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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,
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W The Waverley Singers CHRISTMAS CONCERT

Including:
Four Christmas Motets
Poulenc

Fantasia on Christmas Carols
Vaughan Williams

Ave Marias
by Josquin, Victoria and Bruckner

SUNDAY 5 DECEMBER, 2010 7.30 pm
St Andrew's Parish Church, Farnham

Thomas Faulkner (*Baritone*)
Iain Farrington (*Organist*)

Conductor Richard Pearce
To benefit St Andrew's Parish Church Organ Fund

St Andrew's Church

St Andrew's Church is among Surrey's most important buildings, listed by English Heritage at Grade 1 and has a heritage going back to the 12th Century when Thomas a Becket was Archbishop of Canterbury. Reposing behind the red brick and bustle of central Farnham, the church is the heart of the town, and a centre for worship, nurture and community activities.

St Andrew's is one of the largest parish churches in West Surrey, and has one of the largest and highest naves. During the recently completed conservation and development project the foundations of the original 7th Century Saxon church were uncovered. The oldest existing parts visible today date from the 12th Century.

A new organ was installed by J W Walker & Sons in 1881. It was renovated, fitted with an electric action and a detached console in 1985 by Messrs Bishops & Son.

The Waverley Singers are greatly indebted to The Rev. Andrew Tuck and St Andrew's Church for hosting this evening's performance. We are very pleased to be supporting the Church Organ Fund as our charity tonight.

For further information on the church and its history please visit www.standrewsfarnham.org

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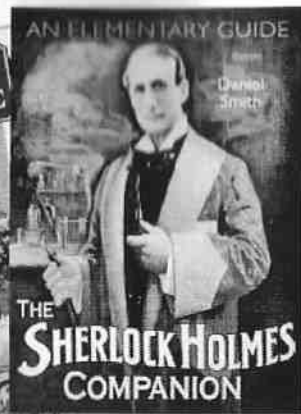
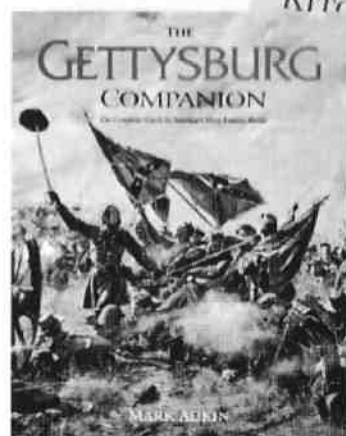


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Thomas Faulkner – Baritone, attended Cambridge University, where he was a choral scholar and lay clerk. He is now studying on the postgraduate vocal course at the Royal Academy of Music with Mark Wildman and Ian Ledingham. He is supported by the Countess of Munster Trust, the Josephine Baker Trust, and a Musicians Benevolent Fund Postgraduate Performance Award.

Operatic roles have included Superintendent Budd (*Albert Herring*) for Royal Academy Opera, Elviro (*Xerxes*), Plutone (*Orfeo*), Gremin (*Eugene Onegin*), and Sarastro (*The Magic Flute*). He has performed Don Alfonso (*Così fan tutte*), and Traveller (*Curlew River*) in concert. Work in contemporary opera includes the role of Radamanthus in British Youth Opera's Production of Stephen Oliver's *Euridice*, as well as leads in several new works by young English composers, most recently King Saul in Sam Hogarth's *David and Goliath*, and Narrator in Kim B Ashton's *The Boy, the Forest and the Desert*. He has also performed scenes from *Billy Budd* (Claggart), *L'Heure Espagnole* (Inigo), and *Les Contes D'Hoffmann* (Crespel) at the RAM, and scenes from *Lucia di Lammermoor* and *Il Barbiere di Siviglia* as a participant in the Les Azuriales young artist programme.

