoles, Phillip Langridge, Wolfgang Holzmair and Sir Thomas Allen.

Concert engagements include Bach's *St John Passion*, Handel's *Messiah* and *Israel in Egypt*, Mozart's *Requiem*, *Mass in C minor* and *Mass in C*, and Rossini's *Petite Messe Solennelle*. On the recital platform he has performed Vaughan Williams's *On Wenlock Edge*, Britten's *Winter Words*, and the premiere of Malcolm Arnold's *Kensington Gardens*. Nicholas has also performed with Roger Vignoles and Jakob Lindberg in the RCM's Britten festival.

Operatic performances have included Fritz in Mascagni's *L'Amico Fritz*, with opera omnibus; Simon of Syrene in a staged performance of Handel's *Brookes Passion*, for the London Handel society, and Tamino in the RCM's production of *The Magic Flute*.

Nicholas currently continues his studies at the Benjamin Britten International Opera School as the Yvonne Wells Scholar. He is grateful for support from the Countess of Munster Musical Trust and the Musicians Benevolent Fund.

Rodney Clarke – Bass Baritone

Winner of the prestigious Richard Lewis/Jean Shanks Award 2001, a Peter Moores Foundation Scholarship and a Sybil Tutton Award, Rodney currently studies on the Royal Academy Opera course with Mark Wildman (professor) and Audrey Holland (coach). He is much in demand as both a recitalist and concert singer, performing at venues including the Millennium Dome, the Royal Academy of Music, the Purcell Room, South Bank and the Royal Albert Hall. Repertoire in performance includes Bach's *Mass in B minor*, *St John* and *St Matthew Passions*, solo cantatas *Ich will den Kreuzstab gerne tragen* and *Ich habe genug*, Carissimi's *Jephthé*, Dvorak's *Te Deum*, Elgar's *The Apostles*, Handel's *Dixit Dominus*, *Judas Maccabaeus* and *Messiah*, Haydn's *Creation*, *Nelson Mass* and *The Seasons*, Lully's *Te Deum*, Mendelssohn's *Elijah*, *St Paul* and *Walpurgis Night*, Stanford's *Songs of the Fleet*, Mozart's *Mass in C minor* and *Requiem*, Ralph Vaughan Williams' *Dona Nobis Pacem* and the Requiems of Brahms, Duruflé and Fauré.

Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir, broadcasting for radio and television in this country, as well as in tours to America, Canada, Japan and Hong Kong. Richard graduated in 1990 with first class honours in music. After leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama.

Richard divides his time between organ playing, concert accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic F.M. 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*.

Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Corydon Singers and the Somerset Chamber Choir. In the past year Richard's concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements include recordings with the BBC Singers of music by Stanford and Fauré and Christmas music for BBC1; a recording of Mahler's *4th Symphony*, (chamber version) with the Northern Sinfonia; recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Projects planned for the next twelve months include trips to Switzerland, Japan, France and Sweden and recordings with the BBC Singers. Richard is a professor at the Guildhall School of Music and Drama.

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 G MINOR

Ralph Vaughan Williams (1872-1958)

Vaughan Williams was a member of the Darwin and Wedgwood families and, in contrast to Elgar, had a comfortable upper-class childhood and was educated at Charterhouse. He then studied at the Royal College of Music with Parry, before reading history at Trinity College, Cambridge. (As a student he went to performances of Wagner's *Ring* and *Tristan* conducted by Mahler at Covent Garden.) Free from the burden of having to earn a living he continued to study with Charles Wood, Stanford and later briefly with Max Bruch (1897) and Ravel (1908).

In 1895 he became close friends Gustav Holst and both were influential in collecting English folksongs at the turn of the century. Another important body of work was his edition of *The English Hymnal* in 1906. After his work with Ravel, a flood of compositions followed, including *On Wenlock Edge*, *The Wasps*, *A Sea Symphony* and *Fantasia on a Theme by Thomas Tallis* in 1910. This work for strings has a similar feel and texture to the *Mass in G Minor* with a mix of quartet, fugal and homophonic writing and the use of modal harmonies.

There was a hiatus in Vaughan William's composing when in August 1914, at the age of 42, he volunteered to join the army and spent most of the next four years in France and Salonika, Greece, enlisting as an orderly in the Royal Army Medical Corps.

In 1921, Vaughan Williams became conductor of the Bach Choir. The *Mass in G Minor* for solo quartet and double choir, was composed in 1922. The work is influenced by the polyphonic style of Tallis (1505-1585) but with Vaughan Williams' own unmistakable voice. The *Kyrie* begins with a beautiful plainchant theme sung by the altos, which is taken up by the other voices. This theme returns at the end of the work sung by the soloists to *misere nobis* in the *Agnus Dei*. The setting of the words in the *Gloria* and *Credo* is contrasted between heartfelt prayer and jubilation. The double choir echo and compete to finish with an exultant *Amen*. The words of the *Sanctus*, *Osanna* and *Benedictus* dictate further contrasts before the final *Agnus Dei*.

