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Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.

These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, only occasionally able to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you 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 £2,700 for the Frimley Park Hospital Charity Breast Care Appeal, NSPCC, Hedgehogs and the Guildford Cathedral Appeal.

We are now embarking on our 2015/2016 season performing among other works J.S. Bach's *St. John Passion* and, later in the year Bach's *Lobet den Herrn* and Vivaldi's *Gloria* (see the dates opposite our Acknowledgements inside)

We will be raising funds for: The Anna Chaplain Charity; WaterAid; Motor Neurone Disease Assoc., South West Surrey Branch; Naomi House Hospice

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

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



Waverley  Singers



HAYDN'S NELSON MASS



Harris Faire is the heaven

Elgar For the Fallen

Ireland Greater Love

Vaughan Williams Psalm 90

Lord, thou hast been our refuge

Saturday 14 Nov, 2015 • 7.30pm

St Lawrence Church, Alton

Conductor Richard Pearce

Soprano Gemma Summerfield

Bass Huw Montague Rendall

Alto Hannah Poulson

Trumpet Martin Hurrell

Tenor Wagner Moreira

Organ Philip Scriven

Anna Chaplaincy to Older People

is a response to the rapidly ageing population. It is worth remembering that in twenty years there will be double the number of people over the age of 85 in the UK, and in thirty years nearly treble the number there are now, (according to Age UK).



Anna Chaplains, out in the community, help with transport for visits to the monthly Library Club.

Anna Chaplaincy is named after Anna, the widow who appears in the Bible, with Simeon, in the second chapter of Luke's gospel. Anna is a fine role model of a faithful older person, and an apt choice for a ministry which has so much to do with loss and hope.

In a society and church increasingly made up of older people there are more and more people who feel themselves to be beyond the interest and concern of the wider community. It can be isolating and challenging for older people when the world seems to focus, increasingly, on children, teenagers and young families.



It all started six years ago thanks to GAP, the Greater Alton Project, through a covenant signing between the Church of England Parish of the Resurrection, and Alton Methodist Church. The GAP vision is to work together in order that Anglicans and Methodists may better serve, minister and witness to the market town of Alton, and its environs, in north-east Hampshire.

We are delighted that the pioneering chaplaincy is now starting to spread nationally.* Each Anna Chaplain is dedicated to 'promoting the spiritual welfare of older people.' Locally, they are the Church of England Deacon, the Rev'd Helen Jesty, Debbie Thrower, a former broadcaster and a Licensed Lay Minister, and Jonathan Rooke (also a Licensed Lay Minister).



Helen Jesty,
Anna Chaplain

Anna Chaplaincy seeks to accompany older people at this stage of their life and to work in partnership with others who have a care for the welfare of older people. It is an ecumenical, community-based, chaplaincy which is person-centred, non-judgmental, and for people of strong, little or no faith at all.

We really appreciate your help as we continue to expand this form of spiritual support to older people, especially (though not exclusively) to those living in residential and nursing homes, and sheltered housing complexes, and for their relatives and other professionals who care for them.

Spiritual support enables older people to live more peacefully in their later years. As well as fostering hope and greater resilience, Anna Chaplains also have a wider role within the community as an advocate, and a champion of the contribution older people make to society.

For more information visit

www.altonmethodist.org.uk and
www.thegiftofyears.org.uk

We'd be most grateful if you could use a pink gift aid envelope - in the pews and at the back of the church - if you're willing to 'gift aid' any donation. When writing any cheque, please make it out to 'The Parish of the Resurrection.'

Thank you!

*Anna Chaplaincy is at the heart of an initiative from the charity The Bible Reading Fellowship, (BRF), The Gift of Years- 'resourcing the spiritual journey of older people.' Debbie Thrower is team leader, while remaining a part-time chaplain in Alton. The Gift of Years, nationally, also relies entirely on charitable giving.

There is now an Anna Chaplain in Lytham St Anne's in Lancashire. There is also a Chaplain for Older People in Southampton, and inquiries are being received from across the country to join a growing 'network' of such chaplains and those engaged in similar community-based ministry.



