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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.

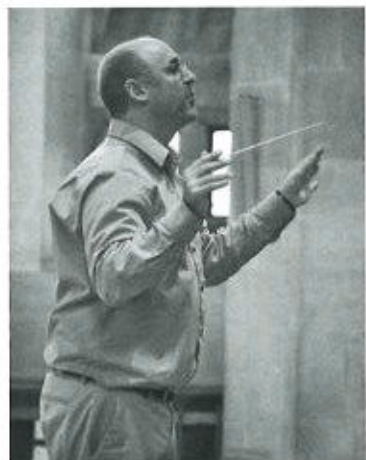
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You may also like to know that we help other charities by donating part of our ticket receipts to them. Last year we helped to raise just over £5,250 for the Kidney Patients Association, St Andrew's Organ Fund, Treloar Trust and Frensham Church Hall.

We are now embarking on our 2011/2012 season performing among other works, the Fauré *Requiem*, Monteverdi's *Vespers of 1610* and Finzi's *In Terra Pax*. We will be raising funds for: the Royal British Legion, Farnham Citizen's Advice Bureau, Surrey Care Trust and the I.T.P. Support Association.

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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Waverley  Singers

MONTEVERDI VESPERS OF 1610

SATURDAY

3 MARCH 2012

7.30 PM

GUILDFORD CATHEDRAL

Conductor **Richard Pearce**

Aoife Miskelly and Sónia Grané (Sopranos)

Stuart Jackson and Samuel Furness (Tenors)

Samuel Evans and Edward Grint (Basses)

**Choristers of St Thomas-on-the-Bourne
with the Brandenburg Baroque Soloists**

By kind permission of the Dean and Chapter



Bringing new
learning and
life-changing
opportunities to
people of all
ages

The Surrey Care Trust is an independent charity reaching out to hundreds of people every year and helping them to transform their life chances.

Innovative learning, training and volunteering forms the cornerstone of our work today because education and the opportunity to improve skills is a tremendous spur to change.

Through our education and training programmes, our mentoring and counselling services and the work of our Swingbridge community boats, we are able to enable people to improve their self-reliance and their prospects for the future.

We also run the Crisis Grants Fund, helping local people who are facing hardship.

2012 is the Surrey Care Trust's 30th Anniversary. We have been changing lives for 30 years.

All at Surrey Care Trust would like to say a big thank you to the Waverley Singers for their support and we hope that the concert is a huge success.

Surrey
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Surrey Care Trust is a registered charity,
number 285543



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Josh's story



Josh is one of the young people on the STEPS alternative education programme at our Woking Learning Centre.

He is 15 years old, autistic and struggled in school which often led him to get into trouble in class. He then came to STEPS and has made huge progress.

He said: "STEPS is a very enjoyable place. I think that other schools should take a leaf from its book."

Josh's mother said: I thought he would end up in prison because all he was doing was staying in bed all day and playing computer games all night. This place has been amazing because the staff have time for him. There's hope for him now."

Jamie's story



Jamie, who is battling depression, says that volunteering with the environmental conservation programme based on our Swingbridge 2 boat, is playing a big part in restoring him to health.

"Swingbridge is contributing massively to my recovery. It gets you out of the house, into the fresh air, it boosts your confidence and it gets you talking to people and that's really important because with mental illness you withdraw into yourself.

There are still days when I have to force myself to get out of bed and off to Swingbridge but afterwards it's like having a reward because you know you have achieved something. You go home and you feel you have a real reason to have a bath and you've earned your dinner!"

Find out more about all our work at

www.Surreycaretrust.org.uk

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Aoife Miskelly- Soprano, from Northern Ireland, currently holds a Sickle Foundation scholarship at the Royal Academy of Music, where she is in her final year with Royal Academy Opera, studying with Jennifer Dakin and Audrey Hyland.

Aoife is a Kohn Foundation Bach soloist for the RAM's Bach cantata series and a member of the Academy's Song Circle team, with whom she has appeared in recital at Wigmore Hall, the Oxford Lieder Festival and Chelsea Schubert Festival.

In January 2011, Aoife became the recipient of a BBC NI Young Artists Platform Award through sponsorship from the Arts Council of Northern Ireland. She is also a Sybil Tutton Opera Award recipient, which is administered by the Musicians Benevolent Fund, a Britten-Pears Young Artist, Internationale Meistersinger Akademie Young Artist and is grateful for the continuing support she receives from the Josephine Baker Trust.

