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Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.



These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, only occasionally able to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you will donate more than £49 we are able, under current tax legislation, to give you vouchers which may be redeemed for tickets to most of our concerts.

You may also like to know that we help other charities by donating part of our ticket receipts to them. Last year we raised just under £2,500 for Farnham and Alton Talking Newspapers, European Federation of Neurological Associations (EFNA), Riding for the Disabled Association and Homestart – Weywater.



We are now embarking on our 2010/2011 season performing among other works, Bach's *Magnificat* and Carl Orff's *Carmina Burana*. We will be raising funds for: The South West Thames Kidney Fund & St George's Kidney Patients Association, St Andrews Parish Church Organ Fund, Treloar Trust and St Mary's Frensham Trust.

Will you support us, and help us to achieve our ambitions, by becoming a patron?

Please contact The Patrons' Secretary
Mrs Margaret Mackenzie, 63 Haydock Close,
Alton, Hampshire GU34 2TL Tel: 01420 84686

WAVERLEY SINGERS



BACH MAGNIFICAT

and Handel Coronation Anthems: Zadok the Priest, My Heart is Inditing,
Bach Orchestral Suite No. 3 in D, Handel Organ Concerto Op.4, no.4

Soprano Ruth Jenkins • Soprano Aoife Miskelly • Mezzo Kate Symonds-Joy
Tenor Thomas Hobbs • Baritone Marcus Farnsworth • Organ Iain Farrington
and Brandenburg Baroque Soloists

Conductor Richard Pearce
at Guildford Cathedral

(by kind permission of the Dean and Chapter)

on Saturday 23 October, 2010 at 7.30pm

For: The South West Thames Kidney Fund & St George's Kidney Patients Association



ST GEORGE'S KIDNEY PATIENTS ASSOCIATION

St George's Kidney Patients Association (Registered charity no. 1077064) was founded in 1991 shortly after the opening of the St George's dialysis programme. Its aim is to raise funds to support the patients and staff of the dialysis and transplant programmes. The KPA purchased a Storz Laparoscopic stack, which, during live kidney donation, speeds recovery from the key-hole surgery needed by the donor. More recently, the KPA bought a plasma separator to allow for the first time living donor transplantation in the presence of blood group incompatibility in patients living in South London, Surrey and Sussex.

Apart from enabling purchases of ground-breaking new equipment, funds are also increasingly needed for research into various branches of renal medicine. New drugs and combinations of drugs to prevent rejection of transplanted kidneys (immunosuppressive drugs) are constantly being developed. St George's is proud that almost 40% of the transplanted patients have grafts surviving over ten years. On the renal ward the KPA has recently provided free bed-side televisions from Patientline (which on other wards patients would have to pay for).

Finally we are very pleased to be sharing this evening with the South West Thames Kidney Fund to improve the lot of all kidney patients.

The KPA is most grateful to the Waverley Singers for its help in raising these vital funds.



THE SOUTH WEST THAMES KIDNEY FUND

The South West Thames Kidney Fund (Registered charity no. 800952) is tremendously grateful to the Waverley Singers for making us a beneficiary of their concert this evening.

The Kidney Fund is a charity run by kidney patients, their families and friends. It funds research into the improved diagnosis, alleviation, and cure of end stage renal failure, and its link with diabetes, at the South West Thames Institute for Renal Research, St Helier Hospital, Carshalton, Surrey. It takes approximately £400,000 a year to keep the Institute running. Please be assured that every penny that is raised goes towards supporting our research.

**No Funding = No Research.
No Research = No Cure.**

Ruth Jenkins – Soprano was born in Newcastle, and is currently under the tutelage of Lillian Watson and Audrey Hyland at the Royal Academy of Music, where she has received the Newby Trust, the Arthur Lyons and the Lucille Graham Awards for study. She won the 2010 Dame Eva Turner Award for Operatic Potential and is a member of the Royal Academy of Music Song Circle, through which she made her debuts at King's Place and the Wigmore Hall. Recent masterclasses include Lieder with Angelika Kirchschlager, English Song with Robert Tear and Oratorio with Barbara Bonney. Ruth will be singing Fiordiligi in the upcoming performance of Mozart's *Così fan tutte* with Royal Academy Opera.

