



Waverley Singers

waverleysingers.com

Saturday 22 June 2024, 7:00pm
St Andrew's Church, Farnham, GU9 7PW

Fauré Requiem

Parry Songs of Farewell

ORGAN - PHILIP SCRIVEN
CONDUCTOR - RICHARD PEARCE

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Saturday 22 March 2025

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Chameleon Arts Orchestra Conductor - Richard Pearce

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Email our membership secretary Carolyn Heathcote membership@waverleysingers.com for more details.

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Our aim is that no young person in Surrey should be prevented from learning a musical instrument because their parents can't afford it.

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CKT thanks Waverley Singers for supporting us.



PROGRAMME

Drop, Drop Slow Teares – Orlando Gibbons

Three Motets Op 38 – Charles Villiers Stanford

*Justorum Animae
Coelos Ascendit Hodie
Beati Quorum Via*

Hear my Prayer – Henry Purcell

Cantique de Jean Racine – Gabriel Fauré

Symphony No.5 in F Minor, Op.42 No.1 For Organ
1. Allegro Vivace - Charles-Marie Widor

Songs of Farewell – Hubert Parry

*My soul, there is a country
I know my soul hath power to know all things
Never weather-beaten sail
There is an old belief*

INTERVAL

Requiem – Gabriel Fauré

Introit - Kyrie – Choir/Organ

Offertorium – Choir/Organ

Sanctus – Choir/Organ

Pie Jesu - Soprano Solo/Organ

Soprano – Tracy Smith

Agnus Dei – Choir/Organ

Libera Me – Choir/Organ

In Paradisum – Choir/Organ

PROGRAMME NOTES

Orlando Gibbons (1583-1625)

Orlando Gibbons is considered to be one of the finest musicians of his day. We do not know under whom he studied, although it may have been with his brother, Edward, or William Byrd, but he almost certainly studied the keyboard in his youth. He was appointed as an unsalaried member of the Chapel Royal in May 1603, aged 21, and became a fully-fledged Gentleman of the Chapel Royal as junior organist by 1605. By 1606 he had graduated from King's College, Cambridge with a Bachelor of Music degree.

Throughout his professional career, Gibbons had increasingly good relations with many important people of the English court. King James I and Prince Charles were supportive patrons and others, such as Sir Christopher Hatton, even became close friends. Along with Byrd and John Bull, Gibbons was the youngest contributor to the first printed collection of English keyboard music, *Parthenia*, c. 1612 and published other compositions in his lifetime, notably, the *First Set of Madrigals and Motets* (1612) which includes the best-known English madrigal, *The Silver Swan*. Other important compositions include "This Is the Record of John", the 8-part full anthem "O Clap Your Hands Together" and 2 settings of Evensong. The most important position achieved by Gibbons was his appointment in 1623 as the organist at Westminster Abbey which he held for 2 years until his death.

In June 1625, Gibbons was commanded, along with the whole of the court, to accompany Charles I to Canterbury where the King would meet his wife, Henrietta Maria. He had married her by proxy, and she was coming to meet her husband with 4000 courtiers and servants. Gibbons died on 5th June from 'an apoplectic seizure' and was buried in Canterbury Cathedral the next day. It was rumoured that he died of the plague which would explain the haste to bury him, and the need to come up with a story to prevent the rest of Charles' court from deserting.

Drop, drop slow teares is the first strain of the tune known as 'Song 46', a Lenten Hymn and meditation on the tears of the sinner before the Cross. The words are by the learned clergyman, and contemporary of Gibbons, Fletcher (1582-1650). The simplicity of the music allows the words to speak for themselves.

Drop, Drop Slow Teares - Orlando Gibbons, words by Phineas Fletcher

Drop, drop slow teares, and bathe those beauteous feet,
Which brought from heav'n the news and Prince of peace.
Cease not, wet eyes, his mercies to entreat;
To cry for vengeance sin doth never cease.
In your deep floods drown all my faults and fears;
Nor let his eye see sin, but through my teares.

