

Waverley Singers



waverleysingers.com

Saturday 30 November, 7pm
St Lawrence Church, Alton, GU34 2BU

A Tapestry of Sound

**Vaughan Williams Fantasia on Christmas Carols
and Songs for Advent and Christmas**

BARITONE - EDWARD PRICE
ORGAN - PHILIP SCRIVEN
CONDUCTOR - RICHARD PEARCE

**Retiring collection in
aid of Cardiac Rehab**

The Waverley Singers is Registered Charity no. 284123



Waverley Singers

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Saturday 18 January 2025

St Thomas-on-The Bourne, Farnham GU9 8HA

10:30am - 4:30pm
(registration from 10am)

Choral Workshop

Mendelssohn ***Elijah***

TICKETS

£18 in advance

£20 on the door

SCORE HIRE AVAILABLE



[TICKETSOURCE.CO.UK/WAVERLEYSINGERS](https://ticketsource.co.uk/waverleysingers)

PIANO - JAKOB ROTHOF
CONDUCTOR - RICHARD PEARCE



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The Basingstoke and Alton Cardiac Rehabilitation Centre (Cardiac Rehab) is a vibrant exercise centre in East Hampshire which provides specialist programmes for those with, or at risk of developing, heart disease, helping them to lengthen their lives and improve wellbeing through a mix of exercise, education and peer support. When we first opened in 1976, we were the first dedicated community based cardiac rehabilitation unit in the UK, moving into our own purpose-built building in 1997, and our example has been followed widely across the country.

More than 25% of deaths in the UK population each year are due to heart and circulatory issues. Attending Cardiac Rehab regularly hastens recovery from cardiac illnesses and operations. Our classes and circuit-based sessions cater for all physical abilities and are tailored to meet the individual needs of our exercisers. Whether you are recovering after a cardiac event or are at risk and working to prevent a possible future one, Cardiac Rehab can help. Over 900 people a year make use of our specialist exercise sessions at the Centre.

Cardiac Rehab's specialised programmes will help increase your physical fitness and help reduce your weight, cholesterol, blood pressure, blood sugar, BMI and waist measurement. In addition, we provide a community for those who exercise with us, offering peer support, fellowship, and camaraderie.

In addition to our Cardiac Rehab & Staywell Programme, we recently introduced rehabilitation for Cancer patients, centred around helping people prepare, and recover, from cancer treatment.

What we do

- Cardiac Rehab Classes for those who have suffered a cardiac event such as heart attack, surgery, or heart failure.
- Staywell helps those most at risk of developing heart disease set a path for a healthier future.
- Steady and Strong offers gentle exercise focused on combating frailty and improving balance.
- Pulmonary Rehab provides follow up exercise for those specifically with respiratory problems.
- Cancer Rehab helping people prepare, and recover, from cancer treatment.

Most of our cardiac patients have been treated at the North Hampshire Hospital in Basingstoke and we work closely with the hospital cardiac department to ensure them a smooth recovery. However, the costs of the Centre are not covered by the NHS, and we need to raise £725 a day to cover our expenses. We therefore rely on donations and community support to continue our essential work.



PROGRAMME

Advent Prose (Rorate Coeli) leading into O Come, O Come Immanuel - arr Rutter

Adam Lay Ybounden - Ledger

Angelus ad Virginem - Carter

Magnificat in B flat - Moore

While Shepherds Watched Their Flocks By Night - arr Willcocks (Audience Carol)

Creator Of The Stars Of Night - Archer

The Angel Gabriel - Archer

Let All Mortal Flesh Keep Silence - Cleobury (Audience Carol)

How Lovely Are The Messengers - Mendelssohn

Fantasia On Christmas Carols - Vaughan Williams

INTERVAL

Nova! Nova! - Chilcott

Come, Thou Redeemer Of The Earth - Cleobury (Audience Carol)

Remember, O Thou Man - Ravenscroft

Never Weather-Beaten Sail - Shephard

Canite Tuba - Guerrero

March On A Theme of Handel - Guilmant (Organ solo)

Jacob's Ladder - Darlington

Once In Royal David's City vv 1,2,3,6 - arr Willcocks (Audience Carol)