He is busy as a concert soloist in a wide repertoire, from early baroque German motets to Puccini and Britten, with a particular focus on Bach (*B minor Mass*, Cantatas, including all the solo Cantatas, *Magnificat*, *Christmas Oratorio*, arias and Christus in both Passions.) Recent highlights have included *Messiah* in Worcester Cathedral with Adrian Lucas, *Nelson Mass* in St John's, Smith Square with David Hill and the Bach Choir, and appearances in the RAM / Kohn foundation Bach cantata series.

His recital repertoire includes Beethoven, *An die ferne Geliebte*, Schumann, *Liederkreis op. 24*, Brahms *Vier ernste Gesänge*, and songs by Schubert, Wolf, Mahler, and Mussorgsky. He often collaborates with instrumentalists in baroque repertoire, performing works by Rameau, Bach, Biber, Schütz and Tunder. He is a member of the RAM's song circle and The Countess of Munster Recital scheme. He has appeared as a soloist in the Spitalfields and Bregenz festivals, as well as BBC radio, and has appeared in master classes with Sally Burgess and Gerald Finley.

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.

PROGRAMME

Angelus ad Virginem
I sing of a maiden
Gabriel's Message

Trad. Arr Willcocks
Patrick Hadley
Arr Pettman

AUDIENCE CAROL

O Come, O Come, Emmanuel

READING

From A Christmas Carol Dickens

Three Ave Marias

Josquin Deprez
Tomas de Luis Victoria
Anton Bruckner

READING

Advent 1955 John Betjeman

Fantasia on Christmas Carols

Ralph Vaughan Williams

AUDIENCE CAROL

The First Nowell

INTERVAL

A babe is born

William Mathias

AUDIENCE CAROL

Once in Royal David's City

Grosser Herr: Baritone Solo

Johann Sebastian Bach

Quatre motets pour le temps de Noël

Francois Poulenc

READING

Winter Poem Laurie Lee

O Come, O Come, Emmanuel

Jennette Wickes

Velichit (From the All-Night Vigil)

Sergei Rachmaninov

Let it snow: Piano Solo

Arr. Iain Farrington

AUDIENCE CAROL

Hark the Herald Angels Sing

ANGELUS AD VIRGINEM

14th century Arr Willcocks.

Angelus ad Virginem was a popular medieval carol. It is mentioned in the Miller's Tale of Chaucer's Canterbury Tales, where the scholar Nicholas sings it in Latin to the accompaniment of his psaltery.

1. Angelus ad Virginem subintrans in conclave
Virginis formidinem demulcens inquit: "Ave!

Ave, Regina virginum, coeli terraeque
Dominum

concipies et paries intacta salutem hominum,
tu porta caeli facta medela criminum".

2. "Quomodo conciperem quae virum non
cognovi?
Qualiter infringerem quod firma mente vovi?"
"Spiritus Sancti gratia perficiet haec omnia;
ne timeas, sed gaudeas, segura quod
castimonia
manebit in te pura Dei potentia".

3. Ad haec virgo nobilis respondens inquit ei:
"Ancilla sum humilis omnipotentis Dei.

Tibi caelesti nuntio, tanti secreti conscio
consentiens et cupiens videre factum quod
audio;
parata sum parere Dei consilio."

4. Eia Mater Domini, quae pacem reddidisti
Angelis et homini, cum Christum genuisti:
tuum exora Filium ut se nobis propitium

exhibeat et deleat peccata: praestans auxilium
vita frui beata post hoc exsilium.

*The angel, coming secretly to the
Virgin's room Calming the Virgin's
fears, he said: "Hail, Hail, Queen of
Virgins!*

*You shall conceive the Lord of
Heaven and Earth and give birth,
without, being touched to the
Salvation of mankind; you, made
the Gateway of Heaven, the cure
for sins".*

*"How shall I conceive, seeing that I
know not a man? How shall I break
the vow made with my strong
resolve?" "The grace of the Holy
ghost will do all this; don't be
afraid. But be pleased and safe
because chastity will remain in you,
pure power of God".*