Sir Charles Villiers Stanford (1852-1924)

Stanford was an Anglo-Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Arthur Bliss, Frank Bridge, Ivor Gurney, Gustav Holst, Herbert Howells, John Ireland, and Ralph Vaughan Williams. The Three motets, Op.38 for unaccompanied choir were published in 1905 but probably date from 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the college choir, and are amongst the finest of his choral compositions.

1. *Justorum animae* takes its text from the Book of Wisdom and is in three short sections. The outer two reflect the contemplative nature of the first and last part of the text, whilst the central section is a vivid depiction of malice.

2. *Coelos ascendit hodie* is an Ascensiontide motet, scored for double choir, and makes much use of dramatic interplay between the two choirs. The superb final 'Amen' expands outwards from one single note, concluding on a vibrant eight-part chord.

3. *Beati quorum via* is in six parts, with divided sopranos and basses, and is meditative in character. Effective use is made of contrasting the three upper and three lower voices, and the piece is rightly regarded as one of Stanford's most exquisite unaccompanied compositions.

Three Motets Op 38 - Charles Villiers Stanford

Justorum Animae

*Justorum animæ in manu Dei sunt,
et non tanget illos tormentum malitiæ:
Visi sunt oculis insipientium mori,
illi autem sunt in pace.*

The souls of the righteous are in the hand of God, and the torment of malice shall not touch them: in the sight of the unwise they seem to die, but they are in peace.

Wisdom of Solomon 3: 1-3

Coelos Ascendit Hodie

*Coelos ascendit hodie Jesus Christus Rex Glorïae:
Sedet ad Patris dexteram, Gubernat coelum et terram.
Iam finem habent omnia Patris Davidis carmina.
Iam Dominus cum Domino Sedet in Dei solio:
In hoc triumpho maximo Benedicamus Domino.
Laudatur Sancta Trinitas, Deo dicamus gratias,
Alleluia. Amen.*

Jesus Christ, the King of Glory,
has ascended into the heavens.
He sits at the Father's right hand,
and rules heaven and earth.
All of David's songs have been fulfilled,
Now with the Lord he sits upon the royal throne,
in this his greatest triumph.
Let us bless the Lord.
Let the Holy Trinity be praised,
let us give thanks,
Alleluia! Amen.

Beati Quorum Via

Beati quorum via integra est, qui ambulant in lege Domini.

Blessed are the undefiled in the way, who walk in the law of the Lord. (Psalm 119: 1)

Henry Purcell (1659-1695)

Henry Purcell is considered to be the greatest native English composer. The music publisher John Playford wrote in his foreword to Purcell's collected works *Orpheus Britannicus* (1706) "The Author's extraordinary Tallent (sic) in all sorts of music, is sufficiently known; but he was particularly known for his Vocal, having a peculiar Genius to express the Energy of English Words, whereby he mov'd the passions as well as caused Admiration in all his Auditors."

Purcell was born in Westminster where his father was a Gentleman of the Chapel Royal and the young Henry followed in his footsteps. Henry was said to be composing at 9 years old, but the earliest composition that can be definitely attributed to him comes from when he was 11. He studied with John Blow, organist at Westminster Abbey, and tradition has it that Blow was so impressed by Purcell's abilities that he stood down as organist and recommended Purcell instead.

Hear my prayer O Lord, is believed to be a fragment of an unfinished composition and its brevity adds to its intensity. The text is the first verse of Psalm 102. Purcell responds to the poignantly simple phrase with remarkable passion. Throughout the anthem, the melodic range increases steadily, creating the effect of an emotional crescendo literally illustrating the text. As the pitches get higher, the cry of the speaker “come[s] unto” God.

Hear my Prayer - Psalm 102 v1

Hear my prayer, O Lord, and let my crying come unto thee.

Gabriel Urbain Fauré (1845-1924)

Born at Pamiers, Southern France on 12 May 1845, the youngest of six children, Fauré showed an early talent on the piano. In 1854 he was sent to the École Niedermeyer in Paris, an establishment which gave future organists and choirmasters a good grounding in plainchant and modality, both of which form an important part of Faure’s mature style.

