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 The Waverley Singers

Roxanna Panufnik's
Westminster Mass
— and —

HAYDN

Die sieben letzten Worte
unseres Erlösers am Kreuze
(*The Seven Last Words of our Saviour on the Cross*)

on Sunday 21st March, 2010
St Andrew's Church, Farnham at 7.30pm

Conductor **Richard Pearce**
— with —

Anna-Louise Costello Soprano

Kate Symonds-Joy Alto

Tim Lawrence Tenor

Andrew Tipple Bass

Iain Farrington Organ

and **The Brandenburg Sinfonia**



RIDING for the DISABLED ASSOCIATION

The Riding for the Disabled Association is 40 years old this year. There are now more than 500 groups in the United Kingdom where disabled people are taught to ride and to drive.

The Old Park Farnham RDA Group has been in operation for over 30 years teaching children to ride. The children come from the Special unit at the William Cobbett School, Weybourne and from the Abbey School in Menin Way, Farnham and are aged from 8 to 13.

The Group could not function without the generous donations of the people of Farnham and the surrounding areas. Their help gives the disabled children the chance to achieve their goals through riding. To enable the Group to continue its work, we have to hold fund raising events. We have a strong and loyal band of volunteer helpers who come each week to prepare the ponies and to help and teach the children while riding. Throughout the UK there are more than 18,500 RDA volunteers.

Although the RDA was set up mainly to help people with physical disabilities, groups now include all age ranges, types of disabilities, social status and environments.

The aim of the RDA is to ensure that each individual has the chance to derive a therapeutic benefit through their riding experiences.

If you would like more information, or to offer help, please contact :
Mrs Sylvia Wakefield, (Secretary) Tel: 01252 792084
Registered Charity No. 1073667

Anna-Louise Costello – Soprano, born in Ireland, holds a First Class Honours Degree in Music from DIT Conservatory of Music & Drama, Dublin. Anna-Louise continues her studies in a Masters Degree in Vocal Performance at the Royal Academy of Music, where she trains under Julie Kennard and Robert Aldwinckle. She is extremely grateful to the Josephine Baker Trust and the Arts Council of Ireland for their support.

Her recent oratorio soloist experience includes Haydn's *Harmoniemesse* and *Paukenmesse*, Händel's *Dixit Dominus*, Bach's *B Minor Mass*, *St. John Passion* with the Royal Academy of Music at the Spitalfields Festival, and *Jesu, meine Freude* at Queen's University, Belfast with renowned Bach scholar Joshua Rifkin. Forthcoming engagements include Bach's *St. Matthew Passion*, and touring Vivaldi's *Gloria* and Rutter's *Requiem* in the UK and Belgium with Hillingdon Choral Society.

Anna-Louise is an active recitalist, firmly committed to promoting song repertoire of all genres, especially the songs of Poulenc, Strauss and Philip Martin. Also a regular performer on the operatic stage, she has sung extracts from the roles of Susanna *Le nozze di Figaro*, Nannetta *Falstaff*, Sophie *Werther*, Frasquita *Carmen*, Carolina *Il matrimonio segreto*, Dorinda *Orlando*, and Geraldine *A Hand of Bridge*, to name but a few.

Kate Symonds-Joy – Contralto 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 Kathleen Trust, the Josephine Baker Trust, the Celia Blakey Charitable Trust and the Sir Richard Stapley Educational Trust.

Recent projects include Ino in Handel's *Semele* for RAO with Sir Charles Mackerras, Ravel's *Chansons Madecasses* at the Purcell Room, Rutter's *Feel the Spirit* at the Barbican, 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, Giles Swayne's *Stabat Mater* at St Johns, Smith Square, a tour of Handel's *Messiah* with the London Festival Orchestra, Verdi's *Requiem* in the Thaxted Festival and Baba the Turk (cover) for Garsington Opera.

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. She was recently selected to study Schumann Lieder with Malcolm Martineau on the Britten-Pears Young Artist Programme.

Future projects include Florence Pike in Britten's *Albert Herring* and *Medea* in Cavalli's *Giasone* for RAO, the title role in *Carmen* for Kentish Opera, a recording of Giles Swayne's *Stabat Mater* for NAXOS, and a sequence of danced performances of Handel's *Messiah* with Bordeaux Opera, 2010.