*To these words the noble virgin
answered to him "I am the humble
handmaiden Of the all-powerful
God. By your heavenly
announcement I am made aware
of such secrets I am in agreement
and I want to see what I hear done;
I'm ready to obey God's will"*

*Come, mother of the Lord who has
given back peace to angels and
man when you bore Christ; Pray
your Son to be good to us. Let Him
show and wash away our sins
giving help to enjoy a happy life
after this exile.*

I SING OF A MAIDEN

Patrick Hadley (1899-1973)

After losing a leg as a soldier, in the First World War, Patrick Hadley studied with Charles Wood and Ralph Vaughan Williams, and later taught at the Royal College of Music, and Gonville and Caius College, Cambridge. He was a contemporary of Delius, Moeran, Bax, Walton and Howells. Hadley's output was limited and was mostly vocal music. *I sing of a maiden* is an anonymous, fifteenth century lyric poem which has been a popular text for several composers, such as Britten, Bax, Quilter and Holst.

I sing of a maiden that is makeless;
King of all kings to her son she ches.
He came all so still where his mother was,
As dew in April that falleth on the grass.
He came all so still to his mother's bower,
As dew in April that falleth on the flower.
He came all so still where his mother lay,
As dew in April that falleth on the spray.
Mother and maiden was never none but she:
Well may such a lady God's mother be.

GABRIEL'S MESSAGE

arr Edgar Pettman (1866-1943)

The words of this traditional Basque carol were paraphrased by Rev S Baring-Gould (1834-1924), and the traditional Basque tune was arranged by Edgar Pettman in 1922.

1. The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as
flame;
"All hail," said he, "thou lowly maiden,
Mary,
Most highly favoured lady," Gloria!

2. "For know a blessed Mother thou shalt
be,
All generations laud and honor thee,
Thy Son shall be Emmanuel, by seers
foretold,
Most highly favoured lady," Gloria!

3. Then gentle Mary meekly bowed her
head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify his holy
Name.
Most highly favoured lady, Gloria!

4. Of her, Emmanuel, the Christ was born
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world
will ever say,
"Most highly favoured lady," Gloria!

AUDIENCE CAROL: O Come, O come, Emmanuel

1. O come, O come, Emmanuel
And ransom captive Israel
That into exile drear is gone
Far from the face of God's dear
Son

*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

2. O come, Thou Branch of Jesse,
draw
The quarry from the lion's claw
From the dread caverns of the
grave

From nether hell thy people save.
Rejoice!...

3. O come, O come Thou Day-
Spring bright!
Pour on our souls thy healing
light
Dispel the long night's ling'ring
gloom,
And pierce the shadows of the
tomb.

Rejoice!...

READING: An extract from A Christmas Carol by Charles Dickens

Read by Dennis Flower

4. O come, Thou Lord of David's
Key!

The royal door fling wide and free
Safe guard for us the heav'nward
road,

And bar the way to death's abode
Rejoice!...

5. O come, O come, Adonai,
Who in thy glorious majesty
From that high mountain clothed
with awe

Gavest thy folk the elder law.

Rejoice!...

THREE SETTINGS OF AVE MARIA

Josquin Desprez (c1440-1521)

Tomas Luis de Victoria (1548-1611)

Anton Bruckner (1824-1896)

By performing three contrasting settings of a similar text, we are offering a sense of how choral music has evolved through the centuries.

Josquin Deprez is generally considered the greatest composer of the early Renaissance. Believed to have been born in north-eastern France he worked in Milan and Ferrara before returning to end his life in France. The text is a five verse poem dealing in turn with the five Marian feasts, Conception, Nativity, Annunciation, Purification and Assumption. Our conductor introduced this piece to us by telling us it had "funky French rhythms"; at times the voices copy each others' themes often only a beat or two after each other.

