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**SAMANTHA DICKSON
BRAIN TUMOUR TRUST**



THE WAVERLEY SINGERS

JONGEN – MASS

FINZI – LO, THE FULL FINAL SACRIFICE

HANDEL – MY HEART IS INDITING

Lisa Crosato – Soprano

Lucie Spickova – Contralto

Nicholas Mulroy – Tenor

Richard Latham – Baritone

STEPHEN DISLEY – ORGAN

Conductor – RICHARD PEARCE

SATURDAY 4TH NOVEMBER 2006 at 7.30pm
at St Andrew's Garrison Church of Scotland,
Queen's Avenue, Aldershot

Programme £10

**(Includes a donation of £2.50 to the
Samantha Dickson Brain Tumour Trust)**

SAMANTHA DICKSON BRAIN TUMOUR TRUST

We would like to take this opportunity to thank the Waverley Singers for supporting the Trust and arranging the Concert this evening.

We set up the Charity after we lost our only daughter, Samantha, to a brain tumour when she was just 16 years old in 1996. Since then the Trust has gone from strength to strength and we have raised over £4 million for brain tumour research and patient support. Tragically brain tumours are the commonest cause of death due to cancer in childhood. In addition each year 4,500 adults will be diagnosed with a primary brain tumour.

Earlier this year our Scientific and Medical Advisory Board approved 14 new projects at a funded cost of £1.4 million. It is only through ground-breaking research that we can hope to improve survival rates, treatment and ultimately find a cure for this dreadful disease.

Our Patient Support Manager offers support and information to those who find themselves faced with a brain tumour diagnosis. Such news can be devastating for patient and carers alike. We often receive appreciative letters from those we have been able to help.

We have included a separate leaflet inside this programme with more information about the Trust and a coupon should you wish to make a donation.

Neil and Angela Dickson



MARY RAMSDEN

The Waverley Singers are very grateful to Mary Ramsden, a long-time supporter of the choir, for the generous donation which has enabled them to purchase the staging being used for the first time this evening. The staging will also be of special benefit when the choir visits other locations, like St Andrew's Parish Church in Farnham.



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Lisa Crosato – soprano, who is Australian, is currently studying with Jenifer Dakin and Audrey Hyland in her 1st year of the Post-graduate Opera Program at the Royal Academy of Music. Her operatic experience includes Mimi *La Bohème* (Minotaur Music Theatre); *Andrea Chenier* (Opera Holland Park); *The Magic Flute* (Royal Academy Opera) and most recently Countess Ceprano *Rigoletto* (Opera Holland Park). This month, Lisa will sing the role of Vénus in *Dardanus* for Royal Academy Opera.

Lisa's concert performances include Vivaldi's *Gloria* and *Magnificat*; Haydn's *Nelson Mass* and *Maria Theresa Mass*; Handel's *Israel in Egypt* and Schubert's *Mass in G*. She has also participated in master classes with Diane Forlano, Elisabet Erlingsdóttir and Thomas Quasthoff. In April this year, Lisa was one of 15 participants in the Wexford Festival Opera Artists Development Programme with Dennis O'Neill.

In 2005, Lisa was the winner of the Isabel Jay Memorial Prize and was awarded second place in the Blyth Buesst Operatic Prize. She is also a recipient of the Ada Rogalsky Scholarship and is proud to be supported by the Nan Copeland Award and the Josephine Baker Trust.

Lucie Spickova - contralto studied the clarinet and piano at the Purcell School of Music before going on to read Modern Languages (German and Italian) at Oriel College, Oxford, graduating with a First Class Honors degree. She is currently in her first year on the Royal Academy of Music Opera Course where she studies under Elizabeth Ritchie and Jonathan Papp.

On the operatic platform, Lucie recently performed the title role in *Die Verlorene Liebesmüh-die Oper* for Opera Camera Linz. Other operatic performances have included a tour with the Royal Academy of Music to Northern Italy where she performed the roles of Sesto (*La Clemenza di Tito*) and Suzuki (*Madam Butterfly*) in operatic tableaux directed by Ian Ledingham. She will be taking part in the Royal Academy Opera production of Rameau's *Dardanus* this autumn.

