

Waverley Singers
St Lawrence Church, Alton

Sat 27 June 2026
7pm

Crowning Glory



Soprano - Beth Stirling
Mezzo Soprano - Niamh Kearney
Tenor - Max Robbins
Bass - William Jowett
Organ - Philip Scriven
Conductor - Richard Pearce



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- 38% of our students have a life-limiting condition.
- 63% have cerebral palsy
- 10% have muscular dystrophy



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Programme

Boyce - *The King Shall Rejoice*

Roxanna Panufnik - *Coronation Sanctus*

Walton - *Crown Imperial* (Organ Solo)

Handel - *My Heart is Inditing*

Interval

Mozart - *Coronation Mass - Kyrie, Gloria, Credo*

Handel - *Organ Concerto Op. 4 No. 4, 1st movement* (Organ Solo)

Mozart - *Coronation Mass - Sanctus, Benedictus, Agnus Dei*

Boyce - *The King Shall Rejoice*

The Coronation of King George III and Queen Charlotte took place in Westminster Abbey on 22 September 1761. Boyce, who had taken over the duties of Master of the King's Music on the death of Maurice Greene in 1755, was given the responsibility of composing all the music for the service, a unique commission never previously, nor subsequently, offered to a composer. Boyce felt unwilling, however, to provide a new setting of Zadok the Priest, stating in a letter to the Archbishop of Canterbury that it "...cannot be more properly set than it has already been by Mr. Handel...". The Archbishop, Thomas Secker, replied that "His Majesty hath signified his pleasure that the 4th Coronation Anthem Zadok the Priest should be performed as it was set for the last Coronation..."; a tradition that has endured ever since.

The original scoring of Boyce's anthem was for a full baroque orchestra, including oboes, bassoons, trumpets, timpani, strings, and organ. It is a multipart "full anthem" often performed in sections, with the opening Allegro chorus featuring a five-part choir (SSATB) in D major. The middle Andante section is for four-part choir (SATB) in G major, whilst the last section returns to D major Allegro, being set for six-part choir (SSAATB). Boyce used much of the material from a work with the same name that he had composed for the marriage of George III and Queen Charlotte on 8 September 1761 – only two weeks before the coronation. The first eighty-three bars are identical, whilst the rest, with the exception of the last ten bars, was newly composed. There is a third version written in 1766 and performed at St. Paul's Cathedral on 22 April 1766. The opening chorus was performed at the coronation of King Charles III and Queen Camilla on May 6, 2023.

*The King shall rejoice in thy strength, O Lord:
Exceeding glad shall he be of thy salvation.
Thou shalt prevent him with the blessings of goodness:
And shalt set a crown of pure gold upon his head.
His honour is great in thy salvation.
Glory and great worship shalt thou lay upon him.
Thou shalt give him everlasting felicity,
and make him glad with the joy of thy countenance.
Hallelujah.*

Panufnik - *Coronation Sanctus*

Coronation Sanctus by Roxanna Panufnik was commissioned on behalf of The King by the Dean and Chapter of Westminster for the Coronation of King Charles III and Queen Camilla on 6 May 2023. It is a piece for double choir and organ described by the composer as being “festive and glittering”. It begins with a sense of “awe and wonderment,” intended to evoke the biblical vision of Isaiah and the arrival of angels. It features “organ fanfares and flamboyantly colourful harmonies,” building quickly to an ecstatic finish.

Critical reviews describe the piece as “otherworldly” and “spiritually apparent,” noting its use of two choirs singing different material—one rhythmic and one lyrical. Within the Coronation service, the Sanctus follows the Eucharistic Prayer, placing the ceremony in the context of Holy Communion. An orchestral version was later premiered at the Last Night of the Proms in 2023.

*Sanctus. Holy, holy, Lord God of hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.*

1662 Book of Common Prayer
(Isaiah 6:3 & Luke 2:14)

Walton - *Crown Imperial* (arranged for organ by Herbert Murrill)

Edward VIII succeeded King George V as king in January 1936, and the BBC wanted to commission a march for the coronation from an English composer, similar to Elgar’s six Pomp and Circumstance marches. William Walton was keen to provide one, and the BBC to commission him – but the formal commission only came in March 1937, following George VI’s accession to the throne after his brother’s abdication the previous December.

