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about us

Elmsleigh House is a private dental practice, dedicated to helping you keep your teeth as healthy and attractive as possible – for life.

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Elmsleigh House Dental Clinic
a dedicated service for private patients



No 501



THE WAVERLEY SINGERS
GEORGE FRIDERIC HANDEL'S

MESSIAH

with
Colette Boushell (*soprano*)
Lucie Spickova (*contralto*)
Thomas Hobbs (*tenor*)
Lucas Jacobczyk (*bass*)
Martin Hurrell (*trumpet*)

and the

Tilford Bach Orchestra

Leader Clive Lander

Conductor Malcolm Hicks

²⁰⁰⁷
Sunday 16 December, 7.30pm

St Andrew's Parish Church, Farnham

in aid of

Naomi House Children's Hospice

Programme £15



Naomi House Children's Hospice near Winchester has been caring for terminally ill and life-limited children since 1997. Each year over 200 children and their families from West Surrey, Berkshire, Dorset, Hampshire, Isle of Wight, West Sussex and Wiltshire, use the hospice for residential respite breaks and terminal care.

Naomi House is able to offer a unique and vital service. Our wonderful facilities enable families to use us for desperately needed respite care. Each family takes advantage of this in different ways. Some will bring the whole family to stay, giving parents and siblings the chance to relax; others will leave their child in our care whilst they recharge their batteries at home or on holiday.

We provide professional nursing care in a home from home environment, with ten bedrooms, family accommodation and a broad range of facilities including music therapy, computer, art and play rooms and multi-sensory and hydrotherapy suites. We have beautiful gardens with special play-ground equipment designed for children with disabilities.

Naomi House is full of noise, love and laughter, with staff dedicated to making each child feel special and enhancing their short lives, and allowing families to make the most of their precious time with their children.

Inevitably there are some sad times and Naomi House also offers The Butterfly Suite, a special suite of rooms for families to use for up to two weeks after the death of a child, whilst we help with funeral arrangements. Our specialist bereavement counsellors give support to families for as long as is needed.

THANK YOU FOR YOUR SUPPORT!

A big thank you to the Waverley Singers for all the hard work they have put into organising and rehearsing for this evening's performance. Thank you for coming along and supporting them, and Naomi House.

**Care and support
for good days, difficult days**



jacksplace
@naomihouse

Our plans for the future.....

Thanks to medical advances, some of the life-limited youngsters who have grown up visiting Naomi House are now enjoying life into early adulthood. We are planning to build jacksplace@naomihouse which will be a special place for young people up to the age of 25. We have launched a £12 million appeal to build and set up our new "pad". A staggering £6 million legacy from Jack Witham means that we are already half way there! We need your help and support to help us raise the remainder together with the £2.5 million we need to raise each year to be able to keep running Naomi House at no cost to the families who stay there. We get less than 10% of our income from the government.

WAYS YOU MIGHT LIKE TO HELP US

Come along to our fundraising events – or organise you own!

Make a one-off donation
(cheques made payable to Wessex Children's Hospice Trust)

Make a regular donation from your bank account

Ask your company / church / group / school to support us

Play the Naomi House Lottery

Remember us in your will

**Recycle Stamps, Mobile Phones,
Printer Cartridges and Foreign Currency**

Buy a tile or a brick for jacksplace@naomihouse.org.uk

**FOR MORE INFORMATION AND A FUNDRAISING PACK PLEASE
CONTACT**

Hilary Jukes, Community Fundraising Co-ordinator
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www.naomihouse.org.uk

Colette Boushell – Soprano is a scholarship student at the Benjamin Britten International Opera School at the Royal College of Music, supported by a Rosemary Budgen award, where she is a student of Lillian Watson. She holds an honours degree in both the BMus and MMus performance courses at the DIT Conservatory of Music and Drama in Dublin, where she studied under Deirdre Grier-Delaney.

Colette has significant experience as a recitalist, having performed in many prestigious venues throughout Ireland. She has participated in master classes with such distinguished singers as Valerie Masterson, Nelly Miricioiu and Dennis O' Neill and has sung with all the major choral societies in Ireland. Her repertoire includes the Mozart *Requiem* and *C minor Mass*, Fauré's *Requiem*, Handel's *Messiah*, Vivaldi's *Gloria* and Bach's *B minor Mass*, *Christmas Oratorio*, *St Matthew* and *St John Passions*. Colette has also been involved in the Dublin Anna Livia Opera Festival, where her roles included Cathleen in Vaughan Williams' *Riders to the Sea* and Serpina in Pergolesi's *La Serva Padrona*.