Benedictus in C - Stanford

O Thou, The Central Orb - Wood

Hark The Herald Angels Sing - Mendelssohn/Willcocks (Audience Carol)

PROGRAMME NOTES

Advent Prose (Rorate coeli)

We start tonight's Advent concert with the Rorate caeli which has traditionally been sung during masses and services in Advent for centuries. The tune is based on plainchant and the text is assembled from various parts of the Book of Isaiah. The first two lines are treated as an antiphon at the start of the work (with the first line sung by a cantor, and the choir responding with the second line), but are then used as a refrain sung by the whole choir after each verse.

Advent Prose (Rorate Coeli) ed. Stephen Cleobury

Rorate caeli desuper et
nubes pluant justum.
Ne irascaris Domine,
Ne ultra memineris iniquitatis:
Ecce civitas Sancti facta est deserta:
Sion deserta facta est:
Jerusalem desolata est:
domus sanctificationis tuae et gloriae
tuae, Ubi laudaverunt te patres nostri.
Peccavimus, et facti sumus tamquam
immundus nos,
Et cecidimus quasi folium universi:
Et iniquitates nostrae quasi ventus
abstulerunt nos: Abscondisti faciem
tuam a nobis, Et allisisti nos in manu
iniquitatis nostrae.
Vidi Domine afflictionem populi tui,
Et mitte quem missurus es:
Emitte Agnum dominatorem terrae,
De Petra deserti ad montem filiae Sion:
Ut auferat ipse jugum captivitatis
nostrae.
Consolamini, consolamini, popule
meus: Cito veniet salus tua:
Quare moerore consumeris,
Quia innovavit te dolor?
Salvabo te, noli timere,
Ego enim sum Dominus Deus tuus,
Sanctus Israel, redemptor tuus.

Pour down, O heavens, from above, and let
the skies rain down righteousness.
Turn your fierce anger from us, O Lord,
And remember not our sins for ever.
Your holy cities have become a desert,
Zion a wilderness,
Jerusalem a desolation;
Our holy and beautiful house,
Where our fathers praised you.
We have sinned and become like one who
is unclean; we have all withered like a leaf,
And our iniquities like the wind have swept
us away.
You have hidden your face from us,
and abandoned us to our iniquities.
Behold, O Lord, the affliction of thy people,
And send forth him whom thou wilt send;
Send forth the Lamb, the ruler of the earth,
From Petra of the desert to the mount of
the daughter of Sion: That he may take
away the yoke of our captivity.
Comfort my people, comfort them;
My salvation shall not be delayed.
I have swept your offenses away like a
cloud;
Fear not, for I will save you.
I am the Lord your God,
The Holy One of Israel, your redeemer.

O come, O come, Immanuel arr. John Rutter (b.1945)

John Rutter was born in London and studied music at Clare College, Cambridge. He first came to notice as a composer during his student years; much of his early work consisted of church music and other choral pieces including Christmas carols. He was Director of Music at Clare College and since 1979 he has divided his time between composition and conducting. His music has featured at a number of British royal occasions, including the two most recent royal weddings. He edits the Oxford Choral Classics series, and, with Sir David Willcocks, co-edited four volumes of Carols for Choirs. In 1983 he formed his own choir the Cambridge Singers. In 2007 was awarded a CBE for services to music and was knighted in the 2024 King's Birthday Honours.

Plainchant is also the influence for Rutter's arrangement O Come, O come, Immanuel. The tune is the 15th-century French missal chant Veni, Veni Emmanuel and the 9th-century text was translated in 1851 by the clergyman JM Neale (1818-1866). It starts with a simple a cappella statement of the tune in unison, with the organ joining at the refrain, Rejoice, Rejoice. The harmonies in the accompaniment become progressively more dissonant and strident as the verses continue and the pleas for redemption become more desperate and heartfelt.

Adam Lay Ybounden - Philip Ledger (1937-2012)

Philip Ledger studied at King's College, Cambridge before serving as Organist at Chelmsford Cathedral. He then became Director of Music at the University of East Anglia, returning to King's College as Director of Music from 1974 to 1982, succeeding David Willcocks. From 1982 until his retirement he was head of the Royal Scottish Academy of Music and Drama.

