

FRONT COVER PDF
(supplied separately)



The Therapy Garden is a horticulture and education charity that uses gardening to generate positive change. We work with adults and teenagers with learning difficulties, physical disabilities and mental health challenges and offer school-age teenagers interventional education opportunities.

Based in the village of Normandy, Surrey, the charity was established in 1998 by a local resident.

The Therapy Garden offers a supportive learning environment and a calm, protective space.

It aims to enable clients to improve psychologically, educationally, physically and socially through the use of therapeutic horticulture. We offer clients the opportunity to gain a City & Guilds horticulture qualification, which helps them enter into further education, training or employment.

The relationship between green spaces and human health and well-being is widely acknowledged. Research carried out by the National Gardens Scheme (NGS) showed 79% believe that access to a garden is 'essential for quality of life'.

Our Clients:

We have 40 clients and family carers who attend regularly, and we are supported by over 50 volunteers who help by working directly with the clients.

The Green School Programme: Our Green School programme gives students aged 12-18, with additional educational needs, the chance to gain a City & Guilds vocational qualification 'Skills for Working Life.'

Cultivating Skills: Adult clients with learning difficulties, physical disabilities and mental health challenges are offered social and therapeutic horticulture.

Elderly Clients: Gentle horticultural therapy is offered to elderly clients who face health challenges such as Alzheimer's or dementia.

Stroke of Genius: Social and therapeutic horticulture sessions give brain injury and stroke survivors the chance to learn new skills transferable to their own gardens whilst getting gentle exercise. Meeting other service users reduces social isolation and improves general well-being.

The Therapy Garden

Manor Fruit Farm, Glaziers Lane, Normandy, Surrey GU3 2DT

Telephone 01483 813846

Email info@thetherapygarden.org

www.thetherapygarden.org

Registered Charity No. 1076055

PROGRAMME

Mendelssohn Sechs Sprüche (Six Sentences) Opus 79

Richard Strauss Schlagende Herzen
Morgen
Soprano solo, with violin and piano

Johannes Brahms Vier ernste Gesänge Opus 121
Baritone Solo, with piano

INTERVAL

Johannes Brahms Ein deutsches Requiem Opus 45
With piano and seven instruments, arranged by Iain Farrington

- | | |
|---|--------------------|
| 1. Selig sind, die da Leid tragen | Choir |
| 2. Denn alles Fleisch es ist wie Gras | Choir |
| 3. Herr, lehre doch mich, das ein Ende | Baritone and Choir |
| 4. Wie lieblich sind deine Wohnungen | Choir |
| 5. Ihr habt nun Traurigkeit | Soprano and Choir |
| 6. Denn wir haben hie keine bleibende Statt | Baritone and Choir |
| 7. Selig sind die Toten | Choir |

PROGRAMME NOTES

Sechs Sprüche (Six Sentences) Op. 79 Felix Mendelssohn 1809-1847

The *Sechs Sprüche*, were written between 1843 and 1846. They set short phrases from the psalms and the New Testament appropriate to the given season, each ending with a Halleluia. At the time he had recently moved to Berlin to become director of the Berlin Male Voice Cathedral Choir and decided to settle there. Things soon started to become strained between Mendelssohn and those in authority and his schedule was hectic. In 1846 he wrote to a friend that 'After the exertions of this summer, and all the travelling I had to do, I'm now leading a vegetable existence.' Despite this the pieces all sound very fresh and show Mendelssohn's total mastery of form. They are imbued with the Italian 'a capella' style, with its reliance on suspensions, a style that came to dominate the choral music of English 19th century Renaissance, especially that of Stanford and his pupils.

The first motet *Weihnachten* is in G major and set in simple homophonic style with block harmonies. It is marked *Allegro moderato* and provides a joyous and festive start to the set.

Am Neujahrstage is in D minor and marked *Andante*. It sets Psalm 90:2.3 *A prayer of Moses, man of God*. It begins very pensively and gradually gets more assertive.

