

Waverley Singers

waverleysingers.com

Sunday 22 June 2025, 5:00pm
St Mary's Church, Frensham, GU10 3EA

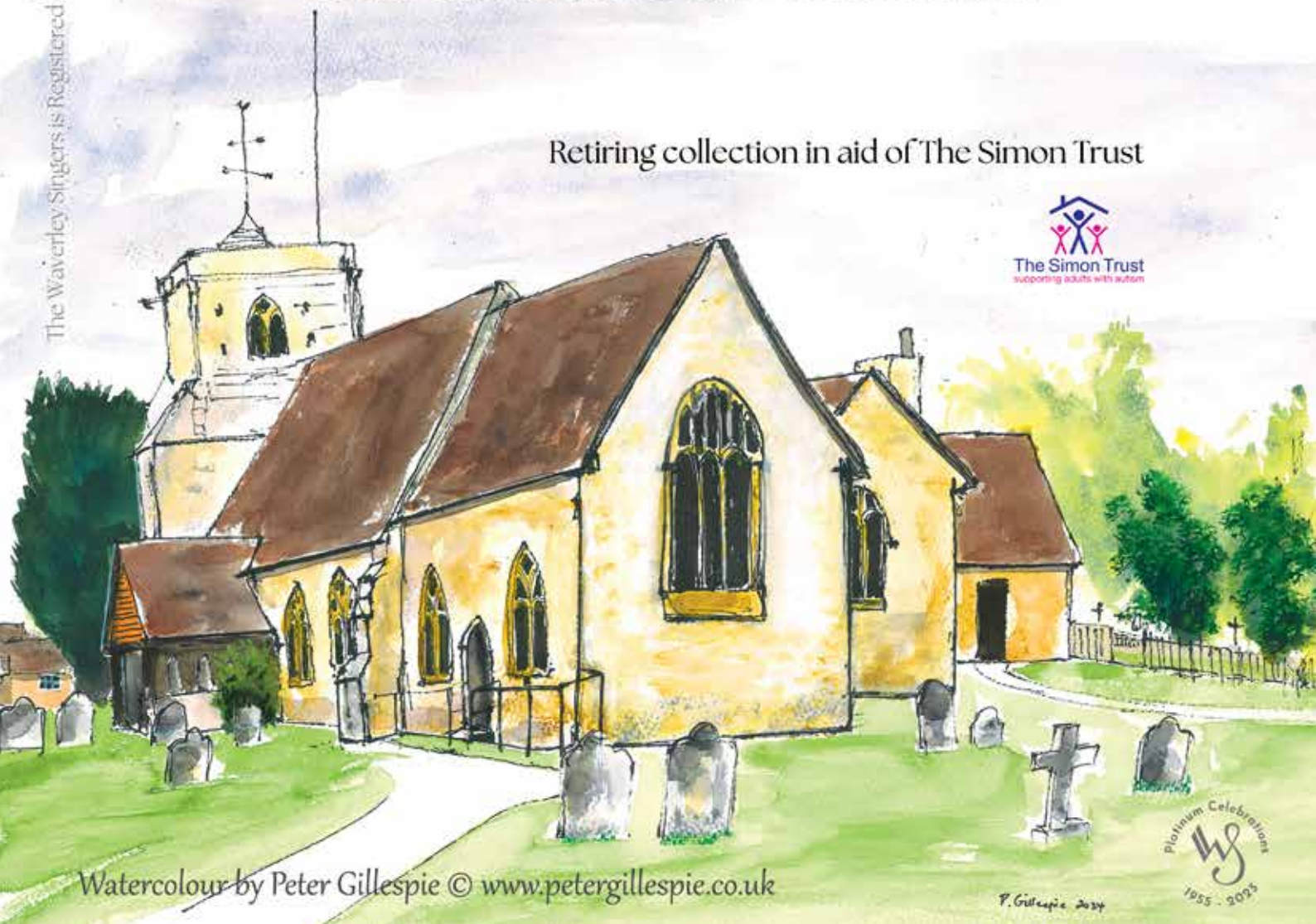
Midsummer Nocturnes

Echoes of Nature

CLARINET - IAN SCOTT CELLO - JOSEPH SPOONER
PIANO/ORGAN - PHILIP SCRIVEN CONDUCTOR - RICHARD PEARCE

POETRY WRITTEN AND PERFORMED BY ROSIE MAY JONES

Retiring collection in aid of The Simon Trust



Watercolour by Peter Gillespie © www.petergillespie.co.uk

P. Gillespie 2024



Waverley Singers

Platinum Celebrations

Save The Dates!