Tim Lawrence - Tenor was introduced to classical singing at a very early age, as a former Lichfield Cathedral chorister, which has helped him to develop into a fine singing musician. In 2001, Tim was awarded a music scholarship to King Edward's School, Edgbaston, where he achieved his LLCM Diploma in singing performance under the guidance of his teacher, Coral Gould.

Between 2000 and 2008, Tim was an active member of the National Youth Choir of Great Britain, directed by Michael Brewer OBE, taking part in many residential courses, concerts and CD recordings in such venues as the Royal Albert Hall, the Birmingham Symphony Hall and the Manchester Bridgewater Hall. He has also sung with Harry Christophers' 'The Sixteen,' Jeffery Skidmore's 'Ex-Cathedra,' and as a soloist with the British Police Symphony Orchestra.

In December 2007, Tim was awarded an Open Scholarship to the Royal Academy of Music in London, where he currently studies with Dr. Neil Mackie CBE and is coached by Robert Aldwinckle. Tim is making a name for himself as an upcoming young tenor, and has an increasingly busy concert schedule in the oratorio and recital circuit. His growing reputation as an excellent sight-reader means that he is frequently asked to stand in as a deputy at short notice for many choral and solo events, at venues such as St Martin-in-the-Fields, Lincoln's Inn and Brompton Oratory.

Recent solo performances around the country have included Bach's *Magnificat*, *B Minor Mass* and *Christmas Oratorio*; Mozart's *Requiem* and *C Minor Mass*; Haydn's *Creation* and *Die Sieben letzten Worte* and Handel's *Messiah* and *Samson*. Tim is generously supported by the Josephine Baker Trust and the Adah Rogalsky Scholarship fund.

Andrew Tipple - Bass started singing as a boy chorister at Lichfield Cathedral. In 2005 he became a Choral Scholar at King's College Cambridge, whilst reading for a degree in History. During his time there he was involved in many radio broadcasts including the famous carols from King's and many international broadcasts. Andrew has also toured extensively, with destinations including the USA, Brazil, Singapore, South Korea and many countries in Europe, performing in venues such as the Concertgebouw in Amsterdam and the Esplanade in Singapore.

Andrew is currently studying on the postgraduate Vocal Studies Course at the Royal Academy of Music in London with Mark Wildman. Even whilst studying he has been a soloist and ensemble member in many venues across the country. As a soloist Andrew has performed in Bach's *St Matthew Passion* and *St John Passion*; Purcell's *King Arthur*; Beethoven's *Mass in D minor*; Handel's *Messiah* and *Requiems* by Duruflé, Fauré and Mozart. His operatic performances have included selected arias from Mozart's *Marriage of Figaro* and Puccini's *Gianni Schicchi*. Andrew starred as Il Commendatore in Cambridge University's highly acclaimed production of *Don Giovanni*. He holds the Elton John Scholarship and is also grateful for the support of the Christabella Charitable Trust and the Josephine Baker Trust.

Richard Pearce - Conductor is the Waverley Singers' newly appointed Director of Music. He was organ scholar at Trinity College, Cambridge where 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.

Working with choruses and chamber choirs has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in a recordings of Kenneth Leighton and a CD of Elizabeth MacConchy's choral works. 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.

Richard is a professor at the Guildhall School of Music and Drama.

**DIE SIEBEN LETZTEN WORTE UNSERES ERLÖSERS AM
KREUZE**
(THE SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS)
FRANZ JOSEF HAYDN (1732 – 1809)

In 1785 or 1786 Haydn, a devout Catholic, received a commission from the cathedral in Cádiz. He was asked to provide descriptive orchestral interludes between the spoken parts of the service in the great Spanish Baroque church on Good Friday. In 1787, the year in which it was first performed, he transcribed the work for string quartet to give it wider currency, and eventually, in 1795-96, he made a choral version, first performed in 1796 and published in 1801. In the preface to that score, Haydn wrote:

"Some fifteen years ago I was requested by a canon of Cádiz to compose instrumental music on the seven last words of Our Savior on the Cross. It was customary at the Cathedral of Cádiz to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the doors were closed and the ceremony began. After a short service the bishop ascended the pulpit, pronounced the first of the seven words (or sentences) and delivered a discourse thereon. This finished, he left the pulpit and fell to his knees before the altar. The interval was filled by music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each discourse. My composition was subject to these conditions, and it was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners."

