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We also host our own exclusive music festivals on land and at sea, and arrange short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe.

THE KIRKER CORNWALL MUSIC FESTIVAL

A FOUR NIGHT HOLIDAY | 1 OCTOBER 2018

Following on from the annual success of the Kirker Music Festival in St. Mawes, we've added a new Cornish Music Festival which includes three concerts given by the Piatti Quartet.

Highlights include visits to Boconnoc near Lostwithiel, where we will be welcomed by Elizabeth Fortescue who lives on the vast estate. We will visit the house twice – once for a morning concert and again for an evening concert followed by dinner in the house.

There will be a third concert in the St. Mawes Methodist Chapel. Based in the pretty town of Fowey, our holiday will also include a visit to the newly reopened Tate Gallery in St. Ives and the Barbara Hepworth Studio and Garden.

Price from £1,498 (single supp. £298) for four nights including accommodation with breakfast, one lunch, four dinners, three concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



THE KIRKER MUSIC FESTIVAL IN TENERIFE

A SEVEN NIGHT HOLIDAY | 12 JANUARY 2019

For our fourth exclusive music festival on the island of Tenerife, we will present a series of six concerts featuring the Gould Piano Trio, pianist Benjamin Frith, soprano Ilona Domnich and violist Simon Rowland-Jones.

Staying at the 5* Hotel Botanico, surrounded by lush tropical gardens, we shall also enjoy a programme of fascinating excursions. Highlights include the Sitio Litro Orchid Garden, a cable car journey to the peak of Mount Teide and a visit to the primeval cloud forest of the Anaga Mountains. We will also visit historic and picturesque villages along the spectacular north coast, including Garachico with its 17th century convent.

Price from £2,698 per person (single supp. £375) for seven nights including flights, transfers, accommodation with breakfast, six dinners, six private concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

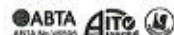


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Kirker



FOR DISCERNING TRAVELLERS

Waverley  Singers

Summer Concert

A New Song

Choral works by

Purcell ♡ Mathias

Tallis ♡ MacMillan

Weelkes ♡ Jackson

Holst ♡ Byrd ♡ Schütz

plus Tenor and Organ solos

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Conductor Richard Pearce

Organist Philip Scriven • Tenor Peter Harris

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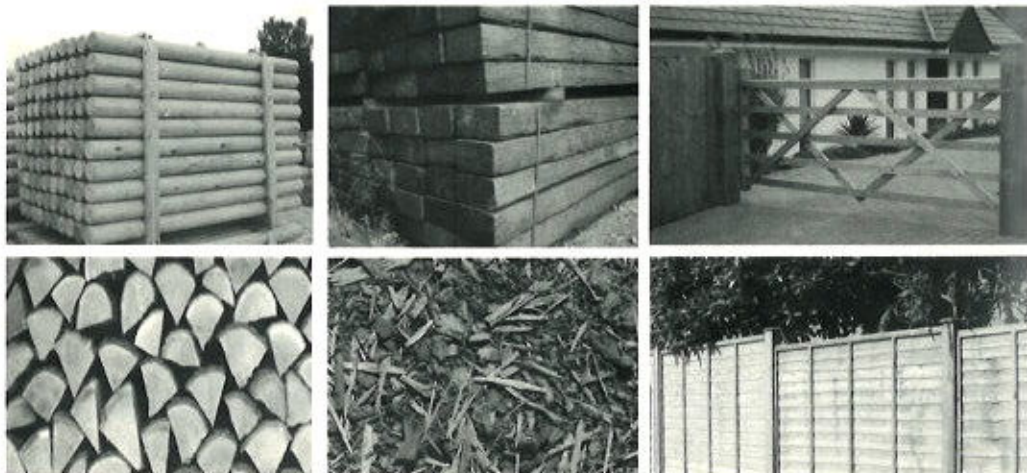
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Our army of volunteers is the most valuable part of our organisation, and this was recognised when we won the Queen's Award for Voluntary Service.