Ave Maria, gratia plena,
Dominus tecum,
Virgo serena.
Ave cujus conceptio,
Solemni plena gaudio,
Caelestia, terrestria,
Nova replete laetitia.
Ave cujus nativitas
Ut Lucifer lux oriens
Verum solem praeveniens.
Ave pia humilitas
Sine viro fecunditas,
Cujus annunciatio,
Nostra fuit salvatio.
Ave vera virginitas,
Immaculata castitas,
Cujus purificatio
Nostra fuit purgatio.
Ave praeclara omnibus
Angelicis virtutibus
Cujus fuit assumptio
Nostra glorificatio.

Hail Mary full of grace,
The Lord is with you,
Fair Virgin.
Hail to you whose conception,
Full of holy joy,
Fills heaven and earth
with new rejoicing.
Hail to you whose birth we celebrated
Like the day-star rising,
Foretelling the true Sun.
Hail, holy and humble one,
Fruitful without a man,
You whose annunciation
was our salvation.
Hail, true virginity,
spotless chastity,
Whose purification
cleansed us also.
Hail to you who excel in all the angelic
virtues,
You whose assumption
glorified us also.

O Mater Dei,
Memento mei, Amen

O Mother of God
Remember me. Amen

Victoria is also considered the greatest Renaissance composer; Spanish that is and later than Josquin Deprez. He also worked in Italy; in Rome, before returning home to Spain. This is a gentler setting and the text is the same as that set by Bruckner.

Anton Bruckner composed three settings of the *Ave Maria*, of which this is the best known, composed in 1861 whilst he was the organist at Linz Cathedral.

Ave Maria, gratia plena,
Dominus tecum,
Benedicta tu in mulieribus

Et benedictus fructus ventris tui,
Jesus.

Sancta Maria, mater Dei,
Ora pro nobis, peccatoribus,
Nunc et in hora mortis nostrae, Amen

Hail Virgin Mary, most highly favoured,
God's grace is with thee,
Thou art greatly bless'd, above all
womankind,

And blest is he whom in thy womb thou
bearest, Jesus

O holy Mary, God's pure Mother,
Pray for us sinners,
Now and when earthly life is ended, Amen

READING: Advent 1955 by John Betjeman

Read by Lucy Huber

FANTASIA ON CHRISTMAS CAROLS

Ralph Vaughan Williams 1872 – 1958

Vaughan Williams began collecting folksongs in 1902 and worked with Cecil Sharp and his friend, Gustav Holst, to collect folksongs before that rich heritage was lost. He continued for the next ten years, collecting from Essex, Norfolk, Hereford, Surrey and Sussex, publishing many of them in various arrangements and using some in *The English Hymnal* (1906) which he edited with Percy Dearmer. Vaughan Williams also worked with Dearmer and Martin Shaw on *The Oxford Book of Carols* (1928), which collected together older traditional carol melodies.

The *Fantasia on Christmas Carols* 1912 (dedicated to Cecil Sharp) is based on traditional carols: *The Truth sent from above* (Herefordshire), *Come all you worthy gentlemen* (Somerset) and *On Christmas night* (Sussex). The melodies are shared between the baritone soloist and the choir.

The Truth sent from above was transcribed by Vaughan Williams in 1909 and recalls the fall from grace of Adam and promise of redemption by Jesus Christ. *Come all you worthy gentlemen* was collected by Sharp from a Mr Rapsey in Bridgwater who learnt it from his mother and used to sing it in the streets at Christmas time.

1. This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all, both rich and poor.

2. The first thing, which I do relate,
That God at first did man create
The next thing, which to you I tell,
Woman was made with him to dwell.

3. Then after this, 'twas God's own
choice
To place them both in Paradise,
There to remain from evil free
Except they ate of such a tree.

1. Come all you worthy gentlemen
That may be standing by.
Christ our blessed Saviour
Was born on Christmas day.
The blessed virgin Mary
Unto the Lord did say,
*O we wish you the comfort and tidings of
joy!*

4. And they did eat, which was a sin,
And thus their ruin did begin;
Ruined themselves, both you and me,
And all of their posterity.

