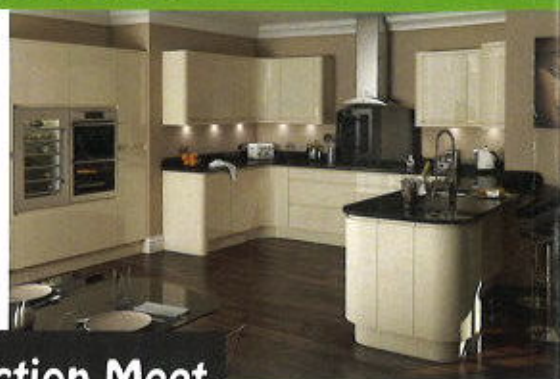


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Waverley  Singers

Oratorios for Christmas

Sunday 15th December 2019, 7.00pm

St Lawrence Church, Alton



With the Covenant Training and Youth Choirs, Alton

Baritone: **Benjamin Reason**

Organ: **Philip Scriven**

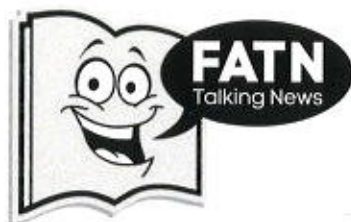
Conductor: **Richard Pearce**

Extracts from your favourite oratorios:

Bach: Christmas Oratorio • **Handel:** Messiah



Retiring collection:
Farnham & Alton
Talking News



FATN Talking News is a charitable organisation, based in a studio in Farnham, that provides high quality recordings of local newspapers for the benefit of the visually impaired, and other people who have difficulty reading newspapers.

FATN Talking News is staffed by a Volunteer workforce and is funded entirely by fundraising, gifts, and donations; these may come from individuals, from presentations to clubs and societies, or from a variety of local organisations, who may choose the FATN Talking News as their charity of the year.

Each week four separate recordings of items from local weekly newspapers are produced, covering: Waverley, Rushmoor, Hart, Surrey Heath and East Hampshire (including the Alton area). A copy of the BBC "In Touch" programme is also included. In addition, a magazine issue, which often includes original interviews, is recorded each month and appended to one of the weekly news recordings.

The recordings, which are produced on memory sticks and delivered free of charge to listeners by Royal Mail, can be played on a dedicated unit which is given to each listener by FATN Talking News. They can also be listened to on the "Recordings" page of the FATN website (details below).

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PROGRAMME

Excerpts from the Christmas Oratorio, parts I and II

J S Bach

Performed by the Waverley Singers, with Ben Reason (bass), Philip Scriven (organ), Judy Proctor and Marcia Ferron (oboe / oboe d'amore), Nick Budd (trumpet) and Revd. Rachel Sturt (narrator).

Opening Chorus	Jauchzet, Frohlokket
Chorale	Wie soll ich dich empfangen
Chorale and Recitative	Er ist auf Erden kommen
Bass Aria	Grosser Herr
Chorale	Ach mein herzliebes Jesulein
Instrumental Sinfonia	
Chorale	Brich an, o schönes Morgenlicht
Chorale	Schaut hin, dort liegt im finstern Stall
Bass Aria	So geht denn hin
Chorus	Ehre sei Gott in der Höhe
Chorale	Wir singen dir in deinem Heer

Stille Nacht

Franz Gruber/Joseph Mohr

arranged by Heino Vergouen

In the Bleak Midwinter

Christina Rossetti/Gustav Holst

arranged by Mark Brymer

Performed by the Covenant Training and Youth Choirs, Alton, conducted by Revd. Joy Windsor

INTERVAL

Carol of the Children

John Rutter

A Gallery Carol

John Gardner

Performed by the Covenant Training and Youth Choirs, Alton, conducted by Revd. Joy Windsor

Excerpts from Messiah

GF Handel

Performed by the Waverley Singers, with Ben Reason (bass), Philip Scriven (organ), Judy Proctor and Marcia Ferron (oboe / oboe d'amore), Nick Budd (trumpet) and Revd. Rachel Sturt (narrator).

