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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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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.

Our 2015-16 programme includes works by Haydn, Elgar, J.S. Bach's *St. John Passion* and, later in the year his exciting motet *Lobet den Herrn*, and Vivaldi's *Gloria* – please see the Acknowledgements page for details.

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

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Please contact The Patrons' Secretary

Mrs Anne Mason, 29 Goodwood Close,
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Waverley Singers

J S BACH

ST JOHN

PASSION

Saturday 19 March
7.30pm St Andrew's
Garrison Church
Aldershot GU11 2BY

Conductor Richard Pearce
Brandenburg Baroque Soloists

Evangelist Hugh Benson

Christus Richard Walshe

Soprano Galina Ayerina

Alto Hannah Poulson

Tenor John Porter

Bass Henry Neill

St John Passion

J.S. Bach (1685-1750)

In 1723, Johann Sebastian Bach was appointed Cantor at St Thomas, the main Lutheran church in Leipzig, and remained there for the rest of his life. His responsibilities included providing the music for the churches of the city, and he set about enriching the regular Sunday worship throughout the year with a weekly cantata – some 250 of these have survived – in which he used Biblical texts, traditional Lutheran hymns and devotional poetry to create a musical celebration with chorales, recitative, arias and choruses. These weekly offerings helped to prepare the congregations for the great Passions that he produced for the services on Good Friday, and the first of these was his St John Passion, performed on 7th April 1724, and used again at least three times during his life.

There had been a long established tradition in the Church – both Roman Catholic and Protestant – of presenting the passion narrative from the gospels (the account of Jesus' arrest, trial and crucifixion) in musical form for Good Friday services. At the very least this involved a narrator – called the evangelist – singing the text from the gospel, with other singers taking the parts of Jesus, Pilate, and the rest,

including the crowd, be it the Jews, the chief priests or the soldiers. Bach's Passions (this one, the great St Matthew and a lesser St Luke passion survive) give us something far more sophisticated and profound, both musically and devotionally.



Bach's St John Passion uses the text of St John's gospel word for word: Chapter 18 verse 1 to Chapter 19 verse 42, with two brief extra verses from St Matthew. But his music intensifies the drama, particularly with the richly polyphonic choruses for the crowd.

And then Bach punctuates the almost breathless narrative with solo arias and chorales, which are islands of reflection. In the arias, the soloists step forward as though they were contemporary witnesses, voicing their reactions at each moment. In the chorales, the choir, who of course have also been singing the role of the frenzied mob, represent the community of the faithful, acknowledging remorse, penitence and gratitude for what Christ has achieved.

The work opens with a turbulent orchestral introduction, establishing the mood for all that follows. Over this, the chorus sings a powerful acclamation of the universal rule of the Lord Christ, whose humble descent into the depths of human misery is to prove paradoxically to be the means of his triumph. This moving summary of the

significance of the Passion at the start of the work is matched in the final chorus before the concluding chorale. In an exalted lullaby the singers bid farewell to the entombed Lord and express the conviction that death has been vanquished and heaven opened up.

Throughout the work, Bach uses a series of chorales with melodies that were very familiar to his contemporaries. Apart from the opening and closing choruses, these provide the choir with an opportunity to reflect on and draw out the significance of the narrative. While it is not certain whether the audiences in Bach's time would have actually joined the choir in singing these chorales, they were implicitly invited – as we are today – to identify with the words expressed. The St John Passion is designed not merely to tell a story but to touch its audience and strengthen belief in its listeners.

Bach was steeped in the teachings of Martin Luther who used to insist on the central importance of reflecting on Christ's passion. St John's version in particular emphasises that the crucifixion of Jesus, far from being a shameful defeat, is actually the supreme manifestation of his glory. It reveals his identity. Jesus had said 'When you have *lifted up* the Son of Man, then you will realise that I am he' (John 8, 28) and "when I am *lifted up* from the earth, I will draw all to myself." He said this to indicate the kind of death he was to die.' (John 12, 32-3) As the narrative unfolds, we observe the unmistakeable contrast between the serene and single-minded stand of Jesus as he pursues his destiny

on the one hand, and on the other the increasingly fractious and disturbed responses of everyone else, from Pilate to the Jews, with their squabbling, their self-interest, and human frailty. Bach's vision is that those who shared in bringing about Jesus' death are not some distant people separate from us, but men and women just like ourselves, and our own frailties identify us with them. At the same time, the message of the Passion is that everyone is invited to share in the salvation that Christ won on the cross.