Ruth has recently performed with Brian Kay as the Leith Hill Festival Award Winner 2010; with Sir Thomas Allen and Malcolm Martineau at Auckland Castle; Britten's *Les Illuminations* with David Strange at St. Peter's Eaton Square; Tippett's *A Child of Our Time* with the Chameleon Arts Orchestra; Handel's *Messiah* at King's College Chapel, Cambridge; Mozart's *Exsultate Jubilate* at Chichester Cathedral; Tavener's *The Bridegroom* for Deloitte's Ignite Festival of the Arts at the Paul Hamlyn Hall, Royal Opera House; with the Orchestra of the Age of Enlightenment and the Gentlemen of St. John's, Cambridge; at St Martin-in-the-Fields and at Sunday For Sammy 2010 in Newcastle City Hall with Tim Healy, Denise Welch, Mark Knopfler, Kevin Whately, Timothy Spall, Ray Laidlaw, Alan Shearer, Brendan Healy and Billy Mitchell.

Ruth is grateful to the Josephine Baker Trust, the Sammy Johnson Memorial Fund, the Simon Fletcher Charitable Trust, the Newby Trust and the Arts and Humanities Research Council for their support.

Aoife Miskelly – Soprano, born in Northern Ireland, currently holds the Sickie Foundation scholarship at the Royal Academy of Music Opera School where she studies with Jennifer Dakin and Audrey Hyland. She is grateful also of the support she receives from the Josephine Baker Trust and the Arts Council of Northern Ireland. Aoife completed her undergraduate studies as a cellist, gaining a First Class Honours BMus degree from University College Cork. This year she was a finalist in the Kathleen Ferrier Awards held in April at the Wigmore Hall, London, was the winner of the John Stevenson Vocal Award and was runner-up in the Thelma King Award for singers 2010. As a soloist with the Royal Academy of Music's selected Song Circle team, Aoife appeared in recital at the 2009 Oxford Lieder and Chelsea Schubert Festivals.

Recent engagements include playing the role of the Governess in Britten's *The Turn of the Screw* for Dartington, Michal in Handel's *Saul* at the Spitalfields Festival under Laurence Cummings and the rehearsal soprano for Varèse's *Nocturnal* with the National Youth Orchestra of Great Britain under Paul Daniel. Over the coming months Aoife will play Despina in Mozart's *Così*

fan tutte for Royal Academy Opera, perform a solo recital at Colston Hall Bristol with pianist Chris Hopkins and appear as a soloist in Mozart's *Coronation Mass*, Rossini's *Petite Messe Solennelle* and Stravinsky's *Mass* 17.

Kate Symonds-Joy – Mezzo soprano was educated at Cambridge University, where she graduated with a First Class Music degree from Gonville and Caius College. She is now studying on the Royal Academy Opera course with Lillian Watson and Audrey Hyland. Kate is generously supported by the Mabel Harper Trust, the Celia Blakey Charitable Trust, the Josephine Baker Trust and the Richard Stapley Educational Trust.

Recent projects include a sequence of danced performances of Handel's *Messiah* with Bordeaux Opera, the title role in Bizet's *Carmen* for Kentish Opera, Medea in Cavalli's *Giasone* for RAO conducted by Jane Glover, Ino in Handel's *Semele* for RAO with Sir Charles Mackerras, and Florence Pike in Britten's *Albert Herring* for RAO directed by John Copley.

Concert work includes Ravel's *Chansons Madecasses* at the Purcell Room, Rutter's *Feel the Spirit* at the Barbican, a recording of Giles Swayne's *Stabat Mater* for NAXOS and performance at St Johns, Smith Square, Handel arias for the Bydgoszcz Philharmonic in Warsaw, Beethoven's *Missa Solemnis* in King's College Chapel, Mozart's *Requiem* in Snape Maltings, Haydn's *Harmoniemesse* in Cadogan Hall, Brahms' *Alto Rhapsody* with the Sinfonia of Cambridge, a tour of Handel's *Messiah* with the London Festival Orchestra, and Verdi's *Requiem* in the Thaxted Festival.