Chorus	O thou that tellest good tidings to Zion
Bass Recitative	For behold, darkness shall cover the earth
Bass Aria	The people that walked in darkness
Chorus	For unto us a child is born
Pastoral Symphony	
Recitative	And suddenly there was with the angel
Chorus	Glory to God
Chorus	Surely he hath borne our griefs
Chorus	And with his stripes
Chorus	All we like sheep
Chorus	Since by man came death
Bass Recitative	Behold, I tell you a mystery
Bass Aria	The trumpet shall sound
Chorus (including CYC and CTC)	Hallelujah

PROGRAMME NOTES

Excerpts from the Christmas Oratorio

Johann Sebastian Bach 1685-1750

Bach's Christmas Oratorio is made up of six separate cantatas originally performed on each of the six major feast days of Christmas – Christmas Day to Epiphany – in 1734. It stands alongside his other great choral works, the *Mass in B Minor*, and the *St John* and *St Matthew Passions*. John Eliot Gardiner has written "You have only to listen to a single Christmas cantata to experience festive elation and jubilation in music on an unprecedented scale, one beyond the reach of any other composer." Tonight, we shall hear excerpts from the first two sections, celebrating the birth of Jesus Christ, and the annunciation to the shepherds by the angels. The majestic choruses, heart-felt arias and chorales present the Christmas narrative with meditative reflections on its significance. The chorales make use of traditional German hymn tunes that would have been well known to Bach's contemporaries, and he expands them with instrumental accompaniment and imaginative harmonies. His own deeply pondered Christian faith shines through in his use of the Passion Chorale tune for the words *Wie soll ich dich empfangen*, reminding us that the Christ child was born at Christmas to live and die on the cross for the redemption of the world. Bach also reused music he had originally composed for secular cantatas celebrating grand court occasions, and deftly adapted it to this supreme religious season.

Jauchzet, frohloklet! Auf, preiset die Tage!
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!

*Rejoice, be glad! Up, praise thy days!
Publish abroad what the Most High this day hath
done!
Leave lamenting, forbear weeping,
Join voices all in praise and joy.*

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

*How shall I then receive thee?
How may I greet thee now?
O thou desire of all the world,
O jewel within my heart!
O Jesu, Jesu, set down
Thy torch beside me here,
That thine own will and pleasure
Be now to me made clear.*

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöh'n,
Die unser Heiland für uns hegt?
Dass er unser sich erbarm. Ja, wer vermag es
einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohlgefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!

*He comes to earth in poverty.
Who may this love in full extol
That this our Saviour for us cherishes?
That he might have compassion on us.
Yea, who may now discern to see
How Man's distress hath moved him?
O in thy heaven grant us riches.
The Son of God is come to earth
Since it doth please him us to save,
And like unto Thy angels dear.
Thus is he pleased to be born in human form.
Lord, have mercy.*

Grosser Herr o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht.
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

*O great Lord, most mighty King,
Most dear Saviour, o how lowly
Dost thou deem earth's highest splendour.
Who holds the whole world in his hands,
All its pride and pomp created,
In wooden manger takes his rest.*

Ach mein herzliebes Jesulein!
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Dass ich nimmer vergesse dein!

*Little Jesu, heart's beloved,
Make thyself a clean, soft cradle,
Within my heart's own shrine to rest,
That I thee never may forget.*

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen:
Dass dieses schwache Knäblein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Frieden bringen.

*Break out, o beauteous morning light,
And show the heavens dawning!
Thou shepherd folk, be not afraid
Because the angels tell thee
That this infant, weak and tiny,
Shall our joy and comfort be,
Thereto the devil conquer
And peace at last shall bring.*

Schaut hin! Dort liegt im finstern Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.

*Lo there! There lies in the dark stall
Of all the world the conqueror.
Where the oxen sought to feed
Now the Virgin's child doth rest.*

So geht denn hin! Ihr Hirten, geht,
Dass ihr das Wunder seht;
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen:
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor.

*So go then hence, ye shepherds, go
This wonder for to see;
And if the son of the Most High
Ye find within a manger lying,
So sing to him beside the cradle
With a sweet sound
And with assembled choir
This song to his Lullaby.*

Ehre sei Gott in der Höhe, und Friede auf
Erden,
und den Menschen ein Wohlgefallen.