Walton composed Crown Imperial unusually quickly, in less than a fortnight. It was first recorded in April 1937 and performed in public on 9 May, before the coronation on 12 May, at which it was played for the entry of the dowager Queen Mary into Westminster Abbey before the start of the service. It has also been part of the music at the coronations of Queen Elizabeth II and King Charles III, as well as at the wedding of Prince William and Catherine Middleton.

Handel - Coronation anthem *My Heart is Inditing*

Born in Halle in 1685, Handel began his musical education and career in Germany before spending about five years in Italy developing his knowledge of Italian opera.

Having first visited England in 1707, Handel made his home here in 1712. He was appointed Composer of Music at the Chapel Royal of King George I in 1723, and naturalised as an English citizen in February 1727. The King died in June that year, being succeeded by his son George II, and as Composer to the Chapel Royal Handel’s first commission was the coronation anthems for the new King, George II, and Queen Caroline. Although anthems were traditionally sung at royal coronations, Handel selected the texts himself from the most accessible recent coronation, that of James II in 1685. The four anthems (Zadok the Priest, The King Shall Rejoice, Let Thy Hand be Strengthened and My Heart is Inditing) were immediately popular and have been frequently performed at concerts and festivals ever since, as well as at subsequent coronations.

My Heart is Inditing of a Good Matter was sung at the end of the coronation of the Queen. It is based on words from Psalm 45 and the Book of Isaiah, adapted by Handel to be more appropriate for a queen, and is scored for SATB soloists, choir and orchestra. For the coronation the choir of the Chapel Royal was augmented by 47 singers, accompanied by an orchestra of perhaps 160 (rather different forces from those we have today).

*My heart is inditing of a good matter;
I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold,
And the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers,
And queens thy nursing mothers.*

Handel - Organ Concerto opus 4 No. 4, 1st movement Adagio

Handel's invention of the organ concerto form came in 1735-1736, as part of an attempt to boost the popularity of his oratorio and opera company by adding concerti as interludes during its performances. The six Opus 4 concerti were all written for chamber organ (without pedals) or harpsichord, and orchestra, with opportunities for improvisation and demonstrating virtuosity on the instrument.

Tonight we hear the first movement, *Adagio*, of *Concerto No 4* arranged for solo organ.

Mozart Coronation Mass in C major (K317)

Mozart composed his 15th or 16th Mass in about six weeks in early 1779, when he was 23. He had just been reappointed as cathedral and court organist by the archbishop of Salzburg, following his return there after a fruitless 18 month search for work elsewhere in Europe. It was first performed on Easter Sunday, 4 April 1779, but its first documented performance was for the coronation of Francis II as Holy Roman Emperor in 1792. The Imperial Court in Vienna started referring to it as the Coronation Mass in the early 19th century as it became the preferred music for royal and imperial coronations and thanksgivings. On 29 June 1985 (almost exactly 41 years ago) it was performed in a liturgical context in St Peter's Basilica in Rome, with the Sistine Chapel Choir conducted by Herbert von Karajan, and Pope John Paul II officiating.

The work may be Mozart's finest Salzburg mass, being less condensed than earlier examples and considerably tauter in structure, with more use of recurring material (eg, the Dona in the Agnus Dei matching the Kyrie). It is in six movements: *Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*, scored for SATB soloists, choir and orchestra and continuo.



Beth Stirling
Soprano

Scottish soprano Beth Stirling is currently undertaking a Master of Performance at the Guildhall School of Music & Drama, studying with Sarah Pring. She graduated from the Royal Birmingham Conservatoire in 2025 with a Bachelor of Music (Hons), where she studied with Christopher Turner. During her studies, she won the Stuart Cameron Smith American Song Prize (2024) and shared first prize in the Birmingham Festival Choral Society Oratorio Prize.