Recent recitals include the Wigmore Hall as part of the Royal Academy Song Circle, a recital for the Richard Strauss Society and Haydn's *Arianna a Naxos* in recital for Cambridge University's 800th Anniversary Celebrations. Kate was recently selected to study Schumann Lieder with Malcolm Martineau on the Britten-Pears Young Artist Programme.

Future projects include Dorabella in Mozart's *Così fan tutte* for RAO and performances in the Kohn Foundation Bach Cantata Series.

Thomas Hobbs – Tenor, was born in Exeter, and graduated in history from King's College London. He was awarded the RCM Peter Pears Scholarship at the Royal College of Music and recently completed his formal studies at Royal Academy Opera, where he held a Kohn Foundation Vocal Award and the Laurin & Arthur Glaze Scholarship.

Thomas made his Royal Academy Opera début as Fileno, in Haydn's *La fedeltà premiata*, conducted by Trevor Pinnock and subsequently took the title rôle in Britten's *Albert Herring*, directed by John Copley. Other recent

highlights include Bach's *B Minor Mass* in Germany, Poland and Russia (Philippe Herreweghe/Collegium Vocale); Handel's *Messiah* (Bordeaux Opera); Britten's *Nocturne* (Paul McCreesh/Stavanger Symphony Orchestra) and Handel's *Israel in Egypt* (Frieder Bernius/Stuttgart Kammerchor). Closer to home, his engagements have included Bach's *St Matthew Passion* (Stephen Cleobury/King's College Cambridge); Haydn's *Creation* (Manchester Camerata), and Handel's *Acis and Galatea* (Dunedin Consort).

Engagements in the coming months will include his debuts with the Bournemouth Symphony Orchestra (Handel, *Messiah*), with Helmut Rilling/Bachakademie Stuttgart (Bach, *Christmas Oratorio*), and with English National Opera as Telemaco, in Monteverdi's *The Return of Ulysses*. He will also sing the title role in Arne's *Alfred* and a programme of Haydn arias at the Wigmore Hall (Classical Opera Company), perform in major tours of Europe, USA and Japan singing Bach (Philippe Herreweghe/Collegium Vocale) whilst, in recital, he will perform at the Gittarenland festival in Germany and at King's Place with Roger Vignoles.

Thomas' growing discography includes the rôle of Damon in Handel *Acis and Galatea* (Dunedin Consort/John Butt), Bach's *B Minor Mass* (also Dunedin Consort) and Monteverdi's *Vespers* (New College Oxford/Edward Higginbottom). Further ahead, recording plans include a second *B Minor Mass* and the arias in Bach's *St Matthew Passion*, both with Philippe Herreweghe.

Thomas is extremely grateful to the Josephine Baker Trust for their support over the last four years.

Marcus Farnsworth - Baritone was awarded first prize in the 2009 Wigmore Hall International Song Competition. He is currently studying with Glenville Hargreaves and Audrey Hyland on the opera course at the Royal Academy of Music where he has performed Sid in Britten's *Albert Herring*, Oreste in Cavalli's *Giasone*, Guglielmo in Mozart's *Così fan tutte* and excerpts including Il Conte *Le nozze di Figaro*, Fritz *Die Tote Stadt*, Frédéric *Lakmé*, Le Baron *Chérubin*, Ford *Falstaff* and the title role in *Owen Wingrave*. Other roles include Adonis in Blow's *Venus and Adonis*, Aeneas in Purcell's *Dido and Aeneas*, Dandini in Rossini's *La Cenerentola* and the Narrator in Britten's *Paul Bunyan*.

Current and future plans include Bach *St John Passion* (arias) with the Academy of Ancient Music; Bach *St Matthew Passion* (arias) with Ex Cathedra in Birmingham Symphony Hall; Britten's song cycle *Tit for Tat* with Malcolm Martineau and his *Canticles* with Julius Drake and Mark Padmore, both as part of Wigmore Hall Britten Festival in 2012; two recitals as part of Julius Drake's Schumann Week at Middle Temple, London; a recital at the National

Portrait Gallery with Simon Lepper and further recitals with Iain Burnside and James Baillieu.

