

Friends of Waverley Singers



All of us have friends who provide the day-to-day support we need – we all have friends who look after us. The Waverley Singers are no exception.

Our 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, of hiring music and of paying for the venues in which we perform.

These expenses are large and ever-increasing. Each member of the choir pays a substantial annual subscription to help defray these costs, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from the 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 supporters who generously donate each year.

What are the benefits for Friends?

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 donate more than £49 we are able, under current tax legislation, to give you vouchers which may be redeemed for tickets to most of our concerts.

You may also like to know that we help other charities by raising money at our concerts. Last year we raised over £800.

This year we are helping to raise funds for the Frimley Park Hospital Charity Breast Care Appeal, NSPCC, Hedgehogs and the Guildford Cathedral Appeal.

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

Will you support us, and help us to achieve our ambitions, by becoming a Friend of Waverley Singers?

Please contact The Friends' Secretary
Mrs Anne Mason,
29 Goodwood Close, Alton, GU34 2TX.
Tel: 01420 89328

Waverley  Singers

Duruflé *Requiem* &

Vaughan Williams

Five Mystical Songs

Saturday 25 October 2014
7.30pm

St Andrew's Garrison Church
Aldershot

Mezzo-soprano Hannah Poulson

Baritone Henry Neill

Brandenburg Sinfonia

Organist Philip Scriven

Conductor Richard Pearce



Breast Care Appeal

The Frimley Park Hospital Charity aims to give the best possible care to local patients by providing equipment and facilities for the benefit of the hospital's patients that are over and above those provided by NHS funds. This enables innovative and better treatments to be introduced that improve the lives of Frimley's patients.

The Breast Care Appeal was launched to provide the latest breast imaging equipment, called 3D digital breast tomosynthesis, and to provide a dedicated breast unit. This new 3D imaging equipment will enable patients with lumps or other breast abnormalities to have the best possible chance of an early diagnosis. It is particularly effective at detecting cancers and other abnormalities in women on hormone replacement therapy and in younger women who have much denser breasts. It will, therefore, enable many patients to be diagnosed at an earlier stage which is key to giving them a far better chance of successful treatment and a better quality of life. Whilst breast cancer is predominantly a women's disease, 1 in 200 patients diagnosed with breast cancer are male.

The appeal needs to raise £750,000 for the gold-standard diagnostic and surgical equipment. The Hospital's Board has agreed to match fund this amount to develop the new dedicated breast unit and this will provide a private and compassionate environment for the 6,000 patients who attend Frimley's breast clinics each year. From 2009 to 2012 the number of breast cancers diagnosed at Frimley increased by 25%. As 1 in 8 women in the UK are diagnosed with breast cancer in their lifetime and Frimley's catchment area has the highest incidence of breast cancer in the UK this appeal is particularly important for our local community.

Research was published in June 2014 which looked at nearly half a million conventional mammograms and 3D breast scans carried out across the USA and demonstrates the importance of our appeal. The research showed the following:

- ♥ 3D digital breast tomosynthesis increased the detection of invasive cancer by 41 per cent compared with ordinary mammograms
- ♥ 3D digital breast tomosynthesis led to a 15 per cent drop in patients being unnecessarily recalled due to false alarms
- ♥ Overall the 3D scan resulted in a 29 per cent higher detection rate for all breast cancers compared with the current system.

We are enormously grateful to the Waverley Singers for supporting our Breast Care Appeal with a collection at this concert. Thank you for your kind and generous support.

To find out more about the Frimley Park Hospital Charity, its Breast Care Appeal and its fundraising events please visit www.fphcharity.org/bca or phone 01276 604626 or 604642.

Ralph Vaughan Williams (1872–1958)

Five Mystical Songs

Easter • I got me flowers • Love bade me welcome
The call • Antiphon

Georg Philipp Telemann (1681–1767)

Concerto for 3 trumpets, timpani and strings
TMV 54: D3 in D major

Intrada • Allegro • Largo • Vivace

INTERVAL

Maurice Duruflé (1902–1986)

Requiem Opus 9

Introit • Kyrie • Domine Jesu Christe •
Sanctus • Pie Jesu • Agnus Dei • Lux aeterna
Libera me • In Paradisum

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Five Mystical Songs

Ralph Vaughan Williams

(1872–1958)

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century with the emergence of Elgar, followed by a whole new generation of talented composers. The leading figure of this younger group of musicians was Ralph Vaughan Williams, who for nearly sixty years remained one of the most influential figures in English music, his nine symphonies and succession of major choral works being widely regarded as his greatest achievements.

Like Elgar, Vaughan Williams was a late developer, reaching his mid-thirties before attracting serious attention as a composer. He eventually developed his own unique musical style, which was profoundly influenced by his love of Tudor music and his immensely important work in collecting English folksongs.

