

FRONT COVER PDF
(supplied separately)



The King's Arms, affectionately known as 'KA' to the young people, is a charity that has been set up to meet the needs of the young people of Alton and Petersfield and their surrounding villages. We run a range of different clubs for different age groups, and have loads of cool things for them to do from arts and crafts, cooking to just having space to chill! We want the young people here to fulfil their potential and know their worth. Our hope is that the young people will take ownership of their club for themselves and help us to turn it into something that meets their needs and inspires them to get the best out of life.

Founded in 2000, the charity works to support the emotional, physical, mental and spiritual well-being of young people aged 11-18. The King's Arms runs a range of clubs and services including open access youth clubs, mentoring and well-being support groups. We also provide specialist services to 'young carers' and young people with additional needs. We currently run after-school sessions five times a week, and a Thrive well-being group for years 9-11.

After School and Holiday Hangouts provide activities in a safe space to have fun, meet with friends and have access to experienced youth workers. In 2019-20, there were 236 After School and Holiday Hangout sessions in the area, and 3188 attendances of young people.

As we entered 2022, we didn't expect to be still facing such 'unprecedented times'. Our resolve is as hardy as ever as we review the way we offer youth work and introduce some new services to meet our young people's needs.

A lot of work has been going on to refurbish and equip our new Alton KA Young Centre at the bottom of Vicarage Hill, and we are hugely grateful to all the tradesmen and volunteers who have shared in the work and to all those who have provided furniture etc.

Please give as generously as you can in the buckets at the end of the concert this evening!

PROGRAMME

Johann Sebastian Bach

Three Chorales from Cantata

***Wachet auf, ruft uns die Stimme* BWV 140**

1: Wachet auf, ruft uns die Stimme

2: Zion hört die Wächter singen

3: Gloria sei dir gesungen

Organ solo

Giuseppe Verdi

Tacea la notte

Soprano solo

Franz Lehár

**On my lips every kiss
is like wine**

Soprano solo

Jan Sandström

Det är en ros utsprung

Patrick Hadley

I sing of a maiden

AUDIENCE CAROL:

Lo, he comes with clouds descending

Charles Villiers Stanford

Magnificat in G

INTERVAL

Johann Sebastian Bach

Fallt mit Danken,

***from the Christmas Oratorio* BWV 248**

Cecilia McDowall

Christ is the morning star

Richard Wagner

Der Engel

Soprano solo

George Gershwin

A Foggy Day

Soprano solo

Bennett Scott

Take me in a taxi Joe

Soprano solo

Cecilia McDowall

A winter's night

1: In dulci jubilo

2: O little one sweet

3: Noel nouvelet

4: Still, still, still

5: Sussex Carol

AUDIENCE CAROL:

O come, O come Emmanuel

PROGRAMME NOTES

Three chorales from the Cantata *Wachet auf, ruft uns die Stimme* BWV 140 Johann Sebastian Bach 1685-1750

During the weeks before Christmas, traditionally known as Advent, Bach's well-loved Cantata *Wachet auf*, appropriately sets the mood for this season of preparation for the coming of Christ. The words and principal melody are by the Lutheran poet and composer Phillip Nicolai; the text is based on the parable of the five wise and five foolish bridesmaids in St Matthew's gospel, chapter 25, called to wake up and welcome the arrival of the bridegroom. The central melody is well known from the hymn *Sleepers wake!* Bach composed this cantata for performance on 25th November 1731 in Leipzig where in his post as Cantor at St Thomas' Church he was required to provide fresh cantatas throughout the year. (Over two hundred of these survive). This evening we shall perform three of its seven movements.

The first is a Chorale Fantasia in which each line of the hymn is interspersed with instrumental material that helps to highlight the sense of expectation. The sopranos sing the main melody, or *cantus firmus*, while the lower parts provide a rich contrapuntal accompaniment.

Then we shall hear the fourth movement in Bach's own arrangement for solo organ (BWV 645) which is the most well-known part of the whole work, providing a heart-warming counter melody to underscore the main chorale, presented section by section.

The choir then sings the concluding chorale movement, a four-part setting of the third verse, with the words *Gloria sei dir gesungen*.

I. Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne:
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
sie rufen uns mit hellem Munde:
wo seid ihr klugen Jungfrauen?
Wohl auf! Der Bräut'gam kommt,
steht auf! Die Lampen nehmt.
Alleluia, alleluia!
Macht euch bereit zu der Hochzeit,
ihr müsset ihm entgegen gehn.