Lucie has also gained considerable experience in oratorio performance. Her most recent performances include Bach's *Magnificat* and *St Matthew Passion*; Bach's *B Minor Mass* as part of the Prague Spring Festival; Vivaldi's *Gloria*; *Messiah*; Mozart's *Requiem*, *Solemn Vespers*, *Mass in C Minor* and *Coronation Mass*; Rossini's *Stabat Mater* and *Petite Messe Solennelle*; Charpentier's *Messe de Minuit*; Dvorak's *Mass in D*; Britten's *Rejoice in the Lamb*; Haydn's *Paukenmesse* and Handel's *Israel in Egypt*. Her future performances include Haydn's *Missa Sancti Nicolai*.

On the recital platform, Lucie performs both in the UK and abroad and is currently preparing for an evening recital of Italian Renaissance songs for the Czech Senate in Prague.

While at the Royal Academy of Music Lucie won the prestigious Elena Gerhardt Lieder Prize and has participated in public masterclasses with Barbara Bonney, Robert Tear, Phillip Langridge, Dennis O'Neil, Rudolf Jenssen and Ian Partridge. Lucie gratefully acknowledges the support of the Arts and Humanities Research Board and the Josephine Baker Trust.

Nicholas Mulroy – tenor was born in Liverpool and was a Choral Scholar at Clare College, Cambridge, where he read Modern Languages. He studied at the Royal Academy of Music with Philip Dughan and Jonathan Papp. He is generously supported by the Josephine Baker Trust.

Recent appearances on the opera stage have included a Glyndebourne Festival debut as Novice in *Betrothal in a Monastery*; Don Ottavio and Ferrando; Monostatos with Sir Colin Davis; Belfiore in *La Finta Giardiniera* and Tenor Actor in Judith Weir's *A Night at the Chinese Opera* for Royal Academy Opera. Nicholas is a committed recitalist and has appeared at festivals in Innsbruck, Bruges, Kilkenny, Prague, Edinburgh and Stratford in repertoire including Vaughan Williams' *On Wenlock Edge*, Britten's *Serenade* and *Sonnets of Michelangelo*, Schubert's *Die Schöne Müllerin* and Dvorak's *Biblical Songs*. He is also on demand on the concert platform and recent highlights have included Evangelist in *St John Passion* with the Hanover Band and Orchestra of the Age of Enlightenment, Charpentier's *Actéon* at the Aldeburgh Festival; Mozart's *Requiem*; and with the London Mozart Players, Berlioz' *L'Enfance du Christ* in King's College Chapel, the UK premiere of Rautavaara's *Vigilia* and his debut in the BBC Proms in Monteverdi's *Vespers*. Future plans include Tamino, Bach Cantatas in the Concertgebouw with Sir John Eliot Gardiner and Rameau's *Castor et Pollux* in Paris.

Richard Latham- baritone, was organ scholar at Emmanuel College, Cambridge and choral volunteer in the Choir of King's College, Cambridge. After university he worked as an organist in New York, studying singing with Anthony Manoli. Now living in London, he studied at the Royal Academy of Music with Mark Wildman, Janice Chapman and Iain Ledingham where he appeared in master classes with James Bowman, Dalton Baldwin and Diane Forlano. Richard's operatic roles to date include Papageno in *The Magic Flute* at Dartington; *Anacréon* by Rameau for Benslow Baroque Opera and *The Beggar's Opera* at the Handel House Museum. In the Royal Academy of Music opera tableaux he has performed scenes from *Dialogue des Carmélites*, *L'Egisto*, *Falstaff*, *Thaïs*, *Billy Budd*, *La Bohème* and *Le Nozze di Figaro*. Concert performances include Bach's *Christmas Oratorio*, *St John Passion*, *Ich habe genug*, *Ein feste Burg*, *Schwingt freudig euch empor*, Handel's *Messiah*, Mozart's *Requiem*, *Vesperae solennes de confessore* and Fauré's *Requiem*. He is generously supported by the Josephine Baker Trust, *Il Circolo Londra* and is a recipient of the Dartington International Festival Award. In 2005 he won the Royal Academy of Music Helen Eames Prize for Early Music.

Stephen Disley studied at Liverpool Cathedral before winning a joint Foundation Scholarship to the Royal College of Music and London's Temple Church, studying with Dr John Birch. He won many prizes and awards; studied further under Daniel Roth at Saint-Sulpice in Paris, and has performed in prestigious master classes.