The Cantique de Jean Racine, Op. 11, was written in 1864-65 for a composition competition at the École Niedermeyer de Paris and won first prize for the 19-year-old Fauré. It sets a French paraphrase by Jean Racine of a Latin hymn from the breviary for matins, Consors paterni luminis. It was performed the following year on 4 August 1866 in a version with accompaniment of strings and organ. The style shows similarities with his later work, Requiem.

Cantique de Jean Racine – Opus 11 – Gabriel Fauré

Verbe égal au Très-Haut, notre unique espérance

Jour éternel de la terre et des cieux

De la paisible nuit nous rompons le silence:

Divin sauveur, jette sur nous les yeux

Répands sur nous le feu de ta grâce puissante;

Que tout l'enfer fuie au son de ta voix;

Dissipe ce sommeil d'une âme languissante

Qui la conduit à l'oubli de tes lois!

O Christ! sois favorable à ce peuple fidèle

Pour te bénir maintenant assemblé;

Reçois les chants qu'il offre à ta gloire immortelle

Et de tes dons qu'il retourne comblé.

*Word, equal to the highest, our only hope,
Eternal day of the earth and heavens,
We break the silence of the peaceful night;
Divine Saviour, cast your eyes upon us!
Spread over us the fire of your powerful grace,
That all hell may flee at the sound of your voice;
Dispel the slumber of a languishing soul,
That drives us to forget your laws.
O Christ! Show favour to this faithful people
Now assembled in order to bless you.
Accept the songs they offer to your immortal glory;
And may they go forth filled with your gift.*

Kalmas no 6177 transcribed by Rafael Ormes

Sir Charles Hubert Hastings Parry (1848 – 1918)

Parry began to compose aged eight and took his B.Mus. whilst a schoolboy at Eton. He joined the staff of the Royal College of Music aged 35, becoming its director in 1894, aged 46. He was knighted in 1898, became professor of music at Oxford University in 1900, and was created a baronet in 1903. He also wrote books on music including *Studies of Great Composers* (1886) and *Style in Musical Art* (1911). Whilst he wrote much orchestral music including chamber music, songs, an opera, incidental music and five symphonies, most of which are neglected today, it is choral music that is central to Parry's musical output. He is particularly remembered for his settings of Milton's *Blest Pair of Sirens* (1902), Blake's *Jerusalem* (1916), and the coronation anthem *I was glad* (1887). Songs of Farewell were composed between 1916 and 1918 when Parry was close to his seventieth year, and they have a strong religious impulse. *My soul there is a country* and *I know my soul hath power* are written for four voices in a predominately chordal style. *Never weather-beaten sail* for five voices, and *There is an old belief*, for six, are more contrapuntal.

Songs Of Farewell - Hubert Parry

My soul, there is a country – words by Henry Vaughan

My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skilful in the wars:

There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.

He is thy gracious Friend,
And—O my soul, awake!—
Did in pure love descend
To die here for thy sake.

If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.

Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.

I know my soul hath power to know all things - words by Sir John Davies

I know my soul hath power to know all things,
Yet she is blind and ignorant in all:
I know I'm one of Nature's little kings,
Yet to the least and vilest things am thrall.

I know my life's a pain and but a span;
I know my sense is mock'd in ev'rything;
And, to conclude, I know myself a Man,
Which is a proud and yet a wretched thing.

Never weather-beaten sail - words by Thomas Campion

Never weather-beaten sail more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's high Paradise.
Cold age deafs not there our ears nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:

O come quickly, glorious Lord, and raise my sprite to thee!

There is an old belief - words by John Gibson Lockhart

There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.

Beyond the sphere of Time
And Sin and Fate's control,
Serene in changeless prime
Of body and of soul.

That creed I fain would keep
That hope I'll ne'er forgo,
Eternal be the sleep,
If not to waken so.

Requiem – Gabriel Fauré

Fauré composed his Requiem between 1887 and 1890. He himself wrote that it was "for the pleasure of it, if I may be permitted to say so!", but the deaths of his father in 1885 and his mother in 1887 were probably contributing factors.