In the course of a journey to London in 1794, Haydn stayed overnight in the Danube town of Passau in order to hear a performance of a vocal version of his original orchestral work, arranged for choir and soloists by the Kapellmeister, Joseph Friebert, at the court of the local Archbishop. Friebert had developed a German text from the Lutheran bible. Back in Vienna in 1795, Haydn mentioned this adaptation of his work to Baron van Swieten, later his librettist for *The Creation* and *The Seasons*. Haydn felt that he could do better than Friebert's adaptation, and van Swieten set about editing the text as Haydn simultaneously revised the instrumental score for choral performance.

Haydn added a *capella* statements of each of the seven groups of words at the beginning of each movement, in order to focus the choral elaboration which follows. He also wrote a new movement, again in slow tempo, as an introduction to the second part of the work. Set in A minor, a key rarely used by Haydn, and marked *poco largo*, it provides a chilling anticipation of the cruelty recorded in the fifth group of words as Christ is given wine laced with gall to quench his dying thirst. The final sonata, 'Il Terremoto', marked *presto e con tutta la forza*, depicts the earthquake that erupts at Calvary on Christ's death in the account of St Matthew's Gospel (28:2) and is the only fast movement.

This masterpiece was conceived in a spirit of profound religious conviction. Despite its length and emotional urgency, it is a model of simplicity and sophistication. Above all, Haydn wanted it to be accessible to everybody, regardless of one's musical or religious background. He wrote: "Each sonata, or movement, is expressed ... in such a way that even the most uninitiated listener will be moved to the very depths of his soul."

ERSTE ABTEILUNG

Introduktion

**Vater! vergib ihnen,
denn sie wissen nicht was sie tun.**
Vater, im Himmel! o sieh' hernieder
Vom ewigen Thron!
Vater der Liebe, dein Eingeborner,
er fleht für Sünder, für deine Kinder;
erhöre den Sohn!
Ach! wir sind tief gefallen,
wir sündigten schwer;
doch allen zum Heil, uns allen,
floss deines Sohnes Blut.
Das Blut des Lammes schreit nicht um
Rach';
Es tilgt die Sünden.
Vater der Liebe, lass uns Gnade finden!
erhöre den Sohn!

**2 Fürwahr, ich sag' es dir:
Heute wirst du bei mir im Paradiese
sein.**

Ganz Erbarmen, Gnad' und Liebe,
bist du Mittler Gotteslamm!
kaum ruft jener reuig auf zu dir:
wenn du kommst in dein Reich,
ach, so denke mein!
So versprichst du ihm voll Milde:
Heut' wirst du bei mir im Paradiese sein.

Herr und Gott! blick auf uns!
sieh an deines Kreuzes Fusse
unsre wahre Reu' und Busse.
Sieh, o Vater, unsere Reue.
Gib uns auch zur letzten Stunde
jenen Trost aus deinem Munde;
Heut' wirst du bei mir im Paradiese sein.

PART I

Introduction

**1 Father, forgive them
For they know not what they do.**
*Father in Heaven, look down
From thy eternal throne!
Loving Father, thy only begotten son
Prays, for sinners, for thy children,
Grant the prayer of thy son!
Alas, we have fallen from grace,
We have grievously sinned;
But for us all and for our salvation
Thy son has shed his blood.
The blood of the lamb does not cry out for
vengeance;
It redeems our sins.
Loving Father, let us find grace,
Grant the prayer of thy son.*

**2 Verily, I say unto thee:
Today shalt thou be with me in
paradise.**

*Full of mercy, grace and love,
Thou art the mediator, the Lamb of God.
If he but calls to thee, full of remorse;
When thou enterest into thy kingdom,
Alas, think of me!
To him thou didst promise, full of pity
Today shalt thou be with me in paradise,
Lord God! Look upon us!
See at the foot of thy cross
Our true remorse and repentance!
O Father, see our remorse!
And grant us in our final hour
That consolation from thy lips;
Today shalt thou be with me in paradise.*

**3 Frau, hier siehe deinen Sohn,
Und du, siehe deine Mutter!**

Mutter Jesu, die du trostlos weinend,
seufzend bei dem Kreuze standst,
Und die Qualen seines Leidens
in der Stund' des bittern Schneidens
siebenfach in dir empfandst.
Kaum mehr fähig, dich zu fassen,
und doch standhaft und gelassen
nimmst als Sohn den treuen Jünger
und mit ihm auch uns als Kinder an!