Adam Lay Ybounden, believed to date from c.1400, originated as a macaronic text based on Genesis Chapter 3, relating to the fall of man. The British Library has speculated that the text is from East Anglia and may have belonged to a wandering minstrel. According to medieval theology, Adam remained in bonds with the other patriarchs from the time of his death until he was released by Christ's death four thousand years later. The second verse narrates the fall of man following Adam's temptation by Eve and the serpent, and the last verse tells of the redemption of man by the birth of Jesus Christ.

Angelus ad Virginem - Andrew Carter (b.1939)

Andrew Carter was born in Leicester and studied music at Leeds University before settling in York. During his time as a bass songman at York Minster, he founded the Chapter House Choir, which he conducted for seventeen years, and for whom he penned many of his early published arrangements.

Angelus ad Virginem is a medieval carol from the 13th century whose text is a poetic version of the Hail Mary and the Annunciation by the Archangel Gabriel to the Virgin

Mary. This arrangement was written for Philip Ledger and the choir of King's College, Cambridge.

Angelus ad Virginem arr. Carter (b.1939)

Angelus ad Virginem
Subintrans in conclave,
Virginis formidinem Demulcens, inquit,
'Ave! Ave, Regina Virginum;
Coeli Terraeque Dominum
Concipies et paries Intacta
Salutem hominum;
Tu Porta Coeli facta,
Medela Criminum.'
'Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?'
'Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas, sed gaudeas,
Secura, quod castimonia
Manebit in te pura Dei potentia.'
Ad haec Virgo nobilis
Respondens inquit ei:
'Ancilla sum humilis
Omnipotentis Dei.
Tibi coelesti nuntio,
Tanti secreti conscio,
Consentiens, et cupiens videre
Factum quod audio;
Parata sum parere,
Dei consilio.'
Eia Mater Domini,
Quae pacem reddidisti
Angelis et homini,
Cum Christum genuisti;
Tuum exora Filium
Ut se nobis propitium
Exhibeat, et deleat peccata;
Praestans auxilium
Vita frui beata Post hoc exilium.

Deo gracias, Deo gracias!

The angel, coming secretly to the Virgin,
Calming the Virgin's fear, said:
'Hail! Mary, Queen of Virgins!
You shall conceive the
Lord of Heaven and Earth
And give birth, remaining a virgin,
To the Salvation of mankind;
You made the Gateway of Heaven,
The cure for sin.'
'How shall I conceive,
since I know not a man?
How shall I break what I
have resolutely vowed?'
'The grace of the Holy Spirit
shall perform all this.
Fear not, but rejoice, confident that
chastity Will remain pure in you
by the power of God'.
At this, the noble Virgin, replying, said to
him:
'I am the humble servant
of almighty God.
To you, heavenly messenger,
who know so great a secret,
I give my assent and desire
to see done what I hear,
And am ready to obey
God's will'.
O Mother of God,
who restored peace
To angels and men when
you gave birth to Christ,
Beg of your Son that he may show
himself most favourable
To us and wipe away our sins,
Offering help to enjoy
the blessed life after this exile.

Thanks be to God!

Magnificat in B flat - Philip Moore (b.1943)

Philip Moore was educated at the Royal College of Music and the University of Durham. He taught at Eton, then moved to Canterbury Cathedral as Assistant Organist. In 1974 he succeeded Barry Rose as Organist and Master of the Choristers at Guildford Cathedral. In 1983 he became organist at York Minster, retiring in 2008 to give recitals across the country. Between 2015 and 2017 he was President of the Royal College of Organists.

The Magnificat, also known as the Canticle of Mary is taken from the Gospel of Luke 1:46-55, where it is spoken by Mary, when she visits her cousin Elizabeth. It is traditionally incorporated into the liturgical services of the Catholic Church, the Eastern Orthodox Church, Lutheran Churches and the Anglican Communion and so is one of the most often set biblical texts. Scored for SATB and organ this setting alternates plainchant verses for single groups of voices with imitative modal verses for full choir, all subtly supported by a simple organ accompaniment. The use of syncopation gives it a modern, rhythmic feel.