It sits both in the old world, with its vocal lines inspired by the simplicity of Gregorian Chant, and in the new, with its modern harmonies and stark dissonances. It is constructed in an arching form, with the high point being the middle movement, Pie Jesu, where Fauré's skill as a composer of small-scale works is particularly telling. It was originally written for a boy treble, who pleads for mercy with a simple, lyrical, but immensely affecting line that is beautifully supported, and never overwhelmed by the accompaniment. This is flanked by the two choral movements: the uplifting Sanctus, originally with harp accompaniment, and a violin floating above the chorus; and the Agnus Dei, which half-way through returns to music from the Introit, reminding us of the final judgment that we must undergo. Moving outwards again we have the movements that were enlarged or added in 1893, the Offertorium and the Libera Me. They both feature a baritone who emerges from the choral texture to plead for rest and deliverance. The outer movements are contrasted with each other. The opening Introit and Kyrie are stark and darkly hued whilst the closing In Paradisum offers hope and consolation with its almost perky, arpeggiated organ accompaniment. Fauré said of his Requiem that it was "dominated by a very human feeling from beginning to end". In an interview he observed that "my Requiem does not express

the fear of death, and it has been called a lullaby of death. But that is how I see death, as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.”

Introit – Kyrie

*Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison; Christe eleison.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.*

Grant them rest eternal, Lord,
And let perpetual light shine upon them.
There shall be singing to you in Zion,
And prayer shall go up to you in Jerusalem.
Give ear to my supplication,
To you shall all flesh come.
Lord have mercy; Christ have mercy.

Offertorium

*O Domine Jesu Christe! Rex gloriae! Libera animas defunctorum de poenis inferni
Et de profundo lacu.
O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis,
Ne absorbeat Tartarus: O Domine Jesu Christe, Rex gloriae:
Ne cadant in obscurum.
Hostias et preces tibi Domine Laudis offerimus, Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus; Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti, et semini ejus.
O Domine Jesu Christe! Rex gloriae! Libera animas defunctorum de poenis inferni
Et de profundo lacu: ne cadant in obscurum. Amen.*

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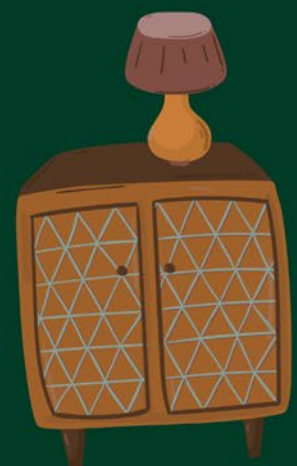
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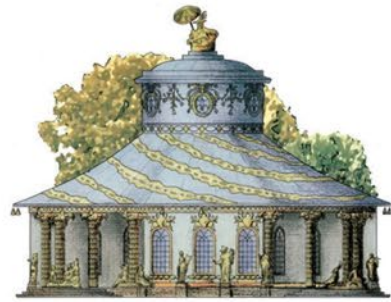
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O Lord Jesus Christ, King of glory:

Deliver the souls of the departed from the pains of hell and from the deep pit.

Deliver them from the mouth of the lion,

that hell may not swallow them O Lord Jesus Christ, King of glory, may they not fall into darkness.

The sacrifices and prayers of praise which we offer you, O Lord, may you accept on behalf of those souls whom we commemorate today.

Grant them Lord to pass from death to the life which you once promised to Abraham and his descendants.

O Lord Jesus Christ, King of glory:

Deliver the souls of the departed from the pains of hell and from the deep pit.

Amen.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Pleni sunt coeli et terra Gloria tua.

Hosanna in excelsis.

Holy, holy, holy, Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Pie Jesu

Pie Jesu Domine, dona eis requiem sempiternam.

Holy Lord Jesus, grant them everlasting rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, Dona eis requiem.

Agnus Dei qui tollis peccata mundi, Dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum,

Quia pius es. Requiem aeternam dona eis, Domine: Et lux perpetua luceat eis.

Lamb of God, who take away the sins of the world, Give them rest.

Lamb of God who take away the sins of the world, Give them everlasting rest.