*Glory to God in the highest, and on earth peace,
Goodwill toward men.*

Wir singen dir in deinem Heer
Aus aller Kraft: Lob, Preis und Ehr;
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.

*We in thy host sing to thee
With all our heart: praise, power and might.
That thou, o long-desired guest,
Now art come to earth indeed.*

INTERVAL

Excerpts from Messiah

George Frideric Handel 1685-1759

Born in north Germany, Handel made his home permanently in England from 1712, and became one of the greatest composers not merely here, but throughout Europe. He composed his *Messiah* in the space of 24 days in 1741, setting passages from the Bible collated by Charles Jennens, a literary scholar who had worked with him before. In its three parts, it celebrates the foretelling of and the birth of the Messiah, his passion and death, and his resurrection and glory.

The first performance was given in Dublin in April 1742 to overwhelming acclaim. It took a few years to win widespread acceptance in London, but has been performed over and over every year since 1750. Handel's music draws out every nuance in the text, and having written over three dozen operas, he was supremely accomplished at producing music filled with dramatic power.

In the excerpts performed this evening, we shall hear some of the most well-loved choruses and arias. Together they express the Christian message of comfort and hope that springs not just from the birth celebrated at Christmas, but also from the life, death and rising again of the Saviour Jesus Christ.

Christ's birth is foretold:

Chorus	O thou that tellest good tidings to Zion
Bass	For behold, darkness shall cover the earth The people that walked in darkness have seen a great light
Chorus	For unto us a child is born. ... And his name shall be called Wonderful, Counsellor the Mighty God, ... the Prince of Peace.

Pastoral Symphony - instrumental interlude

Recitative	And suddenly there was with the angel a multitude of the heavenly host, saying
Chorus	Glory to God

Christ's redeeming purpose:

Chorus	Surely, he hath born our griefs
Chorus	And with his stripes we are healed
Chorus	All we like sheep have gone astray

Christ's death and resurrection:

Chorus	Since my man came death
Bass	Behold I tell you a mystery The trumpet shall sound
Chorus	Hallelujah!



Benjamin Reason (Bass)

Ben is a New Zealand-born baritone, currently studying towards his BMus (Hons) at the Guildhall School of Music and Drama in London under the tutelage of Robert Dean. He is grateful to have been supported by the Dame Malvina Major Foundation, the New Zealand Opera Society, Lodge Copernicus of the New Zealand Freemasons Society, the Guildhall Scholarship Trust, and is a recipient of the Barbara Stringer Award, as well as being supported by many other generous individuals. In August, Benjamin received first prize in the English song and German Lieder categories, and was a finalist in the Dame Malvina Major Aria competition in his hometown of

Wellington. In October 2018, he took part in Patricia Hurley's 'Opera Tour for Singers', travelling to Tuscany and Umbria to receive native Italian language tuition, as well as coaching in preparation for a series of concerts with conductor Wyn Davies. In the UK, Benjamin was a Collingwood finalist in the 2018 Junior Ferrier Bursary Award, and in March this year received third prize in the AESS Courtney Kenny Award English song competition. As a member of the Freemasons New Zealand Opera Chorus, Benjamin has performed in productions of Mozart's *Die Zauberflöte*, Bizet's *Carmen*, and Berlioz's *La Damnation de Faust*. He has also performed in the choruses for Schoenberg's *Gurrelieder* at the London Royal Festival Hall and Paris' St. Denis Basilica with the London Philharmonia Orchestra under Esa-Pekka Salonen, Mozart's *Le nozze di Figaro* with Bloomsbury Opera, Britten's *A Midsummer Night's Dream* with the Guildhall School Opera programme, Mozart's *Così fan tutte* as a Young Artist with Nevill Holt Opera, and most recently Berlioz's *Roméo et Juliette* at Barbican Hall with the LSO. In October, Benjamin performed in the Shakespeare Globe's revival of *Gabriel* as part of the Guildhall Consort with the English Concert and soloist Alison Balsom at the Barbican and Saffron Hall. In May 2020, he will perform the role of Seneca from Monteverdi's *L'incoronazione di Poppea* at the Guildhall School.