As a recitalist and accompanist he has played at Westminster Abbey, Westminster Cathedral and St. Paul's Cathedral, the Royal Albert Hall and Royal Festival Hall, and at King's College, Cambridge. He has performed and broadcast with ensembles such as the BBC Singers (including a disc of selected anthems commissioned by the Musicians Benevolent Fund), the London Symphony Chorus, the Finzi Singers and the Budapest Radio Choir. Recent performances include Poulenc's Organ Concerto in Salzburg, Janacek's Glagolitic Mass in the Montepulciano Festival, Italy, and a Gala Organ Concert with the Royal Philharmonic Orchestra celebrating the refurbishment of the Royal Albert Hall Organ.

Stephen is Assistant Organist at Southwark Cathedral and Founding Director of its Girls' Choir. Under his direction, the Girls' Choir has undertaken tours to Bergen and the Czech Republic. The choristers (both the Boys' and Girls' Choirs) participated in a performance of Bach's St Matthew's Passion with the English Consort and Trevor Pinnock at the Proms. Stephen has also toured the USA, many parts of Europe with the Cathedral Choir, and has featured on broadcasts and recordings.

Richard Pearce was organ scholar at Trinity College, Cambridge. He now 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. Richard is a professor at the Guildhall School of Music and Drama.

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 good 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)

VOCAL SOLOS



Unfortunately, Lucie Spickova is indisposed, and we are very pleased that Anna Graca has been able to join us for our concert tonight at very short notice.

The final programme details for tonight's concert are as follows :

My heart is inditing **George Frederic Handel (1685 -1759)**

Tenor solo :

Recitative and aria - Waft her, angels (*Jeptha*) George Frederic Handel

Mezzo-soprano solo :

Laudamus te (*C minor mass*) Wolfgang Amadeus Mozart (1756 – 1791)

Organ solo :

Overture to the Occasional Oratorio George Frederic Handel

Soprano solo :

Selva opaca (*William Tell*) Gioacchino Rossini (1792 – 1868)

Bass solo :

Litanei auf das Fest Allerseelen D434 Franz Schubert (1797 – 1828)

Lobet den Herrn alle Heiden **Johann Sebastian Bach (1685 – 1750)**

This four voice setting of words from Psalm 117 shows Bach's choral counterpoint at its most fluent and musical – declamatory at the beginning in its fanfare-like main theme, lyrical and harmonious in the middle, (*Denn seine Gnade und Wahrheit*), and jubilant at the end, (*Halleluia*), every bar the work of the master composer. As Wagner said of Bach, "the most stupendous miracle in all music".

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Halleluia.

*O praise the Lord, all ye heathen,
praise him, all ye nations.
For his merciful kindness is ever more
and more towards us, and the truth of
the Lord endureth for ever.
Halleluia.*

INTERVAL

Mass Op 130

Joseph Jongen (1873 – 1953)

Anna Graca was born in Stockholm, Sweden, to Polish parents. Her musical education began at Stockholm's Music Gymnasium where her potential was recognised and she was encouraged to develop her singing. She studied at Birkagardens Folkhogskola and then at the Royal College of Music in Stockholm where she did her Bachelor's degree. Her teacher in Stockholm was Kerstin Wahlstrom-Olsson. She is now at the opera course at the Royal Academy of Music in London, where she is studying with Joy Mammen and Iain Ledingham. With the Royal Academy Opera she has sung the part of Mrs Chin/Old Crone in *A Night at the Chinese Opera* by Judith Weir and Sirena in Handel's *Rinaldo* and in the opera tableaux; Juno (Handel's *Semele*), Siebel (Gounod's *Faust*) and Hansel (Humperdinck's *Hansel und Gretel*). Coming roles will be La Ciesca in Puccini's *Gianni Schicchi* and Laura in Tchaikovsky's *Iolanta*.

Concert performances include Mozart's *Requiem* in the Stockholm Concert Hall, Bach's *Christmas Oratorio* and *St John's Passion*, Vivaldi's *Gloria* and Pergolesi's *Stabat Mater*. In April 2007 she will sing Zerlina in Mozart's *Don Giovanni* at the Amersham Festival.