Debbie Thrower,
Anna Chaplain and
Team Leader of
The Gift of Years.

PROGRAMME

Nelson Mass (*Missa in Angustiis*) Franz Joseph Haydn

Kyrie – Gloria – Qui tollis – Quoniam tu solus

Credo – Et incarnatus – Et resurrexit

Sanctus – Benedictus – Agnus Dei – Dona nobis pacem

Interval

Faire is the heaven William H. Harris

For the Fallen Sir Edward Elgar

Trumpet solos:

Toccata Giambattista Martini

Suite in D major George Frideric Handel

Greater Love hath no man John Ireland

Lord, Thou hast been our refuge Ralph Vaughan Williams

FARNHAM

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Haydn Nelson Mass

Franz Joseph Haydn (1732-1809) was one of the greatest and most influential composers of the Classical period. In 1798, the year he composed this, the third of his late masses, Haydn was at the height of his powers, and had recently completed *The Creation*. Between 1796 and 1802 he was commissioned by his Austrian employer Prince Nikolaus Esterhazy to compose a new Mass each year in celebration of the nameday of his Princess. This Mass is his only one set in a minor key; the florid and heartrending cries from the soprano soloist in the opening movement express the sense of fear and anxiety that its early title, *Missa in Angustiis* (Mass in time of distress) appropriately suggests for the mood of the time. Napoleon's armies had occupied much of Austria and threatened Vienna itself; the whole of Europe was in peril. But on 1st August 1798, Admiral Nelson won an unexpected victory over Napoleon's fleet at the Battle of the Nile, checking the Frenchman's eastward advance. Haydn could not have known about this victory when he was still working on the Mass, but its powerful emotional journey from deep anxiety to jubilant and energetic delight fits with the events of the year, as well as offering an outburst of joy for the Princess for whom it was written. Two years later, while making his way across Europe in the company of Sir William and Lady Hamilton, Nelson visited Eisenstadt as a



guest of Prince Esterhazy and heard a performance of the Mass; it became known as *The Nelson Mass* in his honour even though there is no evidence that Haydn himself gave it this name. Charts of the Battle of the Nile were, however, found amongst Haydn's papers after his death, and Nelson was said to have asked for the pen with which the composer had written the Mass.

This is Haydn's largest mass, but was written for reduced orchestral forces in line with his patron's cutbacks. Tonight we shall hear it simply with organ accompaniment. The soloists and chorus are closely integrated in almost every movement. Notice the chromatic "sighs" in the chorus parts, and the music's prayerful urgency throughout. The mood of anxious pleading recurs in the *Qui tollis* section of the *Gloria*. In the *Benedictus*, the chorus is reminiscent of an army's drumbeat, sounding the defiant strength of the promise of victory. But triumphant hope already shines through in the opening section of the *Gloria*, and the *Quoniam tu solus* section, both in D major. The same mood of confidence rings out in the *Credo* (where the sopranos and tenors sing in canon with the altos and basses) and in the *Sanctus*. The final *Dona nobis pacem* lifts the whole work with an incomparable outpouring of joy and playful exuberance, transcending all the earlier swings between darkness and light. The New Novello Choral Edition is being used for this performance. RG

Soloists and Chorus:

Kyrie eleison
Christe eleison
Kyrie eleison

Soloists and Chorus:

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 coelestis,
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.

Soloists and Chorus:

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium;
[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:

KYRIE

Lord, have mercy
Christ, have mercy
Lord, have mercy

GLORIA

Glory be to God on high, and on earth
peace to men of good will.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord the only begotten Son, Jesus Christ,
O Lord God, Lamb of God, Son of the Father:
Thou that takest away the sins of the world,
have mercy upon us:
Thou that takest away the sins of the world,
receive our prayer:
Thou that sittest at the right hand of the
Father, have mercy upon us.
For Thou only art holy,
Thou only art the Lord;
Thou only art the most high, Jesus Christ,
With the Holy Spirit in the glory of God the
Father. Amen.

