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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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This year we have raised funds at our concerts for The Royal Surrey County Hospital's Charitable Fund, The Fountain Centre (living with cancer), The Phyllis Tuckwell Hospice, Help for Heroes, and tonight, Alton United Charities.

Next year's season, 2014-2015, marks the Choir's Golden Jubilee, and we look forward to seeing you and your friends at the concerts we shall be giving then.

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Waverley  Singers

MUSIC FROM EASTERN EUROPE

St Thomas-on-The Bourne
Saturday 14 June, 2014
at 7pm

Kodály Missa Brevis
Górecki Broad Waters
plus choral works, songs and
arias by **Tchaikovsky, Pärt**
and **Rachmaninov**

Conducted by
Richard Pearce
Natasha Day Soprano
Gyula Rab Tenor
Philip Scriven Organ

Geales Alms Houses Church Street, Alton



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C/o The Secretary to the Board of Trustees

10 Oliver Rise, Alton, Hampshire GU34 2BN

Arvo Pärt (born 1935)

The Beatitudes

Pyotr Il'yich Tchaikovsky (1840–1893)

Izhe Kheruvimi

Zoltán Kodály (1882–1967)

Missa Brevis

Introitus • Kyrie • Gloria • Credo • Sanctus •
Benedictus • Agnus Dei • Ite, missa est

INTERVAL

Anton Dvořák (1841–1904)

Song to the moon, from *Rusalka*

Pyotr Il'yich Tchaikovsky (1840–1893)

Lensky's aria, from *Eugene Onegin*

Henryk Górecki (1933–2010)

Broad Waters (Szeroka Woda)

Our river Narew

When in Powiśle

Oh, Johnny, Johnny

She picked wild roses

Broad Waters

Sergei Rachmaninov (1873–1943)

Oh, never sing to me again Opus 4, no. 4

Believe it not, my friend Opus 14, no. 7

How fair this spot Opus 21, no. 7

Spring waters Opus 14, no. 11

Franz Lehár (1870–1948)

On my lips every kiss is like wine (from *Giuditta*)

You are my Heart's Delight (from *The Land of Smiles*)

Love unspoken (from *The Merry Widow*)

Surprise Finale

MUSIC FROM EASTERN EUROPE

It is now 25 years since a series of anti-communist revolutions began to break down the Soviet Russian domination of Eastern Europe and what was known as the Iron Curtain; there are now eleven countries within the European Union that were formerly under communist rule, and we are enjoying a real sense of a shared European identity and cultural heritage. The music we shall hear tonight includes works that demonstrate the links and influences that flow between East and West, as well as some that is more strictly central European – Dvořák was Czech, Kodály was Hungarian, and Lehár, of mixed Austrian and Hungarian descent.

But all the music also reveals considerable diversity and the distinctive character of the countries from which it comes. For example, Kodály uses as the text for his *Missa Brevis* the traditional western Roman Catholic mass, and there is nothing strange about this, as the Hungarian Church has always belonged to the western Church centred on Rome. Arvo Pärt's *The Beatitudes* is a setting of a text which forms a regular part of the Eastern Orthodox liturgy, and it is significant that he converted in mid-life to Orthodoxy, the Christian Church of the East, as did his English contemporary John Tavener, with whose music his is often compared.

Born 1935, **Arvo Pärt** is an Estonian composer of classical and sacred music. He studied at Tallinn Conservatory, and while learning composition, it was said of him "he just seemed to shake his sleeves and the notes would fall out". During the earlier part of his composing career, he was criticised for following the foreign (Western) influence of serialism associated with the work of composers like Arnold Schoenberg and Pierre Boulez, yet he won First Prize in a competition at the Soviet Union Society of Composers in 1962. In 1980 he emigrated to Vienna, and then moved to Berlin, only returning to his homeland in the new millennium. He had converted to Russian Orthodoxy, and drawing in part on the tradition of