*Wake up, the voice of the watchmen
calls us from high up on the battlements,
Wake up, you city of Jerusalem!
Now is the midnight hour;
they call us with a high clear voice:
Where are you, wise virgins?
Come on, the bridegroom is coming;
Get up, bring your lamps!
Alleluia, alleluia!
Get yourselves ready for the wedding,
you must go to meet him!*

3. Gloria sei dir gesungen mit
Menschen und englischen Zungen,
mit Harfen und mit Cymbeln schon.
Von zwölf Perlen sind die Pforten an
deiner Stadt;
wir sind Konsorten der Engel hoch um
deinen Thron.
Kein Aug' hat je gespürt,
kein Ohr hat je gehört solche Freude.
Des sind wir froh, io, io!
Ewig in dulci jubilo.

*May "Gloria" now be sung to you with the
tongues of men and angels,
with harps and with cymbals.
The gates of your city are made from twelve
pearls;
We are in the company of the angels on
high around your throne.
No eye has ever seen,
nor ear ever heard such joy,
which makes us rejoice, hurrah,
for ever in sweetest song.*

Two Soprano solos:

Tacea la notte *aria from Il Trovatore*

Giuseppe Verdi 1813-1901

This romantic aria is sung by the Duchess Leonora in the first Act of *Il Trovatore*. In a secluded garden by the light of the moon, she sings of her love for the mysterious troubadour, the eponymous hero of the opera. The work has long been considered among the most popular in the entire operatic repertoire.

On my lips every kiss is like wine *aria from Giuditta*

Franz Lehár 1870-1948

Lehár's operetta tells the story of Giuditta, who abandons her husband to be with an army captain, who in turn leaves her to pursue his army career. She ends up as a night-club performer in North Africa, and this aria has become the work's show-stopper.

Det är en ros utsprung

M Praetorius, arranged by Jan Sandström born 1954

Jan Sandström is a Swedish classical composer, who completed his musical training at the Royal College of Music, Stockholm, and was appointed professor of composition there in 1989. Amongst other works he is known for his Motorbike Concerto for trombone and orchestra. This carol is an unaccompanied setting of Praetorius' famous chorale *Es ist ein Ros' entsprungen*, (familiar as the tune to the hymn *A great and mighty wonder*). In it he sets the chorale over a slow eight part vocal accompaniment.

Det är en ros utsprungen
Av Jesse rot och stam,
Av fädren ren besungen
Den står i tiden fram,
En blomma skär och blid,
Mitt i den kalla vinter,
i midnatts mörka tid.

*Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.*

I sing of a maiden

Patrick Hadley 1899-1973

The finely crafted simplicity of this setting of the 15th century English poem perfectly matches the innocence of the young Virgin Mary. The composer Patrick Hadley, a veteran of the First World War and life-long friend of Ralph Vaughan Williams, taught at the Royal College of Music and then at Cambridge.

I sing of a maiden that is makeless;
King of all kings to her son she ches.

He came all so still where his mother was,
As dew in April, that falleth on the grass.

He came all so still, to his mother's bower,
As dew in April that falleth on the flower.

He came all so still where his mother lay,
As dew in April that falleth on the spray.

Mother and maiden was never none but she:
Well may such a lady God's mother be.

NB: in line 1, the early English word makeless means matchless, in line 2, ches means chose.

Magnificat in G Opus 81

Charles Villiers Stanford 1852-1924

Charles Villiers Stanford was a key figure in the renaissance of English music in the late 19th century. Born in Ireland, he lived most of his adult life in England; he co-founded the Royal College of Music where he was Professor of Composition, and later Professor of Music at Cambridge. Although he was a prolific composer of a wide variety of music, including symphonies and opera, it is his church choral music that has proved to be the most enduring. This setting of the Magnificat (the canticle from Evensong) features a Soprano solo with the choir. Stanford was knighted in the same year he wrote this work, 1902; when he died he was given the honour of burial in Westminster Abbey.