Am Himmelfahrtstage in B flat major is jubilant and festive. Marked *Allegro maestoso e moderato*, it is full of stately dotted rhythms.

In der Passionszeit is a gentle *Adagio* in D major. It sets Psalm 79:8.9 in a 'call' (solo) and 'response' (tutti) structure.

Im Advent in G major is set in the Renaissance style. It is marked *Andante* and is joyous and full of imitation and polyphony.

Am Karfreitag starts with a hushed, intense pianissimo. The choir explodes at 'darum hat Gott ihn erhöht' (Therefore God exalted him), before returning to piano for the final Halleluia.

I: Weihnachten Christmas

Frohlocket, ihr Völker auf Erden, und preiset Gott! Der Heiland ist erschienen, den der Herr verheissen. Er hat seine Gerechtigkeit der Welt offenbaret. Halleluja!

Rejoice, you peoples on earth, and praise God. The redeemer has come, whom the Lord has promised. He has revealed his justice to the world. Alleluia. [Martin Luther]

2: Am Neujahrstage

On New Year's Day

Herr, Gott, du bist unsre Zuflucht für und für. Ehe denn die Berge worden, und die Erde und die Welt erschaffen worden, bist du Gott von Ewigkeit zu Ewigkeit. Hallelujah!

Lord, you have been our refuge, from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made, you are God from everlasting and world without end. Alleluia! [Psalm 90, 1-2]

3: Am Himmelfahrtstage On Ascension Day

Erhaben, O Herr, über alles Lob, über alle Herrlichkeit, herrschest du von Ewigkeit zu Ewigkeit. Halleluja!

Exalted, O Lord, above all praise above all majesty, you reign for ever and ever. Alleluia!

4: In der Passionszeit

At Passiontide

Herr, gedenke nicht unsrer Übeltaten, und erbarme dich unseres Elends. Herr, der du unser Heiland bist, stehe uns bei, erlöse uns und vergib uns unsere Sünden um der Herrlichkeit deines Namens willen. Halleluja!

Lord, remember not our wrongdoing, and have mercy on us in our misery. Lord, you who are our saviour, stand by us, save us and forgive us our sins, for the glory of your name. Alleluia! [Psalm 79, 8-9]

5: Im Advent

In Advent

Lasset uns frohlocken, es naht der Heiland, den Gott uns verheissen. Der Name des Herrn sei gelobet in Ewigkeit. Halleluja!

Let us rejoice, the saviour is near, whom God has promised us. The name of the Lord be praised for ever. Alleluia!

6: Am Karfreitag

On Good Friday

Um unsrer Sünden willen hat sich Christus erniedriget und ist gehorsam geworden bis zum Tode am Kreuze; darum hat Gott ihn erhöht und ihm einen Namen gegeben, der über alle Namen ist. Halleluja!

On account of our sins Christ humbled himself and became obedient unto death on the cross. Therefore God has exalted him and given him a name which is above all names. Alleluia! [Philippians 2, 8-9]

Morgen! Op. 27, no 4 (1894)

Richard Strauss 1864-1949

Strauss wrote over 200 lieder (songs) throughout his life. His first *Weihnachtslied* (Christmas song) dates from 1870 when he was just 6 years old and his last, from 1948, are the justly famous *Vier letzte Lieder* (Four last songs). The majority of his lieder output dates from between 1885 and 1906 and was written for and performed by his wife, the soprano Pauline de Ahna (1863 - 1950). He continued the Berlioz-Wagner-Mahler style of song with orchestra, and the melodic lyricism of his opera can be heard in his songs.

Morgen!, (Tomorrow) forms part of his four songs Op. 27. Nos. 1, 2 and 4 were written in within days of each other in May 1894, whilst No. 3 was completed on 9 September 1894, the day before his wedding to Pauline, and the whole set was presented to her as a wedding gift. It was originally written for piano and voice, then reworked for piano voice and solo violin. It was one of his first songs to be orchestrated in 1897, with a delicate accompaniment of strings, three horns and harp.