Gregorian chant and his studies of medieval and Renaissance music, developed his own style of composition which he called "tintinnabuli", reminiscent of ringing bells, using unadorned triads, the basis of simple western harmony. This new style is often identified with *minimalism*, or even the holy minimalism that is found in the work of Henry Górecki and John Tavener. Steve Reich loves his music and has said "I love the fact that he is such a brave, talented man ... He's completely out of step with the *zeitgeist* and yet he's enormously popular, which is so inspiring. He fulfils a deep human need that has nothing to do with fashion." In his *Beatitudes*, composed in 1990, and one of the few

pieces in which he sets an English text, Pärt gives us a series of lyrical short phrases, reflecting the matching halves of the verses of scripture, separated by spacious pauses that invite us to reflect on and savour what we hear. The sopranos and tenors swap between two notes of the triad, while the altos and

basses weave around the third note, stepping up or down, always in opposite directions. The overall effect is of a shimmering sound that gives the impression of timelessness while constantly moving from dissonance to resolution. The piece concludes with an extended organ postlude.

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are they that mourn: for they shall be comforted.
Blessed are the meek: for they shall inherit the earth.
Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
Blessed are the merciful: for they shall obtain mercy.
Blessed are the pure in heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.
Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake. Rejoice, and be exceeding glad: for great is your reward in heaven:
For so persecuted they the prophets which were before you.

(St Matthew ch 5, vv 3 – 12)

Pyotr Il'yich Tchaikovsky (1840–1893) was the first Russian composer to become familiar to the British and American public, capturing our attention with his strong emotional expression and powerful orchestral writing. His symphonic works, concertos, ballets and operas have for long enjoyed a prominent place in the repertoire here. However, the short piece of his that we shall hear this evening represents something rather different, and much more obviously linked to the musical tradition of the Russian Orthodox Church. The Cherubic Hymn is



an important prayer used in the Orthodox Liturgy as the priest prepares for the Consecration of the Holy Mysteries; it is a prayer of the utmost reverence, inviting the whole church to acknowledge the supreme significance of what is about to take place. For many centuries the music of the Russian Orthodox Church followed the Greek tradition with a single line chant, but from the sixteenth century, it came under the influence of the Roman Catholic Church in neighbouring Poland which was enjoying a period of revival, and then from the

eighteenth century, particularly with the general contact encouraged by Tsar Peter the Great and his successors with all things western, a rich Italianate polyphonic style was used to produce elaborate settings of the liturgy for unaccompanied performance by trained choirs for the church's services. Tchaikovsky is just one of a succession of Russian nineteenth century composers

who provided settings of the liturgy, and this tradition with its slow and reflective character seeks to draw everyone into that experience which had so moved the tenth century Russian envoys sent by the Prince of Kiev to find a worthy faith to adopt, when they entered the Greek Orthodox Church in Constantinople and reported that they knew not whether they were in heaven or on earth.

Izke kheruvimi, tayno obrazuyushye,
I zhivotvoryashyey Troitse, trisvyatuyo pyesn pripyevayushye,
Vsyakoye ninye, zHITEYSKOYE otlozhim popyecheniye; Amen.
Yakoda Tsarya vsekh podimym! Angelskimi nyevidimo,
Dorinosima chinmi. Aliluiya, aliluiya, aliluiya, aliluiya.

Let us who mystically portray the Cherubim, and chant the thrice-holy hymn unto the life-creating Trinity, lay aside all earthly care, that we may receive the King of all, escorted invisibly by the angelic orders. Alleluia.

Zoltán Kodály (1882–1967) was a Hungarian composer and teacher, who pioneered the collecting of traditional Hungarian folksongs with his compatriot Béla Bartók. He worked hard to improve the quality of music teaching in schools, and was delighted that by the end of his life all primary schools in Hungary taught music daily. He is best known internationally for his development of what is called the Kodály Method for teaching music.