5. Thus we were heirs to endless woes,
Till God the Lord did interpose
For so a promise soon did run
That He'd redeem us with a Son.

2. Christ our blessed Saviour
Now in the manger lay;
He's lying in the manger,
While the oxen fed on hay.
The blessed Virgin Mary
Unto the Lord did pray.
*O we wish you the comfort and tidings of
joy!*

Both the text of *On Christmas Night* and the tune to which it is now sung were discovered and written down by Cecil Sharp and Ralph Vaughan Williams, who heard it being sung by a Harriet Verrall of Monk's Gate, Sussex (hence its other name "Sussex Carol"). In the *Fantasia* Vaughan Williams combines the tunes of the last two carols by giving the Baritone soloist one verse and the choir the other.

On Christmas night all Christians sing,
To hear the news the angels bring;
On Christmas night all Christians sing,
To hear the news the angels bring:
News of great joy, news of great mirth,
News of our merciful King's birth.

Baritone:

3. God bless the ruler of this house,
And long on may he reign;
Many happy Christmases
He live to see again!
God bless our generation
Who live both far and near;
O we wish you the comfort and tidings of
joy!

When sin departs before Your grace,
Then life and health come in its place;
When sin departs before Your grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the newborn King.

Choir:

From out of darkness we have light
Which made the angels sing this night;
From out of darkness we have light
Which made the angels sing this night:
"Glory to God and peace to men,
Both now and evermore. Amen."

AUDIENCE CAROL: The First Nowell

1. The First Nowell, the angel did say
Was to certain poor shepherds in
fields as they lay;
In fields where they lay, keeping
their sheep
On a cold winter's night that was so
deep.

Nowell, Nowell, Nowell, Nowell
Born is the King of Israel!

2. They looked up and saw a
star,
Shining in the east, beyond
them far;
And to the earth it gave great
light,
And so it continued both day
and night.

Nowell, Nowell,...

3. And by the light of that same star,
Three Wise men came from country
far;
To seek for a King was their intent,
And to follow the star wherever it
went.

Nowell, Nowell, ...

4. This star drew nigh to the
northwest;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus
lay.

Nowell, Nowell,...

5. Then entered in those Wise
men three,
Full rev'rently upon their knee,
And offered there in His
presence

Their gold and myrrh and
frankincense.

Nowell, Nowell,...

6. Then let us all with one
accord

Sing praises to our heavenly
Lord,

That hath made Heaven and
earth of naught,

And with his blood mankind has
bought.

Nowell, Nowell,...

INTERVAL

A BABE IS BORN

William Mathias (1934-1992)

Born in Wales, William Mathias was a child prodigy, playing the piano at three and composing at five years old. He composed a wide range of orchestral pieces and an opera, as well as many choral works. Mathias was Professor of Music at the University of Wales, Bangor from 1970 until 1988. This carol is a setting of an anonymous fifteenth century text and was commissioned by the Cardiff Polyphonic Choir.

1. A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus

2. At Bethlehem, that blessed place,
The child of bliss now born he was;
And him to serve God give us grace,
O lux beata Trinitas.

3. There came three kings out of the east,
To worship the King that is so free,
With gold and myrrh and frankincense,
A solis ortus cardine.

4. The angels came down with one cry
A fair song that night sung they
In worship of that child:
Gloria tibi Domine

AUDIENCE CAROL: Once in royal David's city

1. Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.

5. And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.

6. Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
Where like stars his children
crowned
All in white shall wait around.

BARITONE SOLO: GROSSER HERR Johann Sebastian Bach (1685-1750)

Grosser Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

Great Lord, O mighty king, dearest
saviour, O how little you regard earthly
splendour
He who maintains the whole world and
created its glory and adornment
must sleep in a hard crib.

This aria comes from the first part of *The Christmas Oratorio* composed for performance in 1734. The oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The first part (for Christmas Day) describes the Birth of Jesus.