Mutter Jesu! O du Zuflucht aller Sünder!
Hör' das Flehen deiner Kinder,
steh uns bei im letzten Streit,
Mutter voll der Zärtlichkeit!
O steh uns allen bei!
Wenn wir mit dem Tode ringen,
und aus dem beklemmten Herzen
unsre Seufzer zu dir dringen,
lass uns, Mutter,
lass uns da nicht unterliegen,
hilf uns dann den Feind besiegen,
und steh uns bei im letzten Streit
Wenn wir mit dem Tode ringen,
O da zeige dich als Mutter!
Und empfehl uns deinem Sohn,
O Mutter!

**4 Mein Gott, mein Gott,
Warum hast du mich verlassen?**

Warum hast du mich verlassen?
wer sieht hier der Gottheit Spur?
Wer kann fassen dies Geheimniss?
O Gott der Kraft und Macht!
O Gott der Macht und Stärke!
wir sind deiner Hände Werke,
und deine Lieb', o Herr, hat uns erlöst.
O Herr, wir danken dir von Herzen.
Unserwegen littst du Schmerzen,
Spott, Verlassung, Angst und Pein.

Herr! wer sollte dich nicht lieben,
dich mit Sünden noch betrüben?
Wer kann deine Huld verkennen?
nein, nichts soll uns von dir trennen,
allhier und dort in Ewigkeit.

**3 Woman, behold thy son,
And thou, behold thy mother!**

*Mother of Jesus, weeping in despair,
Standing sighing by the cross,
And the torments of suffering,
In the hour of bitter parting
Thou didst feel in sevenfold measure.
Barely conscious in thy anguish,
Yet ever steadfast and composed,
Thou didst take as thy son thy faithful
disciple
And didst take us all as thy children.
Mother of Jesus, refuge of all sinners,
Hear the entreaty of thy children,
Be with us in our final throes,
Mother full of tenderness,
O stay with us all!
As we struggle with death
And from fearful hearts
Our sighs rise up to thee.
Let us not, Mother,
Let us not surrender!
Help us to overcome the enemy,
And be with us in our final throes!
As we struggle with death,
Show us that thou art our mother
And intercede for us with thy son,
O mother!*

**4 My God, my God,
Why hast thou forsaken me?**

*Why hast thou forsaken me?
Who can see God's work in this?
Who can grasp this mystery?
O God of strength and might.
O God of might and power,
We are thy handiwork,
And thy love, O Lord, has redeemed us.
O Lord, we thank thee from our hearts.
For our sakes thou didst suffer pain,
Mockery, abandonment, fear and
torment.
Lord, who could fail to love thee,
Could sadden thee with sin?
Who could anticipate thy grace?
No, nothing shall part us from thee
Here and in eternity.*

ZWEITE ABTEILUNG

Introduction

5 Jesus ruft: ach! mich dürstet!

Hemmt nun die Rache, stillt eure Wut!
Menschen, lasset Mitleid euch erweichen,
Ruft Erbarmung in das Herz!
Jesus ruft: ach! mich dürstet!
Ihm reicht man Wein,
Den man mit Galle mischet,
So labt man ihn.
Kann Grausamkeit noch weiter geh'n?
Nun kann er nicht mehr fassen
den Schmerz, der Wohltun war.
Ach! im Durst vor seinem Ende Alas,
reichet man ihm Galle dar!

6 Es ist vollbracht!

Es ist vollbracht!
An das Opferholz geheftet,
hanget Jesus in der Nacht;
Und dann ruft er laut:
Es ist vollbracht.
Was us jenes Holz geschadet,
wird durch dieses gut gemacht.
Weh euch Bösen,
Weh euch Blinden,
Weh euch allen,
die ihr Sünden immer häuft auf Sünden!
Menschen denket nach!
werdet ihr Erbarmung finden,
wenn er kommt in seiner Herrlichkeit
und seiner Macht!
Rett' uns, Mittler, vom Verderben.
Höre, Gottmensch, unser Schrei'n!
Lass dein Leiden und dein Sterben
nicht an uns verloren sein.
Lass uns einst den Himmel erben
Und mit dir uns ewig freu'n.