His *Missa Brevis* was first performed on 11th February 1945 in the cloak room of the Budapest Opera House by a small group of singers with a harmonium accompaniment, sheltering there while



the Russian army carried out a seven week bombing and shelling of the Nazi occupants of the city. (It received its first proper premiere at the Three Choirs Festival in Worcester in 1948). Kodály had received the Hungarian Order of Merit in 1943 for his music and educational work, but had fallen foul of the pro-Nazi regime for his opposition to the fascists and for refusing to divorce his beloved wife Emma who was Jewish. The couple had taken refuge in a Benedictine convent, and there he worked on transforming his previously purely instrumental Organ-Mass of 1942 into the choral work we shall hear this evening. He dedicated it to Emma, his 'most

beloved wife and consort on their 35th anniversary'. As well as the traditional movements of the Mass, the piece includes an instrumental introduction, and a final movement for the dismissal, *Ite missa est*, that would have served as a voluntary in its original form. The last words *da nobis pacem* – give us peace – would have had a particularly poignant resonance during the war, and the whole work was his heart-felt response to all that was happening around him, and his belief in God's grace at a time of utter hopelessness.

The *Missa Brevis* combines many different musical influences: there are hints of melodic progression so prominent in Hungarian folksong which appear in the *Credo*; the traditional Gregorian chant of Western Europe can

be traced in the *Kyrie*; the musical structure of 18th century oratorio, with grand phrases, long sequences and regal dotted rhythms, can be heard in the *Gloria*; notice an almost direct quotation from Beethoven's *Mass in C* for the *Et resurrexit* in the *Credo*; the sliding harmonies in the *Christe eleison* reflect the impact of French impressionist composers like Debussy on the young Kodály; and finally his homage to Bach in the *Ite missa est*. Nevertheless the work radiates its own distinctive character that is both romantic and sparkingly dramatic. We cannot fail to hear the anguish of a country and people torn apart by war and oppressed by their Nazi occupiers, and yet reaching out defiantly in hope, from a sound world that is unmistakeably East European.

Kyrie eleison, Kyrie eleison, Kyrie eleison.
Christe eleison, Christe eleison, Christe eleison.
Kyrie eleison, Kyrie eleison, Kyrie eleison.

*Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.*

Gloria in excelsis Deo,
Et in terra pax, hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

*Glory to God in the highest.
And on earth peace to people of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you, for your great glory.
Lord God, heavenly King, almighty God and Father.
O Lord the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
Who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are the holy one,
You alone are the Lord, you alone are the most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father, Amen.*

*Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae,
Visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum, non factum,
consubstantialem Patri: per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
Descendit de caelis.
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato;
Passus et sepultus est,
Et resurrexit tertia die, secundum Scripturas,
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Iudicare vivos et mortuos,
Cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam at apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi. Amen.*

*I believe in one God, the Father almighty, maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God,*

*Begotten of the Father before all worlds.
God from God, light from light, true God from true God,
Begotten, not made, of one being with the Father.
Who for us men and for our salvation, came down from heaven.
And was incarnate by the Holy Spirit of the Virgin Mary and was made man.
And was crucified for us under Pontius Pilate, he suffered and was buried.
And the third day he rose again according to the Scriptures,
And ascended into heaven and is seated at the right hand of the Father.
And he will come again in glory to judge the living and the dead,
And his kingdom will have no end.
And [I believe] in the Holy Spirit, the Lord and giver of life,
Who proceeds from the Father and the Son,
Who with the Father and the Son together is worshipped and glorified;
Who spoke through the Prophets.
And [I believe] in one, holy, catholic and apostolic Church,
I acknowledge one Baptism for the forgiveness of sins,
And I look for the Resurrection of the dead, and the life of the world to come. Amen.*

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna, hosanna in excelsis.*

*Holy, holy, holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna, hosanna in the highest*

*Benedictus, qui venit in nomine Domini.
Hosanna in excelsis*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

*Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

*Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, give us peace.*

*Ite, missa est: Deo gratias.
Da nobis pacem. Amen.*

*Go, the mass is ended: thanks be to God.
Give us peace. Amen.*

INTERVAL

Henryk Mikołaj Górecki (1933–2010) was a Polish composer of contemporary classical music, most renowned for his *Symphony No 3* (Symphony of Sorrowful Songs) which was recorded to mark the commemoration of those who perished in the Holocaust. In the earlier part of his composing career, he was a leading figure in the avant-garde, heavily influenced by the likes of Webern and Stockhausen, but in the 1970s changed direction to produce a more accessible sacred minimalist style. Some have described his work as “a combination of material minimum with expressional maximum”. He was awarded the order of the White Eagle – Poland’s highest honour – just before his death, and worked to promote a distinctive Polish tradition, living virtually all his life in the south of the country. He drew on his country’s folk music especially in his songs. His set of five



songs, *Szeroka Woda*, which is translated as Broad Waters, is properly speaking an arrangement of folk melodies and texts that he found in illustrated children’s story books, and dates from 1979. Each

of the songs is connected with water, with the first, second and fifth referring to the Narew and Vistula rivers. They are made of short phrases, often repeated, predominantly slow in tempo and pensive in mood. The first four deal with resignation to hardship and loss, and their ruefulness is echoed in the minor modality of the music. The accompanying lines often move in opposite direction to the melody and create the aural equivalent of seeing a landscape reflected in the stillness of water. In the last, all the voices move together, forming a manifesto of love for the homeland, which offers a sense of nostalgic memory as the final repetitions become slower.

Broad Waters (Szeroka Woda)

A ta nasza Narew

A ta nasza Narew,
Gdy rozleje wody,
Oj, na łąkach, oj, na polach
Narobi nam szkody.

Popłynę, popłynę
Czółkiem przez wodę,
Oj, Narew nie gniewna,
Naprawi nam szkodę.

Latają jaskółki
Nad tą wodą nisko,
Oj, gdzie komu, gdzie daleko,
Nam do domu blisko.

Our river Narew,
When its water floods
Our fields and meadows,
Will do great harm.

I will cross the water
In my little boat,
And, oh, the Narew, when not angry,
Will put things right for us.

The swallows fly
Low over the water,
Others have far to go,
But we are close to home.

Oj, kiedy na Powiślu

Oj, kiedy na Powiślu
Da, woda nam zatopi,
Oj, nie ma w chałupinie
Da, i snopka konopi.

Oj, żeby na Powiślu
Da, woda nie topiła,
Oj, to by Powiślanka
Da, we złocie chodziła.

Oj, Janie, Janie

Oj, Janie, Janie, Janie zielony!
Cóżżeś nam przyniósł nowego?
Cóżżeś nam przyniósł dobrego?
Janie zielony? Janie zielony?

Przyniosłem rosy chłopcom na kosy.
Oj, i dałem macierzanki,
Oj, i dałem macierzanki
Pannom na wianki
Pannom na wianki

Oj, Janie, Janie, Janie zielony!
Oj, padają drobne liście,
Oj, padają drobne liście,
Na wszystkie strony.
Na wszystkie strony!

Polne róże rwała

Polne róże rwała,
Na wodę rzuciła.
Popłyni popłyni polna różo
Skielam cię narwała.

Róża popłynęła
Do miejsca swojego,
Oj, nie widać, oj, nie widać
Wianuszką mojego.

Szeroka Woda

Szeroka woda na Wiśle,
A powiem wam teraz swe myśle.
Jak było wczoraj, tak i dziś,
Muszę ja na wieki z tobą być.

Oh, when in Powisle
The river floods us,
We have nothing in our hut,
Not even a bundle of hemp.

Oh, if the river in Powisle
Did not flood us
The girls of Powisle
Would wear gold.