AUDIENCE CAROL

Lo, he comes with clouds descending

INTERVAL

Chorale: Fallt mit Danken, fallt mit Loben

from the **Christmas Oratorio BWV 248**

J S Bach

With his *Christmas Oratorio*, Bach undertook to provide an extended celebration of the Christmas story. It was first performed in the churches in Leipzig over the six most important days of the season, from 25th December to 6th January 1734-5, and has been a great favourite ever since. For much of the work, Bach reused music that he had already composed - mostly for his secular cantatas; nevertheless it works perfectly with the religious context of the texts.

The chorus we perform this evening is the opening movement of the fourth part of the Oratorio, set for 1st January, to mark the Feast of the Circumcision and Naming of Jesus. He had composed this music originally only a few months earlier to celebrate the 11th birthday of the Crown Prince Friedrich Christian of Saxony in a cantata entitled *Hercules at the Crossroads* (BWV 213).

Fallt mit Danken, fallt mit Loben
Vor des Höchsten Gnaden-Thron!
Gottes Sohn will der Erden
Heiland und Erlöser werden.
Gottes Sohn
Dämpft der Feinde Wut und Toben.

*Sink down with thanks and praise
Before the mercy-throne of the Most High
God's own Son will here on earth
Become our Saviour and Redeemer.
God's own Son
Will curb Satan's rage and fury.*

Christ is the morning star

Cecilia McDowall born 1951

Cecilia McDowall won the British Composer Award for Choral Music in 2014 and her compositions have been performed across the world. She has written for the BBC Singers and King's College Cambridge amongst others, and is noted for her rhythmic vitality and moving lyricism. This carol, composed in 2015, appeals with its rich harmonies and flowing organ accompaniment. It is particularly suited to the season of Advent with its luminous text from the Venerable Bede's Commentary on the Apocalypse, which is to be seen displayed above his tomb in Durham Cathedral.

Christ is the morning star, who when the night of this world is past,
Brings to his saints the promise of the light of life,
And opens everlasting day.
Christ is the morning star, and opens everlasting day.

Bede (672/3-735)

Three Soprano solos:

Der Engel

Richard Wagner 1813 - 1883

This song, from Wagner's *Wesendonck Lieder*, describes a child who hears talk of an angel coming down to earth from heaven.

A Foggy Day

George Gershwin 1898 -1937

This song was sung by Fred Astaire in the 1937 film *A Damsel in Distress*. The words tell of a gloomy stranger in London whose sight of his beloved dispels the fog and lets the sun shine.

Take me in a taxi Joe

Bennett Scott 1871-1930

In this Music Hall song dating from 1913, a honeymoon couple sing of their joys in the back of a taxi around the streets of London.

A Winter's Night

Cecilia McDowall

Cecilia McDowall was commissioned to write this medley of Christmas carols for Worthing Choral Society and it was first performed in Worthing in 2014. She has brought together five traditional European carols and re-harmonised them with some subtle rhythmic variations. There are brief interludes between each carol, and in the last one she weaves in several of the earlier melodies, providing a joyful close to the whole work.

The carols included are *In dulci jubilo*, *O Little One Sweet*, *Noel Nouvelet*, *Still, still, still* and *The Sussex Carol*, and originate from Germany, France, Austria and this country.

AUDIENCE CAROL

O come, O come Emmanuel

The Waverley Singers are delighted to welcome new singers to the choir. We rehearse every Thursday during term-time, from 7.30 to 9.45 pm in South Farnham School, Menin Way, Farnham GU9 8DY. If you are interested in joining or simply wish to find out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email membership@waverleysingers.com, or visit the website www.waverleysingers.com.



Nina Bennet (Soprano)

The soprano Nina Bennet studied at the Royal College of Music, London, before spending the next 20 years performing around the world with choral groups such as the Academy of Ancient Music, Britten Sinfonia Voices, Sonoro and the BBC Singers.

Having since uncovered a much larger voice, Nina is now becoming established as a dramatic soprano, performing Mendelssohn's *Elijah* in Romsey Abbey, Britten's *War Requiem* in Haileybury College,

Beethoven's *Missa Solemnis* in St Andrew's Hall, Norwich, Vaughan Williams' *A Sea Symphony* in De Montford Hall, Leicester, Tippett's *Child of Our Time* in Cadogan Hall, and Verdi's *Requiem* in Eberbach Abbey, Germany. Nina made her solo Proms debut in the Royal Albert Hall in 2018, singing in the UK premiere of Lera Auerbach's *The Infant Minstrel and His Peculiar Menagerie* with the BBCSO under Edward Gardner, and this summer sang in the televised BBC Earth Prom to a dramatic film of two giraffes fighting.