Of course, none of this happens without funding and we are immensely grateful for the tremendous support we have received from all our donors, and specially for the generous donations at this Waverley Singers concert.

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FRENSHAM POND
Sailability



PROGRAMME

Alleluia, I heard a voice

Thomas Weelkes

Jehova, quam multi sunt hostes mei

Henry Purcell

Short Festival Te Deum

Gustav Holst

Tenor solos **Far in a western brookland**

Ivor Gurney

At the round earth's imagined corners Benjamin Britten

Silent noon

Ralph Vaughan Williams

If ye love me

Thomas Tallis

Organ solo **Voluntary in A minor**

Thomas Tomkins

Gloria in excelsis Deo

Thomas Weelkes

A New Song

James MacMillan

INTERVAL

German Magnificat

Heinrich Schütz

O sacrum convivium

Gabriel Jackson

Organ solo **Three Pieces from "Richard III"**

William Walton

(March – Elegy – Scherzetto)

Ave verum corpus

William Byrd

Hosanna to the Son of David

Thomas Weelkes

Tenor solo **Here I stand** from *The Rake's Progress*

Igor Stravinsky

Vidino divna from *Rusalka*

Antonin Dvořák

O nata lux

Thomas Tallis

Let the people praise thee, O God

William Mathias

FARNHAM

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A new song? You may be tempted to ask what is new in a programme of music in which most of the texts come from the Bible, of the rest none are less than 400 years old, and two thirds of the choral music was composed before 1680. Even the piece that gives its title to the whole concert and which happens to be the most recently composed, sets words from Psalm 96, written at least two and a half thousand years ago. But we invite you to experience the power of music to fill old words with new life, whether composed by young or old, in the sixteenth or the twentieth century.

This collection of choral masterpieces illustrates some of the finest in the repertoire: we include anthems from the astounding Tudor period, by Byrd, Tallis

and Weelkes, whose compositions broke new ground with their rich sonority and harmonic surprise. We offer one shining example from Purcell, who was dubbed the English Orpheus: his dramatic Latin anthem *Jehova quam multi sunt hostes mei*. And we sing one continental work, the *German Magnificat* of Henrich Schütz, whose early years of study in Venice transformed his own writing and brought the rich Italian styles of composition to northern Europe. The four twentieth century works, by Holst, Jackson, MacMillan and Mathias, each demonstrate their ever fresh commitment to engage in the task of making the traditional heritage alive for today, whether in profound reflection or exuberant celebration.

Alleluia, I heard a voice

Weelkes was an organist and composer of four books of madrigals, anthems and church services, as well as some instrumental works. He began his career as organist at Winchester College, and may have been a Gentleman of the Chapel Royal. From 1602 he held the post of organist and instructor of choristers at Chichester Cathedral, though he was often in trouble with the Church authorities for his disorderly behaviour. His anthems are outstanding



Thomas Weelkes c. 1576–1623

for their rich texture, vivid imagination and adventurous rhythms. Though he was a prolific composer his music has not generally received the acclaim it richly deserves, and he counts as one of the outstanding figures in late Tudor music.

Alleluia, I heard a voice as of strong thund'rings, saying Alleluia. Salvation and glory and honour and power be unto the Lord our God, and to the Lamb for evermore. Alleluia.

Jehova, quam multi sunt hostes mei

Henry Purcell 1659–1695

Purcell was an organist and outstanding English composer, and most famous for his opera *Dido and Aeneas*. He spent his entire working life in the centre of London, as organist at Westminster Abbey and the Chapel Royal. He wrote music prolifically for church, court and the theatre. This anthem dating from 1680, a setting for choir and soloist of Latin version of



Psalm 3, was probably composed for the Roman Catholic chapel of the Queen, Catherine of Braganza, wife of Charles II. It is striking for its dramatic and atmospheric setting of the words, expressing the sense of divine protection of those who feel hounded by a countless number of enemies. It is harmonically forward-looking and adventurous.