Recent engagements include the 2007 season with Glyndebourne Festival Opera. Colette greatly appreciates the support that the MBF Music Education Award, the Josephine Baker Trust and the Arts Council of Ireland have given to aid her in the continuation of her study.

Lucie Špičková – Mezzo Soprano was born in Prague to Anglo-Czech parents, and 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 final year on the Royal Academy of Music Opera Course, where she studies under Elizabeth Ritchie and Jonathan Papp.

A member of the 2007 Georg Solti International Accademia di Bel Canto, Lucie studied in Italy with Leo Nucci and will be singing in the Opera Rara Bel Canto competition later this year.

Oratorio performances include Bach's Magnificat, St. Matthew Passion and B minor Mass as part of the Prague Spring Festival; Vivaldi's Gloria in St. Martin in the Fields and Mozart's Mass in C Minor in St. James's Piccadilly; Mozart's Requiem, Solemn Vespers and Coronation Mass, Rossini's Stabat Mater and Petite Messe Solennelle, Charpentier's Messe de minuit and Te Deum, Dvořák's Mass in D and Britten's Rejoice in the Lamb, Haydn's Paukenmesse, Handel's Messiah, Ode for the birthday of Queen Anne, Israel in Egypt and Handel's cantata Splenda l'alba in oriente, HWV 166, for the London Handel Festival under Laurence Cummings. Forthcoming performances include J. J. Ryba's Czech Christmas Mass with the Southbank Sinfonia in Cadogan Hall, Handel's Dettingen Te Deum and Dvořák's Mass in D.

As a recitalist Lucie has performed in the Wigmore Hall with Graham Johnson, Toby Spence and Wendy Dawn Thompson in Janáček's *The Diary of One Who Disappeared*, broadcast on BBC Radio 3, and in venues in France, Germany and in the Czech Republic. She also recently performed Mahler's *Lieder eines fahrenden Gesellen* with the Royal Academy Symphonic Orchestra.

Whilst at the Royal Academy of Music, Lucie won the prestigious Elena Gerhardt Lieder Prize and has participated in master classes with Barbara Bonney, Sally Burgess, Rudolf Jenssen, Phillip Langridge, Dennis O'Neil, Ian Partridge and Robert Tear.

Lucie's studies are supported by the Wilson S&M Eyres Scholarship, the Patricia Kris Wolfe prize and she also gratefully acknowledges the support of the Arts and Humanities Research Council and the Josephine Baker Trust.

Thomas Hobbs – Tenor was born and brought up in Exeter and started musical life as a trumpeter. He began singing at the age of sixteen, studying with Brian Northcott and deputising in Exeter's Cathedral Choir. Thomas recently graduated in History from King's College, London. He also studied singing with Ian Partridge and now studies with Neil Mackie at the Royal College of Music where he is the RCM Peter Pears Scholar. He is increasingly in demand as a consort singer and soloist in both England and abroad.

As a consort singer Thomas has performed with many leading ensembles including The Cardinal's Musick, The Tallis Scholars, The Sixteen, Polyphony, Ex-Cathedra and Ensemble Plus Ultra to name but a few. He has also recorded extensively for labels including Hyperion, ASV, Decca and Glossa.

As a soloist, Thomas' repertoire is varied. Recent concert engagements include the role of Evangelist in Bach's *St Matthew Passion* in Exeter Cathedral and in Rennes, the reconstructed Bach *St Mark Passion* at St John's Smith Square, Monteverdi's *Vespers* in the Three Choirs Festival, Finzi's *Dies Natalis*, Beethoven's *Choral Symphony* and Berlioz' *Te Deum*. In recital, Thomas has given performances of Schubert: *Die Schöne Müllerin*, Schumann's *Leiderkreis*, Vaughan Williams' *On Wenlock Edge*, Finzi's *Young Man's Exhortation* and Britten's *Abraham and Isaac*.

Future plans range from productions at the RCM to lieder recitals and concert appearances in both England and abroad. Thomas has recently been awarded a Susan Chilcott Scholarship, made a Royal Philharmonic Society Artist and given a Musical Education Award from the Musicians Benevolent Fund. He is supported by the Josephine Baker Trust.

Lukas Jakobczyk – Bass born in Koszalin, Poland, began his musical education as a bassoonist before undertaking singing at the I J Paderewski Academy of Music, Poznan. He studies with Graeme Broadbent at the RCM.

Since arriving in London, Lukas has seen his career rise rapidly, developing a broad repertoire that encompasses recital, concert and opera. He has recently performed a number of solo roles including Frère Laurent *Roméo et Juliette*, British Youth Opera, Doctor-understudy *Macbeth* and 2nd Priest *St Matthew Passion* with Glyndebourne Festival Opera, Don Basilio *Il Barbiere di Siviglia*, Grange Park Opera, Sarastro *Die Zauberflöte*, Dartington Opera Festival and Caronte *Orfeo*, English Bach Festival. Keen to remain close to his cultural roots, he has also performed recitals in London's Polish Embassy.