Her operatic roles at the Royal Birmingham Conservatoire include Belinda (*Dido and Aeneas*), Emmie (*Albert Herring*), Sixth Spirit (*Cendrillon*), and Young Frog (*The Cunning Little Vixen*). In opera scenes, she performed First Maid (*Daphne*), Lucy (*Die Dreigroschenoper*), Mélisande (*Pelléas et Mélisande*), and Tweedle Dum (*Alice's Adventures in Wonderland*).

In 2024, Beth made her solo debut at the Royal Albert Hall as Second Fairy in Mendelssohn's *A Midsummer Night's Dream* with the BBC Scottish Symphony Orchestra and the National Youth Choir of Scotland as part of the BBC Proms. She recently performed Yniold in concert performances of *Pelléas et Mélisande* with the BBC SSO. Her concert repertoire also includes Mendelssohn's *Elijah*, Mozart's *Mass in C Minor* and *Solemn Vespers*, Bach's *St John Passion*, Haydn's *Missa Sancti Nicolai*, and Handel's *Messiah*.

An experienced ensemble singer, Beth has performed with Ex Cathedra, the CBSO Chorus, the RBC Chamber Choir, and the National Youth Choir of Scotland. In 2025, she released her debut album, *Beneath the Northern Sky*, with Sarah Potjeweij, featuring Scottish contemporary music. Future engagements include *Yniold* at the Aldeburgh Festival and performances of *Carmina Burana*, Mozart's *Requiem*, Beethoven's *Mass in C*, and Handel's *Messiah*.



Niamh Kearney
Mezzo-Soprano

Irish mezzo-soprano Niamh Kearney is currently pursuing postgraduate studies at the Guildhall School of Music & Drama as a Guildhall Scholar, studying with Sarah Pring. A versatile young artist, she is establishing a growing reputation across choral, solo, and early music performance. She is a choral scholar at St John's Hyde Park and is generously supported by the William Gibbs's Educational Trust.

Niamh is a member of Genesis Sixteen, the acclaimed young artist programme led by Harry Christophers. She previously took part in the CCI Studio, Chamber Choir Ireland's emerging artist programme directed by Eamonn Dougan, and was a Next Gen Young Artist with Vox Urbane under Dan Ludford-Thomas and Helen Mayerhoff. With Vox Urbane, she appeared as a soloist in Handel's *Dixit Dominus* and Purcell's *Funeral Sentences* at St John's Smith Square, and in Monteverdi's *Vespers of 1610* alongside the Hackney Singers and His Majestys Sagbutts & Cornetts.

Niamh's musical journey began at the age of ten in her local church choir. She later moved to London to pursue formal training, graduating with First Class Honours from Trinity Laban Conservatoire of Music and Dance, where she studied with Yolanda Grant Thompson and Helen Yorke. During her studies, she was a Choral Scholar at the Old Royal Naval College Chapel and performed regularly in orchestral concerts.

Her broadcast appearances include BBC Songs of Praise and BBC Radio 4 Choral Evensong, including performances as cantor soloist. While especially passionate about early music and Baroque repertoire, Niamh performs across opera, Lieder, contemporary music, and folk traditions. She is particularly drawn to the Irish sean-nós tradition and was principal soloist in a live Irish-language Mass broadcast on Irish national radio.



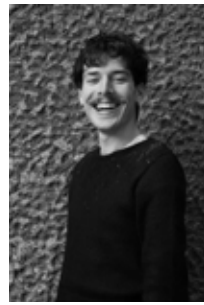
Max Robbins
Tenor

Max Robbins is a tenor based in London. He is currently in his final year of the Vocal Master's at the Guildhall School of Music and Drama. He previously read Music at Durham, singing with the John's College Chapel Choir and Chamber Choir. He was recently a member of the chorus in the Royal Opera House's production of Handel's *Giustino*, conducted by David Bates and performed in the Linbury theatre.

As a session singer, Max has collaborated with microtonal singer/songwriter Maddie Ashman on the piece *In Autumn My Heart Breaks*. Other collaborations include La Nuova Musica, The Istante Collective, The Sixteen, Samling Artists, and Apollo5.