The text is by John Henry Mackay (1864 - 1933), who was born in Scotland but raised in Germany, and whom Strauss had met in Berlin. It is one of many texts that Strauss selected involving light appearing from darkness, a theme that appealed to him. There is a dreamy quality to the song setting, with the voice entering half-way through on the word 'Und', as if in mid-thought. The extended introduction is strophic, as if the piano was articulating the lyrics and the voice enters before the piano has finished the first verse and continues to ignore the accompaniment's phrasing. There is a short dissonance before the final two lines of the poem, which are set apart in an interpolated, recitative-like section. Finally, a reminiscence of the opening material functions as a codetta.

Und morgen wird die Sonne wieder scheinen,
 And tomorrow the sun will shine again
Und auf dem Wege, den ich gehen werde,
 and along the path that I shall take
Wird uns, die Glücklichen, sie wieder einen
 shall we, lucky ones, be together again
Inmitten dieser sonnenatmenden Erde.
 surrounded by this sun-breathing earth
Und zu dem Strand, dem weiten, wogenblauen,
 And down to the wide beach with its blue waves,
Werden wir still und langsam niedersteigen,
 shall we go, quietly and slowly,
Stumm werden wir uns in die Augen schauen,
 gazing into each other's eyes without a word,
Und auf uns sinkt des Glückes stummes Schweigen.
 and the still silence of bliss will settle upon us.

John Henry Mackay (1864-1933)

Vier ernste Gesänge (Four Serious Songs) Op. 121

Johannes Brahms 1833-1897

In March 1896, Clara Schumann suffered a stroke. She had been Brahms' life-long friend and confidante. He had visited her in Frankfurt the previous autumn and probably now realised that she would not recover. During the next two months he wrote the *Vier ernste Gesänge*, his most profound meditation on death and 'the last things'. This, his last set of songs, was completed on his sixty-third birthday. As Brahms himself explained in a letter to Clara's daughter, Marie, the songs were not meant as a memorial to Clara, but her death had provided the impetus for him to put down music that he had been thinking about for a long time.

Like the *Deutsches Requiem*, Op. 45, the *Vier ernste Gesänge*, Op. 121 set words taken from the Lutheran bible.

The first song setting Ecclesiastes 3:19-22 begins with a D minor *Adagio* with the heavy tread of a funeral march, over an insistent, tolling dominant pedal. This is contrasted with a very busy *Allegro* in D major for the verse telling us we are all dust. The opening foreboding material returns briefly with a slight turn to the major when we are told to enjoy our work, before a coda based on the *Allegro* but ending on two emphatic chords to underline that we cannot see what is to come next.

The second song with words from Ecclesiastes is the most pessimistic. Again, we start in the minor, with an evocation of nothingness, but move to the major, for the first time in the songs, for those yet to be born who are unaware of the evil that is done under the sun. The melodic line makes use of descending thirds, a motif that can be found throughout the songs.

The third song sets words from Ecclesiasticus in the Apocrypha. The text is very clearly in two contrasted halves which Brahms depicts very pointedly. The first verse in E minor is a strong, angry setting of the words – the strong and young are unhappy at the prospect of death. The change to E major for the second verse is telling, and we find ourselves in the world of the romantic love song, as the old and infirm welcome death. Here the descending thirds of the previous songs are inverted into ascending sixths.

The fourth song sets I Corinthians 13:1-3, 12-13. This song has been criticised for not forming a suitable ending to the set. We are in the major key throughout, and the tone is consolatory, in line with the *Requiem*. Again the descending thirds are turned into rising intervals, and the song is very much a song to Love itself.

1: Denn es gehet dem Menschen

Denn es gehet dem Menschen wie dem Vieh, wie dies stirbt, so stirbt er auch, und haben alle einerlei Odem; und der Mensch hat nichts mehr denn das Vieh; denn es ist alles eitel.

Es fährt alles an einen Ort; es ist alles von Staub gemacht, und wird wieder zu Staub.

Wer weiss, ob der Geist des Menschen aufwärts fahre, und der Odem des Viehes unterwärts unter die Erde fahre?