QUATRE MOTETS POUR LE TEMPS DE NOËL Francis Poulenc (1899 – 1963)

Poulenc received piano lessons but was self-taught as a composer. He was one of the group, Les Six, which included Satie, Milhaud and Honegger, which was a loose, short-lived grouping of friends in post First World War Paris who were composing in a pared-down, witty style. Poulenc composed instrumental, choral music and opera, but is probably best known for his songs. *Quatre motets pour le temps de Noël*, were composed in 1951-52, just after the *Stabat Mater*. His style is distinctively rhythmic; the melodies are short motifs, delicately linked.

The first motet, *O magnum mysterium*, announces the coming of the Baby Jesus, and praises the Virgin Mary. A beautiful soprano melody is superimposed over the hushed accompaniment of the lower three voices. *Quem vidistis pastores dicite*, the second motet, takes its text from the Christmas Matins service and tells of the angels appearing to the shepherds. *Videntes stellam* tells of the coming of the Magi in solemn procession. Poulenc uses wonderful harmonies to emphasize the word *myrrham* (myrrh) reminding us of the Crucifixion to come. The final motet, *Hodie, Christus natus est*, is the most exuberant and florid. The rhythm and melodic themes look forward to the opening movement of the *Gloria* composed in 1959.

1. O Magnum Mysterium
et admirabile sacramentum
ut animalia viderent Dominum natum
jacentem in praesepe.
Beata Virgo cujus viscera
meruerunt portare Dominum Christum.

1. O great mystery
and wondrous sacrament
that animals might see the newborn Lord
lying in a manger.

2. Quem vidistis pastores dicite:
annuntiate pro nobis in terris quis
apparuit.
Natum vidimus, et choros Angelorum
collaudantes Dominum.
Dicite quidnam vidistis,
et annuntiate Christi nativitatem.

3. Videntes stellam Magi
gavisi sunt gaudio magno:
et intrantes domum
obtulerunt Domino aurum,
thus et myrrham

4. Hodie Christus natus est: hodie
Salvator apparuit:
hodie in terra canunt Angeli, laetantur
Archangeli:
hodie exsultant iusti: dicentes Gloria in
excelsis Deo, alleluia

2. Whom did you see, shepherds, tell us,
proclaim to us: who has appeared on the
earth?
We saw the newborn child and choirs of
angels praising the Lord.
Tell us what you have seen and announce
the birth of Jesus.

3. When they saw the star the wise men
were greatly delighted,
and they entered the house and offered
to the Lord gold, frankincense, and
myrrh.

4. Today Christ is born: today the Saviour
appears: today the angels sing on earth,
the archangels rejoice: today the
righteous exult, saying: "Glory to God in
the highest!" Alleluia!

READING: Winter Poem by Laurie Lee
Read by Philippa Penfold

O COME, O COME EMMANUEL

Jennette Wickes

This setting of *O Come, O Come Emmanuel* was composed by a member of the choir. This performance is its premiere in Farnham.

Jennette Wickes trained at the Royal Academy of Music firstly as a Junior Exhibitioner (piano) and then as a graduate student gaining the LRAM (Piano) diploma and the GRSM (Lond) diploma. Jennette also studied harmony, counterpoint, and composition with Dr A J Pritchard. Jennette has been a member of the choir since 1992.

VELICHIT

Sergei Rachmaninov (1873-1943)

Rachmaninov worked and studied in Russia until the 1917 revolution, when he decided to emigrate to the USA. He wrote this piece, one of fifteen *a cappella* pieces making up the *All-Night Vigil*, in 1915, whilst still living in Russia. The vigil, which was written in less than two weeks in January and February 1915, and included Vespers and Matins, was an immediate success, but the suppression of the Russian Orthodox Church after the 1917 revolution, prevented it achieving wide recognition until the 1960s.

Velichit dusha Moya Gospoda,
I vozradovasta duh Moy o Boze Spase
moyem.