CREDO

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,]
born of the Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made, of one substance with
the Father, by whom all things were made:

qui propter nos homines et propter
nostram salutem descendit de coelis.
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 coelum,
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 et
apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

* omitted from the text Haydn sets

Chorus:

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

Soloists and Chorus:

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Soloists and Chorus:

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.

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 also for us under Pontius
Pilate, he suffered and was buried.
And on the third day He rose again
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father;
and He shall come again with glory to judge
both the quick and the dead;
whose kingdom shall have no end.;
And 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 spake by the Prophets.
And in one holy catholic and
apostolic Church.
I acknowledge one Baptism for
the remission of sins,
and I look for the resurrection of the dead,
and the life of the world to come. Amen.

SANCTUS

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

BENEDICTUS

Blessed is he that cometh in the name of
the Lord. Hosanna in the highest.

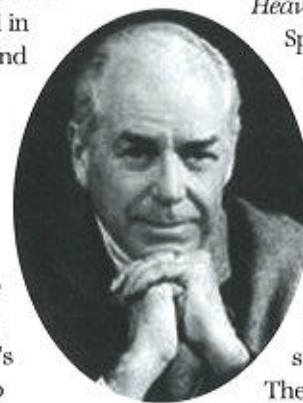
AGNUS DEI

O Lamb of God, that takest away the sins of
the world, have mercy upon us.
Grant us peace.

INTERVAL

Harris Faire is the heaven

William H Harris (1883-1973) who
was born in London and died in
Petersfield, was an organist and
composer. He trained at the
Royal College of Music under
Charles Wood and Walford
Davies. Later he worked as
organist at New College and
then Christ Church, Oxford,
before spending almost thirty
years as Organist and Master
of the Choristers at St George's
Chapel, Windsor. He was also
conductor at the 1937 and 1952
coronations. His works include the hymn
tune *Alberta*, sung to the words of JH
Newman's *Lead kindly light*, but his most
enduring and best-loved piece is *Faire is*



the Heaven, a setting for double choir of
words from a long poem *An Hymne of
Heavenly Beautie* by Edmund
Spenser (1552-1599) who is
himself thought to have lived
for a time in Alton.

The music of this anthem
matches the luminously
reflective and ecstatic text,
evoking the arching
symmetry of the orders of
heavenly beings, circling the
still centre of divine perfection.
The two choirs build up an
increasingly rich sound, passing the
words of the poetry back and forth in
such a way as to convey an atmosphere
that draws us into a state of heavenly joy.
RG

*Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they doe still behold the glorious face
Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins
Which all with golden winges are overlight.
And those eternall burning Seraphins
Which from their faces dart out fiery light;
Yet fairer than they both and much more bright,
Be the Angels and Archangels
Which attend on God's owne person without rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare.
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare.
Though all their beauties joynd together were;
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse?*

Edmund Spenser

Elgar For the Fallen

Sir Edward Elgar (1857-1934), once hailed as "the most English of composers", grew up in and around Worcester, the son of a piano tuner and music shop-keeper. As a composer he was largely self-taught, and was acutely conscious of his humble origins. His major works have become a standard part of the British and international classical concert repertoire, and include most famously *The Enigma Variations*, the *Pomp and Circumstance Marches*, *The Dream of Gerontius* and the *Cello Concerto*. He was appointed a member of the Order of Merit in 1911.

He was deeply affected by the suffering of the First World War, and readily responded to the suggestion from a friend that he compose a war requiem using the poems of Laurence Binyon, which had created a sensation when they were first published in 1914. He set three of Binyon's poems and entitled the work 'The Spirit of



England'. 'For the Fallen' is the third part and its climax; it includes perhaps the most famous lines in all war poetry, used every year in services of Remembrance, beginning 'They shall grow not old, as we that are left grow old'. The second and third parts of the work received their first performance in May 1916.

