

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, 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 through money raised at our concerts. Last year we helped to raise over £2,000 for CRY (Cardiac Risk in the Young), Arthritis Research UK, Soldiers, Sailors, Airmen and Families Association and Surrey Wildlife Trust.

We are now embarking on our 2013/2014 season performing among other works Mozart's *Requiem*, Walton's *Coronation Te Deum*, and Rutter's *Gloria*. We will be raising funds for: Royal Surrey County Hospital Intensive Care Appeal, The Phyllis Tuckwell Hospice, Help for Heroes and Alton United Charities.

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

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



Waverley  Singers

CHRISTMAS CONCERT



Including works by:

**Holst • Howells • Chilcott
Sargent • Vaughan Williams
Sandström • Willcocks • Byrt
Stanford • Wickes • Mathias**

With Christmas readings and Carols for the audience

SATURDAY 7 DECEMBER, 2013 7.30 pm

St Andrew's Church, Farnham GU9 7PW

Nicholas Beever (*Baritone*) • James McVinnie (*Organist*)

Conductor Richard Pearce



Phyllis Tuckwell Hospice

...because every
day is precious

Seeking care through our Hospice isn't about giving up hope or hastening death, but rather a way to get the most appropriate care in the last phase of life...**because every day is precious.**

When asked the question, most people would prefer to be cared for in their own home, so in 2011 we introduced a small Hospice Care at Home Service with the aim of providing our community with the care they need, where they want it most - at home. This has been an incredible success. So our vision for this year and beyond is to expand this service and, with the help of supporters like the Waverley Singers, we hope to build the team of specialists we need to provide this important care. We firmly believe in offering a package of care that satisfies both the patient choice and their clinical needs.

Phyllis Tuckwell Hospice

provides care and support to patients, carers and families affected by a terminal illness (such as cancer, heart, lung, or neurological disease) across the whole of West Surrey and North East Hampshire.

The thought of a terminal illness understandably frighten many people - possibly pain and loneliness, spending final days in hospital far from family friends and all that they know and love. For many patients, when a cure is not possible, hospice and palliative care offers a more comfortable alternative. Our care helps patients manage pain and improves the quality of life for both the patient and their family.

Hospice Care at Home offers *real* choice at the end of life. Bob was diagnosed with Motor Neurone Disease in December 2010. Following a visit from our Clinical Nurse Specialist, it was agreed that we could support Bob and his family in his home. We provided a special bed and equipment to make Bob's care easier, and gave his wife Mary both emotional and practical help throughout his illness. Our nursing team, consultants and volunteers made regular trips to his home to ensure Bob was comfortable, pain-free and felt supported. Complementary therapists visited Bob to give him massage and aromatherapy sessions to make his last days relaxing and peaceful. Our team treated Bob as a person, not a patient, and the regular contact was a great help at a difficult and stressful time. Nurses were able to talk to Bob about his work life, find out about his likes and dislikes, his life and views. Bob passed away in February 2013 and Mary was so grateful for the opportunity to care for Bob in the last few months where he wanted to be - at home. She realised that hospice care was not so much about death, but more about living life until the final moments.

The cost of our Hospice Care at Home and Community Services is about £325,000 a year. We only received 12% of our funds from the NHS so we rely heavily on the donations from our local community to help people like Bob receive important care.

We all hope we won't need the Hospice, but if we do, it provides real peace of mind to know we can be cared for and supported in our own home.

Without the support of groups like the Waverley Singers, we simply would not be here - Thank you.

If you would like further information about the work of the Hospice please visit www.pth.org.uk or call **01252 729446**.

Tomorrow shall be my dancing day John Gardner

This have I done for my true love Gustav Holst

Audience Carol – God rest you merry Gentlemen

Reading

A spotless rose Herbert Howells

Silent night Gruber/Chilcott

Organ solos

In dulci jubilo BuxWV 179 Dieterich Buxtehude (c.1637-1707)

In dulci jubilo BWV 729 Johann Sebastian Bach (1685-1750)

Two Christmas spirituals arr. Malcolm Sargent

Reading

Audience Carol – O come all ye faithful

INTERVAL

Wassail Song Ralph Vaughan Williams

Det är en ros utsprungnen Jan Sandström

Reading

Audience Carol – Unto us is born a Son

Rocking arr. David Willcocks

Magnificat in A C V Stanford

Baritone Solos

Reading

All and some John Byrt

Away in a manger Jennette Wickes

A babe is born William Mathias

Audience Carol – Hark! The herald angels sing

Tomorrow shall be my dancing day
John Gardner (1917-2011)