Oh, Johnny, Johnny, green Johnny!
What have you brought us that’s new?
What have you brought us that’s good?
Green Johnny? Green Johnny?

I brought the boys dew drops for their scythes.
Oh, and wild thyme,
Oh, and wild thyme
For the girls in their garlands.
For the girls in their garlands.

Oh, Johnny, Johnny, green Johnny!
Oh, small leaves are falling,
Oh, small leaves are falling,
Everywhere.
Everywhere?

She picked wild roses,
And threw them onto the river.
Float, float wild rose,
As I picked you for that.

The rose floated
To a faraway place.
Oh, I cannot see, oh, I cannot see
My garland anymore.

Broad waters of the Vistula,
Now I shall tell you my thoughts.
As yesterday, so today
I must be with you forever.

(Translation: Krystyna Carter)

Sergei Rachmaninov (1873–1943) was one of the finest pianists of his generation, and a composer whose work powerfully expresses the longing and melancholy of the Russian soul. He has been dubbed the last representative of Romanticism in Russian classical music. As a young man he was better known as a composer and conductor, and shortly after graduating from the Conservatory in St Petersburg where he had started at the age of 10, he was introduced to Tchaikovsky who invited him to let one of his works be performed alongside his operas. He was no stranger to hardship in his early life – his father wasted the family inheritance, and two of his sisters died before reaching adulthood. So it is not surprising that his music tends to overflow with dour passion. In 1912, he wrote to a friend and poet asking her to suggest material to set to music, saying “I need texts for songs ... the mood should be sad rather than happy. The lighter shades don’t come easily to me!”

He composed over eighty richly melodic songs, almost all of them written before he left Russia just after the Revolution in 1917. He drew his inspiration from Russian poetry, the singers he worked with and his audiences there. His songs are all highly expressive and demonstrate his love for the human voice and his sensitivity to the verses he set. The piano parts are always beautifully written and demand great virtuosity; they reflect his own remarkable facility as a pianist and

the wide stretch of his spectacular hands, said to be capable of spanning a twelfth.

Nye poi krasavitsa ‘Oh, never sing to me again’ is a setting of a poem by Pushkin, featuring augmented intervals and melismata – where a single syllable is sung to a succession of different notes, almost like a wave. These features evoke the oriental colouring of the so-called Georgian songs that the singer cannot bear to hear again. The whole song is filled with sad nostalgia.



Nye ver’ mnye droug ‘Believe it not, my friend’ is a passionate expression of love, pleading for the beloved to trust that his love will revive, just as the ebb-tide will inevitably turn.

Rachmaninov’s Opus 21 set of songs was completed in 1902 while on his honeymoon spent at Lake Lucerne, and *Zdyes’ khorosho*, ‘How fair this spot’ was dedicated to his bride Natalia Satina, who was his own first cousin and herself a pianist. This song displays a particularly close integration between voice and piano, lyricism, spontaneity and sumptuous harmony. It is a ravishing expression of the love that brings total satisfaction in the immediacy of being together.

The last song we shall hear this evening, *Vyesyenniya vody* ‘Spring waters’ is a fervid celebration of the new life that spring ushers in. It is notable for its piano part of almost orchestral proportions, and was appropriately dedicated to Rachmaninov’s first piano teacher, Anna Ornatskaya.

Nye poi, krasavitsa

Oh, never sing to me again Opus 4, no. 4

Do not sing for me, my beauty,
Your sad Georgian songs of yore;
For they wake deep from my memory
Another life and a distant shore.

Alas, at once you bring to mind
With each cruelly haunting air
The steppes, the night, and moonlight
Brightening a forlorn maid’s visage there!

That dear and fateful vision
I can forget when I see thee near;
But when you sing, before me then
Her doleful image doth reappear.