Aoife won the National Hampshire Singing Competition in October 2011, the Bernadette Greevy Bursary Award, Dublin in November 2011 and was a Kathleen Ferrier Award finalist 2010 at Wigmore Hall. Other awards include the John Stevenson Vocal Award (Ireland) and the G Embley memorial award at the RAM, runner-up in both the Thelma King Award for Singers in Bath and the Marjorie Thomas Art Song Award at the RAM.

Recent highlights include creating the role of Sophie Scholl in the world premiere of Sir Peter Maxwell Davies new opera *Kommilitonen*, Despina in Mozart's *Così fan tutte*, both for Royal Academy Opera, Sophie in *Werther* for the Les Azuriales Opera Festival in France, the Dew Fairy in *Hansel and Gretel* for NI Opera and the Governess in Britten's *The Turn of the Screw* at Dartington.

Over the coming months Aoife will sing the role of Pamina in *Die Zauberflöte* for Royal Academy Opera and undertake concert work in the UK, Germany and Poland. In her free time Aoife enjoys hiking, catching up with friends and helping out on her friend's sheep farm.

Sónia Grané – Soprano, studied in the National Conservatoire of Lisbon with Manuela de Sá and José Manuel Brandão. At the moment she studies with Lillian Watson and Jonathan Papp at the Royal Academy of Music, where she has just finished her Master of Arts with Distinction DipRAM and where she started the Opera Course in September 2011.

Sónia won several competitions in Portugal and has done many master classes with Angelika Kirschschrager, Sir Robert Tear, Sir Thomas Allen and others. She performs regularly in Portugal, France and England. In opera Sónia has performed Dido, *Dido*

and *Aeneas* (Teatro Nacional S. Carlos); Papagena, First Lady and First Boy, *Die Zauberflöte* (Teatro Nacional S. Carlos); Cis and Harry (cover) *Albert Herring* (Royal Academy of Music); Despina, *Così fan tutte* (Verbier Festival) and Lucia, *The Rape of Lucretia* (British Youth Opera). She has also sung in many opera scenes as Ännchen *Der Freischütz*, Armide *Armide*, Conception *L'Heure Espagnole*, Sophie *Der Rosenkavalier* and Aricie *Hippolyte et Aricie*. Sónia performs frequently in King's Place, Saint-Martin-in-the-Fields, the Purcell Room, Halesworth Festival and also Paris, Deauville and Nantes, in the prestigious 'La Folle Journée' under the direction of Michel Corboz.

Recently she has won the Oxford Lieder Young Artist Platform, the second prize in the Richard Lewis/Jean Shanks Award and third prize in the Schumann Competition with the pianist Edwige Herchenroder. Sónia was also one of the 12 semi-finalists in the Kathleen Ferrier Awards.

Her future engagements include the role of Pamina in *Die Zauberflöte* with the RAO, several concerts with the Academy Song Circle and solo concerts with Edwige Herchenroder around the UK, including a concert at St. John's Smith Square. Sónia has also a degree in Biology and is generously supported by the Santander Award, Lucille Graham Award, Leverhulme Award, Josephine Baker Trust and Calouste Gulbenkian Foundation.

Stuart Jackson - Tenor, studied at Oxford University (Christ Church) where he was a choral scholar for three years whilst studying Biological Sciences. After graduating from university in 2008, he completed the postgraduate vocal course at the Royal Academy of Music (RAM) and is now studying in the opera school at the RAM, where he recently performed the role of Benedict in *Beatrice and Benedict* under Sir Colin Davis. Stuart obtained the second prize in the 2011 Wigmore Hall song competition, and is the winner of the 2010 Oxford Lieder scholarship, the 2010 Flora Nielsen song prize, the 2010 Elena Gerhardt Lieder Prize, and the 2010 Chelsea Schubert Song prize. His teacher is the renowned tenor Ryland Davies, and he is coached by Jonathan Papp. Stuart has taken part in public master classes with Gerald Finley, Sarah Walker, Colin Lee, and Thomas Allen; private master classes with Barbara Bonney and Dennis O'Neil, and has performed recitals in a number of venues including a Song Circle recital at the Wigmore Hall, Balakirev songs at St John Smith's Square and Schumann, Szymanowski and Beamish songs at Oxford's Holywell Room.