While Shepherds Watched - arr. David Willcocks (1919–2015)

David Willcocks had an illustrious career which began as a chorister at Westminster Abbey. He was a music scholar at Clifton College, Bristol and then the organ scholar at King's College, Cambridge. Following a five-year period of military service, in which he was awarded the Military Cross, he returned to King's College and was elected a Fellow. He was appointed Conductor of the Cambridge Philharmonic Society, served as organist at Salisbury and Worcester Cathedrals and as the principal conductor of the Three Choirs Festival. From 1957 he was Director of Music at King's College, Cambridge and from 1960 was Musical Director of The Bach Choir (London). In 1971 he was made CBE, and in 1974 he became Director of the Royal College of Music in London. He was Knighted in 1977 in the Queen's Silver Jubilee Honours List. He served as general editor of the Church Music series of the Oxford University Press for many years.

While Shepherds Watched is a traditional Christmas carol based on the Gospel of Luke 2:8-14 describing the Annunciation to the Shepherds. The words are attributed to Irish hymnist, lyricist and England's Poet Laureate Nahum Tate (1652-1715) and appeared in Tate and Nicholas Brady's 1700 supplement to their New Version of the Psalms of David of 1696. It was the only Christmas hymn authorised to be sung by the Anglican Church; before 1700 only the Psalms of David were permitted to be sung. It is sung to a wide variety of tunes, most commonly to Winchester Old in the United Kingdom and to a variation on a Handel aria arranged by Lowell Mason (1792-1872) in the United States.

Creator of The Stars of Night - Malcolm Archer (b.1952)

Malcolm Archer has had a distinguished career in church music which has taken him to the posts of Organist and Director of Music at three English Cathedrals: Bristol, Wells and St Paul's. He has been Director of Chapel Music at Winchester College, for eleven years and he has for many years directed the choir for the Jean Langlais Festival in France. As an organist and harpsichordist he is in frequent demand and has given solo concerts all over the world. His choral works are respected for being approachable, singable, with interesting harmonic character and an understanding of the singing voice. He also composes instrumental works, and choral works with orchestra.

Creator of The Stars of Night comes from the seventh-century Latin hymn *Conditor alme siderum*, ascribed to St. Ambrose (c. 339-397). The hymn was rewritten by Pope Urban VIII in 1632, who modified it so extensively that only the second line of the original hymn remained unchanged, making it in effect a different composition. JM Neale made a translation of the hymn which appeared as "Creator of the Stars of Night" in the first edition of the Hymnal Noted in 1852.

Malcolm Archer's version has the first verse as a simple rendition of the tune with all voices in unison. The second verse is a strict two-part canon between the upper and lower voices, at the unison, and two beats apart. The third verse has the tune in the soprano line with a wordless backing from the other voices and the fourth verse has the tune in the tenors and bases with the upper parts providing a countermelody and imitative effects.

The Angel Gabriel - arr. Malcolm Archer (b.1952)

The Angel Gabriel is a Basque carol which was first printed in 1895 in a collection of French Noël's. Sabine Baring-Gould (1834-1924), who heard it as a boy during his family's travels during Christmas in the Basque region, paraphrased it and translated it into English. It was first arranged by Edgar Pettman (1866-1943) in the version found in most English hymnals. In this appealing arrangement by Malcolm Archer it is accompanied by organ. It has a rocking 6/8 time signature and a straightforward descant in the last verse.

Let All Mortal Flesh Keep Silence - arr. Stephen Cleobury (1948-2019)

Stephen Cleobury was organ scholar at St John's College, Cambridge and sub-organist of Westminster Abbey before becoming Master of Music at Westminster Cathedral in 1979. In 1982 he took up the position of Director of Music for the Choir of King's College, Cambridge, where he also taught music. He was conductor of Cambridge University Musical Society from 1983, was Chief Conductor of the BBC Singers from 1995 to 2007, and Conductor Laureate from 2007.