Darum sahe ich, dass nichts bessers ist, denn dass der Mensch fröhlich sei in seiner Arbeit; denn das ist sein Teil.

Denn wer will ihn dahin bringen, dass er sehe, was nach ihm geschehen wird?

2: Ich wandte mich

Ich wandte mich, und sahe an alle, die Unrecht leiden unter der Sonne; und siehe, da waren Tränen derer, die Unrecht litten und hatten keinen Tröster, und die ihnen Unrecht taten, waren zu mächtig, dass sie keinen Tröster haben konnten.

Da lobte ich die Toten, die schon gestorben waren, mehr als die Lebendigen, die noch das Leben hatten; Und der noch nicht ist, ist besser als alle beide, und des Bösen nicht inne wird, das unter der Sonne geschieht.

3: O Tod

O Tod, wie bitter bist du, wenn an dich gedenket ein Mensch, der gute Tage und genug hat und ohne Sorge lebet; und dem es wohl geht in allen Dingen und noch wohl essen mag!

O Tod, wie wohl tust du dem Dürftigen, der da schwach und alt ist, der in allen Sorgen steckt, und nichts Bessers zu hoffen, noch zu erwarten hat!

Ecclesiastes 3: 19-22

For the fate of humans and the fate of animals is the same; as one dies, so dies the other. They all have the same breath, and humans have no advantage over the animals; for all is vanity. All go to one place; all are made from the dust, and all turn to dust again. Who knows whether the human spirit goes upwards and the breath of animals goes downwards beneath the earth? So I saw that there is nothing better than that all should enjoy their work, for that is their lot. For who can bring them to see what will come to pass after them?

Ecclesiastes 4: 1-3

So I returned, and considered all the oppressions that are practised under the sun; and behold the tears of such as were oppressed, and they had no comforter; and on the side of their oppressors there was power; but they had no comforter. Wherefore I praised the dead which are already dead more than the living which are yet alive. Yea, better is he than both they, which hath not yet been, who hath not seen the evil work that is done under the sun.

Ecclesiasticus 41: 1 – 2

O death, how bitter is the thought of you to the one who has good days with plenty, and lives without worry; yea and prospers in every way and enjoys his food. O death, how welcome you are to those who thirst, who are frail and elderly, vexed with worries and nothing better to hope for or even expect!

4: Wenn ich mit Menschen

Wenn ich mit Menschen- und mit Engeln reden könnte, und hätte der Liebe nicht, so wär' ich ein tönend Erz, oder eine klingende Schelle.

Und wenn ich weissagen könnte und wüsste alle Geheimnisse und alle Erkenntnis, und hätte allen Glauben, also, dass ich Berge versetzte, und hätte der Liebe nicht, so wäre ich nichts.

Und wenn ich alle meine Habe den Armen gäbe, und liesse meinen Leib brennen, und hätte der Liebe nicht, so wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel in einem dunkeln Worte; dann aber von Angesicht zu Angesichte. Jetzt erkenne ich's stückweise, dann aber werde ich erkennen, gleichwie ich erkannt bin.

Nun aber bleibt Glaube, Hoffnung, Liebe, diese drei; aber die Liebe ist die grösste unter ihnen.

I Corinthians 13: 1-3, 12-13

If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. If I give away all my possessions to the poor, and surrender my body to be burned, but have not love, I gain nothing. For now we see through a mirror, in the obscurity of a riddle, but then face to face. Now I know only in part, but then I will know fully, even as I have been fully known. But now faith, hope, love abide, these three; but the greatest of these is love.

INTERVAL

Ein deutsches Requiem Op. 45

Johannes Brahms 1833-1897

Brahms' conception of the requiem was radically different from that held by the Roman Catholic Church. Rather than concentrating on the last judgment, the day of wrath and the terrors that await the souls of the dead, Brahms was concerned with comforting the living. Brahms possessed a well-thumbed copy of Luther's translation of the Bible from which he selected the texts for the Requiem.