So do not sing to me, young beauty,
Your said Georgian songs of yore;
For they waken in my memory
Another life, and a distant shore.
(translation Edward Lein)

Nye ver’ mnye droug

Believe it not, my friend. Opus 14, no. 7

Believe it not, my friend, when in a burst of sorrow,
I say I do not love you anymore!
When the tide ebbs, don’t believe the sea has deserted the shore:
For it will roll back again, filled with love.

Already I feel within me my former passion swelling,
Once again I’ll surrender my freedom to you;
And even now the roaring tide is returning
From afar to the beloved shoreline.

Zdyes’ khorosho

How fair this spot. Opus 21, no. 7

How fair this spot! I gaze to where the golden brook runs by.
The fields are all inlaid with flowers, the white clouds sail on high.
There’s no-one here, such silence reigns, alone with God I seem;
There are flowers, and an ancient pine, and thee, my only dream!

Vyesyenniya vody

Spring waters Opus 14, no. 11

Though still the fields are white with snow,
The rushing of spring floods draws near,
The banks are sunny where they flow
They sparkle as they run more clear;
Their voice the icebound fallow stirs:
“Spring is here! Spring is here!”

We are the young spring’s messengers,
She has sent us to come forward.
Spring is here! Spring is here!”
The bright soft May days come again
And moving in a rosy dance,
They gladly hasten to join spring’s train.
(translation Rosa Newmarch)

Natasha Day (Soprano)

Scottish Polish lyric coloratura soprano Natasha Day won a scholarship to The Royal College of Music from where she graduated with First Class Honours.

Presented with The Midori Nishiura Award, she completed the Postgraduate course at the same institution and went on to train at the English National Opera on the 2012/13 'Opera Works' course. Natasha currently studies at the RCM's International Opera School where she is a Fishmongers' Company Scholar supported by a Robert McFadzean

Whyte Award, under the tutelage of Dinah Harris.

Roles include *Poppea Agrippina* (English Touring Opera), *Mimi La Bohème* (Haddo House Opera), *Le Feu/Le Rossignol L'Enfant et les Sortilèges* (RCM), *First Lady Magic Flute* (Nevill Holt Opera), *Micaela Carmen* (Winslow Hall



Opera, Edinburgh Grand Opera), Jessie Mahagonny *Songspiel* (UNAM) in Mexico City, *Fiordiligi Così Fan Tutte* (The Rye Festival), *Musetta La Bohème* (Park

Opera) and the title role in Handel's *Acis and Galatea* (Westminster Opera, Woodhouse Opera). Concert engagements include Brahms' *Requiem*, Berlioz's *La Mort de Cleopatre*, Strauss' *Four Last Songs*, Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 4*, Mozart's *Mass in C Minor*, *Requiem*, *Coronation Mass* and *Exultate Jubilate*.

Natasha won First Prize at the Złote Głosy Competition in Warsaw, where she now performs regularly, and The Most Promising Singer Award at the Emmy Destinn Competition in Prague. Natasha is proud to be supported by the Josephine Baker Trust and is a Concordia Foundation Artist.

Gyula Rab (Tenor)

Hungarian tenor Gyula Rab is currently studying at the Royal College of Music International Opera School as a Sir Roger and Lady Carr Soirée d'Or Scholar with Dinah Harris. He has been recently

awarded The Independent Opera Scholarship and The Concordia Foundation Scholarship. He is also generously supported by The Sussex Opera and Ballet Society, The Josephine Baker Trust and The William Gibbs Educational Trust. Gyula received a first class Master of Music from the Liszt Academy of Music (Budapest) in 2012

where he studied with Éva Marton and was the winner of the Le Meridien Prize and the UNELMA-Dream Scholarship from the Ari S Kupsus Salon Concert Society. He also studied in Florence, Italy as an ERASMUS Scholar and at the Birmingham Conservatoire as Joseph Weingarten Scholar.

Gyula was a member of the Glyndebourne Opera Festival Chorus during 2013 and also participated in the New York tour with the company in 2014.