Psalm 3

Jehova, quam multi sunt hostes mei, quam multi insurgunt contra me. Quam multi dicunt de anima mea, "Non est ulla salus isti in Deo plane". At tu, Jehova, clypeus es circa me; gloria mea, et extollens caput meum. Voce mea ad Jehovam clamanti, respondit mihi e monte sanctitatis suae maxime. Ego cubui et dormivi, ego expergefeci me, quia Jehova sustentat me. Non timebo a myriadibus populi quas circum disposuerint metatores contra me. Surge, surge, Jehova, fac saluum me, Deus mi, qui percussisti omnes inimicos meos maxillam, dentes improborum confregisti. Jehova est salus: super populum tuum sit benedictio tua maxime.

Lord, how are they increased that trouble me! Many are they that rise up against me. Many there be which say of my soul, There is no help for him in God. But thou, O Lord, art a shield for me; my glory, and the lifter up of mine head. I cried unto the Lord with my voice, and he heard me out of his holy hill. I laid me down and slept; I awaked; for the Lord sustained me. I will not be afraid of ten thousands of people, that have set themselves against me round about. Arise, O Lord; save me, O my God: for thou has smitten all mine enemies upon the cheek bone; thou hast broken the teeth of the ungodly. Salvation belongeth unto the Lord: thy blessing is upon thy people.

Short Festival Te Deum

Gustav Holst (1874–1934)

Holst was a composer and teacher, and is best known for *The Planets*. He was particularly committed to encouraging ordinary people to fulfil their musical potential, and found an outlet for this at Morley College, a college of adult education where



he taught music from 1907 to 1924. He composed this fine work for them in 1919, and they gave its first performance at the 1920 Whitsun Music Festival which he organised. The text is the traditional canticle from the service of Morning Prayer.

Three English Songs

Far in a western brookland

Gurney was a composer, organist and poet; he served in the First World War, was gassed at Passchendaele in 1917 and never fully recovered. He was committed to psychiatric care after the war for the remainder of his life. He wrote over 200

Ivor Gurney 1890–1937

songs, many noted for their touching beauty. This one sets a poem from A E Housman's *A Shropshire Lad*: the narrator, now in the city, remembers the life he once spent in the country and where his spirit yet lingers.

At the round earth's imagined corners Benjamin Britten 1913–1976

Britten was one of England's greatest composers. He composed his cycle of *Holy Sonnets of John Donne* after visiting German concentration camps in 1945. This poem, one of the nine in the set,

Silent noon

Vaughan Williams was himself deeply influenced by the revival of interest in early English composers. Amongst his prodigious output of music in all genres, he wrote many songs for solo voice. *Silent Noon* is among his most celebrated; it is

Ralph Vaughan Williams 1872–1958

reflects on the countless number of those who have died, by whatever cause, and the poet's own need to prepare himself to meet God and seek His pardon.

If ye love me

Tallis was a composer and organist whose working life spanned the reigns of Henry VIII, Edward VI, Mary and Elizabeth, with the challenge to make music for the Church through a period of huge upheaval and change. He was therefore among the first to write sacred music with English words. He is best known for his Canon – 'Glory to thee my God this night', for the psalm setting that Vaughan Williams used for his *Fantasia on a theme by Thomas*



Thomas Tallis c. 1505–1585

Tallis, and his 40-part motet *Spem in alium*. This deceptively simple and popular anthem, performed at the Royal Wedding last month, illustrates his intense musical expressiveness. It is charged with gentle clarity and reassurance.

If ye love me, keep my commandments, and I will pray the Father, and he shall give you another comforter, that he may abide with you for ever, e'en the spirit of truth. (St John 14, 15 – 17)

Organ solo Voluntary in A minor

Thomas Tomkins 1572 – 1656

Tomkins was a Welsh composer and organist at Worcester Cathedral for many years. He is

thought to have studied with Byrd, and composed music for the coronation of Charles I.