Vaughan Williams continued to be active as a composer and conductor until his death and was a leading figure in English music of the twentieth century.

1. Kyrie
2. Gloria in excelsis
3. Credo
4. Sanctus – Osanna I – Benedictus – Osanna II
5. Agnus Dei

PROGRAMME

Organ Solo

Vocal Solo

Mass in G minor
Ralph Vaughan Williams (1872 – 1958)

Vocal Solo

INTERVAL

Vocal solo

Mass in G Franz Schubert (1797 - 1828)

Vocal solo

My heart is inditing
George Friedrich Handel (1685 - 1759)

Details of solos and supplementary programme notes available separately

MASS IN G

Franz Schubert (1797-1828)

Franz Schubert was born in Vienna. His parents were poor, a school teacher and a servant, and Schubert received his main musical education as a choral scholar at the Imperial College. He is best known for his settings of *Lieder* and chamber music, but also wrote nine symphonies, operas and six masses. The *Mass in G D167* is the second setting composed in 1815, after Schubert had left the College and was himself working as a teacher.

The *Mass in G* was written for Soprano, Tenor and Bass soloists and chorus with a string orchestra, but will be performed this evening with organ accompaniment. The work contains the usual movements of the mass and opens with a beautifully melodic setting of the *Kyrie*. Other movements hint of Beethoven, who in his turn was influenced by Haydn. Beethoven's *Mass in C* dates from 1807.

Schubert's choral writing in this mass is mainly homophonic with some fugal sections, notably the *Osanna* in the *Sanctus*. The *Gloria* and the *Credo* are powerful, particularly the latter which is marked by a strong driving bass accompaniment moving in crotchets. The *Sanctus* is holy in the awe-inspiring sense, marked *maestoso* and *fortissimo*. The final *Agnus Dei* is slow and gentle, setting a mood of quiet supplication. Altogether this is very much a young man's work in mood; no fear of the grave here, although he was to die so tragically young.

1. Chorus and Soprano Solo: Kyrie eleison
2. Chorus and Soloists: Gloria in excelsis
3. Chorus: Credo
4. Chorus: Sanctus
5. Chorus and Soloists: Benedictus
6. Chorus and Soprano and Bass Soloists: Agnus Dei

MY HEART IS INDITING

George Frideric Handel (1685-1759)

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 Hamburg, where his first operas were produced.

Handel travelled 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. Handel settled in London in 1712, and quickly found success as a composer of Italian opera.

Four Coronation Anthems were composed for the coronation of King George II and Queen Caroline in Westminster Abbey on 11th October 1727, the best known being *Zadok the Priest*. The text for the last anthem, *My Heart is Inditing*, is taken from Isaiah and Psalm 45 and besides referring to the King, also mentions king's daughters and the Queen, and so was presumably written for Queen Caroline. The anthem is for six part chorus and orchestra and begins with a fanfare, followed by solo quartet, then chorus. There are four movements.

- 1: Chorus: My heart is inditing of a good matter; I speak of the things which I have made unto the King. (Psalm 45,v1)
- 2: Chorus: King's daughters were among thy honourable women. (Psalm 45,v10)
- 3: Chorus: Upon thy right hand did stand the Queen in vesture of gold, and the King shall have pleasure in thy beauty. (Psalm 45,vs10,12)
- 4: Chorus: Kings shall be thy nursing fathers and Queens thy nursing mothers. (Isaiah 49,v23)

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Janet Carne
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Beth Davenport
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Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Margaret Houston
Linda Hutton
Linda Katz
Jane Kenney
Fiona Lowden
Beverley Mellstrom
Judith Miller
Miranda 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
Susan Barnes
Alison Bosence
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Sheila Edwards
Merril Evans
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Eunice Hopkins
Margaret MacKenzie
Anne Mason
Marian Morgan
Mary Parker
Jo Reader
Tegwen Robb
Katy Rylance
Alison Silver
Gill Smith
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

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

Basses

David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
John Smyth
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Andrew Thomson
David Wilson
Mark Winfield

Deputy Chorus Master: Margaret Houston
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 Rev Jonathan Still and the PCC for making them so welcome in their lovely church.

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

Please visit our website for further information at: www.waverleysingers.co.uk

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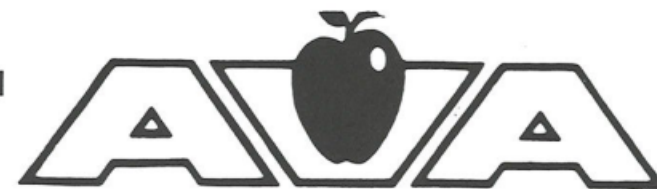
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