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, Russia and America.

Covenant Youth Choir

The Covenant Youth Choir, Alton, was formed in September 2009 to cater for those young members of the St Lawrence Young Choir who were out growing the first stage of singing and wanted to do something different.

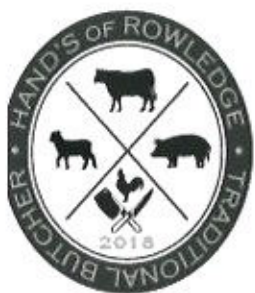
Since 2009, we have grown both in numbers and quality and since 2014, we have moved from being a soprano/alto choir to soprano, alto and baritone choir and our sound has changed as a result. Added to that, we have sung in all sorts of places, including our tours to Pertuis and Paris in France and De Panne and Ypres in Belgium. We sometimes sing at weddings and at church services.

This year we celebrated our tenth anniversary and bid a sad goodbye to many of our long-standing members who left to go to University and work. As a result, the Youth choir is actively recruiting, and our sound will probably change as a result.

Although the St Lawrence Young Choir ceased meeting, we are now delighted to say that we have the recently established Covenant Training Choir, (CTC) who will also feature this evening. We are enjoying a healthy growth in this group and we are looking forward to nurturing them into CYC as they grow. The CTC learn to sing; have fun; study for the RSCM awards; make friends and play learning games.

Membership of the choir is free; there is no weekly charge. However, we ask for a 50% contribution towards the Choir 'Hoodie'. We actively fundraise to support our tours, including raising money for the 'extras' such as meals out and excursions as well as ensuring that families who cannot afford the expense of a tour are fully supported.

Rehearsals are on Fridays during term-time at St Lawrence Church: 5pm for CTC and 6.15pm for CYC.



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Richard Pearce (Conductor)

This year, Richard celebrates 10 years as musical director of the Waverley Singers. During this time, he has led the choir in some 40 performances. Particular highlights have been concerts in Guildford Cathedral of Monteverdi *Vespers*, Verdi *Requiem*, Beethoven *Mass in C*, Brahms *Schicksalslied*, Mozart *Requiem* and Bach *Magnificat in D*. Other favourites for him have been Mendelssohn *Elijah*, Bach *St. John Passion*, Handel *Messiah* and *Israel in Egypt*. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and many newly-written compositions.

Richard Pearce was organ scholar at Trinity College, Cambridge. 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 where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music and the Royal College of Music in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and took up a new position as Musical Director of the Romsey Choral Society this September. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including much contemporary and new music. He recently conducted works by James MacMillan, Judith Bingham, Britten and Roxanna Panufnik for broadcast on BBC Radio 3. As organist and pianist he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, Bob Chilcott and Sofi Jeannin.

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 and BBC Symphony Orchestras in London; with them he has performed with many inspirational conductors including established *maestri* Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as up-and-coming stars such as Santtu-Matias Rouvali and Valentina Peleggi.

Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in London's Royal Festival Hall, and a tour of China performing 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.

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

The Waverley Singers

The Waverley Singers was formed in 1955 by a group of girls from Farnham Girls Grammar School, taking their name from the address where they met, performing various concerts in the Farnham area. In 1960, the Waverley Singers became a mixed choir and began to perform with full orchestral accompaniment and a number of eminent professional soloists. The choir soon established an excellent reputation locally, performing all the major works in the choral repertoire. They currently perform four or more concerts a year in venues including St Andrew's Church Farnham, Farnham Maltings, St Andrew's Garrison Church Aldershot and Guildford Cathedral. They have undertaken several foreign tours, singing in France, Belgium and Holland, and more recently Bratislava and Vienna in 2019.