Let light perpetual shine upon them, Lord, With your saints for ever, for you are faithful. Eternal rest grant them, Lord, And let light perpetual shine upon them.

Libera Me

*Libera me, Domine, de morte aeterna,
In die illa tremenda, Quando coeli movendi sunt et terra,
Dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo, Dum discussio venerit, Atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.
Requiem aeternam dona eis Domine, et lux perpetua Luceat eis.*

Deliver me, O Lord, from eternal death on that terrible day,
When the heavens and the earth are shaken,
When you come to judge the world by fire.
Trembling was I made, and I quake,
till the judgment be upon us, and the coming wrath,
That day, day of wrath, calamity and misery,
that great and truly bitter day, Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.

In Paradisum

*In Paradisum deducant Angeli, in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere
Aeternam habeas requiem.*

Let the angels lead [you] into paradise,
Let the martyrs bear you up at your coming
And lead you into the holy city of Jerusalem.
Let the choir of angels bear you up,
And with Lazarus who once was poor,
May you have eternal rest.



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Scan this QR code to link to our Podcast Page where you can hear
Mike in conversation with some of the fabulous professional
musicians we have worked with recently.



Philip Scriven – Organist

Philip Scriven is Organist-in-Residence at Cranleigh School, Principal Conductor of the Darwin Ensemble Chamber Orchestra, and Assistant Conductor and Accompanist of the world-renowned Bach Choir. He combines these posts with a freelance recital career, which takes him around the world. He is widely regarded as one of the finest organists of his generation, and highly respected

as a choral, orchestral and operatic conductor. Born in Somerset in 1970, Philip received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, Cambridge University, the Vienna Musikhochschule and the Juilliard School in New York, and his teachers have included Dame Gillian Weir, Peter Hurford, Nicholas Kynaston and Michael Radulescu. As an organist, he has held positions at St. George's Windsor, St. John's College Cambridge, Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, where he was Director of Music (2002-2010). He regularly plays with orchestras such as Ex Cathedra, Florilegium and the Royal Philharmonic Orchestra, and has performed with the London Mozart Players and the Orchestra of the Age of Enlightenment. He has also appeared as soloist with the Philharmonia Orchestra, the Bournemouth Symphony Orchestra, the Russian Philharmonic Orchestra, and together in duo with the celebrated trumpeter Crispian Steele-Perkins. He has also conducted the Philharmonia Orchestra in concert.

His talent as a performer and an accompanist has been recognised by numerous awards at the Royal Academy of Music and the Royal College of Organists, most notably as the RCO "Performer of the Year" in 1995. He has performed in many of the major Cathedrals and concert halls throughout the UK, and regular foreign tours have taken him to France, Germany, Holland, Belgium, Austria, Poland, Norway, Sweden, Singapore, Hong Kong, Australia, New Zealand, Canada and, most frequently of all, America. He is one of the few organists to have performed as a soloist in Carnegie Hall. In addition to his work at Cranleigh, he teaches privately, is the lead tutor at the annual Lyme Regis Organ School, and is also Adjunct Professor of Organ and Conducting at the Hong Kong Institute of Music Plus. He has twice performed the complete organ works of J.S.Bach (once in Winchester Cathedral within the space of 24 hours, and the other as a 26-recital series at Cranleigh School), and has transcribed a number of works by Brahms, Warlock and Bernstein for the instrument. He has made a number of solo CDs, each of which has been received with wide critical acclaim – his CD "Piping Hot" was praised in The Gramophone for "the outstanding quality of his playing...good-humoured and sparkling...a joy to listen to". Recent recordings include CDs of jazz-inspired music for organ, the inaugural recording of the new organ at Lyme Regis, and a transcription of Holst's "The Planets". He has also been featured regularly on Radio 2's "The Organist Entertains." As a repetiteur, he has worked for English

National Opera and Welsh National Opera, and has also conducted productions for Cambridge University Opera and for Pimlico Opera ("The Beggar's Opera" in Winchester Prison in 2002). He was Assistant Conductor for Barroco na Bahia in Brazil (Hansel and Gretel), and also for the Glyndebourne Festival in 2002 (The Marriage of Figaro) and has conducted the Waynflete Singers and the Lichfield Cathedral Chorus (Musical Director, 2002-2010). He has also worked with the New York Youth Symphony Orchestra and the Bournemouth Symphony Orchestra and is co-founder and Principal Conductor of the Darwin Ensemble Chamber Orchestra.