As a soloist, Max has performed the roles of Ferrando in *Così fan tutte*, Aeneas in *Dido and Aeneas*, as well as appearing in scenes from *Albert Herring*, *Fidelio*, *Idomeneo*, and *Don Giovanni*. At the Guildhall, Max has most recently appeared in the Opera Makers production of *Elara Catching Sky*, conducted by Dominic Wheeler. Max also has a passion for Art Song, especially the relationship between piano and voice. He will sing a recital of Gounod, Chausson and Beach in early July alongside Soprano, Ona Černiauskaitė and pianist, Lucy Barratt at the 1901 Arts Club in Waterloo.

Max hopes to continue his musical journey around the world; performing operatic repertoire, curating and delivering song recitals and collaborating in the field of new music.



Will Jowett
Bass

Will is a young artist from Cardiff, South Wales, currently studying on the Master of Performance programme at the Guildhall School of Music & Drama, where he is taught by Professor Janice Chapman and Robert Dean.

He previously graduated from the Royal Northern College of Music, studying with Matthew Best and Mark Wildman. A passionate storyteller, Will enjoys exploring a wide range of repertoire and has performed across opera, song, oratorio, theatre, and contemporary music.

A recent career highlight was his debut with British Youth Opera as Tarquinius in *The Rape of Lucretia*, in a critically acclaimed production directed by Jette Parker Young Artist Talia Stern. He also took part in Song in the City's Creative Minds in Song project, collaborating with poets who have written about their experiences of mental health. Working alongside Guildhall composers, he helped bring these personal stories to life through newly commissioned songs.

Will's studies have been generously supported by The Behrens Foundation, the Guildhall School Trust, and the Hywel Davies Trust for Young Musicians.



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.