Upcoming events include several performances in the RAM/Kohn Foundation Bach Cantata series, his first performance of Britten's *Serenade for Tenor, Horn and Strings*, and a performance of the *Messiah* with Laurence Cummings.

Stuart would like to thank Sir Ralph Kohn, the Peter Moores Foundation, the Countess of Munster Trust, the Richard Carne Trust, the Leverhulme Trust, Howard de Walden Estates, the Drapers' Company and Oxford Lieder for their support. He is grateful for the support of the Josephine Baker Trust.

Samuel Furness – Tenor, was a wonderfully expressive Saint Nicolas in our last concert. His operatic roles to date include Rinnucio *Gianni Schicchi*, Don Ottavio *Don Giovanni*, Lensky *Eugene Onegin*, the title role of *Orfeo*, Lysander *A Midsummer Night's Dream*, and Tamino *The Magic Flute* at the Edinburgh Fringe Festival. This summer, Sam sang the title role of *Albert Herring* at Opera Holland Park, to great critical acclaim: "Britten's 1947 opera is an ideal vehicle for the light-voiced Sam Furness, who sang Herring and has all the makings of a star". *Guardian*, July 2011.

Sam's oratorio repertoire includes Mozart's *Requiem*, Bach's *St Matthew Passion* and *St John Passion*, Mendelssohn's *Elijah*, Handel's *Messiah* and *Samson*, Britten *St Nicolas*, Verdi's *Requiem* and Dyson's *Canterbury Pilgrims*.

This season, Sam will sing the role of *Bénédict Béatrice et Bénédict* with the Royal Academy Opera, conducted by Sir Colin Davis. Looking further ahead, Sam will perform the title role of *Albert Herring* in a new production at the Théâtre du Capitole in Toulouse, and the Novice *Billy Budd* at the Teatro Municipal in Santiago, both in 2013.

Sam is taught by his countryman, Ryland Davies, and coached by Ian Partridge. He is currently supported by the Sickie Trust Fund scholarship, the Countess of Munster Trust and the Josephine Baker Trust. He has previously benefitted from a Prince of Wales Award from the Arts Council of Wales, an Elizabeth Evans Trust Award, a Fishmonger's Trust scholarship and a South Square Trust Fund scholarship. Sam is a member of the Royal Academy Song Circle.

Samuel Evans – Baritone, a former choral scholar at King's College, Cambridge, studies with Russell Smythe, having recently completed the opera course at the Royal College of Music International Opera School. He is a Samling Scholar, and was a finalist in the 2007 Kathleen Ferrier Awards. As a winner of the Maisie Lewis Prize, he made his solo recital debut at the Wigmore Hall. He also won both First Prize and the Audience Prize at the 2009 London Welsh Young Singer of the Year, and was a finalist in the Welsh Singer of the Year Competition at St. David's Hall, Cardiff. Samuel was formerly supported by the Josephine Baker Trust.

His operatic roles include Garibaldo *Rodelinda* in the London Handel Festival, Don Alfonso *Così fan Tutte* at the Royal College of Music, Kilian *Der Freischütz* at the Opéra Comique under Sir John Eliot Gardiner and The Forester *The Cunning Little*

Vixen at the Ryedale Festival. He has also sung *Le Nozze di Figaro* and *Guglielmo Così fan Tutte* for Vignette Productions in London and France, *Giacchino Leonora* for Bampton Classical Opera, *Aeneas Dido and Aeneas* for the Armonico Consort, Leporello *Don Giovanni* for Opera-by-Definition, Pallante *Agrippina* for Barber Opera, and Judas *Pilgrim's Progress* at Sadler's Wells under Richard Hickox as well as performing on tour with Essential Scottish Opera. In concert, he has performed the role of Le Grand Prêtre in Rameau's *Castor et Pollux* at the Salle Pleyel in Paris under Gardiner.