Equally at home in both Jazz and Gospel, she performed in the Duke Ellington Sacred Concerts under Neil Ferris and Will Todd's *Mass in Blue* in Cadogan Hall. She also performed with the composer and gospel choir conductor Ken Burton in his piece *Take Time to Change*, and performed a set of jazz standards with members of the Aurora Orchestra in King's Place, London.

Despite covid's best efforts to stop her, Nina has managed to make her first forays into opera with the parts of Ortlinde in Wagner's *Die Walküre*, Lia in an adaptation of Debussy's *L'enfant Prodigue* for the Grimeborn Festival 2021, Kathy in *Her Day* for Coventry's City of Culture Festival, and Donna Anna in Mozart's *Don Giovanni* for Surrey Opera at the Minack Theatre.

When Nina isn't singing, she dabbles in choral conducting and leads singing workshops. She is also employed in raising two children and an excellent cat called Billie Holiday.



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 a Royal Festival Hall performance of the Poulenc *Organ Concerto* with the Philharmonia Orchestra.



Richard Pearce (Conductor)

Richard celebrates 13 years as musical director of the Waverley Singers this year. During this time, he has led the choir in over 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*. This year he conducted the Bach *Mass in B minor*, postponed by the pandemic, and Elgar *Dream of Gerontius* in a combined performance with the Romsey Choral Society. 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, the Royal College of Music and the Guildhall School of Music and Drama in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and is also Musical Director of the Romsey Choral Society. 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. With them, he has 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.

Future events for your diary

- ◇ **Saturday 14th January 2023 – Choral Workshop on Brahms Requiem.**
10 am – 4 pm, South Farnham School
- ◇ **Saturday 25th March – Brahms: Requiem**
7.30 pm, St Andrew's Garrison Church, Aldershot
- ◇ **Sunday 25th June – Summer Concert: 'Midsummer Shakespeare'**
5.00 pm, Church of St Mary the Virgin, Frensham

Supporters' Mailing List

If you would like to be kept informed of our concerts, please join our supporters' mailing list at **www.waverleysingers.com/support.htm**.

We won't sell or give your information to anyone else, and we promise not to flood your mailbox with messages; we send four or five a year at most.

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
Claire Bacon
Jan Benson
Sara Burnie
Janet Carne
Joy Cartwright
Johanna Clift
Elaine Cook
Philippa Cullen
Diane Drewett
Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Sue Hubbard
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Margaret Reeder
Vivien Rieden
Tracy Smith
Alison Stickland
Verity Tucker
Joanne Watson
Margaret Weaver
Sally Wooding

Altos

Juliana Baxter
Sue Crosfield
Jill Denbigh
Fiona Dick
Sylvia Ellison
Sheena Ewen
Catherine Hadfield
Jane Kenney
Margaret Mackenzie
Anne Mason
Anna Milburn
Elizabeth Milburn
Faye Mylward
Gillian Phelps
Gillian Pickering
Pamela Poust
Allison Price
Tegwen Robb
Rachel Sturt
Esther van Rooyen
Joan Warren
Christine Wilmshurst
Liz Witham

Tenors

Brian Bailey
Vernon Burford
Tim Devis
David Edwards

Accompanist:

Jakob Rothoff

Robert Gussman
Jo Huddleston
Christopher Lawrence
David Martin
Alan Mort
Simon Paterson

Basses

Mike Aaronson
Andrew Baxter
David Budd
Paul Chambers
Sam Coulter
Rod Eckles
Derek Fisher
Hugh Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
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Garrod Stephen
Simon Stoodley
Tim Sturt
Alan Thompson
Neil 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 Joy Cartwright on 01428 741648 or email patrons@waverleysingers.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 Revd Andrew Micklefield, the Churchwardens and PCC at St Lawrence Church, Alton for making them so welcome in their lovely building.

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

We are delighted to report that at our last concert in October, the retiring collection raised £875 for the DEC Ukraine Humanitarian Appeal, for which many thanks.

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. At our last concert in October we raised £875 for the DEC Ukraine Humanitarian Appeal. We are grateful to all who gave so generously. In the coming year, as well as the King's Arms in Alton and Petersfield this evening, we shall be supporting, the Therapy Garden, and the Meath Epilepsy Charity.

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

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

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