Lukas Jakobczyk has collaborated with conductors including Vladimir Jurowski (Royal Festival Hall debut singing Mahler with the London Philharmonic Orchestra), Diego Masson, Laurence Cummings, Richard Eggar, Gustav Kuhn and Peter Robinson and opera directors such as Olivia Fuchs, Katie Mitchell and Richard Jones.

He has recently participated in master classes with singers such as Michael Chance, Alessandro Corbelli, David Syrus, Sir John Tomlinson, Richard Van Allan and Mark Tucker. Among the outstanding achievements of his young career, Lukas Jakobczyk won First Prize at the 2005 Junior Kathleen Ferrier Awards and received the 2005 Concordia Serena Nevill Award. Lukas also gratefully acknowledges the support of the Josephine Baker Trust.

Future engagements for 2007/2008 include Polyphemo *Acis and Galatea* with Laurence Cummings for London Handel Festival.

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.

Malcolm 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.

Messiah George Frideric Handel (1685 - 1759)

Handel was, like most composers of his day, a fast worker, but few of his scores show such evidence of having been written at white heat as that of *Messiah*, which was set down on paper in a mere 24 days, between 22 August and 14 September 1741. Earlier the same year he had received an invitation from the Duke of Devonshire, Lord Lieutenant of Ireland, to visit Dublin in order to give some concerts in aid of charitable institutions in the city, and it was probably with this impending concert tour in view that he composed his new oratorio.

The first performance of *Messiah*, on 13 April 1742, was the culminating point of Handel's stay in Dublin. It was given at Neal's Music Hall in Fishamble Street, a room designed to hold about 600 people but which, thanks to an announcement in *Faulkner's Dublin Journal* which intimated that "The stewards of the Charitable Musical Society request the favour of the Ladies not to come with Hoops this Day" and that "The Gentlemen are desired to come without their swords", in fact managed to accommodate an audience of 700. The orchestra was led by Matthew Dubourg, there were seven soloists and a chorus of sixteen men and sixteen boys drawn from the choirs of St Patrick's Cathedral and Christ Church.

Messiah was performed for the first time in England a year later, on 23 March 1743, at the Theatre Royal in Covent Garden. It stands apart from Handel's other oratorios (except *Israel in Egypt*) in that its text is taken exclusively from the Bible (Part I devoted to the coming of the Messiah; Part II to the sufferings and death of Christ; Part III to the Resurrection), and in Handel's day it was referred to as "The Sacred Oratorio". This fact, coupled with the consistently high level of the music itself, the high proportion of choral movements, the relatively straightforward nature of the arias (in which vocal display is reduced to a minimum), and the simplicity of the scoring (basically strings and continuo – the only forces used in the Dublin performance – with sparing, though immensely telling, use of oboes, trumpets and drums, added for the London performances) has made it one of the most frequently performed and loved of all oratorios. But although the complete sincerity of Handel's religious feelings in composing *Messiah* is beyond question, Handel wrote it, like all his oratorios (many of which are operas in all but name) for performance not in a church but in a concert hall or theatre.

Some 56 performances of *Messiah* were given in England between 1743 and Handel's death in 1759, all but 12 of them in secular places of entertainment. King George II, who attended one of them, was so moved by the fervour of the "Hallelujah Chorus" that he rose to his feet, the audience following his example. The habit persists to this day in England, even in the absence of royalty.

Programme Note by **Robin Golding**. This note was supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Meryl Davies
Diane Drewett
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Janet Lansdale
Judith Miller
Gill Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Jani Smy
Jenny Tarbox
Joan Warren
Kate Wickenden
Kate Wilson
Liz Witham
Anne Wolstencroft

Altos

Rona Ayling
Pamela Darker
Fiona Dick
Kathryn Flenley
Helen Griffiths
Marian Gooding
Didi Hall
Anneliese Handley
Romola Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Christopher Lawrence
Elspeth Mackeggie
Margaret Mackenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Lucy Stewart
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Dennis Bignell
David Boxen
Phillip Critchley
John D'Arcy
Tim Devis
John Duke
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Ben Flenley
Dennis Flower
Iain Gammell
Graham Hey
John Holden
Gordon Leask
Alec Leggatt
Tony Parker
Graham Rankin
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Simon Stoodley

Accompanist and Deputy Conductor: Richard Pearce

ACKNOWLEDGEMENTS

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

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Anyone who is interested in becoming a patron of the choir is invited to contact Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. 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. 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 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