Let All Mortal Flesh Keep Silence is a Byzantine hymn with words from the Greek

Liturgy of St. James, dating from the third century. The translation is by Gerard Moultrie (1829-1885), the chaplain of Shrewsbury School who wrote and translated many hymn texts. It was paired with the French carol tune Picardy by Vaughan Williams for The English Hymnal in 1906. The harmonies in Stephen Cleobury's arrangement emphasise the tune's haunting modality. There is a tonic pedal throughout the second verse. The imitative organ part in the interlude and verse 3 illustrates the 'rank on rank' of the 'host of heaven'. The last verse has a descant.

How Lovely Are The Messengers - Felix Mendelssohn (1809-1849)

Mendelssohn was born in Hamburg to a wealthy and cultured Jewish family. His grandfather, Moses Mendelssohn, was a renowned philosopher and his father, Abraham, was a highly successful banker. His parents converted to Christianity and when Mendelssohn was two they moved to Berlin. He showed his musical talent early, making his debut at the age of nine. Mendelssohn was a progressive Romantic who was also considered to be the heir to the Baroque and Classical traditions. He was called "the Mozart of the 19th century" by Schumann and "Bach reborn" by Liszt. Mendelssohn's works include symphonies, concertos, piano music, organ music, chamber music and oratorios.

In 1831 Mendelssohn was commissioned to write an oratorio, but it took three years before he began work on it. The result, St. Paul, Op. 36, based on the Acts of the Apostles, is heavily influenced by the choral works of Handel and Bach, both of whose music he had studied with his teacher Carl Friedrich Zelter (1758-1832). How Lovely Are The Messengers begins with a duet between the altos and basses, representing the two disciples Paul and Barnabas who have been sent out to preach the Gospel. The music breaks out into four-part harmony at the words "To all the nations is gone forth the sound of their words".

Fantasia on Christmas Carols - Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams was born in the Cotswold village of Down Ampney, where his father was vicar. His mother was descended from the Wedgwood family and his father from the Darwin family. Following his father's death in 1875 he was brought up at Leith Hill Place in Surrey and educated at Charterhouse School, the Royal College of Music and Trinity College, Cambridge. He was a pupil of Charles Stanford and Hubert Parry, later studying with Max Bruch in Berlin and Maurice Ravel in Paris. He was among the first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. As musical editor of The English Hymnal he composed several hymn tunes that remain popular.

He took three years off his age in order to volunteer for the army during the 1914-1918 war, serving as a waggon orderly in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery and found himself in charge of both guns and horses. The carnage and the loss of close friends deeply affected

him and influenced his music after the war.

His youthful atheism eventually settled down into “cheerful agnosticism”. He was widely read, and heavily influenced by poets and writers including Shakespeare, Bunyan, Blake and Walt Whitman. On his death his ashes were interred in Westminster Abbey, near to where Purcell had been buried. His importance for English music in the 20th century cannot be overstated, and his musical output included nine symphonies, concertos for piano, violin, oboe and tuba, five operas, chamber, ballet and film music, a large body of songs and song cycles, and various important unaccompanied and orchestral choral works.

The Fantasia on Christmas Carols was written for the Three Choirs Festival at Hereford in 1912 and is dedicated to Cecil Sharp (1859-1924), the famous collector and publisher of folk songs and dances, who contributed one of the carols used in the Fantasia.

The score states that the Fantasia “is founded on the following traditional English Carols: The Truth Sent From Above (Herefordshire) words and tune; Come All You Worthy Gentlemen (Somerset) words and tune; On Christmas Night (Sussex) words and tune; There Is A Fountain (Herefordshire) tune only; together with fragments of other well-known carol tunes”. These other carol tunes are The First Nowell, A Virgin Unspotted and The Wassail Bough. The Fantasia is notable both for its restraint; it is by far the least showy of Vaughan Williams’s Christmas pieces, and also for the fact that it avoids the most familiar carols. This undoubtedly was intentional as he wanted to give a wider lease of life to beautiful tunes like ‘On Christmas night’, which he himself had collected in Sussex.