Concert engagements have included Bach *Christmas Oratorio* at the Spitalfields Festival, Bach *B Minor Mass* in the Bachfest Leipzig with the English Baroque Soloists/Gardiner, Mozart *Requiem* at the Royal Albert Hall and St. Martin-in-the-Fields, Mozart *Vesperae Solennes de Confessore* in Salzburg Cathedral, Bach *St Matthew Passion* at the Fairfield Halls, Haydn *Theresienmesse* at St. John's Smith Square, Rutter *Mass of the Children* at Cadogan Hall, Monteverdi *Vespers* in Southwark Cathedral and Beethoven *Symphony No.9* for Highgate Choral Society. He has given recitals at St John's Smith Square and The Peak Festival

Sam's current season's engagements include his BBC Proms debut in *Der Freischütz* with Gardiner; Mozart *C Minor Mass* with The Northern Sinfonia / Thomas Zehetmair and Dandini *La Cenerentola* for Bury Court Opera. Further ahead he will sing roles in the Britten *Church Parables* with Mahogany Opera in St Petersburg and Tokyo.

Edward Grint- Bass is currently studying in his final year at the International Opera School at The Royal College of Music generously supported by the Janet & Michael Levesley Award and the Josephine Baker Trust. A former choral scholar of King's College, Cambridge, Edward is the winner of the 2011 Leith Hill Festival award. First taught by Sarah Harpham, he now continues to learn with Peter Savidge.

On stage he has performed the roles of Garibaldo *Rodelinda*, (London Handel Festival), Count Almaviva *Marriage of Figaro*, (Cover, BYO), Splendiano *Djamileh*, (RCMIOS), Thoas *Iphigenie en Tauride*, (Euphonia), Colonel *Patience*, (Musee D'Orsay), John Styx *Orpheus in the Underworld*, (RCM), *Guglielmo Così fan Tutte*, (Woodhouse Music), Bass Priest/Armed Man *Die Zauberflöte*, (RCM), Tirenio *Il Pastor Fido*, (London Handel Festival), Hobson *Peter Grimes*, (CUOS), Micha *The Bartered Bride*, (RCM), Mother *Die Sieben Tödsunden*, (Cuenca Festival) as well as Sid *Albert Herring*, Olivier *Capriccio*, Dr. Falke *Die Fledermaus* and Don Giovanni for RCM Opera Scenes.

As a soloist, Edward has worked with many leading ensembles, both around the UK and abroad. In recent months, he has performed Elgar's *Dream of Gerontius* in Ely

Cathedral with Neil Jenkins, Bach's *St. John Passion* (London Mozart Players), Handel's *Messiah* (City of London Sinfonia), as well as recording Faure's *Requiem* (BBC Concert Orchestra) for a BBC Radio 2 broadcast. He has recently reached the final of the Lies Askonas Competition and the RCM Schumann Competition. A committed recitalist Edward has performed a variety of programmes in Croydon's Fairfield Halls, Bromley, Eastbourne and London. Recordings include Charles Wood's *St. Mark's Passion*, with the choir of Jesus College, Cambridge, and recently Damon Albarn's new opera *Dr. Dee* with the BBC Philharmonic Orchestra.

Edward has participated in master classes with Gerald Finley, Sarah Connolly, Brindley Sherratt, Roger Vignoles and Mary King.

Future plans include a solo concert for the London Handel Festival, singing the Verdi Requiem in Cambridge, a tour to Siena, Italy, and performing the roles of Isacio (Riccardo Primo, London Handel Festival) and Gianni Schicci (Pervalidus Opera).

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.

THE CHORISTERS OF ST THOMAS-ON-THE-BOURNE

Boys:

Harry Boyd
George Cowdrey
Haydn Cowdrey
Thomas Dixon
Joe Edwards
Harry Fagge
Bradley Garrett
Max Healey
Simon Howes
Mark North
George Pilgrim
Harry Pilgrim
Simon Rutherford
Luke Sprague
Jack Spruce
Nick Tomlinson
Robert Webster

Girls:

Molly Beere
Anastasia Cooke
Yasmin Berezicki Stevens
Angela Cowdry
Naomi Cowdrey
Isabel Edwards
Jasmine Goffe
Anna Harrison
Charlotte Hutton
Amelia Hutton
Daisy Mardel
Maddie Moran
Francesca Oury
Beth Payne
Elizabeth Plant
Megan Randall
April West
Natasha Wiskin