Bach's presentation of the passion includes the persistent challenge to think through the implications for us of all that is being narrated, and this is made the more emphatic in the central tenor aria, *Erwäge*. With intense beauty, the soloist pleads with the listener to weigh up, to consider, to ponder deeply: all this conveyed in that one German word *erwäge* which is stretched and repeated. We are to reflect on the bloodied and broken body of Christ on the cross that reminds us of the firmament stretched out over us, and of the rainbow that is the promise of God's mercy. Bach's accompaniment echoes the image of the rainbow with the phrase in the violins that creates an arc, three notes rising and three notes falling. Above all, there is Bach's insistence that we not only recall the events of the passion, but reflect on them, digest them and allow them to stir us at the deepest level of our being. And the truly passionate character of the music he wrote enables us the more readily to do just that.

West Surrey Branch

- Motor Neurone Disease is a fatal, rapidly progressing disease that affects the brain and spinal cord
- It attacks the nerves that control movement so muscles no longer work. MND does not usually affect the senses such as sight, hearing, feeling etc
- It can leave people locked in a failing body, unable to move, talk, eat and eventually breathe
- It kills six people per day in the UK; or just under 2,200 per year
- It kills a third of people within a year and more than half within two years of diagnosis
- There is no cure

What we do:

- *Contribute to research funds*
- *Help people living with MND by:*
 - contributing towards the cost of equipment (e.g. to improve communications, eating, hygiene or mobility)
 - providing trained Association Visitors who advise and support
 - holding informal private support meetings to share experiences, tips, and friendship
- *Campaign for improved care*

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PART ONE

Over an accompaniment that is restless and almost discordant, the flowing vocal parts of the opening chorus – majestically punctuated by the word ‘Herr’ (Lord) – represent surging crowds making their impassioned declaration of praise and glory. The actual story begins with Jesus and the disciples going to the Garden of Gethsemane in the Kedron valley.

Accompanied by soldiers and police, Judas Iscariot arrives to betray Jesus – his arrival registered in the music with a strange and disturbing chromatic chord. The course of Jesus’ arrest is punctuated by choral interjections and chorales as well as the description of Peter cutting off the ear of the High Priest’s servant. In Annas’ house, at the mention of Jesus being bound, the action is interrupted for a subdued aria about the sins which bind the Christian.

Chorus:

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig’ uns durch deine Passion,
Dass du, der wahre Gottessohn,
Zu aller Zeit, auch in der grössten Niedrigkeit
Verherrlicht worden bist.

Recitative

Evangelist: Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wusste den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wusste alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Notice how the flute part imitates and follows the melody sung by the soprano in her joyful aria ‘Ich folge dir gleichfalls’ expressing her devoted allegiance to Christ. While Jesus is questioned by Annas, Peter three times denies that he is one of his disciples. At the crowing of the cock, where the continuo plays a simple arpeggio, Bach then inserts the words from St Matthew’s gospel that Peter went out and wept bitterly, sung by the Evangelist to a long and plaintive wail. The following tenor aria expresses Peter’s despair with abruptly dotted rhythms and a halting, jagged line. The chorale which concludes Part One contains deliberately unsettling harmonies which would have surprised 18th century listeners as much as it still does today. (*adapted from a musical commentary by Lynne Walker*)

Chorus:

Lord, our master, whose glory fills the whole earth, show us by your Passion that you, the true Son of God, triumph even in the deepest humiliation.

Recitative

Evangelist: Jesus went out with his disciples, and crossed the Kedron brook. There was a garden there, and he and his disciples went into it. The place was known to Judas, his betrayer, because Jesus had often met there with his disciples. So Judas took a detachment of soldiers, and police provided by the chief priests and the Pharisees, equipped with lanterns, torches and weapons, and made his way to the garden. Jesus, knowing all that was coming upon him, went out to them and asked,

Jesus: Wen suchet ihr?

Evangelist: Sie antworteten ihm:

Chorus: Jesum von Nazareth!

Evangelist: Jesus spricht zu ihnen:

Jesus: Ich bin’s.

Evangelist: Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin’s! wichen sie zurücke und fielen zu Boden. Da fragete er sie abermals:

Jesus: Wen suchet ihr?