Nova! Nova! - Bob Chilcott (b.1955)

Robert Chilcott sang in the Choir of King’s College, Cambridge as a treble and later as a Choral Scholar during the era of Sir David Willcocks’s leadership. He joined the King’s Singers in 1985 as a tenor, singing and composing for them until 1997, after which he devoted himself full-time to composing and conducting. Since 2002 he has been the principal Guest Conductor of the BBC Singers, as well as conducting choirs around the world. Chilcott believes profoundly that music can unite people and has a passionate commitment to young and amateur choirs. His musical style ranges from jazz, sacred songs and Christmas music to The Angry Planet – An Environmental Cantata which was performed as part of the 2012 BBC Proms. To quote Gramophone Magazine: “Chilcott’s music is understandably popular with choirs, and while he adheres to a directly accessible style with much emphasis on consonant chords, he has the skill to make everything just that bit intriguing through the odd harmonic twist here or an unexpected melodic turn there.”

Nova! Nova! is an Advent Carol that sets an anonymous 15th century, macaronic text. The opening phrase Nova! Nova! “Ave” fit ex “Eva” may be translated as “News! News! “Ave” has been made from “Eve”!”. In Latin Eve is “Eva”, and the first words that the Angel Gabriel said to Mary at the Annunciation was “Ave” (“Hail” and the reverse spelling of Eva). Many medieval writers have used this poetic device to show

how Mary undid the harm done by Eve. The Carol was commissioned by David Hill and the Bach Choir to celebrate the 80th birthday of Sir David Willcocks. Scored for unaccompanied SATB choir, it has a folk-inspired inflection which is both original and contemporary without losing the raw fervour of its medieval model. With its punchy, complex, driven rhythm, and its strong, bare harmony, the piece demands great energy from the performers.

Come Thou Redeemer Of The Earth - arr. Stephen Cleobury (1948-2019)

The tune is a traditional German melody that was adapted by Michael Praetorius (1571-1621). The text is attributed to St. Ambrose (c.340-397) and translated by JM Neale (1818–1866).

Remember, O Thou Man - Thomas Ravenscroft (c1582-c1635)

Thomas Ravenscroft (c.1588-c.1635) was an English musician, theorist and editor, notable as a composer of rounds and catches, and especially for compiling collections of English folk music.

Remember O Thou Man is from Thomas Ravenscroft's *Melismata* (1611). William Sandys (1792-1874) included it in his book *Christmas Carols, Ancient and Modern* (1833). It is a simple, strophic setting which moves between G minor and G major. The words are 16th century English from Norfolk.

The opening chapters of Thomas Hardy's (1840-1928) *Under the Greenwood Tree* (1872) give a wonderful description of early nineteenth century carol singing; the choir trudging through the snow in the dead of night, annoying sensible people who are tucked up in bed. It is this song that they select as their preferred weapon for waking up a particularly Scrooge-like farmer.

Never Weather-Beaten Sail - Richard Shephard (1949-2021)

Richard Shephard was the Headmaster of the Minster School, York, Chamberlain of York Minster and Director of Development at York Minster. He was a Lay Canon at York Minster and in 2012 was made an MBE for services to music and education.

Never Weather-Beaten Sail is a four-square, but beautiful setting of the text by Thomas Campion (1567-1620). It is a homophonic setting for four-part choir with divided altos.





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Canite tuba - Francisco Guerrero (1528-1599)

Francisco Guerrero is the greatest representative of the Andalusian school of composers in the second half of the 16th century. He started out as a child singer at Seville Cathedral and became a pupil of his brother Pedro, going on to study with Cristobal Morales (1500-1553). He directed music at Jaén Cathedral and was a singer at Seville Cathedral in 1550. In 1554 he succeeded Morales as choirmaster at Malaga Cathedral, but he returned to Seville the following year to direct the music there. He travelled to Rome in 1581-4 and made a pilgrimage to the Holy Land in 1588-9. Guerrero achieved great celebrity both inside and outside Spain, and he was able to have many of his works published in France, Italy and Flanders. He wrote some 20 masses and 100 motets. He said the only thing he sought in his music was to enlighten souls and not to win flattery.

His 4-part motet Canite Tuba in Sion (Blow ye the trumpet in Sion) dates from 1570 and uses the voices to convey the urgency of Advent by imitating the sound of trumpets.