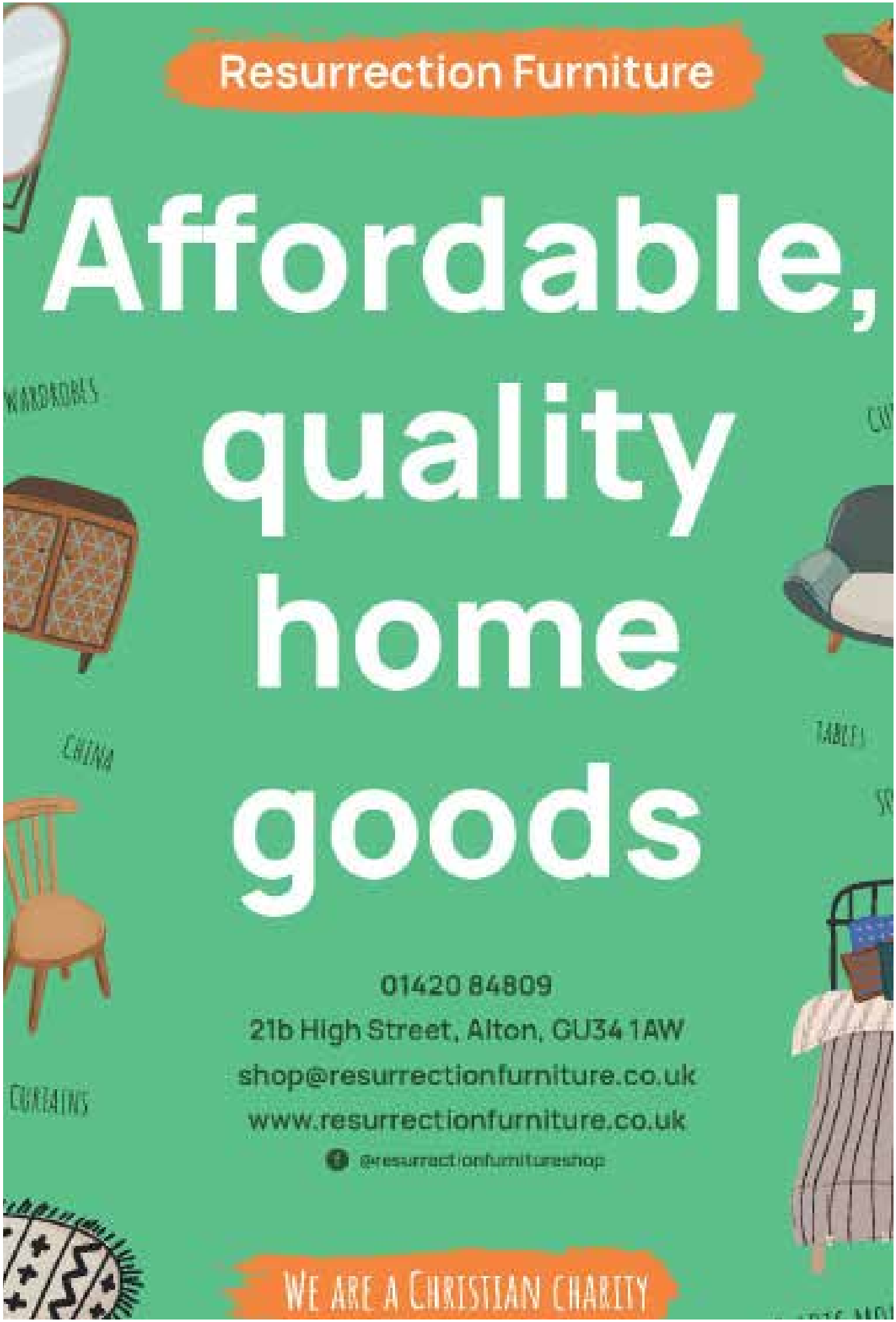
Richard Pearce

Conductor

Photo - Ian Skelly

Richard has been Musical Director of the Waverley Singers for over 17 years, conducting major performances in Guildford Cathedral and local churches, including works by Monteverdi, Verdi, Beethoven, Brahms, Mozart and Bach, as well as leading the choir on tours in the UK and Europe. Recent highlights range from Bach's Mass in B Minor to Will Todd's Mass in Blue, and include new commissions, most recently 'Five Nocturnes' by Owain Park. A former organ scholar at Trinity College, Cambridge, Richard graduated with first-class honours and trained at the Guildhall School of Music and Drama, where he now teaches and coaches singers and instrumentalists for careers in opera and on the concert platform. He is a trustee of the Josephine Baker Trust, which supports young singers studying at the London conservatoires, some of whom perform as soloists in Waverley Singers' concerts.

Active as a conductor, pianist and organist, Richard is also Musical Director of the Romsey Choral Society and has a long-standing association with the Royal Choral Society. He works regularly with professional choirs including the BBC Singers, both accompanying and conducting them for broadcast. Richard is a regular organist with the Philharmonia and BBC Symphony Orchestras in London, appearing with them in numerous concerts and recordings. He collaborates with many leading conductors and performs regularly at the Royal Albert Hall, including at the BBC Proms. He also accompanies services at St Margaret's Church, Westminster and the Houses of Parliament.



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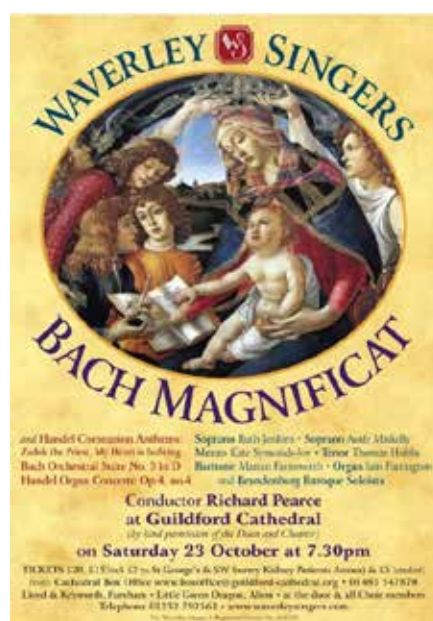
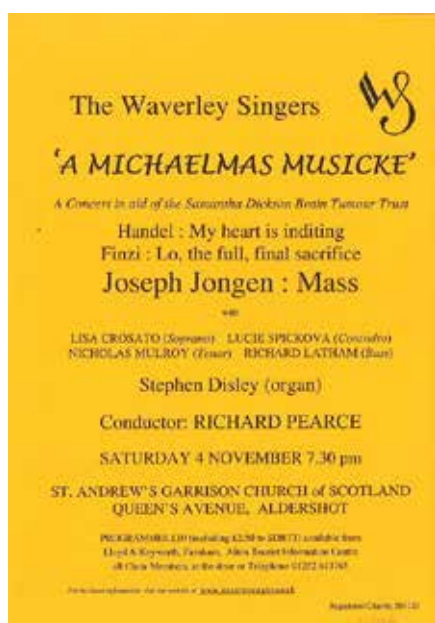