In 1908 Vaughan Williams studied with Ravel for a brief three months, and shortly afterwards produced a series of major works, including the song-cycle *On Wenlock Edge*, the *Fantasia on a*



theme by Thomas Tallis and, in 1911, the *Sea Symphony* and the *Five Mystical Songs*, the latter a setting of poems by George Herbert (1593 – 1633). Despite his declared atheism, which in later years mellowed into what his wife Ursula described as ‘a cheerful agnosticism’, Vaughan Williams was inspired throughout his life by much of the liturgy and music of the Anglican church, the language of the King James Bible, and the visionary qualities of religious verse such as Herbert’s.

The baritone soloist is prominent in the first four of the *Mystical Songs*, with the chorus taking a subsidiary role. In the opening song, the lute and its music are used as a metaphor for the poet’s emotions at Easter. The second song features a simple but moving melody for the baritone soloist, who is joined by the chorus for the third verse. In the third song the choir can be heard intoning the ancient plainsong antiphon, *O sacrum convivium*, whilst the fourth movement, *The Call*, is for baritone solo. An accompaniment suggestive of pealing bells introduces the triumphant final song of praise, in which the chorus is heard to full effect.

John Bawden

No 1 Easter

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou
likewise

With him may’st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much
more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his
name

Who bore the same.
His stretched sinews taught all strings,
what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a
song

Pleasant and long;
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No 2 I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought’st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East
perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

No 3 Love bade me welcome

Love bade me welcome; yet my soul drew
back,

Guilty of dust and sin.
But quick-eyed Love, observing me grow
slack

From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack’d any thing.

A guest, I answer’d, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr’d them: let
my shame

Go where it doth deserve.
And know you not, says Love, who bore
the blame?
My dear, then I will serve.
You must sit down, says Love, and taste
my meat:
So I did sit and eat.

No 4 The call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

No 5 Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise my thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

George Herbert (1593-1633)

Concerto for 3 trumpets, timpani and strings

TMV 54: D3 in D major

Georg Philipp Telemann (1681-1767)

Georg Philipp Telemann was a near contemporary of JS Bach, and a rising star among composers in his generation. In his day he was the most popular and beloved of all, and was amazingly prolific in his output, with some three thousand pieces to his name, including almost fifty operas, over a thousand cantatas, nearly seven hundred orchestral suites and dozens of concertos. He was almost completely self-taught, and held positions in Leipzig, Frankfurt and Hamburg where he was musical director of the city's five main churches, and elsewhere. He was a friend of Handel and also of JS Bach who invited him to be godfather to his son CPE Bach. His style



incorporated French, Italian and Polish influences, and his work forms an important link between the late Baroque and early Classical styles. He took particular care over the publication of his music, and established an important precedent for the recognition of music as the intellectual property of the composer.

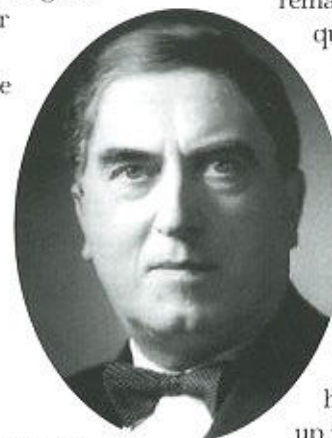
Telemann is particularly famed for his works for the trumpet, and regularly scored works for three trumpets and timpani, as in the concerto we hear this evening. His writing for the trumpet is known for its quicksilver virtuosity in the high register. This concerto has four movements. The first is a majestic opening *Intrada*, in which the trumpets show off their high sustained playing. The second movement is an *Allegro* in the form of an extended fugue. The *Largo* third movement features a plaintive solo, and the final *Vivace* offers a sprightly theme opening with a sevenfold repeated note. RG

Requiem Opus 9

Maurice Duruflé (1902-1986)

Maurice Duruflé was born in Louviers in Normandy in 1902, and at the age of ten, on Easter Day, his father took him to Rouen to enrol him in the choir school at the Cathedral, without telling him until the moment came for him to leave, that he would not be returning home. For the next seven years, he was immersed in the music of the church there, with its particular emphasis on Gregorian plainchant, the originally unaccompanied single line of music used for the services of the church from the Middle Ages onwards. Encouraged by his teacher in Rouen, he went to Paris in 1919 to complete his education, studying the organ under Charles Tournemire and then Louis Vierne. He entered the Conservatoire where he won several prizes for organ and composition. In 1929 he became organist at the church of St-Etienne-du-Mont remaining there until his death in 1986. He quickly built up an international reputation as an organist and improviser, and was to give the first performance of Poulenc's *Organ Concerto*. He travelled widely in Europe, the Soviet Union and North America, until a car accident in 1975 brought his performing career to a close.

Modest in personality, Duruflé pursued rigorous standards for his own compositions, discarding what fell short, and fastidiously revising what remained.



His entire surviving output is catalogued under just fourteen opus numbers, and includes works for organ, piano, choir, and a handful of orchestral pieces. But this relatively small body of work displays remarkable and distinctive quality. While he had been steeped in the world of early twentieth century French organ music, he paid no heed to the avant-garde movement that for example his friend Olivier Messiaen followed. Instead, he developed his own style building on the plainsong and modal harmony that he had grown up with. This bore fruit particularly in his Requiem, completed in 1947, which more than any of his other compositions has established his international reputation.