Canite Tuba (Blow Ye the Trumpet) - Francisco Guerrero

Canite tuba in Sion,
Quia prope est dies Domini,
Ecce venit, ad salvandum nos,
Erunt prava in directa,
Et aspera in vias planas,
Veni Domine, et noli tardare.

Blow ye the trumpet in Sion,
For the day of God now is near at hand,
See he cometh, and will save us,
He will make the crooked ways straight,
The rough places he will make plain,
Come then, O Lord, do not tarry.

Jacob's Ladder - Stephen Darlington (b.1952)

Stephen Darlington was Director of Music and Tutor in Music at Christ Church, Oxford, from 1985-2018. Previously he was Master of the Music at St. Alban's Abbey and Artistic Director of the world-famous International Organ Festival. He is renowned for his direction of choral music of the 16th century, and of modern sacred music. From 1998 to 2000 he was President of the Royal College of Organists and is the holder of a Lambeth Doctorate.

Jacob's Ladder is quite simply constructed, but effective. It is built around a wordless choral accompaniment in the background, representing the ceaseless ascending and descending of the faithful on the ladder. The verses are sung by a soprano and baritone soloist with the refrain given to the chorus sopranos.

Once In Royal David's city - arr. David Willcocks (1919-2015)

In 1918, the first Nine Lessons and Carols service was held at Kings' College, Cambridge. The following year the organist, Arthur Henry Mann (1850-1929), introduced his arrangement of Once in Royal David's City as the processional carol.

He had the first stanza sung unaccompanied by a boy chorister, with the organ and choir joining in on the second verse, and a tradition was born.

The text to Once in Royal David's City was written by Cecil Frances Alexander (1818-1895) and appeared in her collection, *Hymns for Little Children* (1848). It was paired with the tune, *Irby*, composed by Henry John Gauntlett (1805-1876), in *Hymns Ancient and Modern* (1868). Gauntlett, born in Wellington, Shropshire, England, was trained in the fields of law and music, and is said to have composed over 10,000 hymn tunes.

Benedictus in C - Charles Villiers Stanford (1852-1924)

Charles Villiers Stanford served his apprenticeship in Dublin and after a short period at Queens' College, Cambridge as one of the university's first organ scholars, he moved to Trinity College, Cambridge to take up the post of organist, where he set about raising the status of the university's Musical Society. In 1874 Stanford was allowed to go to study in Leipzig and Berlin and the new German music he heard, particularly that of Brahms, made its way into his compositions. In 1882, he became one of the founding professors of the Royal College of Music. Stanford wrote seven symphonies, nine operas, and a handful of chamber works, but it is for the large body of Anglican church music that he is best remembered.

The Benedictus, also known as the canticle of Zachary, is one of the canticles sung during the Matins service in the Anglican Church. It is Zachary's song of thanksgiving on the circumcision of his son, John the Baptist, and of the role his son would play in the narrative of the redemption. Set as a sedate minuet, the first part of Stanford's setting is warm-hearted and benevolent; the second part, which is addressed to John ('And thou, child, shall be called the Prophet of the highest') is in common time with one of Stanford's classic, memorable melodies. A brief coda at 'and to guide our feet into the way of peace' leads to the fanfare-like 'Gloria'.

O Thou, The Central Orb - Charles Wood (1866-1926)

Charles Wood spent much of his life in Cambridge at the University and wrote the chimes for the Gonville and Caius College clock. Like Stanford, Wood collected and published Irish folksong (both were Irish), and he succeeded Stanford to the post of Professor of Music at the University of Cambridge in 1924. Wood only began writing church music towards the end of his life and much of it was published posthumously. In his earlier years he composed much larger works for stage, oratorios, and three string quartets.

Wood wrote a considerable amount of church music and most of it is still in use today simply because it is well written and enjoyable to sing. Much of it is skilfully crafted, and this is amply demonstrated in the anthem *O Thou, The Central Orb*, where the organ part which accompanies the melody sung by the basses shows careful handling of the chromatic counter-melody.