John Gardner was a prolific composer and on the staff of the Royal Academy of Music from 1956. He is best known for this carol which he wrote for St Paul's Girls' School where he was Director of Music (1962-1975), and where it is still sung every year by the entire audience, despite its catchy not so say rhythmically fiendish arrangement. This uses the first four verses of the carol that Holst had written earlier and which will be sung immediately after this version. It's from a long medieval Cornish poem, in which Jesus Christ tells us his own story as a lover inviting his beloved to his dance. The words beg to be sung.

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Then was I born of a virgin pure,
Of her I took fleshly substance;
Thus was I knit to man's nature,
To call my true love to my dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

In a manger laid and wrapped I was,
So very poor this was my chance,
Betwixt an ox and a silly poor ass,
To call my true love to my dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

This have I done for my true love
Gustav Holst (1874-1934)

The composer Gustav Holst, most famous for *The Planets*, was also Director of Music at St Paul's Girls' School from 1905; he composed this earlier setting of the same text, for the Whitsun Festival at Thaxted in Suffolk in 1916, where the local vicar made the church a centre of socialism and folk culture. The phrase "the legend of my play" suggests that this carol may have sprung from the medieval tradition of the mystery plays that brought the Bible story to life through drama. Holst had found the words of the poem pinned to the church door and later described it as his best part song.

[The first four verses are the same as the first carol, followed by:]

Into the desert I was led,
Where I fasted without substance:
The Devil bade me make stones my bread,
To have me break my true love's dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

The Jews on me they made great suit,
And with me made great variance,
Because they loved darkness better than
light,
To call my true love to the dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

For thirty pence Judas me sold,
His covetousness for to advance;
Mark whom I kiss, the same do hold,
The same is he shall lead the dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Before Pilate the Jews me brought,
When Barabbas had deliverance;
They scourged me and set me at nought
Judged me to die to lead the dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

When on the cross hanged I was;
When a spear to my heart did glance,
There issued forth both water and blood,
To call my true love to the dance:
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Then down to Hell I took my way,
For my true love's deliverance,
And rose again again on the third day,
Up to my true love and the dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

Then up to Heav'n I did ascend,
Where now I dwell in sure substance,
On the right hand of God that man
May come into the general dance.
*Sing O my love, O my love, my love, my love;
This have I done for my true love.*

AUDIENCE CAROL
God rest you merry, gentlemen

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy.

From God our heav'nly father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy.

The shepherds at those tidings
Rejoiced much in mind,
And left their flocks a-feeding,
In tempest, storm and wind,
And went to Bethlehem straightway
This blessed babe to find:
O tidings of comfort and joy.

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:
O tidings of comfort and joy.

First Reading

A spotless rose
Herbert Howells (1892-1983)

Howells, composer, organist, teacher and writer, is a major figure in English music, and his Church music is the greatest contribution to the Anglican repertoire in the twentieth century. He wrote his setting of this carol in 1919, and one can feel the shadow of the First World War in its mood, particularly the final phrase "a cold winter's night". He composed it in Gloucester, in a cottage looking out over the railway, watching the "shunting trucks, bumping and banging". It has been described as one of Howells' most well-known and enduring works. The words are Catherine Winkworth's translation of the German 16th century carol *Es ist ein Ros entsprungen*, which we shall also hear in a Swedish version later in the concert. The poem focusses on Jesus as the sweet rose bringing life and hope in the darkness of the world.

A Spotless Rose is growing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
Through God's great love and might
The Blessed Babe she bare us
In a cold, cold winter's night.

Silent night
Franz Gruber (1787-1863),
arranged Bob Chilcott (1955 -)

In 1818 Gruber composed the melody of this carol for a small Austrian village church where the organ had broken down, providing a setting with a simple guitar accompaniment. It is deemed to be the most famous Christmas carol of all time. Bob Chilcott who composed this arrangement in 2011 is a composer and conductor who has worked across Europe, in China, Japan, the USA and Canada. He sang with the King's Singers and is currently Principal Guest Conductor of the BBC Singers.