Richard Pearce – Director of Music & 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 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.



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 Director Richard Pearce, who uses his vast knowledge of the repertoire to devise inspiring and enjoyable programmes, and Jakob Rothoff, our versatile and gifted accompanist.

We are a friendly and sociable group of people, some of whom come from up to 20 miles away to rehearse at the Spire Church, Farnham every Thursday evening. Every January we host a Choral Workshop, and this summer we are looking forward to our first foreign tour since 2019. 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 £8,000.

2025 will be our 70th year, and celebrations will include the first performance of a new commission from Owain Park, made possible by a generous legacy donation from former choir member Jo Reader.

We are delighted to welcome new singers to the choir. 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, on 01420 475418, or email membership@waverleysingers.com, or visit 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
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Philippa Penfold
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Susan Sharpe
Tracy Smith
Alison Stickland
Joanne Watson
Maggie Weaver
Sally Wooding

Altos

Juliana Baxter
Julia Benson
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
Esther van Rooyen
Julia Stubbs
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
John Rowland
Simon Rycroft
Philip Sharpe
Martin Simpson
Stuart Smale
Garrod Stephen
Simon Stoodley
Tim Sturt
Alan Thompson
Paul Thompson

Accompanist: Jakob Rothoff



ACKNOWLEDGEMENTS

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

Mr P Anderegg	Mrs J Hicks	Mr D P Patey
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Mr P Ebbutt	Mr C P Jones	Mr I Smith
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Mr & Mrs M Hadfield	Mrs J Kenney	Mr N Wilmshurst
Mr and Mrs R Heathcote	Mrs M J Mackenzie	Mr D Wilson
Mrs Jane Hey	Mr R J Mackenzie	Mrs E Witham
	Mr D Martin	

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 GiftAid are particularly valuable to the choir.

The Waverley Singers would like to thank the Clergy and the team at St Andrew's Church, Farnham for making them so welcome this evening. Thanks must also go 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 a total of £3,193 for the DEC Ukraine appeal, the King's Arms, the Therapy Garden and the Meath Epilepsy charity. In October, our retiring collection raised £602 for the Hunter Centre, at our Christmas concert we raised £840 for the Alton Foodbank and at our Spring Concert this year we raised an amazing £924 for the Fountain Centre. 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



Waverley Singers

Saturday 19 October 2024, 7:30pm

A Musical Odyssey

Sacred voices from Britain & Europe

St Thomas-on-The Bourne Church

Saturday 30 November 2024, 7:00pm

Advent Concert

St Lawrence Church, Alton

Saturday 18 January 2025, 10:00am - 4:30pm

Choral Workshop - *Elijah*

St Thomas-on-The Bourne Church

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

2024 - 2025

waverleysingers.com



TBS Concerts @ The Pottery

Farnham Pottery, Pottery Lane, Wrecclesham, GU10 4QJ



4pm Sunday 18 August

Camilla Pay - harp

4pm Sunday 1 September

Ryan Corbett - accordion

4pm Sunday 22 September

Amanda Cook - guitar

**Please check website for any late changes and
for programme details**

Free entry - Retiring collection

Suggested donation of at least £10 for adults

Please register to attend (but not essential)

www.tilbach.org.uk

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Rehearsals start Thursday 5 September 7:30pm

Waverley Singers

waverleysingers.com

Saturday 19 October 2024
St Thomas-on-The Bourne Church, 7:30pm

A Musical Odyssey

Sacred voices from Britain & Europe

ORGAN - PHILIP SCRIVEN
CONDUCTOR - RICHARD PEARCE

TICKETS
£15 in advance
£17 on the door
Students £5
U16 free - subject to conditions

ticketsource.co.uk/waverleysingers



Retiring collection in aid of Farnham Food Bank

The Waverley Singers is Registered Charity no. 284123



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