Operatic experience includes *Gonzalve* in Ravel's *L'Heure Espagnole* (RCMIOS), *Rinuccio* in Puccini's *Gianni Schicchi*

(Birmingham Conservatoire), the title role in *La Clemenza di Tito*, *Idamante* in *Idomeneo* and *Tamino* in *Die Zauberflöte* by Mozart, *Lysander* in Britten's *A Midsummer Night's Dream* and the Fox from Janáček's *The Cunning Little Vixen* (Liszt Academy of Music).

Gyula's notable concert performances include the world premiere of *The Diary of the Butcher* song cycle composed by Gyula Fekete, Head of Composition at the Liszt Academy of Music, the tenor solo in Mozart's *Requiem* at the Palace of Arts in Budapest, recitals at the Ari S Kupsus Salon Concert Society

and singing at the Independence Day Concert at the Finnish Embassy in Budapest.

Upcoming performances include Rossini's *La Gazetta* at the RCMIOS and the tenor solo in Karl Jenkins' *The Armed Man* at the Royal Albert Hall. Gyula will also sing the role of Louis in *Angels in America* by Péter Eötvös at Opera Wroclaw making his debut at The World Music Days organised by the International Society for Contemporary Music. He will take over the role of Tamino in Mozart's *Die Zauberflöte* in the new production at The Sir Georg Solti Hall of The Liszt Academy in Budapest.



Philip Scriven (*Organist*)

Philip Scriven is Organist-in-Residence at Cranleigh School, Principal Conductor of the Darwin Ensemble Chamber Orchestra, and Assistant Conductor and Accompanist of the world-renowned Bach Choir. He combines these posts with a freelance recital career, which takes him around the world. He is widely regarded as one of the finest organists of his generation, and highly respected as a choral, orchestral and operatic conductor.

Born in Somerset in 1970, Philip received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, Cambridge University, the Vienna Musikhochschule and the Juilliard School in New York, and his teachers have included Dame Gillian Weir, Peter Hurford, Nicholas Kynaston and Michael Radulescu. As an organist, he has held positions at St. George's Windsor, St. John's College Cambridge, Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, where he was Director of Music (2002-2010). He regularly plays continuo with orchestras such as Ex Cathedra and Florilegium, and has also performed with the Orchestra of the Age of Enlightenment.

His talent as a performer and an accompanist has been recognised by numerous awards at the Royal Academy of Music and the Royal College of Organists, most notably as the RCO "Performer of the Year" in 1995. He has performed in many of



the major Cathedrals and concert halls throughout the UK, and regular foreign tours have taken him to France, Germany, Holland, Belgium, Austria, Poland, Norway, Sweden, Singapore, Hong Kong, Australia, New Zealand, Canada and, most frequently of all, America. He is one of the few organists to have performed as a soloist in Carnegie Hall. In addition to his work at Cranleigh, he teaches privately, is the lead tutor at the annual Lyme Regis Organ School, and is also Adjunct Professor of Organ and Conducting at the Hong Kong Institute of Music

Plus. He has twice performed the complete organ works of J.S. Bach (once in Winchester Cathedral within the space of 24 hours, and the other as a 26-recital series at Cranleigh School), and has transcribed a number of works by Brahms, Warlock and Bernstein for the instrument. He has made a number of solo CDs, each of which has been received with wide critical acclaim – his CD "Piping Hot" was praised in The Gramophone for "the outstanding quality of his playing... good-humoured and sparkling... a joy to listen to". Recent recordings include CDs of jazz-inspired music for organ, the inaugural recording of the new organ at Lyme Regis, and a transcription of Holst's "The Planets".