Sopranos

Nicola Anderegg	Vivien Rieden	Allison Price
Claire Bacon	Tracy Smith	Tegwen Robb
Jan Benson	Verity Tucker	Rachel Sturt
Sara Burnie	Heather Turner	Caroline Thomas
Janet Carne	Joanne Watson	Esther van Rooyen
Joy Cartwright	Margaret Weaver	Joan Warren
Johanna Clift	Sally Wooding	Christine Wilmshurst

Elaine Cook	Altos	Lindy Wiltshire
Diane Drewett	Rona Ayling	Liz Witham
Jane Eckles	Juliana Baxter	
Anneliese Handley	Mayonne Coldicott	Tenors
Rosemary Heasman	Sue Crosfield	Vernon Burford
Carolyn Heathcote	Pamela Darker	Tim Devis
Clare Marren	Jill Denbigh	David Edwards
Pat Martin	Fiona Dick	Tim Farmer
Catherine May	Sylvia Ellison	Robert Gussman
Alyson Paterson	Catherine Hadfield	Jo Huddleston
Carolyn Patey	Jane Kenney	Chris Lawrence
Louise Pearce	Margaret Mackenzie	Deirdre Major
Philippa Penfold	Marian Morgan-Cotter	David Martin
Margaret Reeder	Gillian Pickering	Simon Paterson

Accompanist: Jakob Rothoff

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
Godfrey Bruce-Radcliffe
David Budd
Sam Coulter
Rod Eckles
Hugh Gammell
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
Simon Rycroft
Martin Simpson
Tim Sturt
Alan Thompson

ACKNOWLEDGEMENTS

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

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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.

The Waverley Singers would like to thank the Revd Andrew Micklefield, the Churchwardens and PCC of St Lawrence, Alton for making them so welcome in their lovely church.

We are delighted to report that at our last concert in October, the retiring collection raised £721 for Pancreatic Cancer Action.

Thanks must also go to Robert Gussman for programme content, to Philippa Penfold for programme editing, and to Simon Claiden for photography.

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

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

Future events for your diary

Saturday 11th January 10.30 am – 4.30 pm

South Farnham School, Farnham

Choral Workshop on Bach's *Mass in B Minor*

Conductor: Richard Pearce. Tickets at £15 in advance from

www.ticketsource.co.uk/waverleysingers, or £18 at the door. Score hire: £2

Please register at 10.00 am

Saturday 21st March 2020 7.30 pm

St Andrew's Garrison Church, Aldershot - Bach's *Mass in B Minor*

Saturday 20th June 7.00 pm

St. Andrew's Church, Farnham – "Last Night of the Proms"

Why not join us?

We welcome prospective singers to try us out at one or two rehearsals; admission to the choir will then be offered to new members following a short informal audition. We have special arrangements for young singers including an annual scholarship scheme. For further information contact Membership Secretary, Mrs Carolyn Heathcote, on 01420 475418 or membership@waverleysingers.com

To find out more, please join our mailing list at www.waverleysingers.com/subscribe.htm

Beautiful choral music – excellent performances

At each of our concerts we sponsor a local charity, and tonight's concert will support FATN Talking News. Please be as generous as you can in supporting these important causes in the retiring collection. During last year's series, we raised nearly £2,400 for four different local charities. At our last concert we raised £721 for Pancreatic Cancer Action.

In Memoriam



Eunice Hopkins, who passed away in June, joined Waverley Singers in the late eighties. She was a loyal member of the alto section for almost thirty years, and her husband Morris ran the bar for many years at Waverley Singers' concerts. A number of Waverley Singers members sang at Eunice's requiem in St Mary's Church, Alton on 11th July, which was greatly appreciated by Morris and his family. Eunice is greatly missed by all of us.

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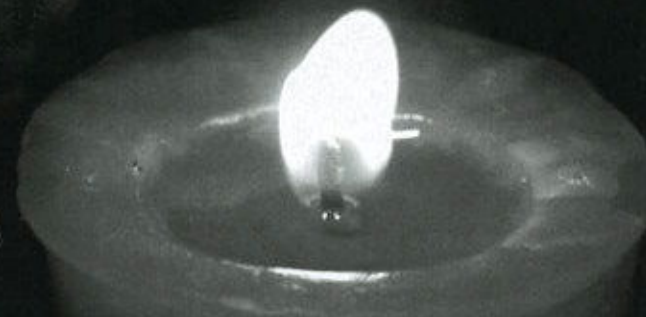
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