Duruflé himself wrote "This *Requiem* is entirely composed on Gregorian themes from the Requiem Mass. Sometimes, the text has been respected as a whole, with no intervention from the orchestra, which plays a supporting role or comments on the proceedings, or sometimes I am inspired or even completely carried away, as for example in certain developments suggested by the Latin text, notably in the *Domine Jesu Christe*, the *Sanctus*, and the *Libera me*. Generally I have above all sought to enter into the particular style of Gregorian melodies and have been compelled to reconcile as far as possible the Gregorian rhythm .. with the requirements of modern barring. ... The organ has only an episodic part to play. It intervenes not to support the choir, but

Libera me

Libera me, Domine, de morte aeterna,
In die illa tremenda,
Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum per
ignem.
Tremens factus sum ego, et timeo,
Dum discussio venerit,
Atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per
ignem.
Requiem aeternam dona eis Domine, et
lux perpetua
Luceat eis.

In Paradisum

In Paradisum deducant te Angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.
Chorus Angelorum te suscipiat, et cum
Lazaro quondam paupere
Aeternam habeas requiem.

*Deliver me, O Lord, from eternal death on
that terrible day,
When the heavens and the earth are
shaken,
When you come to judge the world by fire.
Trembling was I made, and I quake,
till the judgment be upon us, and the
coming wrath,
when the heavens and the earth are
shaken.
That day, day of wrath, calamity and
misery,
that great and truly bitter day,
When you come to judge the world by fire.
Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.*

*Let the angels lead you into paradise,
Let the martyrs bear you up at your
coming
And lead you into the holy city of
Jerusalem.
Let the choir of angels bear you up,
And with Lazarus who once was poor,
May you have eternal rest.*

Hannah Poulson (Mezzo-soprano)

Born and bred in the Farnham area,
Hannah Poulson was
introduced to classical
music at Frensham
Heights, where she was
awarded a musical
scholarship. She joined the
Farnham Youth Choir
which gave her the
platform to perform as a
soloist and provided her
with unforgettable
experiences such as
competing in the Choir
Olympics, held in China in
2006, and several Christmas concerts at
the Royal Albert Hall. Hannah regularly



competed in the Farnham Festival,
winning Folk, Lieder and Recital classes
but also winning the
Sheila Armstrong award
for the Most Promising
Young Singer of the Year.
From 2010, Hannah
studied at the Royal Welsh
College of Music and
Drama and in 2012 sang
with the BBC National
Chorus of Wales as a
scholar. She has now been
accepted onto the
postgraduate course at the
Royal Academy of Music
in London. She gratefully acknowledges
the support of the Josephine Baker Trust.

Henry Neill (Baritone)

Henry currently studies on the Royal
Academy of Music Opera course with Mark
Wildman and Ingrid
Surgeoner. He was recently
awarded the Sir Thomas
Armstrong Prize for English
Song at the Royal Academy
of Music and is currently
supported by the Josephine
Baker Trust.
Henry is engaged extensively
as a soloist. He has
performed at the Colston
Hall, Bristol and the
Ashmolean Museum, Oxford
and St. John's, Smith's Square, as well as
being engaged with Choral Societies across
the UK for concert work including a one to a
part St Matthew Passion with members of
the Orchestra of the Age of Enlightenment,
Mozart and Brahms Requiems, Orff's
Carmina Burana, Liszt's Via Crucis, Bach's St



John Passion and Vaughan Williams' Five
Mystical Songs. Masterclasses include Olaf
Bar in The Wigmore Hall, Dennis O'Neill,
Helmut Deutsch and John
Shirley Quirk in the Royal
Academy of Music. In
October he will be
representing the Royal
Academy of Music at the
Oxford Festival of Lieder.
Operatic roles include
Quince in an award winning
production of Britten's
'A Midsummer Night's
Dream' and '*Speaker*' with
Shadwell Opera at the
Edinburgh Fringe festival, *Figaro* in Mozart's
'La Nozze di Figaro' and *Noye* from 'Noye's
Fludde' in Cambridge University Opera
Society productions. He has performed with
Garsington Opera for the last three years and
this year played the role of *Friquet* in their
production of 'Vert Vert'.

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).

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 year in live broadcasts of Whitacre, Chilcott and Lauridsen; 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

He has conducted the Waynflete Singers and the Lichfield Cathedral Chorus (Musical Director, 2002-2010), and regularly gives choral 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.

twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard 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 regular organist with the Philharmonia Orchestra in London. He also performs with the

BBC Symphony Orchestra and Chorus in Promenade concerts and recordings, most recently at the *Last Night of the Proms*. 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.

The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos

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

Hilary Vaill
Joan Warren
Joanne Watson
Kate Wilson
Liz Witham

Altos

Rona Ayling
Juliana Baxter
Cathy Boyes
Mayonne Coldicott
Susan Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Merril Evans
Catherine Hadfield
Didi Hall
Eunice Hopkins
Isobel 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
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
David Martin
Deirdre Major
Simon Paterson
Peter Rankin
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Bill Griffin
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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 Revd Pat Aldred and the Kirk

Session 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

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