Brahms, more than any other composer of the time, had a working knowledge of the music of previous generations. His friend and mentor Robert Schumann (1810 - 1856) had an extensive library of renaissance and baroque music, which Brahms is known to have studied. It permeates his writing in the *German Requiem*; from the use of dissonance, syncopation and anticipation to the extensive use of counterpoint and fugue. Whilst it is to JS Bach (1685 - 1750) that we owe the counterpoint and fugue, the choral writing shows the influence of Handel (1685 - 1759). We also know, from transcriptions that Brahms made, that Schütz (1585 - 1672) influenced Brahms, in particular in the word-painting.

The *Requiem* was a long time in the writing. The funeral march from the second movement was originally intended as part of a two-piano sonata in D minor which Brahms was working on in 1854. The sonata remained unfinished, and the material formed the basis for Brahms' first attempt at writing a symphony, which also failed to be completed. The material finally made its way via the Piano Concerto No. 1, to the *Requiem*. It was probably Robert Schumann's attempted suicide in 1854 that prompted Brahms to start work on the *Requiem*. The death of his mother in 1865 affected Brahms deeply, and it was certainly in her memory that he later added the fifth movement, but it would be wrong to associate the work with the death of a particular person.

The *Requiem* of Johannes Brahms is acknowledged as one of the great choral works of the Romantic era. Although originally scored for symphony orchestra, Brahms made a version for piano duet which has found popularity in recent years. Tonight's performance will be of an arrangement by Iain Farrington for piano and seven instrumentalists which creates a satisfying and Brahmsian texture, retaining much of the original orchestration.

The *Requiem* has a symmetrical construction, like a great arch with the fourth movement as the keystone. The first movement opens with the words *Selig sind* set to a rising motif, while the text provides consolation to the bereaved. The second movement is based on a slow-treading funeral march that Brahms had intended for a two-piano sonata. The third movement introduces the baritone soloist and makes prominent use of a rising third. It ends with the choral fugue over a pedal note on D, whose first subject starts with the *Selig* motif. The fourth movement is the brightest, shortest and most tranquil with a lilting waltz rhythm, starting again with the *Selig* motif in the sopranos. In the middle section the triple time is disrupted by a string of hemiolas (where the tune is in groups of two beats against the three beat bar lines). The fifth movement introduces the soprano soloist singing a ravishing melody to words of consolation taken from the Gospel of St. John. The sixth movement is the longest, and the heart of the work. The bass soloist laments the transitory nature of life, before a stormy middle section suggesting the terrors that are to come. The rising third once again plays a prominent role. Finally the movement ends with a great Handelian fugue for the choir with a theme that inverts the *Selig* motif. The final movement brings us back to the mood of the opening. The text now speaks of consolation for the dead. The work comes full circle, uniting all the motivic fragments from earlier in the work, ending in F major with music from the first movement, and the final word is *selig* (blessed).

1: Selig sind, die da Leid tragen

Chorus

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

Blessed are those who mourn, for they will be comforted. [Matthew 5, 4]

They that sow in tears, shall reap in joy.

Those who go out weeping, bearing the seed for sowing, shall come home with shouts of joy, carrying their sheaves.

[Psalm 126, 5-6]

2: Denn alles Fleisch es ist wie Gras

Chorus

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen.

Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn.

Siehe ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. So seid geduldig.

Aber des Herrn Wort bleibt in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen;

ewige Freude wird über ihrem Haupte

sein; Freude und Wonne werden sie

ergreifen, und Schmerz und Seufzen wird weg müssen.

For all flesh is like grass and all its glory like the flower of grass. The grass withers, and the flower falls. [1 Peter 1, 24]

Be patient, therefore, beloved brethren, until the coming of the Lord. The farmer waits for the precious crop from the earth, being patient with it until it receives the early and the late rains. You also must be patient.

[James 5, 7-8]

But the word of the Lord endures for ever.