Silent night, holy night,
All is calm, all is bright;
Round yon virgin mother and child,
Holy infant so tender and mild,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds first saw the sight:
Glories stream from heav'n afar,
Heav'nly hosts sing Alleluia:
Christ the Saviour is born.

Silent night, holy night,
Son of God, love's pure light;
Radiance beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

Organ Solos

Two Christmas Spirituals
arranged by Malcolm Sargent
(1895-1967)

Sir Malcolm Sargent enjoyed enormous popularity as chief conductor of the Proms from 1948 until his death nearly thirty years later. Sir Thomas Beecham hailed him as "the greatest choral conductor we have ever produced." He was also a skilful organist, arranger and composer.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

Stars keep a-shinin', yes Lord!
Movin' in de elements, yes, my Lord!
Stood above de stable, yes, Lord!
De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes Lord!
De people keep a-comin' an' de train
done gone.

Where did she lay him? Yes, Lord!
Laid him in de manger, yes, my Lord!
Wrapp'd in de swaddlin', yes, Lord!
De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

What did she name him? Yes, Lord!
Named him King Jesus, yes, my Lord!
Wonderful, Counsellor, yes, Lord!
De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

De Virgin Mary had a baby boy, X 3
An' dey say dat his name was Jesus.
He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory
He come from de glorious kingdom.

De angels sang when de baby born, X 3
An' proclaim him de Saviour Jesus.
He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory
He come from de glorious kingdom.

De wise men saw where de baby born, X 3
An' dey say dat his name was Jesus.
He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory
He come from de glorious kingdom. Oh!
Lord!

Second Reading

AUDIENCE CAROL
O come all ye faithful

O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of angels:
O come, let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord!

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,
Begotten not created:
O come let us adore him ...

Sing choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest:
O come let us adore him ...

Yea, Lord, we greet thee,
Born that happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come let us adore him ...

INTERVAL

Wassail Song
arranged R Vaughan Williams
(1872–1958)

Among the very greatest of English composers, Vaughan Williams is particularly noted for his work in collecting English folk music and song, and for his deep commitment to providing equal opportunities for all. He had got to know Holst when they were students, and briefly took over as Director of Music at St Paul's Girls' School after his death. This carol, first published in 1913, reflects Vaughan Williams' interest in early English folklore. The practice of singing house to house at Christmas, and other times of the year, seems to be rooted in Anglo-Saxon tradition, and the word "wassail" means "be in good health!" in Middle English. More often it was peasants calling on their feudal lords to whom they were already known, inviting an exchange of good cheer and material support.

Wassail, Wassail all over the town,
Our bread it is white and our ale it is
brown;
Our bowl it is made of the green maple
tree;
In the Wassail bowl we'll drink unto thee.
Here's a health to the ox and to his right
eye,
Pray God send our master a good
Christmas pie,
A good Christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.
Here's a health to the ox and to his right
horn,
Pray God send our master a good crop of
corn,

A good crop of corn as e'er I did see.
In the Wassail bowl we'll drink unto thee.
Here's a health to the ox and to his long
tail,
Pray God send our master a good cask of
ale.
A good cask of ale as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Come butler come fill us a bowl of the
best;
Then I pray that your soul in heaven may
rest;
But if you do bring us a bowl of the small,
May the Devil take butler, bowl and all!

Then here's to the maid in the lily white
smock,
Who tripp'd to the door and slipp'd back
the lock;
Who tripp'd to the door and pull'd back
the pin,
For to let these jolly Wassailers walk in;
Wassail, Wassail, all over the town;
Wassail.

Det är en ros utsprungen
M Praetorius, arranged Jan
Sandström (1954–)

Jan Sandström is a Swedish classical composer, who completed his musical training at the Royal College of Music, Stockholm, and is now professor of composition. Amongst other works he is known for his Motorbike Concerto for trombone and orchestra. This carol is an unaccompanied slow-motion setting of Praetorius' famous chorale *Es ist ein Ros' entsprungen*, familiar as the tune to the hymn *A great and mighty wonder*.

Det är en ros utsprungen
Av Jesse rot och stam.
Av fädren ren besjungen
Den står i tiden fram
En blomma skär och blid
Mitt i den kalla vinter
i midnatts mörka tid.

*Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.*

Third Reading

AUDIENCE CAROL
Unto us is born a Son

Unto us is born a Son,
King of quires supernal:
See on earth his life begun,
Of lords the Lord eternal,
Of lords the Lord eternal.

Christ, from heav'n descending low,
Comes on earth a stranger;
Ox and ass their owner know,
Becradled in the manger,
Becradled in the manger.

This did Herod sore affray,
And grievously bewilder,
So he gave the word to slay,
And slew the little childer,
And slew the little childer.

Of his love and mercy mild
This the Christmas story;
And O that Mary's gentle Child
Might lead us up to glory,
Might lead us up to glory!

O and A, and A and O,
Cum cantibus in choro,
Let our merry organ go,
Benedicamus Domino,
Benedicamus Domino.

Rocking
arranged David Willcocks (1919–)

David Willcocks, choral conductor, organist and composer, has had a life-long association with King's College Cambridge where he was Organ scholar, and later Director of Music (1957–1974) leading the annual Christmas Eve Carol Service. He was also Director of the Royal College of Music. He is an accomplished arranger and has co-edited the widely used Carols for Choirs anthologies. This arrangement is a version of an old Czech carol.

Little Jesus, sweetly sleep, do not stir;
(Lullaby, lullaby, lullaby)
We will lend a coat of fur, (Lulla, lulla,
lullaby, lulla, lullaby)
We will rock you, rock you, rock you,
We will rock you, rock you, rock you:
See the fur to keep you warm, (Lullaby,
lullaby, lulla)
Snugly round your tiny form. (Lulla, lulla,
lullaby.)

Mary's little baby, sleep, sweetly sleep,
Sleep in comfort, slumber deep;
We will rock you, rock you, rock you,
We will rock you, rock you, rock you:
We will serve you all we can,
Darling, darling little man.

Magnificat in A
Charles Villiers Stanford (1852-1924)

Charles Stanford is one of the giants of nineteenth century English Church music, as composer, music teacher and conductor. Born in Dublin, he studied at Cambridge, Leipzig and Berlin, was a founding professor at the Royal College of Music and Professor of Music at Cambridge. Among his many pupils are Holst, Vaughan Williams and Howells. This setting of the Magnificat, one of the canticles sung at Evensong in the Church's daily services, was composed in 1880.

My soul doth magnify the Lord, and my
spirit hath rejoiced in God my Saviour.
For He hath regarded the lowliness of His
handmaiden.
For behold, from henceforth all
generations shall call me blessed.
For He that is mighty hath magnified me,
and holy is His Name.
And His mercy is on them that fear Him,
throughout all generations.
He hath shewed strength with His arm,
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat, and hath exalted the humble and
meek.
He hath filled the hungry with good
things, and the rich He hath sent
empty away.
He remembering His mercy hath holpen
His servant Israel,
As He promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning is now, and ever
shall be, world without end. Amen

Baritone Solos

Fourth Reading

All and some
John Byrt (1939-)

John Byrt is a freelance conductor, scholar and composer. In his youth he directed the Schola Cantorum of Oxford and was conductor of Musica Reservata. He writes and lectures on baroque music. As a composer he is mainly known for his choral music: his folk song arrangements are sung all over the world. This carol composed in 1961 uses an anonymous text from the Selden Manuscript c. 1450.

Nowell sing we, both all and some,
Now *Rex pacificus* is y-come.
Exortum est in love and lysse
Now Christ his gree he gan us gysse.
And with his body us brought to bliss:
Both all and some.

De fructu ventris of Mary bright,
Both God and man in her alight,
Out of disease he did us dight,
Both all and some.
Puer natus to us was sent,
To bliss us bought, fro bale us blent,
And else to woe we had y-went:
Both all and some.

Lux fulgebit with love and light
In Mary mild his pennon pight,
In her took kind with manly might:
Both all and some.
Gloria tibi, ay and bliss,
God unto his grace he us wysse,
The rent of heaven that we not miss:
Both all and some.

Away in a manger
Jennette Wickes

Jennette is a member of the Waverley Singers and received her musical education as a Junior Exhibitioner at the Royal Academy of Music, where her main study was pianoforte. At the age of eighteen she was a Graduate student at the RAM for three years, graduating with the GRSM diploma, and the LRAM (Pianoforte/Teachers) diploma. She has been arranging music and composing for several years. The choir has sung several of her pieces in the past.