**7 Vater! in deine Hände
empfehle ich meinen Geist.**

In deine Händ' o Herr,
empfehle ich meinen Geist.
Nun steigt sein Leiden höher nicht,
nun triumphiert er laut und spricht:
nimm, Vater, meine Seele,

PART II

Introduction

5 Jesus cries out: Alas, I thirst!

*Restrain your vengeance, calm your
anger!
People, let pity soften you,
Summon mercy to your hearts.
Jesus cries out: Alas, I thirst!
They give him wine to drink
Mingled with gall,
That is how they refresh him.
Can cruelty be more harsh?
He can no longer endure
The pain that was relief.
to he who thirsts before his end
Is offered gall!*

6 It is finished!

*It is finished!
Nailed to the tree of sacrifice,
Jesus hangs through the night;
And then loudly he cries:
It is finished.
The harm done to us by that tree,
Is redeemed by this.
Woe to you evil ones,
Woe to you who are blind,
Woe to you all, every one of you,
Who heap sins upon one another!
People, consider!
Will you find mercy,
When he comes in his majesty
And his power?
Save us, our mediator, from damnation!
O God-made-human, hear our cries!
Let not thy suffering and death
Be for nothing because of us.
Let us some day inherit heaven
And rejoice eternally with thee.*

**7 Father, into thy hands
I commend my spirit.**

*Into thy hands, O Lord
I commend my spirit.
Now his sufferings can increase no more
Now in loud triumph he says:
Father, take my soul,*

dir empfehl' ich meinen Geist.
Und dann neigt er sein Haupt, und stirbt.
Vom ewigen Verderben

II Terremoto (Das Erdbeben)

Er ist nicht mehr
Er ist nich mehr
Der Erde Tiefen schallen wieder:
Erzitterte Golgatha, erzittere,
Er starb auf deinen Hönen,
o Sonne fleuch,
und leuchte diesem Tage nicht;
zerreisse, Land, worauf die Mörder
stehen;
ihr Gräber thut euch suf,
ihr Väter steigt an's Licht,
das Erdreich das euch deckt
ist ganz mit Blut befleckt.

*To thee I commend my spirit.
And then he bows his head and dies.
From everlasting damnation*

The earthquake

*He is no more.
He is no more.
The depths of the earth resound;
Tremble, Golgotha, tremble!
He died upon your summit.
O sun, be gone
And light this day no longer!
Be torn up, land, whereon the murderers
stand.
Graves, open up,
Forefathers, rise up into the light!
The earth which clings to you
Is deeply stained with blood.*

INTERVAL

WESTMINSTER MASS

ROXANNA PANUFNIK (1968 -)

Note by the composer: The Mass was commissioned by John Studzinski for Westminster Cathedral for Westminster Cathedral Choir, on the occasion of Cardinal Hume's 75th birthday. The Cardinal wanted a work that would speak out to as many people as possible – that would "enhance the English liturgy for the new millennium" – hence its setting in our native tongue. The Mass had to come in two versions: one with organ accompaniment for general use, and one for special occasions (such as its premiere on 21 May 1998) with orchestra. A third version was subsequently commissioned by Clifton Cathedral with organ, bells and harp (the version being performed this evening).

With careful theological instruction from Father Vladimir Feizmann, frequent retreats to the nuns of Stanbrook Abbey and guidance on musical form from James O'Donnell, I set out to try and create a work that, while adhering to the conventional requirements of the liturgy, would perhaps throw a transformed light on to the text that I had repeated, perhaps without enough thought and understanding, so often.

Having been determined not to be influenced (as is the recent trend) by the commonly hypnotic plainsong, I was introduced to the reproaches from the Good Friday liturgy which, to me, melodically captured the mood of the *Kyrie*. I had already composed a progression of repenting but hopeful harmonies, which, by complete accident, seemed to be enhanced by this melody. Obviously, I had to change the words and I used the ancient Greek that is familiar to us all, followed by the English.

The *Gloria* is usually one of the most "upbeat" movements but, to me, it was about the "glow" of love for God and the warmth that radiates from the first two lines (commonly known as the Angelic Hymn) "Glory to God in the Highest, and peace to his people on earth". I was also heavily influenced by the impulsive rhythms and irregular pitch patterns of pealing church bells and the whole movement is based on a four-note cell presented in church-bell style, by the harp at the beginning.

Like the *Gloria*, the *Sanctus & Benedictus* are bell-like, but this time in a more abandoned way, with very obvious "word-painting". The *Memorial Acclamation* and *Amen* had to be directly related to the *Sanctus & Benedictus* and short for practical reasons.