[1 Peter 1, 25]

The ransomed of the Lord shall return, and come to Zion with singing; everlasting joy shall be upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away. [Isaiah 35.10]

3: Herr, lehre doch mich, dass ein Ende

Baritone & Chorus

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Siehe, meine Tage sind einer Handbreit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

Lord, let me know my end, and the number of my days, that I may know how short my time is. You have made my days but a handbreadth, and my lifetime is as nothing in your sight, and truly every man living is altogether vanity. They go about like a shadow and are in much vain turmoil. They heap things up and know not who will benefit. And now Lord, what should bring me comfort? My hope is in you. [Psalm 39, 5-8]
The souls of the righteous are in the hand of God, and no torment will ever touch them. [Wisdom 3, 1]

4: Wie lieblich, sind deine Wohnungen

Chorus

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die loben dich immerdar!

How lovely are your dwellings, Lord, God of Hosts! My soul has a desire and longing to enter the courts of the Lord; my heart and my flesh rejoice in the living God. Blessed are those who dwell in your house: they will always be praising you. [Psalm 84, 1, 3]

5: Ihr habt nun Traurigkeit

Soprano & Chorus

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.
Ich will euch trösten, wie einen seine Mutter tröstet.
Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

You have sorrow now, but I will see you again, and your hearts will rejoice, and no one will take your joy from you. [John 16, 22]
I will comfort you as a mother comforts her child. [Isaiah 66, 13]
See with your own eyes that I have laboured but little and found for myself much serenity. [Sirach 51, 27]

6: Denn wir haben hie keine bleibende Statt

Baritone & Chorus

Denn wir haben hie keine bleibende
Statt, sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis. Wir
werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem
Augenblick zu der Zeit der letzten
Posaune. Denn es wird die Posaune
schallen und die Toten werden
auferstehen unverweslich, und wir
werden verwandelt werden.
Dann wird erfüllet werden das Wort, das
geschrieben steht:
Der Tod is verschlungen in den Sieg.
Tod, wo ist dein Stachel! Hölle, wo ist
dein Sieg!
Herr, du bist würdig zu nehmen Preis
und Ehre und Kraft, denn du hast all
Dinge erschaffen,
und durch deinen Willen haben sie das
Wesen und sind geschaffen.

*For here we have no lasting city, but we are
looking for the city that is to come.*

[Hebrews 13, 14]

*Behold, I tell you a mystery! We shall not
all die, but we shall all be changed, in a
moment, in the twinkling of an eye, at the
last trumpet. For the trumpet will sound,
and the dead will be raised incorruptible,
and we shall be changed. [I Corinthians
15, 51-52]*

*Then the saying that is written will be
fulfilled: Death has been swallowed up in
victory. O death, where is your sting? O
Hell, where is your victory? [I Corinthians
15, 54b-55]*

*Lord, you are worthy to receive glory and
honour and power, for you created all things,
and by your will they existed and were
created. [Revelation 4, 11]*

7: Selig sind die Toten

Chorus

Selig sind die Toten, die in dem Herren
sterben, von nun an.
Ja, der Geist spricht, dass sie ruhen von
ihrer Arbeit, denn ihre Werke folgen ih-
nen nach.

*Blessed are the dead who die in the Lord,
from now on. Yes, says the spirit, they will
rest from their labours, for their deeds fol-
low them. [Revelation 14, 13]*



Henna Mun (Soprano)

Known for her sparkling and rich colours, Henna Mun is a Midori Nishiura Scholar and is in her second year of the Master of Performance (Vocal) Programme at the Royal College of Music in London. She is currently studying with Sarah Tynan and Caroline Dowdle.

Henna has been the recipient of several awards and scholarships over the past couple of years, including the Basil Coleman Opera Award, Midori Nishiura Scholarship, Opera McGill Undergraduate Award, Gaelyne Gabor Memorial Prize, E.M. Wirth Scholarship in Music, Alma Mater Scholarship (Schulich School of Music of McGill University), Bert Gould Award (Kiwanis Club of Toronto Foundation), and the Kiwanis Club of Casa Loma Scholarship.