Director of Music: Robert Lewis

The Choir of St-Thomas-on-The-Bourne, Farnham

The St Thomas-on-The Bourne Parish Choir of Boys and Gentlemen has existed continually since the 1860s, has a long tradition of excellence and continues to provide music in worship in the way it has done for nearly one hundred and fifty years. The Girls' Choir at St. Thomas-on-The Bourne was founded in 2004. There are currently 18 boys (aged 7-13) and 19 girls (aged 8-16) enrolled in the choirs who are trained by their Director of Music, Robert Lewis. For further information about the choir and joining, please go to www.thebourne.org.uk



Artistic Director – Robert Porter
Associate Music Director – Sarah Tenant-Flowers

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
Stephen Pedder

Cornett
Adrian Woodward
Richard Thomas
Matt Manchester

Violin 2
Julia Black

Sackbutt
Abigail Newman
Martin Sanderson
Andrew Lester

Viola
Clare Barwick

Bass Violin
Henrik Persson

Theorbo
Liz Pallett

The Waverley Singers gratefully acknowledges the sponsorship of the Theorbo player for this evening's performance by Mrs Catherine Hadfield.

VESPERS OF THE BLESSED VIRGIN (1610)

Claudio Monteverdi (1567-1643)

Monteverdi was born in Cremona the son of a barber-surgeon. He studied music with the *maestro di cappella* of Cremona Cathedral, Marc'Antonio Ingegneri, and was evidently a precocious pupil as he published several books of sacred and secular music whilst still in his teens. This early music was mainly madrigals and motets in which Monteverdi was developing his skill in setting words and conveying contrasting mood and emotions. About 1591 Monteverdi entered the service of the Duke of Mantua as a string player. Some of the finest musicians of the time worked in the cosmopolitan court of Mantua, including a Flemish composer Giaches de Wert. Monteverdi worked in the Duke's court until 1613, becoming *maestro di cappella* himself in 1601. His responsibilities were at the court and at the family palace chapel. As well as his secular works, he probably composed church music during this time but none survives except what was published in 1610.

In 1607 Monteverdi's first opera, *Orfeo*, was performed and it was this work which established him as a composer of large-scale music. Sadly it was also in 1607 that Monteverdi's wife died leaving him in a state of deep depression and poor health. Subsequently he became very unhappy with his position at the court in Mantua, where he felt under-valued.

The Vespers of the Blessed Virgin was published in Venice in 1610 and dedicated to Pope Paul V. There has been speculation about whether the Vespers was composed as an audition piece for posts in Rome or Venice, but if so, Monteverdi was not successful in either and remained, unhappily, at Mantua until 1613. There has also been debate about whether the *Vespers* was intended as a single composition or an anthology. What is without doubt is that the *Vespers* was a magnificent compendium of the different kinds of contemporary church music but still rooted in the old tradition through its use of plainchant tunes as thematic material.

The year 1613 saw the beginning of a new, more fulfilling stage in Monteverdi's career as he became *maestro di capella* at St Mark's, Venice. He was to continue composing to the end of his life and achieved great success and lasting recognition as the first great musical dramatist with his

two operatic masterpieces, *Il ritorno d'Ulisse in patria*, 1641 and *L'incoronazione di Poppea*, 1642. Monteverdi died in Venice in 1643.

The Vespers is the principal evening service of the Roman church and in Monteverdi's time was the one daily office which was always enhanced with music. The service combines prescribed responses and psalms with additional hymns and antiphons, and reaches its climax in the *Magnificat* – the Virgin Mary's song of praise to God. Monteverdi broke away from the old style of multi-layered polyphony, as in the music of Palestrina (1525-1594), to emphasize the setting of the text. His composition is a synthesis of old and new, using the modern naturalistic word setting of opera, ancient plainchant and secular dance rhythms.

There is no documentary record of a complete performance of the *Vespers* during Monteverdi's time in Venice. It is known that sixteen instrumentalists playing cornets, sackbuts and strings were employed in St Mark's, as well as male singers, whose numbers could be increased for important festivals. An important bass instrument used at the time was the *theorbo* or *chitarrone*, a tall lute with a powerful, bright tone.