Having won recognition for his rousing patriotic *Pomp and Circumstance Marches* – still featured in the BBC Last Night of the Proms – Elgar was to defy what might have been expected from him: in this work with its careful restraint, he manages to capture the sadness and pity of war, perhaps most strikingly in his setting of the phrase 'There is music in the midst of desolation'. The work touched the heart of his countrymen then – as now – and a wounded officer wrote to a friend of Elgar in 1916 'How often the sad last phrases of Elgar's 'For the Fallen' echo despairingly and yet somehow victoriously in my head.' RG

*With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.
Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.
They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.
They fought, they were terrible, nought could tame them,*

*Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.
They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.
They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.
But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;
As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.*

Laurence Binyon

Trumpet solos

Martini Toccata

Giambattista Martini (1706-1784) was a Franciscan friar who devoted his life to the study of music. He was *maestro di cappella* at San Francesco in Bologna, and opened a school of composition there. He was reputed to be the greatest theorist and teacher of the science of music in Europe, and amassed a huge library of music. The young Mozart who visited him with his father was greatly stimulated by his learning and questions. This lively showpiece for the solo trumpet, accompanied by the organ, is just one small piece from his large output which included oratorios, masses, concertos and keyboard sonatas.

Handel Suite in D major for Trumpet and Organ

George Frideric Handel (1685-1759) is one of the towering composers of the early eighteenth century with a prodigious output. Though born in north Germany, he spent most of his career in London. This boisterous and brilliant Suite for Trumpet and organ, published in 1733 has five movements: Overture, Gigue, Air (Minuet), Bourrée and Marche. It was largely adapted from some of Handel's earlier works, including the second suite of his *Water Music*, and his opera *Partenope*.

Ireland **Greater Love hath no man**

John Ireland (1879–1962) was an English composer and teacher of music, among whose pupils at the Royal College of Music was Benjamin Britten. His father, who was 70 when John was born, was a publisher and newspaper proprietor. He has been described as ‘a self-critical, introspective man, haunted by memories of a sad childhood’. He studied composition under CV Stanford,



became a parish church organist and later taught at the Royal College himself. His song settings including John Masfield’s *Sea Fever*, and his hymn tune for *My song is love unknown* are particularly enduring. His most popular anthem, *Greater Love hath no man*, setting words from the Bible, is especially fitting for occasions of remembrance for those who have died in war. RG

*Many waters cannot quench Love, neither can the floods drown it.
Love is strong as death.*

*Greater Love hath no man than this, that a man lay down his life for his friends.
Who His own Self bare our sins in His own Body on the tree, that we, being dead to sin,
should live unto righteousness.*

*Ye are washed, ye are sanctified, ye are justified, in the Name of the Lord Jesus;
Ye are a chosen generation, a royal priesthood, a holy nation,
That ye should shew forth the praises of Him Who hath called you out of darkness into
His marvellous light.*

*I beseech you, brethren, by the mercies of God, that ye present your bodies, a living
sacrifice, holy, acceptable unto God which is your reasonable service.*

Vaughan Williams **Lord, Thou hast been our refuge**

Ralph Vaughan Williams (1872–1958), one of the foremost of all British composers, wrote symphonies, opera and choral music. He was a pupil of CV Stanford and Parry at the Royal College of Music, as well as studying with Max Bruch and Maurice Ravel. He had served in the Field Ambulance Service during the First World War, and was deeply affected by his experiences there and by the loss of many of his friends. He refused all honours except for the Order of Merit to which he was appointed in 1935.



His setting of Psalm 90, *Lord Thou hast been our refuge*, was composed in 1921. It ingeniously sets a chant-like melody against the well-known tune for the hymn *O God our help in ages past*. Following the mood of the psalm, the music expresses a reflective and melancholy sense of the transience of all life, and then builds up with rich harmonic textures to a rousing and optimistic climax. RG

*Lord, Thou hast been our refuge from one generation to another
Before the mountains were brought forth, or ever the earth and the world were made,
Thou art God from everlasting and world without end.
Thou turnest man to destruction; again Thou sayest
Come again ye children of men.
For a thousand years in Thy sight are but as yesterday,
Seeing that is past as a watch in the night.*

*O God our help in ages past
Our hope for years to come
Our shelter from the stormy blast
And our eternal home.*