Evangelist: Sie aber sprachen:

Chorus: Jesum von Nazareth!

Evangelist: Jesus antwortete:

Jesus: Ich hab’s euch gesagt, dass ich’s sei, suchet ihr denn mich, so lasset diese gehen!

Chorale

O grosse Lieb’, o, Lieb’ ohn’ alle Masse,
Die dich gebracht auf diese Marterstrasse!
Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden!

Recitative

Evangelist: Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus, und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht’ Ohr ab; und der Knecht hiess Malchus. Da sprach Jesus zu Petro: *Jesus:* Stecke dein Schwert in die Scheide; soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Chorale

Dein Will’ gesch’eh’, Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gib uns Geduld in Leidenszeit,
Gehorsamsein in Lieb’ und Leid,
Wehr’ und steur’ allem Fleisch und Blut,
Das wider deinen Willen tut.

Jesus: Who is it you want?

Evangelist: They answered,

Chorus: Jesus of Nazareth!

Evangelist: Jesus said to them

Jesus: I am he!

Evangelist: And Judas the traitor was standing there with them. When Jesus said ‘I am he’, they drew back and fell to the ground. Again Jesus asked,

Jesus: Who is it you want?

Evangelist: They answered,

Chorus: Jesus of Nazareth!

Evangelist: Jesus said,

Jesus: I have told you that I am he. If I am the man you want, let these others go.

Chorale

O measureless love, to have brought you to this way of the cross, to suffer while I lived heedless in the world of pleasure.

Recitative

Evangelist: This was to make good his words, ‘I have not lost one of those whom you gave me.’ Thereupon Simon Peter drew the sword he was wearing and struck at the High Priest’s servant, cutting off his right ear. The servant’s name was Malchus. Jesus said to Peter, *Jesus:* Sheathe your sword. Shall I not drink the cup which my Father has given me?

Chorale

May your will, Lord God, be done on earth as in heaven; make us patient in suffering, obedient in everything, guide and protect all flesh and blood that rebel against you.

Evangelist: Er leugnete aber und sprach:

Peter: Ich bin's nicht!

Evangelist: Spricht des Hohenpriesters Knecht einer, ein Gefreund'ter des, dem Petrus das Ohr abgehauen hatte:

Servant: Sahe ich dich nicht im Garten bei ihm?

Evangelist: Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu, und ging hinaus und weinete bitterlich.

Aria (Tenor)

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquick'en?
Bleib' ich hier,
Oder wünsch' ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

Chorale

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein'n ernsten Blick
Bitterlichen weinet:
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab' getan,
Rühre mein Gewissen.

INTERVAL

Evangelist: But he denied it and said,

Peter: I am not.

Evangelist: One of the High Priest's servants, a relation of the man whose ear Peter had cut off, insisted,

Servant: Did I not see you with him in the garden?

Evangelist: Peter denied it again; and just then a cock crew. Peter remembered what Jesus had said and he went away and wept bitterly.

Aria (Tenor)

O my troubled mind, where are you
leading me, where shall I find relief? Shall
I stay here, or hide beyond the hills and
mountains? Nothing in the world can
help me, and my heart aches with the
pain of my shameful deed: I have broken
faith with my Lord.

Chorale

Without thinking, Peter denies his God,
but weeps bitterly at a reproachful look.
If I am unrepentant, look at me, Jesus,
touch my conscience whenever I do
wrong.

PART TWO

Jesus is taken to Pilate, who begins his long argument with the Jews about whether or not, and of what, Jesus is guilty. The music reflects a number of elements of the story: the disrespect of the crowd, Jesus' enigmatic answers – that his end is to 'bear witness to the truth' – and Pilate's repetitive questioning which turns to impatience. In measured tones, deliberately unprovocative and neutral, Pilate asks if, in honour of the Passover, he should release the 'King of the Jews'. The crowd response is brief and to the point: 'Not him, we want Barabbas!' The subsequent abuse of Jesus is graphically depicted in an astonishingly tortuous sequence of 49 notes on the word *geisselte* (flogged). The following bass arioso, described by one commentator as 'a vision of celestial bliss arising out of physical pain', is remarkable for its delicate instrumentation and Bach's use of dissonances over repeated bass notes. The sighing instrumental figures and the mournful colour of the violas in the tenor aria *Erwäge* lighten at the airy vocal elaboration around the description of the rainbow (*Regenbogen*) 'as a sign of Heaven's blessing'.