At the RCM, Henna has played Eurydice in *Orpheus in the Underworld*, La Principessa in *La bella dormiente nel bosco*, Adina in *L'elisir d'amore* (Opera Scenes) and covered the roles of Papagena (*Die Zauberflöte*) and the Dew Fairy (*Hänsel und Gretel*). She has also played Anna (*Die lustigen Weiber von Windsor*) and Adina (*L'Elisir d'amore*) for the RCM Opera Scenes concert. She was scheduled to play the Sandman (Verbier Festival) in *Hänsel und Gretel* and Barbarina in *Le Nozze di Figaro* (Verbier/IbizaClásico) last year.

Additional performances include the soprano soloist for Brahms's *Ein deutsches Requiem* (RCM Symphony Orchestra), Berlioz's *Les nuits d'été* (RCM Symphony Orchestra), Handel's *Messiah* (Part I), Vivaldi's *Gloria*, Mozart's *Mass in C Minor*, and Handel's *Dixit Dominus*.

In 2021, Henna graduated from the Schulich School of Music of McGill University with a B.Mus., Performance (Voice) degree with an Outstanding Achievement in Voice Award.

Henna has previously studied under Cynthia Hoffmann and Dominique Labelle. Currently, Henna has a full scholarship and is a Basil Coleman Opera Award Holder supported by the Midori Nishiura Scholarship. She is supported by the Josephine Baker Trust and the Drake Calleja Trust.



John Lofthouse (Baritone)

Originally from Levens in the Lake District, John read Theology at Durham University before training at the Guildhall School of Music and Drama and the National Opera Studio.

John has worked for many of the UK's leading Opera companies big and small - including Glyndebourne, Scottish Opera, Welsh National Opera and English National Opera.

Operatic roles include Danilo *The Merry Widow* and Leporello *Don Giovanni* for Opera della Luna; Guglielmo *Così Fan Tutte* for Opera UK; Pirate King *The Pirates of Penzance* for the International G&S Festival and Sacristan *Tosca*, Amantio *Gianni Schicchi*, Morales *Carmen*, Frank *Die Fledermaus* for Opera Holland Park; March Hare and the White Knight in Will Todd's *Alice's Adventures in Wonderland* at the Royal Opera House, Covent Garden.

Concert performances include Bach *Christmas Oratorio* and Stainer *Crucifixion* in Germany; Elgar *Dream of Gerontius* in Iasi, Romania; C.P.E. Bach *Magnificat* in Dunblane Cathedral, Vaughan Williams' *Sea Symphony* in Chichester Cathedral, Handel's *Messiah* in Carlisle, Liverpool and Portsmouth Cathedrals, Vaughan Williams' *Mystical Songs* in Rochester Cathedral, 'Pink Champagne' and *HMS Pinafore* with the RLPO, Mozart *Requiem* in the Royal Albert Hall, Rachmaninov *The Bells* in Southampton Guildhall, Britten *War Requiem* in Kendal and the Celebrant in Bernstein's *Mass* at The Anvil, Basingstoke.

Future plans include Dr Bartolo *The Barber of Seville*, Sacristan *Tosca* and Baron Douphol *La Traviata* for Opera Brava ; Dick Deadeye *HMS Pinafore* for Opera della Luna; Alan Bennett's *A chip in the sugar* and *Bed among the lentils* on tour for Entertainment Events and performances with band *Queen Tribute*.

Chameleon Arts Ensemble

The Chameleon Arts Orchestra is a long-running group of top freelance players with vast combined experience of the choral repertoire. The core players have worked together for many years and know each other as well as they know the music. The players in tonight's Ensemble are equally happy performing versions of large repertoire works with reduced orchestration. Please see www.chameleonartsorchestra.uk for further information, or contact admin@chameleonartsorchestra.uk

Miranda Allen, violin

Miranda is an experienced orchestral violinist, having played for orchestras, chamber ensembles, and recording sessions across the UK, Europe, and Worldwide. She has played with BBC Scottish Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Bournemouth Symphony Orchestra, English Chamber Orchestra, City of London Sinfonia, Opera Gala (guest Leader), Opera Project (guest Principal), Wizard of Oz, and English Session Orchestra.