*As soon as Thou scatterest them
They are even as a sleep and fade away suddenly like the grass.
In the morning it is green and groweth up,
But in the evening it is cut down, dried up and withered.
For we consume away in Thy displeasure,
And are afraid at Thy wrathful indignation.
For when Thou art angry all our days are gone;
We bring out years to an end as a tale that is told,
The years of our age are three score years and ten,
And though men be so strong that they come to four-score years,
Yet is their strength but labour and sorrow.
So passeth it away and we are gone.
Turn Thee again O Lord at the last,
Be gracious unto Thy servants.
O satisfy us with Thy mercy and that soon,
So shall we rejoice and be glad all the days of our life.*

*Lord, Thou hast been our refuge from one generation to another.
Before the mountains were brought forth, or ever the earth and the world were made,
Thou art God from everlasting and world without end.
And the glorious Majesty of the Lord be upon us.
Prosper Thou, O prosper Thou the work of our hands,
O prosper Thou our handywork.*

Gemma Summerfield – Soprano

At the 2015 Kathleen Ferrier Awards young soprano Gemma Lois Summerfield 'swept the board' winning both the prestigious 1st prize and the Loveday Song Prize. These awards are gratefully received by Gemma in full recognition of the efforts exhibited by Duo Partner, Sebastian Wybrew; Teacher, Rosa Mannion; and Coach, Simon Lepper.

Gemma joined the Royal College of Music International Opera school in September and has played First Lady, *Die Zauberflöte*; Donna Elvira *Don Giovanni*; Annina, *La Traviata*; and La Chauve-Souris and Une Pastourelle, *L'enfant et les sortilèges*; also playing Vixen, Musetta, Ludmilla and Ilia in scenes from *The Cunning Little Vixen*, *La Bohème*, *Bartered Bride* and *Idomeneo* respectively. Among her solo oratorio performances are *Messe Basse* (Church of the Madeleine, Paris); *Carmina Burana* (City Halls, Glasgow); and *Elijah* (Holy Trinity, Sloane Square).



Gemma is a graduate of the Georg Solti Accademia and Oxenfoord International Summer School and has taken part in masterclasses with Barbara Fritoli, Leo Nucci, Richard Bonyngge, Sarah Connolly, Susan Bullock, Joan Rodgers, and renowned accompanists Malcolm Martineau and Roger Vignoles. Additional accolades include The Cuthbert Smith Prize (Lies Askonas Competition 2014), The Governors' Recital Prize for Voice 2013, and The Norma Grieg Prize for French Song 2013.

Upcoming roles include Rosalinde (*Die Fledermaus* RCMIOS) and Berenice (*Il Vologeso* Classical Opera) and her imminent recitals include The Kathleen Ferrier Awards, St John's Smith Square; The Oxford Lieder Festival, Holywell Music Room; Ye Cronies, Glasgow; and The South Kensington and Chelsea Music Society, Leighton House. Full details can be found at www.gemmaloissummerfieldsoprano.co.uk She is also an active participant on the Live Music Now scheme and is supported by the Josephine Baker Trust.

Hannah Poulson – Mezzo Soprano

In September 2014, Hannah began postgraduate studies at the Royal Academy of Music where she studies with Elizabeth Ritchie and Iain Ledingham. She was introduced to classical music at Frensham Heights School where she was awarded a scholarship to aid her studies in music. During her time here, she became a member of Farnham Youth Choir which gave her the platform to perform as a soloist and to sing in prestigious venues such as the Royal Albert Hall and the Royal Festival Hall. Hannah regularly competed in the Farnham Festival, winning Folk, Lieder and Recital classes, and was awarded the Sheila Armstrong Award for the Most Promising Young Singer of the Year.

Hannah completed her undergraduate degree at the Royal Welsh College of Music and Drama under the tutelage of Gail Pearson. Here, she participated in the European premier of Dean Burry's *Brothers Grimm*, where she played the Wolf in the tale of Little Red Riding Hood. In her final year, she sang as a student scholar with the BBC National Chorus of Wales enabling her to sing in chamber group performances including a live broadcast of Britten's *A.D.M.G.* and she recorded Sullivan's *The Beauty Stone*, where she sang the role of a Maiden.