Pilate declares more emphatically that he can find no fault in Jesus, yet the crowd clamours relentlessly for him to be crucified with searing dissonances in the music. Finally Pilate delivers him over and the Evangelist's pronouncement of the word 'crucify' is angularly stressed. Jesus is led away to Golgotha, to the accompaniment of some of the work's

bleakest music. The brisk aria *Eilt* comes as a welcome relief; the interruption with questions from just the upper three voices of the choir is part of a long Lutheran tradition. A tender and touching chorale approves of Jesus' concern for his mother and notes the lesson mankind can draw from his gentleness. Jesus speaks his last word from the cross – '*es ist vollbracht*' (it is accomplished) – with a musically descending phrase which provides the theme for the next aria, coloured by viola da gamba. In the following aria, the bass is quietly accompanied by a chorale.

With a lightning change of mood, Bach paints a vivid musical picture of the tearing of the curtain of the temple, the earthquake and the saints rising from their graves (this verse is taken from St Matthew's gospel) in a tenor arioso, before a sorrowful soprano aria accompanied by haunting woodwind. The Evangelist concludes his part by recounting how Jesus' body was laid, according to custom, in a new tomb.

Mirroring the opening chorus, the final chorus – *Ruht wohl* – is a large-scale farewell, a lullaby of a resigned nature, sung at the tomb of Jesus. There the faithful plead that they too may enjoy in Heaven the peace that the Saviour has found, before the closing chorale presents the idea of human death in the protection of the holy angels, ending affirmatively with the hope of resurrection after death. (adapted from a musical commentary by Lynne Walker)

Hugh Benson – Tenor: Evangelist

Hugh is currently in his second year of postgraduate study at the Royal Academy of Music, where he studies voice with Neil Mackie and is coached by Audrey Hyland. He has a variety of recital and operatic experience; he has performed as Don Basilio in Mozart's *The Marriage of Figaro* and as Male Chorus in Britten's *The Rape of Lucretia* in Academy opera scenes. He recently sang Don Curzio in Hampstead Garden Opera's production of *The Marriage of Figaro*; previous operatic roles include Lysander in Britten's *A Midsummer Night's Dream*, Tamino in Mozart's *The Magic Flute* and Frederic in Gilbert and



Sullivan's *The Pirates of Penzance*. He continues to gain experience as a recitalist at venues including St Stephen Walbrook and St Paul's (The Actors' Church), Covent Garden.

Hugh studied Music at King's College London from 2008 to 2012. He was a member of the King's College Chapel Choir throughout, during which time highlights included performances of Bach's *St*

John Passion and *Mass in B minor* and tours to Italy, France and Russia. He is currently the tenor of the choir of St Pancras Parish Church, London.

Hugh is grateful for the generous support of the Josephine Baker Trust.

Henry Neill – Bass

Henry currently studies on the Royal Academy of Music Opera course with Mark Wildman and Ingrid Surgenor before which he held a choral scholarship at St John's College, Cambridge. Recent awards include the Sir Thomas Armstrong Prize for English Song at the Royal Academy of Music, first prize at the Dean and Chadlington Festival, the Sacred Aria Prize at the Mozart Singing competition, the Marjorie Thomas Song prize and a Sybill Tutton Opera Award. Henry is generously supported by the Carr-Gregory Scholarship and the Josephine Baker Trust.



and the Sheldonian Theatre, Oxford, St. John's, Smith's Square and the Wigmore Hall, London. He recently sang at the

Oxford Lieder Festival and performed six songs from Butterworth's *A Shropshire Lad* with Orchestra under Sir Mark Elder. This year he has performed on BBC 3's *In tune*, at the Wigmore Hall and at the Leeds Festival as part of the Academy Song Circle.

Operatic roles include Quince in Britten's *A Midsummer Night's Dream*, Sprecher in *Die Zauberflöte*, Figaro in Mozart's *La Nozze di Figaro*, and Noye from *Noye's Fludde*. With Royal Academy Opera he has performed as Marco in *Gianni Schicchi*, Smirnov in Walton's *The Bear* and Conte in *Le Nozze di Figaro*.