As a répétiteur, he has worked for English National Opera and Welsh National Opera, and has also conducted productions for Cambridge University Opera and for Pimlico Opera ("The Beggars Opera" in Winchester Prison in 2002). He was Assistant Conductor for Barroco na Bahia

in Brazil (Hansel and Gretel), and also for the Glyndebourne Festival in 2002 (The Marriage of Figaro). He has conducted the Waynflete Singers and the Lichfield Cathedral Chorus (Musical Director, 2002-2010), and regularly gives choral

Richard Pearce (*Conductor*)

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 earlier this week in live broadcasts of Whitacre, Chilcott and Lauridsen (still available on BBC iplayer!); he enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. Richard 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.



workshops throughout the country. He has also worked with the New York Youth Symphony Orchestra and the Bournemouth Symphony Orchestra, and is co-founder and Principal Conductor of the Darwin Ensemble Chamber Orchestra.

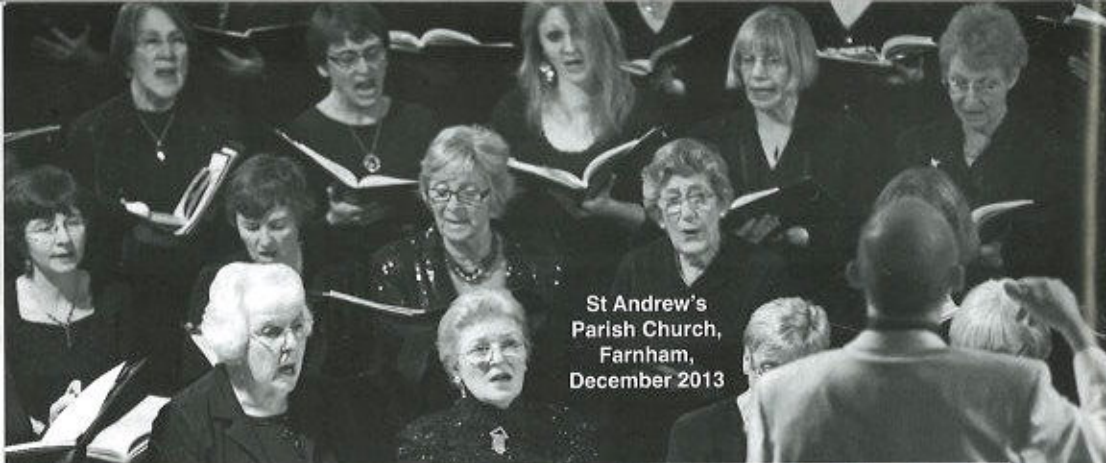
As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals at

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 released 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 later this year. 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.



St Andrew's
Parish Church,
Farnham,
December 2013



St Thomas-on-The
Bourne, June 2013



St Andrew's
Garrison Church,
Aldershot, March 2014

The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos

Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Janet Carne
Johanna Clift
Elaine Cook
Diane Drewett
Jane Eckles
Lesley Field
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jane Kenney
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Margaret Reeder
Sarah Shepherd
Barbara Tansey

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

Altos

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

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

Tenors

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

Basses

Mike Aaronson
Simon Austin
Geoffrey Barwick
Les Billig
David Bonser
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Tony Parker
Mark Penfold
Simon Rycroft
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Simon Stoodley
Tim Sturt

Acknowledgements

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Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs Anne Mason, 29 Goodwood Close, Alton, GU34 2TX. Tel: 01420 89328. 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 Reverend Karen Hutchinson, and the PCC of St Thomas-on-The Bourne for making them so welcome in their lovely church.

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

Waverley Singers

Provisional Programme for 2014-2015

Saturday 25th October 7.30 pm

St Andrew's Garrison Church, Aldershot
Durufle Requiem
Vaughan Williams *Five Mystical Songs*

Saturday 6th December 7.30 pm

St Andrew's Farnham
Words and Music for Christmas,
incl. Bob Chilcott's *On Christmas Night*

Sunday 22nd March 2015

Farnham Maltings
An Opera Gala, featuring soloists
from the Josephine Baker Trust

Saturday 20th June 2015

Jubilee Celebration Concert
Guildford Cathedral

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

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and their patrons**

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