Gloria in excelsis Deo

Thomas Weelkes

In this six-part anthem, Weelkes delights in building up the rich harmonic textures, and notice how he plays with the chords, adjusting the key, to the words "crave thy God to tune thy heart. The text is not a liturgical one, though clearly sacred in its content, and may well have been composed for use outside the formal church services.

Gloria in excelsis Deo. Sing my soul to God the Lord all in glory's highest key. Lay the Angels' choir abroad, in their highest holy day. Crave thy God to tune thy heart unto praise's highest part. Gloria in excelsis Deo. Amen.

A New Song

James MacMillan born 1959

MacMillan, born in Scotland, is foremost among contemporary composers of classical music, and also a distinguished conductor. A deeply committed Roman Catholic, much of his music has a strong spiritual dimension. He was knighted in 2015. This anthem, premiered in Glasgow in 1998, has been described as a soundtrack for the unresolved and incomplete Christian life.



It sets verses from Psalm 96, focussing on the promise of resolution in the world to come. He himself has written of working on 'the interaction... of the joys and tragedies of ordinary everyday people... with the concept of the Beyond... something we strive towards.' The anthem builds on the influence of Scottish folk music, and uses modes and plainsong.

*O sing unto the Lord a new song,
sing unto the Lord all the whole earth.
Sing unto the Lord and praise his Name,
be telling of His salvation from day to day.
For He cometh to judge the earth,
and with righteousness to judge the world
and the people with His truth.*

INTERVAL

German Magnificat

Schütz is widely regarded as the most important German composer before JS Bach. As a young man he studied in Italy under Gabrieli and later Monteverdi and integrated the richness of their music into his own works. The major part of his life was spent as court composer to the Elector of Saxony in Dresden. His



Heinrich Schütz 1585 - 1672

German *Magnificat*, written for double choir, is part of a large volume of music, entitled *Swansong*, which he published in c. 1671 when he was already in his eighties. It is nevertheless full of energy and exuberant fanfares while gently ecstatic with his quintessential sensitivity to the meaning of each part of the text.

Meine Seele erhebt den Herren, und mein Geist freuet sich Gottes, meines Heilandes. Denn er hat die Niedrigkeit seiner Magd angesehen: siehe, von nun an werden mich selig preisen alle, alle Kindeskind. Denn er hat große Ding an mir getan, der da mächtig ist, und des Name heilig ist. Er übet Gewalt mit seinem Arm und zerstreuet, die hoffärtig sind in ihres Herzens Sinn. Er stösset die Gewaltigen vom Stuhl, und erhöht die Niedrigen. Die Hungerigen füllet er mit Gütern und lässet die Reichen leer. Er denket der Barmherzigkeit und hilft seinem Diener Israel auf, wie er geredt hat unsern Vätern, Abraham und seinem Samen ewiglich.

Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

My soul magnifies the Lord, and my spirit rejoices in God my Saviour. For He has regarded the lowliness of His handmaiden. Behold, from henceforth, all generations shall call me blessed. For he that is mighty has done great things for me, and holy is His name. He has shown strength with His arm, He has scattered the proud in the thoughts of their hearts. He has brought down the powerful from their thrones and lifted up the lowly. He has filled the hungry with good things, and sent the rich away empty. He has helped His servant Israel in remembrance of His mercy, according to the promise He made to our ancestors, to Abraham and to His descendants forever.

Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and for ever and ever, Amen.

O sacrum convivium

Jackson was born in Bermuda and became a prize-winning student at the Royal College of Music. His choral works are commissioned and performed widely at prestigious festivals throughout the UK and Europe. He describes his music as 'essentially contemplative'. This

O sacrum convivium, in quo Christus sumitur, recolitur memoria passionis eius, mens impletur gratia, et futurae gloriae nobis pignus datur.



Gabriel Jackson (born 1962)

work, notable for its poise and use of meditative blocks of sound reminiscent of the work of Arvo Pärt, was commissioned in 1990 for the Guildford and Portsmouth Cathedrals Festival. It sets the words of a medieval anthem for the feast of Corpus Christi, in honour of the Blessed Sacrament.