From the Archive

Apart from the Panufnik, which we shall be performing for the first time tonight, all the works in this concert have featured in previous Waverley Singers events.

The most popular has been the Handel piece, *My Heart Is Inditing*, which we performed in [November 2003](#), [November 2006](#), and [October 2010](#). In the temporary absence of Malcolm Hicks, the 2006 concert was the first time Richard Pearce took the baton at one of our concerts; Richard took over substantively as Music Director in March 2009.

A review in the Farnham Herald of the 2010 concert, which took place in Guildford Cathedral and where the main work was the Bach *Magnificat*, was headed “Waverley Singers in fine voice”, and reported that singers and orchestra “were conducted with verve by Richard Pearce”.



In 2013 we performed *The King Shall Rejoice* by Boyce at a [memorable concert](#) in St Thomas-on-The Bourne Church in Farnham to commemorate both the 60th anniversary of the Coronation of HM The Queen and the 250th anniversary of the birth of Farnham's ‘most famous son’, William Cobbett. This also included a new piece, ‘The Mind That Lives’, based on Cobbett's writing, commissioned from Will Todd (seen here in picture with the choir and the Edgeborough School Chapel Choir).



A review in the Herald newspaper said that the Boyce was “sung with power and conviction as befitting the choir’s increased numbers and Richard Pearce’s attention to detail”.

We also performed the Boyce in [Trinity](#) and [Jesus](#) Colleges on our tour to Cambridge in July 2014.



Our only previous performance of the Mozart Coronation Mass was in [April 2006](#), when, coincidentally, the supported charity was also Treloar’s!

Dates for the Diary

24 October 2026, 7:30pm - **Rachmaninov Vespers & Vivaldi Gloria**
St Thomas-on-The Bourne, Farnham

5 December 2026, 7pm - **Christmas Concert** - All Saints Church, Odiham

16 January 2027, 10:30am - 4:30pm - **St Matthew Passion Choral Workshop**
St Thomas-on-The Bourne, Farnham.

17 April 2027, 7:30pm - **St Matthew Passion** - Holy Trinity Church, Guildford

19 June 2027, 7pm - **Summer Concert** - St Andrew’s Church, Farnham

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4pm Sunday 9 August

Sofia Ros - accordion

4pm Sunday 23 August

Amanda Cook - classical guitar

4pm Sunday 6 September

Rhossili Duo - flute & guitar

4pm Sunday 20 September

Camilla Pay - harp

Please check website for programme and any late changes

Please note that these concerts are NOT organised by the Tilford Bach Festival

Free entry - Retiring collection

Suggested donation of at least £10 for adults

www.tilbach.org.uk

The Waverley Singers

The Waverley Singers is a vibrant and exciting choir of nearly 100 members. We perform four or five concerts a year in the Farnham area, covering a wide range of repertoire from Josquin to Jazz. We are lucky to be able to work with our Musical Director, Richard Pearce, who has a particular gift for devising inspiring and enjoyable programmes, using his vast knowledge of the repertoire. We have the pleasure of singing with professional orchestras and ensembles, soloists, and accompanists, including our versatile and gifted rehearsal accompanist, Jakob Rothoff.

We are a friendly and sociable group of people. Every January we host a Choral Workshop, which in 2027 will be on Bach's *St Matthew Passion* ahead of our concert performance of that work in April. As part of our connection to the local community, we have a charity collection at the end of every concert, and since our concert programme restarted after the pandemic in October 2021 we have raised nearly £15,000!