The *Agnus Dei* starts wearily, with the "Lamb of God" melody from the Gloria and a chant that continues throughout most of the movement. There is a sense of discomfort as we contemplate what Jesus had to suffer for our sins. But as we come to the end of the journey, a sense of arrival and relief greets us at "Grant us peace".

Roxanna Panufnik

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
and peace to his people on earth.
Lord God, Heavenly King,
almighty God and Father,
we worship you,
we give you thanks,
we praise you for your glory.
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sins of the world,
have mercy on us,
you are seated at the right hand of the
Father: receive our prayer.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

Sanctus & Benedictus

Holy, holy, holy Lord, God of power and
might,
heaven and earth are full of your glory,
Hosanna in the highest.
Blessed is he who comes in the Name of
the Lord.
Hosanna in the highest.

Eucharistic Acclamation

Dying you destroyed our death,
rising you restored our life.
Lord Jesus, come in glory.

Amen

Amen

Agnus Dei

Lamb of God, you take away the sins of the
world: have mercy on us.
Lamb of God, you take away the sins of the
world: have mercy on us:
Lamb of God, you take away the sins of the
world: grant us peace.



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organizations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in most of the major venues across the country and, in London, at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg.

One major event in the year is the Spring Choral Festival at St Martin-in-the-Fields when the Brandenburg Sinfonia along with its sister orchestra the Brandenburg Baroque Soloists is able to invite a large number of partner choirs to join in a celebration of all the major choral repertoire – all of course in the magnificent setting and acoustic of St Martin-in-the-Fields.

Another recent highlight was an International Opera Gala conducted by Richard Bonyngé in the presence of HRH Prince Charles.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngé, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace.

Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Central Festival Opera, First Act Opera, and London City Opera.

Violin 1

Mihkel Kerem
John Mills
Charlotte Scott

Violin 2

Richard Milone
Pedro Meireles

Viola

Matthew Quenby

Cello

Sarah Butcher

Bass

Anthony Williams

Percussion

Tristan Fry

Harp

Kate Smith

THE WAVERLEY SINGERS

Sopranos

Janet Carne
Jane Compton
Elaine Cook
Tegan Creedy
Beth Davenport
Diane Drewett
Lizzie Espinoza
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Lucy Huber
Linda Hutton
Jane Kenney
Kate Mapes
Sally Maxfield
Gillian Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Anne Perret
Gillian Pickering
Sarah Shepherd
Christine Siddall
Janis Smy
Hilary Vaill
Joan Warren
Kate Wickenden
Kate Wilson
Liz Witham

Altos

Rona Ayling
Mayonne Coldicott
Pamela Darker
Fiona Dick
Merril Evans
Helen Griffiths
Catherine Hadfield
Didi Hall
Anneliese Handley
Eunice Hopkins
Isabel Hyde
Linda Katz
Janet Lansdale
Christopher Lawrence
Camilla Litchfield
Elspeth Mackeggie
Margaret Mackenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Hilary Roberts
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Jeff Ayling
Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
John Duke
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
John Broom
Mike Cabot
Sam Coulter
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
Jeremy Keep
Alec Leggatt
Tony Parker
Simon Rycroft
John Smyth
Simon Stoodley
Andrew Thomson

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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

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Mrs E Witham

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 would like to thank Rev A Tuck and the PCC for making them so welcome in their lovely church.

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

Patrons are the lifeblood of the arts. And our patrons are vital to us in providing the financial support we need for the repertoire we aspire to perform and to help us raise funds for the many charities we support.

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, well short of the funds required 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 any 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 £3,000 for charities such as Hampshire and Isle of Wight Air Ambulance, St Andrews Parish Church Farnham, Help for Heroes and St Mary's Frensham Trust.

We are now embarking on our 2009/2010 season performing works by Tavener, Haydn Poulenc, Gardner and Howells. We will be raising funds for: Farnham and Alton Talking Newspapers, EFNA (The European Federation of Neurological Associations), Riding for the Disabled and Home-Start WeyWater.

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



FUTURE PROGRAMMES

Saturday 12th June 2010
at St Lawrence's Parish Church, Alton
Summer Concert
including Tippett: Spirituals and other European
Sacred Music

Saturday 23rd October 2010
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with The Brandenburg Baroque Soloists

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