Hannah has performed in three lots of RAM Opera scenes as a Flower Maiden in Wagner's *Parsifal*, Goffredo in Handel's *Rinaldo* and in Mozart's *Die Zauberflöte* as Third Lady. She was involved in the Royal Academy Opera production as a member of the chorus in Stravinsky's *The Rake's Progress*. Hannah participated in Opera Coast's Opera Scenes from Massenet's *Manon*, playing the role of Rosette. Recent concert appearances and performances include Bach's *St John Passion*, Duruflé's *Requiem*, Mozart's *Coronation Mass*, Haydn's *The Creation*, Vivaldi's *Gloria*, Handel's *Judas Maccabaeus*, Rossini's *Petite Messe Solennelle* and she played the role of Anna Kennedy in Donizetti's *Maria Stuarda* at the Edinburgh Fringe and recently performed the role of Mrs Grose in Manchester Opera Ensemble's production of *The Turn of the Screw* by Britten. Up and coming current season plans include Mendelssohn's *Elijah*, Handel's *Messiah* and Opera Coast's Rachmaninoff Russian Song Project. Earlier this year, she participated in the Association of English Singers and Speakers Courtney Kenny Award where she was awarded third place for her programme, *An Echo in the night – Memories of a Loved One*. Hannah gratefully acknowledges the support of the Josephine Baker Trust.



Wagner Moreira – Tenor

Brazilian tenor Wagner Moreira holds a full postgraduate scholarship at the Royal Academy of Music to study with Ryland Davies and Iain Ledingham. While studying for his Bachelor of Music at the Federal University of Minas Gerais, he received 1st Prize in the Villa-Lobos National Contest and was awarded a scholarship to take an exchange programme at the University of Georgia (USA). Subsequently, as a Britten-Pears Young Artist he has performed with the Britten-Pears Orchestra and attended masterclasses with Ann Murray, Claudio Desderi, Natalie Dessay, Laurent Naouri and Roger Vignoles. His concert repertoire includes Mozart's *Requiem* and *Coronation Mass*. He has performed Bogdanovitch (Lehár's *The Merry Widow*), Goro (Puccini's *Madame Butterfly*), Basilio (Mozart's *Le nozze di Figaro*) and Oebalus (Mozart's *Apollo et Hyacinthus*). He is looking forward to his next projects which include Beethoven's *Mass in C major*, Haydn's *Nelson Mass* and Handel's *Messiah* along with further opera roles. His studies are generously supported by the Santander Universities Scholarship, J. Paul Getty Jnr Charitable Trust, Simon Fletcher Charitable Trust and Josephine Baker Trust.



Huw Montague Rendall – Baritone

Huw is a Baritone from the south coast of England. He was awarded a Scholarship to study singing at The Royal College of Music, which commenced in September 2012, his principal study professor being Russell Smythe. Prior to this Huw studied with David Rendall in Hampshire and Philip Doghan in London. Huw has participated in Master Classes with Dame Anne Murray, Sir John Tomlinson, Claire Rutter, Simon Keenlyside, Roger Vignoles and most recently Susan Bullock and Sarah Connolly. He has performed in many concerts around the UK, ranging from song recitals to works by Brahms, Handel, Stainer, Fauré, Finzi and Vaughan Williams. Operatic appearances include the role of Figaro in *Le Nozze di Figaro*, Archibald Grosvenor in *Patience*, Aeneas in *Dido and Aeneas*, Dr Falke in *Die Fledermaus*, and his debut with Garsington Opera in Britten's *Death in Venice*. Huw was a finalist in the Junior Ferrier competition and finished in Third place. Huw is grateful for sponsorship from The Stanley Picker Charitable Trust and the Henry Wood Award, and the support of the Josephine Baker Trust.