The Waverley Sing

Saturday 12 July 2025, 10:30am-4:00pm

St Andrew's Church, Farnham

Opera Gala

Sunday 26 October 2025, 6:00pm

Farnham Maltings

Britten - St Nicolas

Saturday 6 December, 7:30pm

St Thomas-on-The Bourne, Farnham

Choral Workshop

Saturday 17 January 2026

St Thomas-on-The Bourne

Spring Concert

Saturday 21 March 2026

Guildford Cathedral

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THE SIMON TRUST

An introduction from Sally Lawrence (Trust Chair)

As the parent of a disabled child, I am fully aware of the heart-ache involved in bringing up a child who is “different”. One not only has to deal with the day-to-day challenges, strain and isolation that it brings, but also the constant battle to obtain the care and provision that one’s child so desperately needs.

One such battle is the provision of a home for these children when they become adults, especially a home that will be near enough for their own families to remain part of their lives. The Simon Trust was created to address this challenge.

In 2015 we found a perfect six-acre site in Alfold, near Cranleigh, and presented a proposal to Surrey County Council to build homes for ten severely autistic young people whose families reside in Surrey. Surrey County Council bought the site, Linden Farm was created and was opened in 2019, a purpose-built new development for adults with severe autism and complex needs - the first of its kind in Surrey!

It has been an honour to help set up this worthy charity and provide for these vulnerable young adults. What was once just a dream and a vision becoming a reality, thanks to the tremendous support of my family, our friends and generous donors. But it didn’t stop there. Ten years on, we continue to support Linden Farm as the needs of its residents evolve and change, and we continue to provide the facilities and activities that help make their lives more meaningful.

Thank you for donating generously to help us support these vulnerable young adults.

Sally Lawrence

Chair - The Simon Trust

LINDEN FARM

Linden Farm is a supported-living care home for ten severely autistic young people in Alfold, a few miles from Cranleigh. It was built by Surrey County Council in partnership with The Simon Trust and opened in 2019. It is a totally unique home that meets the complex needs of these young people who are currently aged between 20 and 32 years. They all have 1:1 care all the time and several have 2:1 care when out and about. They are all physically able, but several are epileptic, most are non-verbal and most have the mental age of a young child.

Linden Farm offers plenty of space, a semi-rural setting, on-site activities, a safe, enclosed environment and is near to the residents’ families. The Simon Trust has invested over £200,000 there so far on various facilities and activities.

PROGRAMME

JS Bach - *Lobet den Herrn, Alle Heiden* (BWV 230)

Rachmaninoff, arr Jonathan Wikeley - *Vocalise* (Op 34, No 14)

Rosie May Jones - Poetry Reading

Sarah Quartel - *Ripple Effect*

Clarinet and Piano:

William Lloyd Webber - *Frensham Pond*

Benny Goodman - *Soft Winds*

Howard Skempton - *After Rain*

Kristina Arakelyan - *To a Skylark*

-----*Short 10 min break*-----

Owain Park - *Five Nocturnes* (World première)

Organ Solos:

JS Bach - *Pastorale*

MacDowell - *Pastorale*

Palestrina, arr Becky McGlade - *Agnus Dei II from Missa Brevis*

Bradley Ellingboe - *Heart, we will forget him!*

Rosie May Jones - Poetry Reading

John Rutter - *Come Live With Me*

Drinks will be served after the concert

PROGRAMME NOTES

Johann Sebastian Bach (1685 - 1750) needs little introduction. His biography is well known, as is his status as possibly the greatest composer of all time. Myth has it that his music fell out of favour once the new Classical style, demonstrated by some of his sons, became fashionable. In fact, Jewish circles in Berlin continued to perform Bach's music without a break, leading to Mendelssohn's performance of the St Matthew Passion in 1829, which is often erroneously cited as a revival of interest in Bach's music.

Lobet den Herrn, alle Heiden is a cantata attributed to JS Bach; its date of composition is unknown. It is unusual in being scored for only four voices, and having a lightly scored accompaniment. Some scholars have questioned whether it is by Bach. The text comes from Psalm 117 Verses 1-2. It is presented with organ and cello playing basso continuo.

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker,
Denn seine Gnade und Wahrheit waltet über uns, in Ewigkeit. Alleluia!

Psalm 117

Praise the Lord, all you nations! Extol him all you peoples!
For great is his steadfast love towards us, and the faithfulness of the Lord endures for ever. Alleluia!

Sergei Rachmaninoff (1873 – 1943) was born into a musical Russian family; his grandfather had been a pupil of John Field. He displayed a talent for the piano from a young age, beginning lessons at four and later studying at the Moscow Conservatory. Rachmaninoff conducted at the Bolshoi Theatre, but left Russia after the Revolution to live in Germany then America. Amongst his best known works is the Second Piano Concerto, composed in 1901. His music is characterised by its soaring melodies, dramatic emotional range, and complex, passionate writing for the piano.