He has appeared in recital at St John's Smith Square as part of Graham Johnson's Young Songmakers Almanac; a joint recital with Sarah Connolly at the Oxford Lieder Festival; as a soloist with Matthew Halls and The King's Consort at the Wigmore Hall, and *Messiah* in the Royal Albert Hall with Sir David Willcocks. Other concert repertoire includes Bach's *Christmas Oratorio*, *Magnificat*, and *Mass in B Minor*, Handel's *Saul*, Fauré and Mozart *Requiems*; Rossini's *Petite Messe Solennelle*, Finzi's *In Terra Pax*, and Vaughan Williams' *Dona Nobis Pacem* and *Five Mystical Songs*.

Other awards include the 2010 Pavarotti Prize, first prize in the 2009 Chelsea Schubert Competition, the Sir Thomas Armstrong Prize, the Elena Gerhardt Lieder Prize, and the Major van Someren-Godfrey Prize for English Song. Marcus is generously supported in his studies by the Josephine Baker Trust, and the Countess of Munster Musical Trust.

Iain Farrington - Organ has an exceptionally busy and diverse career as an organist, pianist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University.

As an organist, Iain regularly gives recitals and concert performances around the world. He has given solo recitals in Reykjavik, Iceland, the Bridgewater Hall Manchester, Birmingham Town Hall, Westminster, Peterborough and Gloucester Cathedrals and has accompanied choirs in Hong Kong, Malaysia, Latvia, Sweden, France, Hungary, the Czech Republic, St Paul's Cathedral and Birmingham Symphony Hall. He performed two solo works in the BBC Proms 2007 in the Royal Albert Hall, which the Independent described: "under his hands the Royal Albert Hall instrument was a family-size box of sonic tricks... This was his Proms debut, and an exciting one. He's an authentic star, and deserves to have a Prom all to himself." He regularly broadcasts on BBC Radio Three with the BBC Singers. He was Organ Scholar at St John's College, Cambridge University, and with the College Choir he toured extensively and recorded four CD's on the Naxos and Nimbus labels. He was previously Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions.

Iain also performs extensively as a pianist, and has performed at the Wigmore Hall, Queen Elizabeth Hall, the Purcell Room, the Royal Opera House, St David's Hall, Cardiff, and in Japan, South Africa, and Jordan. He works with many of the country's leading singers and conductors, including Bryn Terfel, Lesley Garrett, the Royal Ballet, Sir Simon Rattle and Sir Colin Davis. He gives solo piano recitals all across the UK, and with his own Farrington

Ensemble in such festivals as Windsor, Banstead and Halifax. Iain is also the accompanist for the London Philharmonic Choir.

As a creative musician, Iain is a prolific composer and arranger. He has arranged and performed over one hundred diverse works, from Mozart to Gershwin. As a composer, Iain has written works for piano, organ, chorus and ensembles. His organ suite *Fiesta!* has been performed in the USA, New Zealand, Sweden, France, Germany, in cathedrals across the UK, and recorded on the Hyperion label. Iain's website is www.iainfarrington.com.

Richard Pearce - Conductor was organ scholar at Trinity College, Cambridge, where, as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals over the last year at London's Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He has performed with the Philharmonia orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in broadcasts of Wesley, Purcell and Gibbons, and CDs of choral works by Elizabeth Maconchy and Daniel Asia. He has long-standing associations with the Royal Choral Society, as well as twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas. He has been Musical Director of the Waverley Singers since February 2009.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.



Artistic Director – Robert Porter

The Brandenburg Baroque Soloists is one of the exciting new orchestras playing on period instruments. Its creation was an organic development from the long-standing partnership between Twickenham Choral Society and the Brandenburg Sinfonia for a performance of Bach's Christmas Oratorio in 2004. The orchestra is a judicious mixture of regular Brandenburg Sinfonia players who play on both modern and original instruments with some of the finest period instrument specialists drawn from the same pool as Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Gabrieli Consort.

The repertoire of the orchestra has expanded steadily to include the standard baroque choral classics including Handel's *Messiah* and Bach's *Passions*.