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, written in 1971, is a setting of an anonymous fifteenth century text. The Latin phrases are the opening words of well-known medieval hymns in the Roman Catholic church.

A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus. (*Come creator Spirit*)

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 (*O light, blessed Trinity*)

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,
(*From where the sun arises*)

The angels came down with one cry,
A fair song that night sung they
In worship of that child
Gloria tibi Domine (*Glory be to you O Lord*)

A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus, O lux beata Trinitas,
A solis ortus cardine, Gloria tibi Domine.
Noel!

AUDIENCE CAROL
Hark! The herald angels sing

Hark! The herald angels sing
Glory to the new-born 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 new-born King.*

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! The herald angels sing
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Risen 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! The herald angels sing
Glory to the new-born King.*

James McVinnie pursues a diverse career as an organist and keyboardist. He was Assistant Organist of Westminster Abbey between 2008 and 2011 where he played for regular services and directed the Abbey's world-famous choir. He also played at many state occasions and special services of national importance which were broadcast live on television, including the state visit of HH Pope Benedict XVI, the Passing of the World War I Generation, the 70th anniversary of the Battle of Britain and the Royal Wedding, which was



broadcast to an estimated live audience of over 2 billion. He previously held Organ Scholarships at St Albans Cathedral, and at Clare College, Cambridge. In 2006 he became Organ Scholar and subsequently Sub-Organist of St Paul's Cathedral. He currently holds organ teaching posts at Cambridge University and at Tonbridge School and is also Director of Music at St Andrew's, Holborn, London. His teachers were Sarah Baldock, Thomas Trotter and Hans Fagius.

McVinnie read music at Clare College, Cambridge University, where he was also Organ Scholar. With Clare College Choir, he performed at venues throughout the UK, Europe, the USA, and the Far East in addition to appearing as their accompanist on numerous acclaimed recordings. In October 2006 he recorded his first solo disc of S. S. Wesley's organ music on the 1873 Willis organ of St Michael's, Tenbury, for Naxos. He also

appears on recordings with The King's Consort, The Cardinal's Musick, the National Youth Choir of Great Britain and the St Albans Abbey Girls Choir. He also works regularly with the BBC singers,

performing with them in live broadcasts on BBC Radio 3, as their accompanist or as a soloist.

In summer 2009 McVinnie made his solo debut in the Salzburg Festival with the Freiburg Baroque Orchestra conducted by Ivor Bolton, performing Handel's Op 7 no 5

organ concerto during an acclaimed production of Handel's *Theodora*, staged by Christof Loy. Recent solo engagements have taken him to Germany, Switzerland, Russia, Denmark, and notably to the US festival *MusicNOW*, curated by Bryce Dessner of the indie-rock band *The National*. As a continuo player with leading ensembles and musicians he has appeared at virtually every major European early music festival.

McVinnie is becoming increasingly well known for his collaborations with musicians in new music in the UK, Iceland and New York City with composer Nico Muhly, violist Nadia Sirota, recording specialist and composer Valgeir Sigurðsson, singer-songwriters Sufjan Stevens, Sam Amidon and Beth Orton. In 2014 he will be a featured artist at the Southbank Centre in the reopening series of the Royal Festival Hall organ, in which he will perform a recital of works

by J. S. Bach alongside new works by Martin Creed, artist and composer. New music plays a central part of his repertoire; Nico Muhly, Graham Ross, Robert Walker, Richard Reed Parry (of *Arcade Fire*), Shara Worden (of *My Brightest Diamond*), and David Lang (winner of the 2008 *Pulitzer Prize* in music) have written works for him.

'James McVinnie dispatches his performances with great vitality' *Daily Telegraph*

'McVinnie demonstrates immaculate keyboard technique' *Cathedral Music*

'McVinnie plays with stupendous ease with beautiful rhythmic clarity and shape' *Zürcher Oberländer*

Nick Beever *baritone* Nick Beever was born in Oldham and began his musical education at the Oldham Music Centre as a member of the Oldham Youth Choir and Oldham Youth Orchestra. At 16 he gained a scholarship to Chetham's School of Music, where he studied with Christian Immler. In 2007 Nick was awarded the Elsie Sykes Scholarship to study for a BMus at the Royal Northern College of Music, where he studied for four years with Stuart MacIntyre graduating with a BMus and LRSM in July 2011. In 2013 he gained the Barbara Kesterton Award to the Royal Academy of Music where he currently studies with Alex