The *Vocalise* is the last of Rachmaninoff's op. 34 set of songs, and was written for the coloratura soprano Antonina Nezhdanova of the Moscow Grand Opera in 1915. She initially balked at the lack of text, but Rachmaninoff asked her "What need is there of words when you will be able to convey everything better and more expressively...by your voice?".

Sarah Quartel (b. 1982) is a Canadian choral composer, director and educator. She is inspired by the life-changing relationships that can occur in group singing. Sarah is proud of her collaborations with exceptional artists that have fuelled exciting new works. She has held many roles in various music communities internationally, and continues to work as a visiting composer, and guest conductor at home and abroad. She lives in London, Canada.

Ripple Effect combines texts by Hildegard of Bingen and Mother Teresa, in a striking, emotive and lyrical work. The main choir is accompanied by a small SAT ensemble singing the word “love” in rippling ostinato, with the solo cello contributing lyrical melodic lines and broken chords to the otherwise a cappella texture.

William Lloyd Webber (1914 - 1982) was born in London. His father’s enthusiasm for the organ led to William taking up the instrument and becoming a well-known recitalist from the age of 14. He later studied composition with Ralph Vaughan Williams at the Royal College of Music, where he later also taught composition. He became Director of the London College of Music in 1964. His two sons, Andrew (b.1948) and Julian (b.1951) have had successful musical careers, being temperamentally more suited to the cut and thrust of the music profession than their father. William Lloyd Webber’s roots were firmly embedded in the romantic tradition, and he became increasingly convinced that his own music was ‘out of step’ with the prevailing climate.

Frensham Pond (Aquarelle) for clarinet and piano comes from a set of miniatures titled Country Impressions. Written in 1960, each piece in the set is scored for a solo instrument with piano, and the titles evoke particular places.

Benny Goodman (1909 - 1986) was born in Chicago. He was known as the “King of Swing”, and was a prominent clarinet virtuoso as well as bandleader and composer. Goodman forged his own unique language, synthesising classical and jazz styles. In 1934 he formed his own band, which gained national fame through a weekly radio show, “Let’s Dance”. It was a major force in the swing movement, known for its energetic rhythms and innovative arrangements as well as racial integration. Goodman was also a passionate advocate for classical music, commissioning works from Bartók, Hindemith, and Copland and performing with symphonic orchestras.

Soft Winds dates from the 1940s. It is a jazz standard that was widely performed, including by Charlie Parker, Oscar Peterson and Chet Baker.

Howard Skempton (b. 1947) moved to London in 1967 and began taking private lessons in composition from Cornelius Cardew. He joined Cardew’s experimental music class at Morley College, and helped to set up the Scratch Orchestra, dedicated to performing experimental contemporary music. Skempton performs his own compositions, on piano and accordion. One of his best known pieces is the orchestral work, *Lento*. His work is characterised by stripped-down, essentials-only choice of materials, absence of formal development and a strong

emphasis on melody.

After Rain sets an evocative text by Edward Thomas (1878 - 1917) with a contemplative choral part over a rich and slow-moving cello line. The texture alternates between upper-voice duets and full four-part homophony to capture the essence of a winter's day.

Kristina Arakelyan (b. 1994) was born in Budapest to an Armenian family. Despite a non-musical background she made rapid progress on the piano, and came to England in 2006 to study at the Purcell School. She caught the public's attention as the 15-year-old winner of the BBC Young Composers' Competition. She continued to study piano and composition at the Purcell School, the Royal Academy of Music, the University of Oxford, King's College, London and the Royal Academy of Music. Kristina's work is guided by a clear vision of music's intrinsic power and purpose and her compositions display striking beauty and compelling emotional honesty. *To a Skylark* is built on a syncopated and arpeggiated cello line. The choral writing grows from successive upper and lower voice canons, to a canon between the upper and lower voices, before climaxing with four-part harmony with a descant.



(© Helena Cooke)

Owain Park (b. 1993) was born in Bristol and studied music at Cambridge University, where he studied orchestration with John Rutter before taking a Masters degree in composition.

He is Principal Guest Conductor of the BBC Singers and maintains a busy schedule of conducting projects with ensembles including the Southbank Sinfonia, Ensemble la Sportelle, and Capella Cracoviensis. His own vocal consort, The Gesualdo Six, tours extensively around the world and has been praised for its interpretations of Renaissance and contemporary music.

Owain is President of Cathedral Commissions, run by Wells Cathedral to support the creation of new works from some of today's most exciting composers. He is a Fellow of the Royal College of Organists and was awarded the Dixon Prize for improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College, Cambridge.