Violin 1

Persephone Gibbs
Oliver Webber
Elizabeth McCarthy
Ellen O'Dell

Violin 2

Hetti Wayne
Marianna Szuks
Camilla Scarlett

Viola

Clare Barwick
Wendy Kelly

Cello

Gay Amherst
Harriett Wiltshire

Bass

Jan Zahourek

Flute

Rachel Beckett
Rachel Latham

Oboe

Joel Raymond
Belinda Paul

Bassoon

Rebecca Stockwell

Trumpet

David Staff
Ross Brown
Heidi Sutcliffe

Timpani

Tristan Fry

BACH AND HANDEL

PROGRAMME

ZADOK THE PRIEST HANDEL

ORCHESTRAL SUITE BACH
NO. 3 IN D

MY HEART IS INDITING HANDEL

INTERVAL

ORGAN CONCERTO OP.4 HANDEL
NO. 4 IN F

MAGNIFICAT BACH

Bach and Handel are the giants of the Baroque era. They were both born in 1685 and both were German, though Handel became a naturalized English citizen in 1727. Composers at that time were skilled craftsmen composing, often to a deadline, for their patrons or for particular commissions, in contrast to the later composers of the Romantic period, who typically composed first and sought an audience for their work later.

Bach worked for several patrons, until his final post as Kantor at Leipzig, in which his duties were a mixture of schoolmaster, director of music at several churches and composer for civic occasions. He was also much in demand for organ recitals in other cities. Bach's music was not as well-known as Handel's during his lifetime, but was passed down through his sons and became fashionable in the 19th century after Mendelssohn championed his music in a performance of *St Matthew's Passion* in 1829.

Handel was more of an independent business man and as an opera composer achieved fame and fortune. He then had a second career as an oratorio composer. Although German by birth, Handel has always been an important national musical figure in England, where he lived for most of his life. His music was known by Mozart and Haydn, who was inspired to write *The Creation* after hearing Handel's music in London in the 1790s.

The term *Baroque* is usually applied to music of the period 1600-1750. Whereas Baroque architecture is grand and ostentatious, there is no one unifying feature which defines a baroque musical style. Baroque music is often highly decorative with word painting and long melismas in the vocal writing. It is music of great contrast between the texture of a full orchestra and chorus and the much sparser texture of an instrumental or vocal line accompanied by organ or harpsichord, and cello. Bach and Handel represented the culmination of the High Baroque, effortlessly interweaving complex independent parts into an exciting whole.

ZADOK THE PRIEST

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 was able to study music freely 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. Whilst in Italy, he met Corelli, and Alessandro and Domenico Scarlatti (who was also born in 1685). Later, in 1712, Handel settled in London, 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*. *Zadok the Priest* was sung during the anointing of George II at his coronation and has been sung at every British coronation since 1727, the only one chosen from Handel's four anthems for this honour. The anthem, for six part chorus and orchestra, is in three short movements. The text is Kings 1, vv39,40

1. Zadok the priest and Nathan the prophet anointed Solomon King,
2. And all the people rejoiced, and said:
3. God save the King, Long live the King,
May the King live forever, Amen, Allelujah.

ORCHESTRAL SUITE NO. 3 IN D MAJOR

Johann Sebastian Bach (1685 - 1750)

1. Overture
2. Air
3. Gavotte I/II
4. Bourrée
5. Gigue

The orchestral suite, one of the most important forms during the baroque period, was based on the formal arrangement of an overture followed by a sequence of stylised dances adopted by Lully (1632-1687) in the court of Louis XIV in France.

Bach's *Orchestral Suite No 3* was originally thought to date from his time at Cöthen (1717-1723) but it now seems likely that it may have been composed in the 1730s for the Collegium Musicum, a student society, when he was Kantor in Leipzig. It is probably the best known of the four suites because of the second movement, which was arranged for solo violin as the Air on a G String by August Wilhelmj (1845–1908). The orchestra includes three trumpets which bring a bright, joyful tone to the music.

MY HEART IS INDITING

George Frideric Handel (1685-1759)

The text for the last anthem of the four Coronation Anthems, *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 also for six part chorus and orchestra and begins with a fanfare, followed by solo quartet, then chorus. There are four movements. The mood of this work is still celebratory but has a gentler, dance-like quality.