O sacred banquet, at which Christ is received, the memory of his Passion is recalled, our minds are filled with grace, and the pledge of future glory is given to us.

Organ solo Three pieces from *Richard III* William Walton 1902-1983

Walton was a British composer, best known for *Façade* and *Belshazzar's Feast*. He also wrote the musical scores for several films, including Laurence Olivier's film of the Shakespeare play

Richard III in 1955, and this is an organ arrangement from the latter. The film score was described as "rousing" and 'filled with pomp and circumstance, to add to the feel of pageantry'.

March - Elegy - Scherzetto

Ave verum corpus

Byrd was a pupil of Thomas Tallis and became one of the outstanding composers of his age. He was a Gentleman of the Chapel Royal from 1570, composed much music for the Anglican Church, and with Tallis received a royal patent to print music. Drawn to Catholicism, and enjoying the protection of Catholic nobles, he also

Ave verum corpus, natum de Maria Virgine. Vere passum, immolatum in cruce pro homine: cuius latus perforatum, unda fluxit sanguine: esto nobis praegustatum in mortis examine. O dulcis, O pie, O Jesu Fili Mariae, miserere mei. Amen.



William Byrd c.1543-1623

composed extensively for the worship of the Catholic liturgy. *Ave verum corpus*, a Eucharistic devotional hymn, is included in his *Gradualia* published in 1605, and dedicated to members of the Catholic nobility; with its restrained character it draws the listener into awed reflection. At his death he was called 'a Father of Musick'.

Hail, true Body, born of the Virgin Mary. Having truly suffered, sacrificed on the cross for mankind, from whose pierced side water and blood flowed: Be for us a foretaste [of the Heavenly banquet] in the trial of death! O sweet Jesus, O holy Jesus, O Jesus, son of Mary, have mercy on me. Amen.

Hosanna to the Son of David

Thomas Weelkes

This anthem does not survive in any liturgical source suggesting very strongly that it was intended purely for secular use. Once again, Weelkes delights in weaving the six parts together into a rich tapestry, with melodies soaring about and being repeated in the different voices in a great cascade of sound.

Two Tenor Arias

Here I stand from *The Rake's Progress*

Igor Stravinsky 1882–1971

Stravinsky established his early reputation for *avant-garde* music with *The Firebird* and *The Rite of Spring*, but also wrote music deeply influenced by the spirit of the 18th century. This is specially evident in his opera *The Rake's Progress*,

Hosanna to the Son of David.
Blessed be the King that cometh in the
name of the Lord,
Hosanna.
Thou that sittest in the highest heavens.
Hosanna in excelsis Deo.

Vidino divna from *Rusalka*

Antonin Dvořák 1841–1904

The Czech composer Dvořák is best known for his symphonic and chamber music; though he also wrote many operas, only *Rusalka* is much

(libretto by W H Auden) based on Hogarth's engravings, and which was first performed in 1951. This aria in the opening scene is sung by the principal character Tom Rakewell.

known outside his native country. It is based on a fairy tale about the tragic love story of a water sprite, *Rusalka*, and a prince.

O nata lux

Thomas Tallis

Towards the end of his long life, Tallis cooperated with his pupil and friend William Byrd in publishing a collection of church music to honour Queen Elizabeth who had granted them the sole right to print music in the country. Their *Cantiones sacrae* of 1575 includes this small masterpiece, *O nata lux*, setting words

O nata lux de lumine, Jesu redemptor saeculi,
Dignare clemens supplicum laudes precesque
sumere.

Qui carne quondam contegi dignatus es pro
perditis

Nos membra confer effici Tui beati corporis.

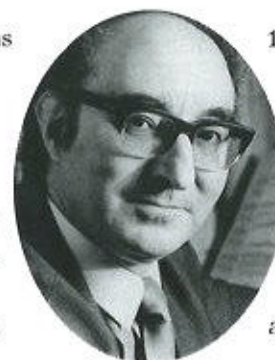
from a 10th century hymn to celebrate the Feast of the Transfiguration, when Christ was seen by the apostles flanked by Moses and Elijah, and radiant with light. The music is restrained, and poignantly dissonant in the penultimate bar, aptly expressing the juxtaposition of glory and suffering.