Jason Glover, viola

Jason began playing piano and violin from the age of eight and studied viola at Trinity College. He has enjoyed a varied freelance career over the last twenty years, playing with Cameron Mackintosh national touring productions, with English National Ballet and London Concert Orchestra among others.

Lorraine Deacon, cello

Lorraine's performing career ranges from West End theatre to the Orchestra of Scottish Opera, and she has been involved in a wide range of recordings. She has taught cello at Wellington College for many years and is a specialist string adjudicator.

Lucy Rundle, double bass

Lucy studied at the Royal College of Music. Her work as a freelance player includes performances with the London Philharmonic Orchestra, BBC Symphony Orchestra and Royal Liverpool Philharmonic Orchestra. She has taught the instrument and also plays in folk and band dance bands.

Nick Cartledge, flute

Nick is one of the most versatile flute players of his generation, excelling in classical, jazz, pop and commercial music. He studied the flute at the Royal College of Music in London. Nick works widely as a freelance orchestral musician, soloist and chamber musician across the world.

Susan Busby, oboe

Trained at Trinity College of Music, Susan is a founder member of the Chameleon Arts Orchestra. Her freelance work includes playing in West End musicals, Dorset Opera, The London Wind Quartet and the Mallard Oboe Trio. She teaches oboe at Kew College alongside her own private teaching practice.

Gary Holdsworth, clarinet

Gary first studied clarinet with his father who played with the Bournemouth Sinfonietta. After completing a Mathematics degree, Gary pursued a musical career studying at the Guildhall School of Music and Drama. He has worked with the BBC Concert Orchestra, English National Ballet, and twenty years ago was Principal Clarinet with the Moscow City Ballet Orchestra.

Philip Scriven, piano

Philip joins the instrumentalists of the Chameleon Arts Ensemble tonight and has accompanied the Waverley Singers regularly on both the organ and piano. He has a distinguished career as a recitalist. He studied music at Cambridge and conducting at the Vienna Musikhochschule and the Juilliard School in New York, and has held positions at Westminster Abbey, and Winchester and Lichfield Cathedrals.



Richard Pearce (Conductor)

Richard celebrates 14 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*. Last 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

- ◇ **Sunday 25th June, 5.00 pm Church of St Mary the Virgin, Frensham – *Midsummer Shakespeare***
- ◇ **Saturday 21st October, 7.30 pm St Thomas-on-The-Bourne, Farnham – *Gloria in Excelsis: Sacred Choral Music from Italy***
- ◇ **Saturday 2nd December, 7.00 pm St Lawrence, Alton – *Christmas programme***

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. At our recent concerts we raised £875 for the DEC Ukraine Humanitarian Appeal in October, and £740 for the King's Arms in December. We are grateful to all who gave so generously. Tonight we shall be supporting the Therapy Garden, and the Meath Epilepsy Charity in June.

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 local venues. 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
Rosie Collinson
Elaine Cook
Philippa Cullen
Diane Drewett
Jane Eckles
Janet Gunn
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Margaret Reeder
Vivien Rieden
Susan Sharpe
Tracy Smith
Alison Stickland
Verity Tucker

Accompanist:

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

Jakob Rothoff

David Edwards

Robert Gussman

Jo Huddleston

Christopher Lawrence

David Martin

Alan Mort

Simon Paterson

Basses

Mike Aaronson
Simon Austin
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
John Rowland
Simon Rycroft
Simon Sharpe
Martin Simpson
Garrod Stephen
Simon Stoodley
Tim Sturt
Alan Thompson

ACKNOWLEDGEMENTS

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

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Mr & Mrs M Hadfield	Mrs J Kenney	Mr G R Wickes
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Mr R Heasman	Mr R J Mackenzie	Mr D Wilson
Mr and Mrs R Heathcote	Mr D P Patey	Mrs E Witham
Mrs Jane Hey	Mr J Pickering	

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 the clergy and the Kirk Session of St Andrew's Garrison Church for making them so welcome in their lovely building.

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

**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)

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 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.



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