In recent years we have performed major traditional choral works such as the Mozart and Verdi *Requiems*, the Mozart *Mass in C Minor*, Bach *St John Passion*, Mendelssohn *Elijah*, Handel *Israel in Egypt* and Monteverdi *Vespers*, as well as smaller scale classical and contemporary pieces by a wide range of composers, including a sellout performance in March 2024 of Will Todd's *Mass in Blue*. In addition, we have made very successful tours, including to Austria and Slovakia in July 2019 and to France in 2024.

2025 was our 70th anniversary year, and commemorations included the first performance of a new composition by Owain Park, commissioned thanks to a generous bequest from former Choir member Jo Reader. We look forward to starting the 2026-7 season with Rachmaninov's *Vespers* and Vivaldi's *Gloria*.

We are always delighted to welcome new singers; we welcome prospective members to attend a few rehearsals first. We rehearse at the Spire Church, South Street, Farnham GU9 7QU, on Thursday evenings, 7.30pm – 9.45pm in term time.

If you are interested in joining or simply wish to find out more, please contact our membership secretary Eleanor Raynsford via membership@waverleysingers.com

Sopranos

Nicola Anderegg
Claire Bacon
Janet Carne
Joy Cartwright
Johanna Clift
Rosie Collinson
Elaine Cook
Philippa Cullen
Diane Drewett
Elizabeth Flitcroft
Janet Gunn
Anneliese Handley
Caroline Hardy
Carolyn Heathcote
Sue Hubbard
Pat Kitchen
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Eleanor Platt-Williams
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Miranda Sargent
Susan Sharpe
Tracy Smith
Emily Thomas
Joanne Watson
Maggie Weaver
Sally Wooding

Altos

Juliana Baxter
Sara Burnie
Sarah Church
Sue Crosfield
Jill Denbigh
Fiona Dick
Sheena Ewen
Catherine Hadfield
Jane Kenney
Margaret Mackenzie
Anne Mason
Anna Milburn
Liz Milburn
Faye Mylward
Gillian Pickering
Pamela Poust
Allison Price
Tegwen Robb
Hazel Rowley
Judith Stradling
Rachel Sturt
Sylvia Turner
Esther van Rooyen
Joan Warren
Catherine White
Chris Wilmshurst
Teresa Wishart
Liz Witham

Tenors

Nick Bailes
Tim Devis
Sasha Dow
David Edwards
Robert Gussman
Rosie Jeffery
Jeremy Keep
David Martin
Alan Mort
Simon Paterson

Basses

Mike Aaronson
Simon Austin
Andrew Baxter
David Budd
Paul Chambers
Iain Cockburn
David Corran
Sam Coulter
Rod Eckles
Hugh Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Michael Manzi
Mark Penfold
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Alan Whiting

Accompanist: Jakob Rothoff



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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 staff at St Lawrence Church for making them so welcome this evening. Our thanks also to Simon Claiden for photography, Jonathan Pickering, Paul Chambers and Mike Aaronson for programme content, and Sara Burnie for programme editing and graphic design.

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. This season we have been pleased to raise £652.90 for Guildford based mental health charity Oakleaf at our Exaltation! concert in Guildford Cathedral, March 2026, £981 for Lunch Bags for Children at our St Nicolas concert December 2025 and £690 for Phyllis Tuckwell at our Opera Gala in October 2025.

This evening we are delighted to support **Treloars** and are very grateful to all who have given so generously.

Please visit our website for further information: **waverleysingers.com**

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Waverley Singers

Saturday 24 October 2026, 7:30pm
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Rachmaninov Vespers Vivaldi Gloria

Soprano - Dani May
Mezzo Soprano - Charlotte Tetley
Conductor - Richard Pearce
Organ - Philip Scriven



ticketsource.co.uk/waverleysingers



£17 in advance, £19 on the door
£5 students u16 free subject to conditions



Retiring collection in
aid of Headway Surrey

waverleysingers.com



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