Henry has performed at the Colston Hall, Bristol, the Ashmolean Museum

Galina Averina – Soprano

Galina Averina is a young Russian soprano from Moscow. She currently studies at the Royal College of Music in London with Dinah Harris, having started her second year in the International Opera School in September 2015, supported by the Kiri Te Kanawa Foundation UK and an Independent Opera Voice Scholarship. She performed the role of Pamina in *Die Zauberflöte*, Adele in *Die Fledermaus* and Calisto in Handel's *Giove in Argo* with the London Handel Festival.

In July 2013 Galina made her international debut as Despina in *Così fan tutte* at the Dubrovnik Summer Festival.

In 2010-2013 she worked as a professional in Perm' State Opera and Ballet Tchaikovsky Theatre. Her roles have included Brigitta (*Iolanta*), Frasquita (*Carmen*), Ksenia (*Boris Godunov*), 1st Spirit (*A Christmas Carol*), Noemi (*Cendrillon*), Ersilia (*Le astuzie femminili*), a Polovtsian Maiden (*Prince Igor*), Berta (*Il Barbiere di Siviglia*) and Annina (*La Traviata*).

Notable prizes include the Junior Prize in Les Azuriales Opera International Singing Competition in Nice (2013), the 6th Prize and the Audience Prize in



Francisco Viñas International Contest in Barcelona (2015), The Darclée Foundation Prize in Hariclea Darclée International Voice Competition, Excellency Prize Russia for the best performance of a Russian aria (Grand Prix de l'Opera, Bucharest) and 1st Prize in the Bampton Classical Opera Young Singers' Competition (2015).

Galina is alumna of Les Azuriales Young Artists Programme and Samling Artist (2015). She is also proud to be a Scholar of the Drake Calleja Trust.

Galina studied at the Russian University of Theatre Arts, Moscow (2005-2010), graduating with honours (Faculty of Musical Theatre) and the Welsh International Academy of Voice in Cardiff (2013-2014),

supported by Les Azuriales Opera Trust and having the opportunity to develop her professional skills under the renowned tenor Dennis O'Neill.

Future engagements include the role of Dalinda in Handel's *Ariodante* at RCM Britten Theatre (March 2016), Zerlina for Winslow Hall Opera (July 2016) and Atalanta for English Touring Opera (Autumn Season).

She is grateful for the support of 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. She was 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*, as 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 singing in chamber group performances including a live broadcast of Britten's *A.D.M.G.* and she



recorded Sullivan's *The Beauty Stone*, in the role of a Maiden.

Hannah has performed in 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. Hannah participated in

Opera Coast's Opera Scenes from Massenet's *Manon*, as 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 the role of Mrs Grose in Manchester Opera Ensemble's production of Britten's *The Turn of the Screw*. Up and coming current season plans include Mendelssohn's *Elijah*, Handel's *Messiah* and Opera Coast's Rachmaninoff Russian Song Project. Last 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.

John Porter – Tenor

John is from Donegal, Ireland and is in his second year on the opera course at the Royal Academy of Music in London where he holds the Richard Lewis/ Jean Shanks Trust Scholarship and the Porter (Selleck) Fund Award. He is a student of Ryland Davies and Audrey Hyland. John is immensely grateful for the support past and present of the Countess of Munster Musical Trust, the Derek Hill Foundation, the Nicholas Berwin Charitable Trust, the Kathleen Trust, the Josephine Baker Trust and the International Opera Awards Foundation. He holds a Bachelor of Music and a Master of Music from the University of Ulster.

He was a finalist in the Richard Lewis Competition two years running and a Young Artist and Finalist at Les Azuriales 2014. Last summer 2015 he attended the prestigious Georg Solti Accademia di Bel Canto.