Five Nocturnes

Music by Owain Park (2025)

Five Nocturnes was composed in response to a commission from the Waverley Singers in memory of former choir member, Josephine Reader. While searching for texts to set, I was struck by Ivor Gurney's 'Rewards of Wonder' (1919-20), a collection that offers a vivid tapestry of imagery and emotion. This discovery sparked the idea of assembling a collection of texts by different poets, each exploring the varied moods and meanings of the night. The result is a cycle that brings together multiple voices, united by the shared theme of night-time reflection.

The work opens with a brief instrumental introduction marked "Slow; hypnotic", where the clarinet and cello drift in and out of a gently undulating piano texture. This creates a dreamlike atmosphere - a hazy canvas onto which the choir enters with the setting of June Night. Effortful, ascending musical figures repeatedly tumble back down, suggesting the weight of slumber. At the heart of the movement lies the evocative line, "stars as bright sand-grains remain", reflected in the music by a momentary shift to a more grounded, luminous tonality.

The second movement sets Christina Rossetti's deceptively simple poem, shaped around the recurring question: "*Who has seen the wind?*" I aimed to honour the poem's quiet wonder with delicate, textural writing. The singers evoke the sound of a passing breeze, while the clarinet weaves energetic trills around the piano's searching, questioning melody.

The centrepiece of *Five Nocturnes* is Kabir Helminski's luminous translation of Rumi's Search the Darkness. I remember pacing the room, singing and improvising fragments of melody until the shape of the piece gradually settled into place. Scored for a cappella choir, this movement is the most intimate of the set. I sought a speech-like quality in the vocal writing—fluid and expressive—inviting the singers to embody the text's contemplative spirit.

The fourth movement, *The Nightingale*, opens with a lyrical cello solo that binds together the verses of Margiad Evans's poem. This continuation of the speech-like approach lends an intimate, conversational tone. Trills from earlier in the cycle reappear—not as questioning gestures this time, but with a more joyful character, reminiscent of a butterfly's fluttering wings. The singers gradually take up this figure themselves, before the cello gently returns to its opening theme.

The final movement, *Nocturne*, draws inspiration from the music of Purcell and Albinoni, particularly in its use of an ostinato bass line that anchors the harmony. Above this foundation, voices and instruments intertwine in a delicate, woven texture. The setting of Kathleen Raine's contemplative poem prompted subtle musical shifts near the end to highlight its final, pithy statement. The piece then circles back to material from the opening prelude, evoking a sense of lingering contentment. Yet the resolution is not absolute—there remains a faint ripple, like moonlight stirring on still water.

© Owain Park 2025

JS Bach *Pastorale in F major*, BWV 590 is a four-movement suite probably written in 1720. The first movement *Adagio* gives the work its title of *Pastorale*, being in 12/8 time, with a rocking rhythm and a drone reminiscent of shepherd's bagpipes. The Allemande is in triple time in the form of a German dance. The Aria has a slow melancholic tune over simple rhythmic chords. The final *Gigue* is a lively dance in triple time, full of polyphonic effects.

Edward MacDowell (1860 - 1908) was born in New York City. He studied first at the Paris Conservatoire and then in Frankfurt where he came in contact with Franz Liszt and Clara Schumann. This led to a visit to Liszt in Weimar and a subsequent piano teaching post at Darmstadt. He returned to America in 1888 to become the first professor of music at Columbia University. In 1896, MacDowell purchased Hillcrest Farm in Peterborough, New Hampshire, which became his summer residence and a place where his compositional creativity flourished.

Pastorale (To a Wild Rose) Op. 51, No. 1, is one of MacDowell's best loved pieces. It is part of his Woodland Sketches, for solo piano written in 1896 and incorporating several Native American themes.

Giovanni Pierluigi da Palestrina (1525 - 1594) was renowned for his contributions to sacred music, characterized by intricate counterpoint combined with clear and intelligible vocal lines. Born in Palestrina, he began his musical journey as a choirboy in Rome and composed music for the church. Palestrina's style, combining beauty with musical function style is often considered a model for later composers of sacred music.

The title of Palestrina's *Missa Brevis* may be misleading, as this is not a short mass. It is among the most performed of Palestrina's polyphonic repertoire. *The Agnus Dei II* is presented here with the cello at the heart of the music, replacing the second soprano.

Bradley Ellingboe (b. 1958) is an American composer, arranger and academic who has studied widely, including at the University of Oslo and the Vatican. He has won numerous awards in composition from American Society of Composers, Authors and Publishers. He is an expert on the vocal music of Scandinavia, and particularly the songs of Norwegian composer Edvard Grieg. He was awarded the Medal of St. Olav by King Harald V in 1994 for his work on introducing the music of Norway to English-speaking singers.