1. My heart is inditing of a good matter; I speak of the things which I have made unto the King. (Psalm 45,v1)
2. King's daughters were among thy honourable women. (Psalm 45,v10)

3. 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. Kings shall be thy nursing fathers and Queens thy nursing mothers. (Isaiah 49,v23)

INTERVAL

ORGAN CONCERTO No. 4 in F, Op.4 George Frideric Handel (1685-1759)

1. Allegro
2. Andante
3. Adagio
4. Allegro

For about a century and a half before 1900, the symphony and the solo concerto were the dominant forms of orchestral composition. The corresponding role in the hundred years before 1750, was shared by three forms: the suite, the church sonata and the concerto grosso. During the latter part of the baroque era, from 1700, composers like Vivaldi and Albinoni began to develop the concerto grosso (where a small group of instruments is contrasted with the full orchestra) into the solo concerto, where one solo instrument is pitted against the orchestra. Handel composed both concerti grossi and solo concertos; in the latter the organ was the solo instrument.

In 1734 and 1735 there was an intense period of competition between Handel's theatre company and a rival Italian opera company featuring the famous castrato, Farinelli. As a sweetener for the audience, Handel's Organ concertos were written to be interpolated in his oratorios. *Concerto No.4* is believed to have been written for a performance of *Athalia* in 1735. Handel composed the orchestral parts and extemporized the solo part himself, as described by Charles Burney, (1726-1814), one of the first English musical historians, "He rather chose to trust to his inventive powers, than those of reminiscence".

MAGNIFICAT IN D MAJOR Johann Sebastian Bach (1685 - 1750)

Magnificat (Chorus)
Et exsultavit spiritus meus (Soprano solo)
Quia respexit (Soprano solo)
Omnes generationes (Chorus)
Quia fecit (Bass solo)
Et misericordia (Alto and tenor solo)
Fecit potentiam (Chorus)
Deposuit (Tenor solo)
Esurientes (Alto solo)
Suscepit Israel (Sopranos and alto trio)
Sicut locutus est (Chorus)
Gloria Patri (Chorus)

Bach's *Magnificat* is older than the B minor Mass (his other major Latin work), and was probably written for Bach's first Christmas at Leipzig, in 1723. The inclusion of three trumpets gives the work a mood of festive brilliance. A key feature of the work is Bach's wonderful word painting. Each movement is characterised as appropriate to convey explicitly the text it carries; eg *humilitatem* ('lowliness'), *dispersit* ('he hath scattered'), *misericordia* ('mercy', that is, pity for the miserable and wretched). All this expression is achieved in a series of twelve short movements.

There are many examples of apt musical pointing of the text. In *Omnes generationes* the voices enter fugally suggesting all the generations in growing ranks, which makes a dramatic contrast with the exquisite soprano solo, accompanied by oboe d'amore, which precedes it. In the duet *Et misericordia* the voices can be heard quivering with fright on the word *timentibus*. The tenor soloist throws down the mighty with a wonderful descending scale in *Deposuit*. At the end of the alto solo *Esurientes*, after the hungry have been filled with many good things the word *inanes* (empty) is unaccompanied and left hanging before the vocal cadence. Finally the words *sicut erat in principium* (as it was in the beginning) are set to the theme of the opening chorus.

The service for which the *Magnificat* was written (Vespers on Christmas Day) contained a cantata and a sermon, and had four extra

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, please contact the Secretary, Mrs Pamela Darker, on 01256 882334 or email secretary@waverleysingers.com.

The Waverley Singers perform this evening by kind permission of the Dean and Chapter of Guildford Cathedral.

The Waverley Singers acknowledge the support given by the Josephine Baker Trust to the soloists in tonight's concert.

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.com

FUTURE PROGRAMMES

Sunday 5th December 2010
at St Andrew's Parish Church, Farnham

CHRISTMAS CONCERT
VAUGHAN WILLIAMS: *Fantasia*
POULENC: *Motets*

Readings and carols for audience

Saturday 26th February 2011
at St Andrew's Parish Church, Farnham
COME & SING HANDEL'S: *Messiah*

Sunday 3rd April 2011
at Farnham Maltings
CARL ORFF: *Carmina Burana*

Sunday 12th June 2011
St Mary's Church, Frensham
A CONCERT OF FRENCH & ENGLISH
Choral & Chamber Music