Hark! The Herald Angels Sing - arr. David Willcocks (1919–2015)

The words to Hark! The Herald Angels Sing first appeared in Hymns and Sacred Poems in 1739, and were written by Charles Wesley (1707-1788) and others. Chief amongst these others was George Whitefield (1714-1770) who, along with Charles Wesley, was one of the founders of Methodism. The text is based on Luke 2:14, which tells of the angelic chorus singing praises to God. The tune dates from much later than the words; in 1840 Mendelssohn wrote a cantata to commemorate the 400th anniversary of the invention of printing with movable type by Johannes Gutenberg (1393-1406). The music was adapted to fit by William H Cummings (1831-1915).



Edward Price - Baritone

Edward Price studied Music at Cambridge University where he was a member of the choirs of Clare and King's Colleges. In 2001 he joined the BBC Singers, the UK's only full-time professional chamber choir, and with them performs all over the world with leading orchestras and conductors as well as the regular output of broadcasts on BBC Radio and TV.

Edward has appeared for over twenty-five years as a concert soloist with orchestras, ensembles and choral societies throughout the UK and has an extensive repertoire encompassing all the major oratorios. He has also given several world premieres and performances of lesser-known repertoire.

Edward is committed to music education and sharing his passion for singing with the next generation. In his role as a BBC Singer, he frequently leads workshops and outreach projects with children who might not otherwise have much access to choral music.



Scan the QR code to watch our
Waverley Singers Podcast with Ed on YouTube.



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.



Richard Pearce – Director of Music and Conductor

Richard has been musical director of the Waverley Singers for over 15 years. During this time, he has led the choir in over 60 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. 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 a commission 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 (GSMD) 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.



The Waverley Singers

We are 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 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 have plans for some exciting Platinum Celebrations. On Saturday 18 January our Choral Workshop at St Thomas-on-The Bourne Church, Farnham, will reintroduce us to Mendelssohn's *Elijah*, which we will perform on Saturday 22 March, at 7:30pm 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. We are offering a special *Elijah* membership for any experienced singers who would like to join us for the Spring Term to rehearse and perform *Elijah* at the concert in March. On Sunday 22 June, at 5pm in St Mary's Church, Frensham we will give the first performance of a newly commissioned work by Owain Park. This is made possible by the generous legacy left to us by choir member Jo Reader, to whom the work will be dedicated. On Saturday 12 July we will launch our very first Waverley Sing event. This will be a Free Summer Singing day at which we will celebrate and share the joy of choral singing.

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
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
Philippa Penfold
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Miranda Sergent
Susan Sharpe
Tracy Smith
Alison Stickland
Joanne Watson
Maggie Weaver
Sally Wooding
Emma Wyatt

Altos

Juliana Baxter
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
Esther van Rooyen
Rachel Sturt
Sylvia Turner
Joan Warren
Catherine White
Chris Wilmshurst
Liz Witham

Tenors

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

Basses

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

Accompanist: Jakob Rothoff



ACKNOWLEDGEMENTS

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

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Anyone who is interested in becoming a patron of the choir is invited to contact Joy Cartwright on 01428 741648 or email patrons@waverleysingers.com. All Patrons receive advance notice of concerts and priority booking forms and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes, and they are also invited to the choir's social events. Donations made under Gift Aid are particularly valuable to the choir.

The Waverley Singers would like to thank the Clergy and the team at St Lawrence Church for making them so welcome this evening. Our thanks also to Rachel Sturt and Paul Chambers for programme notes, 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. We are very grateful to all who have given so generously.

Please visit our website for further information: waverleysingers.com



Waverley Singers

Saturday 18 January 2025, 10:30am-4:30pm

Choral Workshop - Elijah

St Thomas-on-The Bourne Church, Farnham

Saturday 22 March 2025, 7:30pm

Mendelssohn Elijah

St Andrew's Garrison Church, Aldershot

Sunday 22 June 2025, 5:00pm

Summer Concert

St Mary's Church, Frensham

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

The Waverley Sing

The Spire Church, Farnham

Sunday 26 October 2025, 6:00pm

Opera Gala

Farnham Maltings

waverleysingers.com



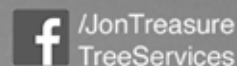
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