Heart, we will forget him! depicts a heartbeat in the lower voices alongside a lyrical cello part making for a lovely mix of text painting and aesthetically pleasing sounds. The text, by Emily Dickinson, addresses battles between head and heart.

Sir John Rutter (b. 1945) was born in London and studied music at Clare College, Cambridge. He divides his time between composition and conducting and his compositions are performed around the world. His music has featured in a number of British royal occasions, including the two most recent royal weddings. John Rutter appears regularly in several countries as guest conductor and choral ambassador. He holds a Lambeth Doctorate in Music, and in 2007 was awarded a CBE for services to music. In September 2023, he received the Ivors Academy Fellowship, and was knighted in the 2024 King's Birthday Honours.

Come live with me is one of Rutter's Birthday Madrigals. Written in 1995 for the 75th birthday of George Shearing, the five pieces in the set are madrigals only so far as their texts come from the era of the Elizabethan madrigal. Their musical style combines elements of English part-song and light Jazz.

All the works in the concert apart from the Owain Park commission come from Music for Choir and Cello, published by Oxford University Press and edited by **Becky McGlade**, who also arranged the Bach and Palestrina work, included in that collection, that we are performing this afternoon. Becky McGlade was born in 1974 in Cornwall, studied music at Royal Holloway, University of London, and now works as a composer, cellist, and teacher.



Save the Date!

Sunday 26 October, 6pm, Farnham Maltings.

An exciting evening of your favourite choruses and arias from the world of opera, with the Waverley Singers, guest soloists, and Jakob Rothoff on the piano, conducted by Richard Pearce

Josephine Baker (Jo Reader)

The overarching theme of this concert is the connection between people and place: our relationship as human beings with the natural world, and how music - and poetry - can help to connect the two. We are glad to have the opportunity to remember and to pay tribute to our much-missed and much-loved former choir member, Frensham parishioner, and owner of Pierrepont Farm, Josephine Baker, more commonly known as Jo Reader, who died in 2019 and who is buried in this churchyard. This theme was close to Jo's heart.



Jo was one of the earliest members of the Waverley Singers, and was the Choir's Secretary for 20 years from 1972. She remained an active member of the Choir, including in the late 1990s organising tours to the Continent, until shortly before she died. Music was in her blood, as her mother had been a professional singer, and all her life she was involved in music one way or another, as a singer, organiser, and inspiration to others. Her contribution to music was recognised when the Royal Academy of Music made her an Honorary Associate Fellow

In 2006, Jo generously gifted her farm and her beloved herd of Jersey dairy cows to the Countryside Regeneration Trust. This means that her farm is now a precious and much-enjoyed resource for the local community. Her greatest musical legacy is undoubtedly the Josephine Baker Trust. The Trust supports the developing careers of young professional singers who are studying at the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music and Drama and the Royal Birmingham Conservatoire. This also means that amateur choirs such as the Waverley Singers can invite to perform at their concerts some of the brightest singing talents of today, and potential stars of the future.

It is thanks to a further generous bequest from Jo, this time to the Waverley Singers, that we can offer our audience this evening the world première of a new work, "Five Nocturnes", commissioned from Owain Park, one of the country's most inspirational young composers, who is also an accomplished performer in his own right.

As Owain explains in our podcast conversation with him (QR link below), the work sets five different poems to music, exploring the different shades of night-time, from the setting of the sun to its rising again the following morning. We think Jo would have approved! We think as well that she would have enjoyed the poems of Rosie May Jones, which seek to help us all imagine a better world.



Scan this QR code to watch Owain Park interviewed on the Waverley Singers Podcast.



Jo's legacy also allows us to host, on Saturday 12 July, 'The Waverley Sing', which we hope will be the first of many such events. The aim is to provide an opportunity for all who love singing, whether they currently sing or have ever sung in a choir or not.

The event will be free to all participants, and is open to all age groups. Again, we hope Jo would have applauded our attempt to share the joy of choral singing more widely with members of our community.



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Zoë Tweed (*french horn*)

Chris Brewster (*trombone*)

Aled Meredith-Barrett
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CONNAUGHT BRASS IN THE GARDEN

Programme:

Holst – Jupiter from The Planets

Gabrieli – 2 Canzonas (1 & 2)

Elgar – Salut d'amour

Florence Price, arr. Blair – Adoration

Vivaldi – Concerto in F major

Tielman Susato – Dance Suite

Fauré, arr. Foster – Pavane

Gabrieli – 2 Canzonas (3 & 4)

Gershwin – 3 Preludes

**All tickets available from HHH website <https://www.hhhconcerts.org.uk/tickets>
Tickets £16 each and under 25's free of charge**

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Waverley Singers
Platinum Celebrations

Free Event!