Ashworth. Recent opera performances include the title role in *The Mikado* for Silk Opera, covering the role of Doctor in Barber's *Vanessa* with RNCM Opera, the roles of Marcello *Bohème* and The Count *Marriage of Figaro* for Heritage Opera's costumed opera scenes and also the Role of Guglielmo in *Così fan tutte* RNCM Opera scenes. On the concert platform

Nick has most recently recorded Vaughan Williams' *5 mystical songs* with Truro Choral Society for their 50th anniversary the most recent highlight in busy concert diary. Nick's particular passion is for art song chiefly English song and Lieder and includes them in recitals at every opportunity.

Nick is a keen choral singer and was formally a Choral Scholar at Truro Cathedral. He was a founder member of the RNCM Chamber Choir and has also sung in many choruses including *Dido and Aeneas* and Handel's *Belshazzar* with Manchester Camerata for BBC Radio 3 as well as numerous oratorio

and choral works with Chetham's Chamber Choir including working with Paul McCreesh and the Gabrielli Consort for their recording of Haydn's *Creation*.

Nick's studies are generously supported by The Else and Leonard Cross Fund, The Josephine Baker Trust and by F & A.C.

Richard Pearce 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.

Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers on both piano and organ, most recently in live broadcasts of Walton and Britten, and enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvré 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 television and radio and Classic F.M. Tours have included trips to Japan, Italy, France, Germany, Belgium and Spain. He is a sought-after accompanist for chamber choirs in London and elsewhere, and has recorded several CDs over the last year for Oxford University Press, championing new compositions and composers, and also releases a CD for Naxos with Oxford-based choir 'Commotio' in November.

Richard is a regular performer with the Philharmonia Orchestra in London and will be touring with them next year throughout Europe. He has also performed with the BBC Symphony Orchestra and Chorus in Promenade concerts and recordings. He frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music he is increasingly in demand with his own website-design business.



The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos

Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Louise Brayn-Smith
Janet Carne
Johanna Clift
Elaine Cook
Kim Davies
Diane Drewett
Jane Eckles
Lesley Field
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Linda Hutton
Jane Kenney
Catherine May
Sally Maxfield
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Gillian Pickering
Gilly Reece
Margaret Reeder
Sarah Shepherd

Barbara Tansey
Hilary Vaill
Joan Warren
Joanne Watson
Eleanor Williams
Kate Wilson
Liz Witham

Altos

Rona Ayling
Cathy Boyes
Mayonne Coldicott
Susan Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Merril Evans
Catherine Hadfield
Didi Hall
Eunice Hopkins
Isabel Hyde
Margaret Mackenzie
Linda Mansell
Anne Mason
Marian Morgan-Cotter
Sonja Nagle
Brenda Northgraves
Mary Parker
Josephine Reader

Tegwen Robb
Mary Shepherd-Smith
Jane Soothill
Rachel Sturt
Linda Turner
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Colin Alderman
Jeff Ayling
Dennis Bignell
Phillip Critchley
Tim Devis
Tim Farmer
Richard Greenway
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
Simon Paterson
Peter Rankin
Robert Updegraff

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
David Bonser
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
Tony Parker
Mark Penfold
Simon Rycroft
John Smyth
Simon Stoodley

Acknowledgements

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Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. All Patrons receive advance notice of concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes and they are also invited to the choir's social events. Donations made under Gift Aid are particularly valuable to the choir.

If you would like to join the choir as a singing member, please contact Mrs Sarah Shepherd, on 01252 715838 or email secretary@waverleysingers.com.

The Waverley Singers would like to thank the Vicar of St Andrew's, the Revd Simon Reynolds, the Churchwardens and PCC

for making them so welcome in their lovely church.

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

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



Waverley & Singers

Programme for 2013-2014

Saturday 29th March 2014 7.30pm

St Andrew's Garrison Church, Aldershot

Rutter *Gloria* • Walton *Coronation Te Deum* and music by Gabrieli and Schütz with the Brandenburg Brass Ensemble
In support of Help for Heroes

Saturday 14th June 7.00pm

St Thomas on-the-Bourne

In support of Alton United Charities

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and tickets from
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and their patrons

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and a peaceful New Year*

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