The opening movement is an exuberant fanfare, after a plainchant intonation, using the opening Toccata from Monteverdi's first opera, *L'Orfeo*, interspersed with instrumental triple-rhythm dance *ritornellos* (a little return) between the choral phrases. *Dixit Dominus* opens with a plainchant theme sung by the tenors and taken up by the choir. Some phrases are declaimed by the choir and then developed in dance-like themes echoed by instruments. Musical phrases are imitated in turn by voices and instruments.

The next movement, *Nigra sum*, is taken from the Song of Solomon. The text is set in a naturalistic recitative style. On the word *surge* (arise) the soloist sings a long rising scale. This is just one of many examples of the way in which Monteverdi 'painted' the words with his musical setting. *Laudate pueri*, the fourth movement, alternates sections sung by double choir and more florid interjections by solo voices. In the *Gloria* at the end of this movement Monteverdi uses the opening plainchant theme on the words *sicut erat in principio* (as it was in the beginning). The following movement, *Pulchra es*, is another setting from the Song of Solomon and is composed as a love duet.

Another combined solo and choral movement, *Laetatus sum*, follows. A particular feature in this movement is the instrumental 'walking bass' line. The most elaborate and demanding of the solo motets, *Duo Seraphim*, for three voices, is next. The three voices resolve into unison on the words *et hic tres unum sunt* (and these three are one).

In the eighth movement, *Nisi Dominus*, again for double choir, the voices closely imitate each other creating a complex texture of cross rhythms unified by the plainchant *cantus firmus* in the tenor part. *Cantus firmus* (fixed melody) means a pre-existing melody, often a plainchant, has been used as the basis for a new composition. The *cantus firmus* was usually held in long notes in the lower voice, and the Latin verb *tenere* (to hold), led to this part being called the tenor.

Echo effects are used in the next motet, *Audi coelum*, where the solo voices are joined at the end by the choir for a prayer to the Virgin. At the end of each verse the last word is echoed, subtly changing its meaning. Movement 10, *Lauda Jerusalem*, is set for two choirs each made up of three parts with a central plainchant *cantus firmus*, sung by the tenors. Next the children's choir sing *Sancta Maria ora pro nobis* (Holy Mary, pray for us) eleven times, over an instrumental sonata. The beautiful hymn *Ave maris stella* follows with the verses based on the plainchant separated by an instrumental *ritornello* in dance rhythm.

This magnificent work closes with the *Magnificat* which is the apotheosis of Monteverdi's mixture of old and new. As in the psalms, the hymn and the Sonata, it is given formal unity by the singing of the *cantus firmus* plainchant. This appears in the very opening and as an accompaniment to the solo voice and instrumental sections and in the final *sicut erat in principium*.

Note: *There will be no interval in tonight's performance.*

The Waverley Singers are performing this evening from The Early Music Company edition of the *Vespers*, edited by Clifford Bartlett.

THE WAVERLEY SINGERS

Sopranos

Ann Alderman
Jan Benson
Janet Carne
Elaine Cook
Julia Davidson
Kim Davies
Diane Drewett
Jane Eckles
Jackie Epps
Lizzie Espinoza
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Lucy Huber
Linda Hutton
Jane Kenney
Sally Maxfield
Gillian Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Gillian Pickering
Margaret Reeder
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Barbara Tansey
Hilary Vaill
Joan Warren
Kate Wilson
Liz Witham

Altos

Rona Ayling
Cathy Boyes
Mayonne Coldicott
Pamela Darker
Fiona Dick
Mariken van Dolen-
Loades
Alison Dolton
Merril Evans
Esther Grosskopf
Elspeth Mackeggie
Gurney
Catherine Hadfield
Didi Hall
Sylvia Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Margaret Mackenzie
Anne Mason
Eileen McDermott
Marian Morgan-Cotter
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Heather Wallace
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Jeff Ayling
Brian Bailey
Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
Richard Greenway
Robert Gussman

Peter Haines

Jo Huddleston
Phil Kirby
Deirdre Major
John Palfreyman
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Simon Austin
Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Alec Leggatt
Brian Marquard
Kevin McDermott
Andrew Milligan
Tony Parker
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Alan Rousell
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Simon Stoodley

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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Mrs N Wilson-Soppitt
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 Liz Witham, on 01252 721087 or email secretary@waverleysingers.com.

The Waverley Singers perform in Guildford Cathedral tonight by kind permission of the Dean and Chapter.

The Waverley Singers gratefully 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.

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