*My soul magnifies the Lord : and my
spirit rejoices in God my Saviour.*

Priпев: Chestneshuyu Heruvim
I slavneyshuyu be sravneniya Serafim,
Bez istleniya
Boga Slova rozhdshuyu,
Sushchuyu Bogoroditsu Tia velichayem.

Refrain: More honourable than the
Cherubim
And more glorious beyond compare than
the Seraphim,
Without defilement Thou gavest birth to
God the Word,
True Theotokos, we magnify thee.

Yako prizre na smireniye rabi Svoyeya,
Se bo otnine ublazhat Mia fsi rodi.

*For he has regarded : the lowliness of his
handmaiden.
For behold, from henceforth : all
generations shall call me blessed.*

Yako sotvori Mne velichiye Silniy,
I sviato imia Yego,
I milost Yego v rodi rodov boyashchimsia
Yego...

*For he that is mighty has done great
things for me: and holy is his Name. And
his mercy is on them that fear him :
throughout all generations...*

Nizlozhi silniya so prestol,
I voznese smirenniya,
Alchushchiya ispolni blag,
I bogatiashchiya otpusti tshchi.

*He has put down the mighty from their
seat : and has exalted the humble and
meek. He has filled the hungry with good
things : and the rich he has sent empty
away.*

Vospriyat Izrailia, otroka Svoyego,
 Pomianuti milosti,
 Yakozhe glagola ko ottsem nashim,
 Avraamu I semeni yego dazhe do veka

*He has helped his servant Israel, in
 remembrance of his mercy : as he
 promised to our forefathers, Abraham
 and his seed for ever.*

PIANO SOLO: LET IT SNOW

Arr. Iain Farrington

AUDIENCE CAROL: Hark! the herald angels sing

1. Hark! the herald angels sing
 Glory to the newborn King;
 Peace on earth and mercy mild,
 God and sinners reconciled:
 Joyful all ye nations rise,
 Join the triumph of the skies,
 With th'angelic host proclaim,
 Christ is born in Bethlehem.
*Hark! the herald angels sing
 Glory to the newborn King.*

2. Christ, by highest heav'n
 adored,
 Christ, the everlasting Lord,
 Late in time behold him come
 Offspring of a virgin's womb:
 Veiled in flesh the Godhead see,
 Hail th'incarnate Deity!
 Pleased as man with man to
 dwell,
 Jesus, our Emmanuel.
Hark! Etc

3. Hail the heav'n-born Prince of
 Peace!
 Hail the Sun of Righteousness!
 Light and life to all he brings,
 Ris'n with healing in his wings;
 Mild he lays his glory by,
 Born that man no more may die,
 Born to raise the sons of earth,
 Born to give them second birth.
Hark! etc

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

Altos

Rona Ayling
 Cathy Boyes
 Mayonne Coldicott
 Pamela Darker
 Fiona Dick
 Merrill Evans
 Helen Griffiths
 Esther Grosskopf
 Catherine Hadfield
 Didi Hall
 Anneliese Handley
 Jean Hawkins
 Eunice Hopkins
 Isabel Hyde
 Linda Katz
 Janet Lansdale
 Christopher Lawrence
 Camilla Litchfield
 Elspeth Mackeggie
 Margaret Mackenzie
 Anne Mason
 Eileen McDermott
 Marian Morgan
 Brenda Northgraves
 Mary Parker
 Josephine Reader
 Tegwen Robb
 Jennette Wickes
 Christine Wilmshurst
 Lindy Wiltshire

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
 Les Billig
 John Broom
 Mike Cabot
 Sam Coulter
 Dennis Flower
 Iain Gammell
 Max Hadfield
 Graham Hey
 John Hubbard
 Jeremy Keep
 Alec Leggatt
 Tony Parker
 Mark Penfold
 Simon Rycroft
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 Andrew Thomson

Accompanist: Jakob Rothoff

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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 soloist 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

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at St Andrew's Parish Church, Farnham

COME & SING HANDEL'S: *Messiah*

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at Farnham Maltings

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