Saturday 12 July 2025 10:30am - 4:00pm
St Andrew's Church, Farnham, GU9 7PW

The Waverley Sing

Songs from the Stage

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Come and sing choruses from musicals and opera with our conductor, Richard Pearce.
Open to all who love singing; no previous choir experience required!

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The Waverley Singers is Registered Charity no. 284123



Rosie May Jones
Poet & Multidisciplinary Artist

Rosie May Jones is a multidisciplinary artist and poet exploring the intricate relationship between landscape and identity. Her work weaves together the voices of both place and people, revealing how our sense of self is profoundly shaped by the landscapes we inhabit and the stories embedded within them.

Rosie has created work for organisations such as the National Trust and Surrey Hills National Landscape and performed her work in venues such as The Barbican, BAC & The Sage Gateshead.



Scan this QR code to watch Rosie interviewed on the Waverley Singers Podcast.



Joseph Spooner
Cello

Joseph Spooner's performances and recordings have garnered high praise from audiences and critics alike. This is recognition not just of the passion and beauty of his playing, but of his success in rediscovering works previously abandoned through ignorance and changing tastes. Yet Joseph's repertoire encompasses also mainstream classical and contemporary works, facilitating an exceptionally broad and flexible approach to programming.

Joseph Spooner came to the cello indirectly, via a degree in Classics at Cambridge, and a doctorate in Greek papyrology at London and Florence universities. During subsequent postgraduate study at the Royal Academy of Music, he embraced traditional repertoire and developed a taste for contemporary and non-standard works. Since then, he has pursued a diverse career, principally as a soloist and chamber musician, and this work has taken him around the world. As a soloist, there have been performances of familiar and less familiar concertos (including Dvořák, Leighton, Korngold, Shostakovich and Moeran); broadcasts from his recordings on BBC Radio 3 and Radio New Zealand; and recital series featuring the complete works for the cello by Bach, Beethoven, Bloch, and the Mighty Handful.

Joseph has worked extensively as a chamber musician; regular collaborators include David Owen Norris and Madeleine Mitchell. His work with contemporary-music ensembles (notably Continuum and New Music Players) has included performances at major festivals, broadcasts (BBC Radio 3, Channel 4), several premieres, and recordings of works by Errollyn Wallen and Roger Smalley. Joseph's deep delving into the cello repertoire has led to the rediscovery of unjustly neglected works. Audiences have greatly appreciated hearing this music, and critics have offered high praise for Joseph's recordings, noting the initiative entailed and agreeing that these works - by diverse composers - were indeed worth rehabilitating.

Joseph was elected an Associate of the Royal Academy of Music in 2012, and in 2013 was made an honorary member of the International Felix Draeseke Society. He is proud to be the dedicatee of Alwynne Pritchard's *Danaides*, Errollyn Wallen's *Spirit Symphony: Speed Dating for Two Orchestras*, and Martin Read's *Troper Fragment*. His instrument was made by Nicholas Vuillaume in c.1865.



Ian Scott
Clarinet

Ian Scott is the Principal Clarinet of the Royal Ballet Sinfonia, The Orchestra of St. John's, The Rambert Dance Company and a regular Guest Principal with the London Philharmonic Orchestra, Royal Philharmonic Orchestra, BBC Symphony Orchestra and the Orchestra of the Royal Opera House Covent Garden.

He was born in Perth, Scotland where he began lessons with Charles Maynes. He studied at the Royal Scottish Academy of Music and Drama with Henry Morrison and at the University of Arizona with John Denman winning major prizes at both establishments. He was then invited by the conductor Claudio Scimone to become Principal Clarinet with the Gulbenkian Orchestra in Lisbon, Portugal where he played for six years.

He has appeared as soloist with I Solisti Veneti and the Orchestra da Camera di Padova in Italy, The Gulbenkian Orchestra in Portugal and on tour to the Far East, and with numerous orchestras in Britain, including The Royal Ballet Sinfonia, London Musici, The City of Oxford Orchestra, The Northern Sinfonia and The Guildford Philharmonic.

He is a founder member of London's leading clarinet sextet, The Clarinet Section which records for the label Clarinet Classics. His recording for ASV White Line of British Clarinet Concertos with the Royal Ballet Sinfonia conducted by Gavin Sutherland was released in April 2003. His latest recording for the Dutton Epoch label is called English Clarinet Concertos and includes world premiere recordings of the concertos by Leighton Lucas and Humphrey Procter-Gregg with Barry Wordsworth conducting The Royal Ballet Sinfonia.



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 15 years. 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.

In 2022 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. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and a new commission from Owain Park for 2025.

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, the Guildhall School of Music and Drama and the Royal Birmingham Conservatoire.