O Light born of Light, Jesus, redeemer of the world,
mercifully deign to accept the praises and prayers of your suppliants.
O you who once deigned to be hidden in flesh on behalf of the lost,
grant us to be made members of your blessed body.

Let the people praise thee O God

William Mathias 1934–1992

Born in Wales, William Mathias was a child prodigy, playing the piano at three and composing at five years old. He composed a wide range of orchestral pieces and an opera, as well as many choral works. Mathias was Professor of Music at the University of Wales, Bangor from 1970 until



1988. He wrote this anthem, a setting of Psalm 67, for the wedding of HRH the Prince of Wales and Lady Diana Spencer at St Paul's Cathedral in 1981; it is full of Mathias' innate rhythmic exuberance, and is notable for the exciting organ accompaniment.

Let the people praise thee, O God: yea let
all the people praise thee. O let the nations
rejoice and be glad, for thou shalt judge
the folk righteously, and govern the
nations upon earth. Then shall the earth
bring forth her increase: and God, even
our God, shall give us his blessing. God
shall bless us: and all the ends of the
world shall fear him. God be merciful to
us, and bless us: and shew us the light of
his countenance, and be merciful unto us.

That thy way may be known upon earth:
thy saving health among all nations. Let
all the people praise thee, O God, yea, let
all the people praise thee. O let the nations
rejoice and be glad.

Glory be to the Father, and to the Son:
and to the Holy Ghost;

As it was in the beginning, is now, and
ever shall be: world without end, Amen.

Philip Scriven – Organist

Philip Scriven received his early musical training at Westminster Abbey and Charterhouse, and was organ scholar at St George's Chapel, Windsor Castle and St John's College, Cambridge. He subsequently studied conducting at the Vienna Musikhochschule, and at the Juilliard School in New York. Accompanist and Assistant Conductor to The Bach Choir since 2011, Philip has also worked for English and Welsh National Operas, and was Assistant Conductor for Glyndebourne Festival Opera. He has twice performed the complete organ works of J.S. Bach, and transcribed



works by Brahms, Warlock and Bernstein for the instrument. He has made numerous recordings including jazz-inspired music for

organ, and his own transcription of Holst's *The Planets*. 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'. He has held positions at Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, and is currently Organist in Residence at Cranleigh School

and Principal Conductor of the Darwin Ensemble Chamber Orchestra. Forthcoming projects include concert tours of France, Italy, Germany, Russia and Australia.

Peter Harris – Tenor

Irish tenor Peter Harris studied Music at the University of Oxford. Following university Peter was awarded a place on the Monteverdi Choir Apprenticeship Scheme. Recent solo engagements with the ensemble include Mozart Requiem at the Salzburg Festspielhaus. Peter studied at the Royal Academy of Music and has been helped through his studies by Help Musicians UK, the Countess of Munster Musical Trust, the Leverhulme Trust and the Josephine Baker Trust.

Peter won the 2017 Oxford Lieder Young Artist Programme final with his duo partner, Hamish Brown. He also won Northern Ireland Opera Festival of Voice 2017. Peter is a Britten Pears Young



Artist. 2018 sees him covering the role of Romeo in Gounod *Romeo et Juliette* for Grange Park Opera, and performing the role of Septimius in Handel *Theodora* with Sestina and the Irish Baroque Orchestra.

Recent solo highlights include Bach *St Matthew Passion* (Dunedin Consort/John Butt), the world premiere of Lancaster *War Requiem* (Hope/Three Choirs Festival), the world premiere recording of Philip Wilby *The Holy Face* (Black Dyke Brass Band/Halifax Choral Society), Handel

Dettingen Te Deum (Orchestra of the Age of Enlightenment/Stephen Layton), *Pärt Berliner Messe* at the Concertgebouw (Britten Sinfonia/Layton), and Bernstein *Mass* at the BBC Proms (BBC National Orchestra of Wales/Kristjan Järvi)

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.