Lo, the full final sacrifice

Gerald Finzi (1901-1956)

This cantata was written for the 53rd Anniversary of the Consecration of St Matthew's Church, Northampton in 1946, and is dedicated to the Rev. Walter Hussey and the organist and choir there. Rev. Hussey began a tradition of commissioning significant composers in 1943 with Benjamin Britten's *Rejoice in the Lamb* and continued at Chichester with Bernstein's *Chichester Psalms*. Finzi was an avid collector of English poetry and literature, including many rare editions. The text is taken from a seventeenth century Metaphysical poet, Richard Crashaw's versions of the Hymns of St Thomas Aquinas: *Adoro Te* and *Lauda Sion Salvatorum*. The work is continuous, in one movement, though falling into obvious sections (as does the poem) and is overall unmistakably in Finzi's unique style and language, always expressive, at times serene and devotional, at times vigorous and declamatory. Finzi studied with Bairstow and his style is very much in the English tradition of Parry, Elgar and Vaughan Williams, who was a personal friend. This year is the fiftieth anniversary of Finzi's death.

Lo, the full, final, Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram;
The Manna, and the Paschal Lamb.

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Cohairs of Saints. That so all may
Drink the same wine; and the same Way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and
praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded
man.

All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall
chase,
And for thy veil give me thy Face. Amen.

Mass Op 130

Joseph Jongen (1873-1953)

Joseph Jongen was born in 1873, in Liège, Belgium. He studied at the Liège Conservatory, where he was known as a virtuoso organist. In 1897 he won the prestigious *Prix de Rome* for composition. This enabled him to study in Italy, France and Germany. In 1903 he became professor of harmony at Liège. During World War I he took refuge in England, living in London and Bournemouth, and formed a piano quartet, which included the viola player, Lionel Tertis. Jongen was Director of the Brussels Conservatory from 1925 until 1939. He died in 1953 near Liège. Jongen is the leading Belgian composer of the first half of the twentieth century but many of his compositions are neglected. At present he is best known for his *Symphonie Concertante* for organ and orchestra.

The *Mass* was written in 1946 for choir, organ and brass ensemble and dedicated to the memory of Jongen's brother, who was a canon at the cathedral in Liège where the work was first performed. Jongen later arranged the *Mass* for organ accompaniment. The work follows the standard pattern of the mass and is mainly homophonic, with some fugal entries. The music is accessible with some interesting harmonic effects and beautiful melodies, notably the *Kyrie*, *Benedictus* and *Agnus Dei*.

KYRIE

Chorus:

Kyrie eleison,
Christe eleison.
Kyrie eleison.

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.
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:

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:
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:

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:

PROGRAMME

(at time of going to press)

Choir :

Coronation Anthem : My heart is inditing of a good matter
George Frederic Handel (1685 - 1759)

My heart is inditing
Kings' daughters were among thy honourable women
Upon thy right hand did stand the Queen
Kings shall be thy nursing fathers

Vocal solos

Choir :

Festival Anthem : Lo, the full, final sacrifice
Gerald Finzi (1901 - 1956)

INTERVAL

Choir :

Mass Op 130

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Joseph Jongen (1873 - 1953)

Additional details of solos available separately

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Janet Carne
Elaine Cook
Beth Davenport
Meryl Davies
Jane Eckles
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Fiona Lowdon
Beverley Mellstrom
Judith Miller
Angela Morecroft
Gill Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Kate Wilson
Caroline Winfield
Liz Witham
Anne Wolstencroft

Altos

Celestine Allison
Rona Ayling
Alison Bosence
Carolyn Calvert
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Fiona Dick
Sheila Edwards
Kathryn Flenley
Elizabeth George
Marian Gooding
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Romola Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Maggie Larkin
Christopher Lawrence
Margaret MacKenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Gill Smith
Lucy Stewart
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Tony Amery
Jeff Ayling
Dennis Bignell
David Boxen
Philip Critchley
John D'Arcy
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Ben Flenley
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
Tony Parker
Graham Rankin
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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 David Kingston CF and the Kirk Session for making them so welcome in their lovely church.

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.

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

FUTURE PROGRAMMES

Saturday 9th December 2006

Christmas Concert with Brass Group
at St Andrew's Parish Church, Farnham
**Vaughan Williams – Fantasia on Christmas
Carols**

Honegger – Christmas Cantata
Carol arrangements
and carols for all

Sunday 25th March 2007
at The Anvil Basingstoke
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