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 Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as Santtu-Matias Rouvali and Jakub Hrůša. 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

We are a vibrant and exciting choir of over 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 have the pleasure of performing with professional orchestras and ensembles, soloists, and accompanists, and above all working with our Director of Music and conductor Richard Pearce and our accompanist Jakob Rothoff.

Platinum Celebrations

2025 is our 70th anniversary, and we are enjoying some exciting Platinum Celebrations. On Saturday 18th January our Choral Workshop at St Thomas-on-The Bourne Church, Farnham, reintroduced us to Mendelssohn's Elijah, which we performed on Saturday 22nd March, at 7.30 pm in St Andrew's Garrison Church, Aldershot, with the Chameleon Arts Orchestra alongside baritone Andrew Rupp and vocal soloists supported by the Josephine Baker Trust.

Today in St Mary's Church, Frensham we will give the first performance of a newly commissioned work by Owain Park. This has been made possible by the generous legacy left to us by choir member Jo Reader, to whom the work is dedicated.

On Saturday 12th July we will launch our very first Waverley Sing event generously supported by Farnham Town Council. This will be a free summer singing day at which we will celebrate and share the joy of choral singing.

On Sunday 26th October 6pm, we return to Farnham Maltings for an Opera Gala concert, and on Saturday 6th December, we shall be joined by The Bourne Parish Choir to perform Britten's St Nicolas in St Thomas-on-The Bourne Church.

It is a fabulous time to join the choir and we are always delighted to welcome new singers. We rehearse every Thursday during term time, from 7.30pm to 9.45pm in The Spire Church, South Street, Farnham GU9 7QU. If you are interested in joining or simply wish to find out more, please contact:

Carolyn Heathcote

01420 475418

membership@waverleysingers.com

waverleysingers.com



Sopranos

Nicola Anderegg
Claire Bacon
Janet Benson
Sara Burnie
Janet Carne
Joy Cartwright
Johanna Clift
Maureen Collins
Rosie Collinson
Elaine Cook
Philippa Cullen
Diane Drewett
Jane Eckles
Janet Gunn
Anneliese Handley
Sarah Hard
Caroline Hardy
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Niloofer Rose
Miranda Sargent
Susan Sharpe
Tracy Smith
Emily Thomas
Joanne Watson
Maggie Weaver
Sally Wooding

Altos

Juliana Baxter
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 Phelps
Gillian Pickering
Pamela Poust
Allison Price
Tegwen Robb
Judith Stradling
Julia Stubbs
Rachel Sturt
Sylvia Turner
Esther van Rooyen
Joan Warren
Catherine White
Chris Wilmshurst
Liz Witham

Tenors

Nick Bailes
Vernon Burford
Tim Devis
David Edwards
Robert Gussman
Jo Huddleston
Rosie Jeffery
Christopher Lawrence
David Martin
Alan Mort
Simon Paterson

Basses

Mike Aaronson
Simon Austin
Andrew Baxter
David Budd
Paul Chambers
David Corran
Sam Coulter
Rod Eckles
Hugh Gammell
Bill Griffin
Max Hadfield
Nigel Hague
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Michael Manzi
Mark Penfold
Glen Plant
John Rowland
Philip Sharpe
Martin Simpson
Simon Stoodley
Tim Sturt
Alan Thompson
Neil Thompson

Accompanist: Jakob Rothoff



ACKNOWLEDGEMENTS

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

Mr P Anderegg	Mr M Hicks	Mr D P Patey
Mrs M Coldicott	Mrs R Holden	Mr J C Pickering
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Mrs S J Hard	Mrs M J Mackenzie	Mr N Wilmshurst
Mr and Mrs R Heathcote	Mr R J Mackenzie	Mr D Wilson
Mrs Jane Hey	Mr D Martin	Mrs E Witham
Mrs J Hicks		

Anyone who is interested in becoming a patron of the choir is invited to contact Sarah Hard on 07949 925663 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 Reverend Jane Walker and Barbara Potter for making them so welcome this afternoon. Our thanks also to Paul Chambers, Rachel Sturt, Mike Aaronson and Sylvia Turner for programme notes and content, to Sara Burnie for programme editing and graphic design and to Simon Claiden for photography.

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. Last season, we raised £602 for The Hunter Centre, £840 for Alton Food Bank, £924 for The Fountain Centre and £1,124 for the Cheryl King Trust. So far this season we have raised £813 for the Farnham Foodbank, £878 for Cardiac Rehab and £857 for Step by Step. We are very grateful to all who have given so generously.