He 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, and in November conducted a recording with the Singers of works by Britten, Poston and Roxanna Panufnik. He has also directed them in broadcasts from the Vézelay festival in France and a concert featuring works by James MacMillan and Judith Bingham. Richard enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with



them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is regular organist with the Philharmonia and BBC Symphony Orchestras in London; recent performances have included Mahler's *8th Symphony* with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall, and recently he toured China with the Philharmonia performing the Saint-Saëns organ symphony with Vladimir Ashkenazy. He also performs regularly in Promenade concerts and

recordings, including at the *Last Night of the Proms* to a worldwide television audience, and two years ago performed Rossini's *Petite Messe Solennelle* in Greenwich in a matinée Prom.

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 in London.

Waverley Singers

Conductor: Richard Pearce

Accompanist: Jakob Rothoff

Sopranos

Nicola Anderegg
Claire Bacon
Jan Benson
Sara Burnie
Janet Carne
Johanna Clift
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Marian Jones
Clare Marren
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering

Margaret Reeder
Vivien Rieden
Verity Tucker
Joanne Watson
Margaret Weaver
Kate Wilson

Altos

Rona Ayling
Juliana Baxter
Hattie Bennett
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Jane Kenney
Margaret Mackenzie
Anne Mason
Marian Morgan-Cotter

Allison Price

Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Caroline Thomas
Joan Warren
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Liz Witham

Tenors

Tim Devis
David Edwards
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Chris Lawrence
Deirdre Major
David Martin
Simon Paterson

Basses

Mike Aaronson
Geoffrey Barwick
Andrew Bell
Les Billig
David Budd
Sam Coulter
Rod Eckles
Dennis Flower
Hugh Gammell
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

Future Events

Sunday 4th November
Opera Gala at
Farnham Maltings

Saturday 15th
December
Christmas Concert in St
Andrew's Farnham

Saturday
23rd March 2019
Handel Dixit Dominus,
and Britten The
Company of Heaven, in
St Andrew's Garrison
Church, Aldershot

Saturday 15th June
Summer Concert in St
Lawrence, Alton

Conductor – Richard Pearce

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

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Anyone who is interested in becoming a patron of the choir is invited to contact **Tim Sturt** at 14 Arthur Road, Farnham, GU9 8PB, tel.: 01252 710968 or email t.sturt@btopenworld.com 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 Carolyn Heathcote**, on 01420 475418 or email secretary@waverleysingers.com

The Waverley Singers would like to thank the Revd. John Morris, Vicar of St Thomas-on-The Bourne, the Churchwardens and PCC for making them so welcome in their lovely church.

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

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

Programmes printed by Charterlith, 30 Reading Road South, Fleet, Hampshire GU52 7QL, 01252 614406.

Choir photographs by courtesy of **Stuart Kenney Photography**, LRPS, LBIPP. www.stuartkenneyphotography.com

Programme written and edited by **Robert Gussman**, and designed by **Robert Updegraff**.

Please visit our website for further information at:
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making music

Patrons are the lifeblood of the arts. And our patrons are vital to us in providing the financial support we need for the repertoire we aspire to perform and to help us raise funds for the many charities we support.

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

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

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you 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 various charities through money raised at our concerts. At our four most recent concerts, we have raised a total of £2,279.95 for the **Phyllis Tuckwell Hospice, The Princess of Wales' Royal Regiment Benevolent Fund, Guildford Cathedral** and the **Luna Children's Charity**. The charity we are supporting during this evening's concert is **Frensham Pond Sailability**, which supports adults and children with disabilities who wish to sail. Please be as generous as you can with the retiring collections at our concerts.

Will you support us, and help us to achieve our ambitions, by becoming a patron? Please contact The Patrons' Secretary

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