Martin Hurrell – Trumpet

Martin Hurrell studied the trumpet at the Royal Academy of Music with Ray Allen from 1980 to 1983. Whilst there he won several prizes for solo and ensemble playing and was a finalist in the LSO Shell Scholarship Competition. On leaving the RAM he was appointed Principal Cornet of the BBC Concert Orchestra. In 1992 he joined the BBC Symphony Orchestra in his current position as sub principal trumpet and made his solo debut with them in 2001 at the Last Night of the Proms in a performance of John Adams' *Tromba Lontana*. He has also made several recital and chamber music broadcasts for BBC Radio 3, and has performed at major festivals including St Magnus, Edinburgh, Cheltenham and St Nazaire.

Martin has appeared as a guest principal trumpet on tours and recordings with all the major British orchestras including the London Symphony Orchestra and the Philharmonia. Through his work with the BBC Symphony orchestra he has collaborated with many twentieth century composers, including Berio, Lutoslawski and Tippett.



Philip Scriven – Organist

Philip Scriven is widely regarded as one of the finest organists of his generation, and is highly respected as a choral, orchestral and operatic conductor. He is currently Organist-in-Residence at Cranleigh School, co-founder and Principal Conductor of the Darwin Ensemble Chamber Orchestra, and Assistant Conductor and Accompanist of the world-renowned Bach Choir, combining these posts with a freelance recital career which takes him all over the world. He has made numerous recordings including works such as Holst's *The Planets* which he has transcribed for the organ. His CD *Piping Hot* was praised in Gramophone magazine for 'the outstanding quality of his playing ... good-humoured and sparkling ... a joy to listen to'. From 2002-10 Philip was Organist and Master of the Choristers at Lichfield Cathedral and Musical Director of the Lichfield Cathedral Chorus, having held previous positions at Westminster Abbey, St. George's Chapel Windsor Castle, St. John's College Cambridge and Winchester Cathedral.

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, and conducted them in broadcasts from the Vézelay festival in France; 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.



Richard is regular organist with the Philharmonia Orchestra in London; recent performances have included Mahler's 8th Symphony with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall. He also performs regularly with the BBC Symphony Orchestra in Promenade concerts and recordings, including the *Last Night of the Proms* to a worldwide television audience. This summer he appeared in the Proms with both the Philharmonia and BBC Symphony Orchestras, and toured China with the Philharmonia, performing Saint-Saëns *Organ Symphony* with Vladimir

Ashkenazy. He frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

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'.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama in London.

The Waverley Singers

Conductor: Richard Pearce • 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
Kate Hillerby
Jane Kenney
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
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
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Eunice Hopkins
Margaret Mackenzie
Linda Mansell
Anne Mason
Marian Morgan-Cotter
Sonja Nagle
Mary Parker
Allison Price

Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Colin Alderman
Jeff Ayling
Dennis Bignell
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Christopher Lawrence
David Martin
Deirdre Major
Simon Paterson
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
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Tony Parker
Mark Penfold
Simon Rycroft
Martin Simpson
John Smyth
Simon Stoodley
Tim Sturt
Alan Thompson

The Waverley Singers invite new singers to their Open Rehearsal all welcome

Thursday, 14th January, 2016 at 7.30pm
South Farnham School, Menin Way, Farnham GU9 8DY

You will receive a warm welcome and experience an enjoyable and stimulating evening with the chance to socialise with the choir after the interval when light refreshments will be available. Copies of the music will be provided.

For further information, please contact: secretary@waverleysingers.com

Acknowledgements

The Waverley Singers would like to thank their advertisers and the Patrons for their continuing support.

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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 Vicar the Revd Andrew Mickelfield

and the PCC of St Lawrence Alton 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.

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.

making music

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

Waverley Singers

Programme for 2015-2016

Saturday 12 Dec, 7.30pm
St Andrew's Parish Church,
Farnham

Christmas Concert

Christmas readings and carols for the audience

Saturday 19 Mar, 7.30pm
St Andrew's Garrison Church,
Aldershot

J.S. BACH ST. JOHN PASSION

Saturday 18 June, 7.30pm
St. Thomas on the Bourne,
Farnham

Vivaldi - *Gloria*
Walton - *The Twelve*
Bach - *Lobet den Herrn*
Harvey - *Come Holy Ghost*
Kedrov - *Otche Nash*

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

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