Please visit our website for further information: waverleysingers.com

The Waverley Singers is a registered charity no. 284123

TBS Concerts @ The Pottery

Farnham Pottery, Pottery Lane, Wrecclesham, GU10 4QJ



4pm Sunday 10 August

Lise Vandersmissen - harp

.....
4pm Sunday 24 August

Amanda Cook - classical guitar

.....
4pm Sunday 7 September

Clare Findlater - flute

Daniel DeFry - harp

.....
4pm Sunday 21 September

Sofia Ros - accordion

Please check website for programme and any late changes

Free entry - Retiring collection

Suggested donation of at least £10 for adults

www.tilbach.org.uk

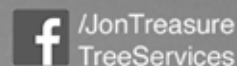
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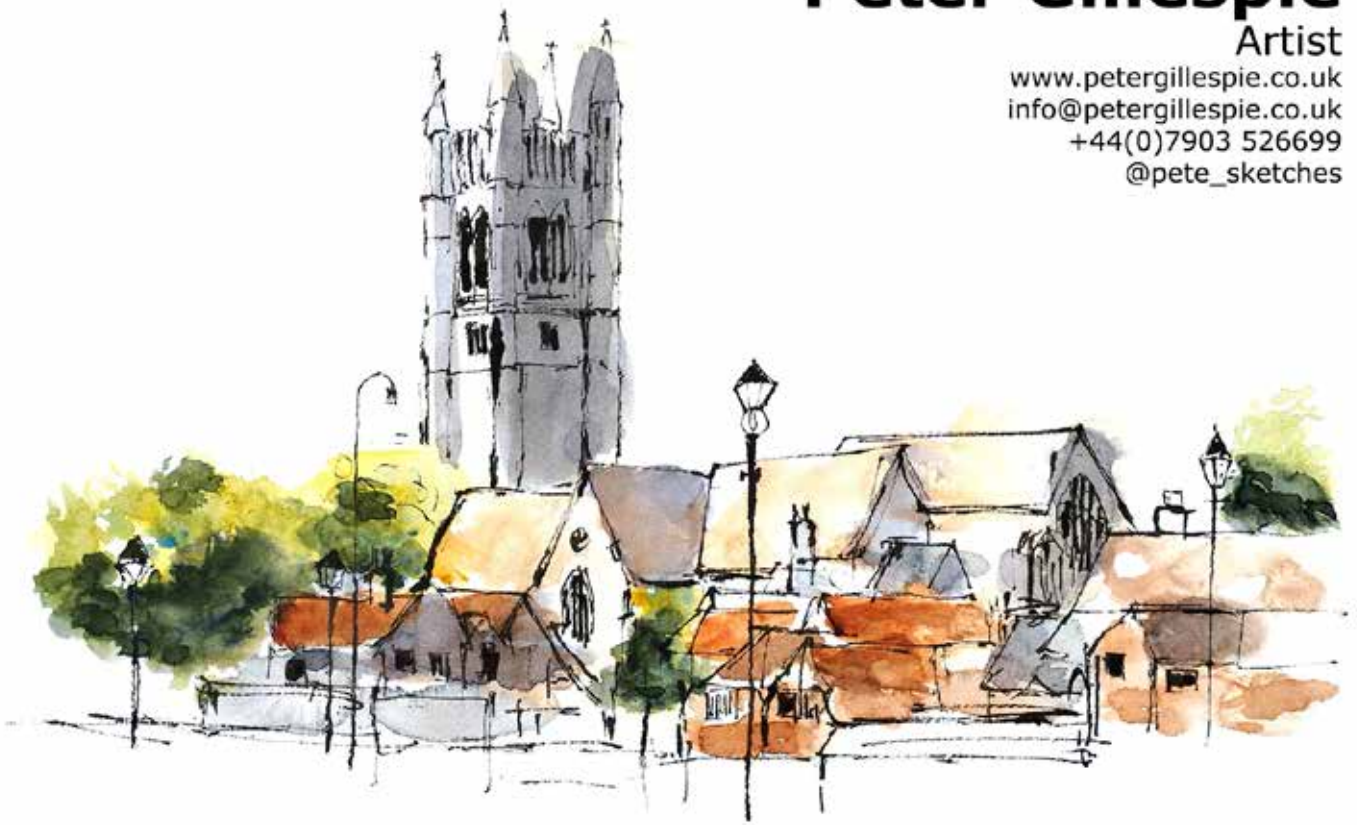
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Waverley Singers

Platinum Celebrations

Saturday 12 July 2025

10:30am - 4:00pm

St Andrew's Church, Farnham, GU9 7PW

The Waverley Sing

Songs from the Stage

Conductor - Richard Pearce Piano - Jakob Rothoff

Come and sing choruses from musicals and opera
with our conductor, Richard Pearce.

Open to all who love singing;
no previous choir experience required!

Please book your **free place** via
ticketsource.co.uk/waverleysingers

Open to singers of all ages U16 must be accompanied.

The Waverley Singers is Registered Charity no. 284123



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