His Operatic roles have included the title role in Laurence Roman's opera *Ulysses*, Basilio (*Le Nozze Di Figaro* – RAO) Nadir (Bizet- *The Pearl Fishers* -Opera Holloway) Rinuccio (Puccini's *Gianni Schicchi* – RAO) Beppe (Donizetti's *Rita* - Opera Holloway 2014) Rodolfo (*La Bohème* - VF Opera Scenes Royal



Academy of Music 2014) Remendados (*Carmen* - North West Opera 2011) Hans Grubar (*Duelling Divas* - North West Opera 2011), Don Jose (*Carmen* - Stage Beyond Theatre 2008)

Highlights on the concert platform include Puccini's *Messa Di Gloria* and Berlioz *Te Deum* with the Chichester Singers under Jonathan Willcocks, Bach *Magnificat* with the Bournemouth Bach Choir, Beethoven's *Christus am Olberge* with Camerata Ireland in Cuenca Spain, Haydn's *The Creation* with Warwick and Kenilworth Choral and Orchestral Society, The Emerald Screen with the BBC and the Ulster Orchestra,

Valentine's Day Opera Gala St.Martin-in-the-Fields, Tenor soloist for the BBC "A Year in a Night", and Handel's *Messiah* with Codetta, Ards Choral Society & Coleraine Choral Society.

He has participated in Masterclasses with Dame Kiri Te Kanawa, Dennis O'Neill, Helmut Deutsch, Richard Bonyge, Leo Nucci, Silvana Bartoli and Barbara Frittoli.

Future engagements include *Messiah* in St. John's Smith Square, Schubert's *Schwanengesang* in Stow Market, and Garsington Opera as an Alvarez Young Artist Summer 2016.

Richard Walshe – Bass: *Christus*

Richard was awarded a scholarship to the Royal Academy of Music in 2010, and graduated in 2014 with first class honours. He is currently a post-graduate Master of Arts student at the Royal Academy where he will continue his studies with Mark Wildman and Iain Ledingham.

During his time at the Royal Academy, Richard has enjoyed the chance to sing as a soloist in the Kohn Foundation Bach Cantata series. He has also enjoyed solo performances on the recital platform, performing Schumann's *Dichterliebe*, Finzi's *Let us Garlands bring* and Vaughan Williams' *Songs of Travel*, as well as on the operatic stage, performing the roles of Figaro in Mozart's *Le Nozze di Figaro* (Royal Academy Opera); and Amantio di Nicolai in Puccini's *Gianni Schicchi* (RAO). Richard has taken part in



master classes with English song, opera and German Lieder experts, Roderick Williams, Simon Keenlyside, Florian Boesch and Wolfgang Holzmair.

As a Baritone soloist, Richard has had a variety of performance opportunities, including: Brahms' *Requiem*; Handel's

Messiah; Bach's *Cantata BWV 203 Amore Traditore*; Pilate and Christus in Bach's *St John Passion*; Zebul in Handel's *Jephtha*; and Beethoven's *9th Symphony*.

Future solo performances include; the Role of Colline in Puccini's *La Bohème* on the Christine Collins' young artist programme with Opera Holland Park in June 2016.

Richard is grateful for the support and solo opportunities provided by a Help Musicians UK Postgraduate Award, the Countess of Munster Trust and the Josephine Baker Trust.

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. Last 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.

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'.

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
Maggie Weaver
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

Brandenburg Baroque Soloists

The Brandenburg Baroque Soloists is one of the exciting new orchestras playing on period instruments.

Its creation was an organic development from the long-standing partnership between Twickenham Choral Society and the Brandenburg Sinfonia for a performance of Bach's Christmas Oratorio in 2004.

Baroque Soloists at St Martin's

The orchestra is a judicious mixture of regular Sinfonia players who play on both modern and original instruments with some of the finest period instrument specialists drawn from the same pool as Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Gabrieli Consort.

The repertoire of the orchestra has expanded steadily to include the standard baroque choral classics including Handel's Messiah and Bach's Passions.

Acknowledgements

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

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The Waverley Singers would like to thank the Revd. David Thom and the Kirk Session for making them so welcome in their church.

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 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.

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Programme written and edited by Robert Gussman;
Designed by Robert Updegraff
Please visit our website for further information at: www.waverleysingers.com



Our next concert:

Saturday 18 June, 7.30pm

St. Thomas On-The-Bourne, Farnham

Information and tickets from:
Jo Reader 01252 792563
or www.waverleysingers.com

Vivaldi – Gloria

Walton – The Twelve

Bach – Lobet den Herrn

Harvey – Come Holy Ghost

Kedrov – Otche Nash

The Waverley Singers recently launched an e-mail list for Supporters. We plan to send five or six newsletters per season to keep you informed and encourage you to come and enjoy our concerts. Patrons are of course also very welcome to receive them.

Please join at www.waverleysingers.com/signup.