

Waverley Singers

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Saturday 29 October

St Thomas-on-The Bourne Church, Farnham

Durufié Requiem

Vaughan Williams Five Mystical Songs

Britten Jubilate in C

Joubert O Lorde the Maker of All Things

NANCY COLE - MEZZO-SOPRANO

ANDREW RUPP - BARITONE

LAWRENCE DURKIN - 'CELLO

PHILIP SCRIVEN - ORGAN

RICHARD PEARCE - CONDUCTOR

Retiring collection in aid of DEC Ukraine Humanitarian Appeal



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In support of

DEC UKRAINE HUMANITARIAN APPEAL

Eight months ago, Russia invaded Ukraine, and began a destructive war against its citizens. Within two months, the DEC Ukraine Humanitarian Appeal had raised over £300 million, which has broken all records for charitable giving. But the destruction of that country has not stopped, and the suffering of its people shows no sign of coming to an end soon. Even if the war were to end tomorrow, the task of rebuilding the country will be immense. Millions have fled to safety in other European countries; homes have been destroyed, industry brought to a halt, the economy of the country broken. Families are separated, and the most vulnerable in local communities deprived of even the most limited support. The sick need medical and residential care, as well as those injured by the war. Food and water supplies are broken and the provision of power to heat and light every habitation is fractured.

DEC Charities have been bringing invaluable immediate help to the Ukrainian people: 77% of its work is targeted at the people still struggling to survive there; the rest is going to refugees in nearby countries who have had to abandon their homes and livelihood. The DEC works directly with the people in need, and with local Ukrainian agencies best placed to bring relief. They can send medical equipment and hospital supplies, temporary shelter for those made homeless; bedding and sleeping mats; provision of care for those suffering from the mental trauma; setting up hubs of support to safeguard the most vulnerable and prevent people trafficking; and daily provision of a balanced food supply and hot meals for those with nowhere to prepare their own meals.

Please give as generously as you can to support this continuing emergency aid in this time of Ukraine's desperate need.

PROGRAMME

Benjamin Britten	Jubilate in C
John Joubert	O Lorde, the maker of al thing
Benjamin Britten	Four folk-song arrangements
Ralph Vaughan Williams	Five Mystical Songs

Interval

Maurice Duruflé	Requiem
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Andrew Rupp	Baritone
Nancy Cole	Mezzo soprano
Lawrence Durkin	`Cello
Philip Scriven	Organ
Richard Pearce	Conductor

The cellist in this evening's performance has been generously sponsored by members of the choir in loving memory of Deirdre Major. She sang with the tenors for many years, and was a much loved and committed member of the choir. She died shortly after the April concert this year in which she participated with her usual abundant energy. She would have celebrated her 90th birthday on 26th October.

PROGRAMME NOTES

Jubilate Deo in C

Benjamin Britten 1913-1976

Britten was one of the greatest English composers of the twentieth century, most noted for his operas and much choral music, both sacred and secular. He was made a Companion of Honour in 1952, received the Order of Merit in 1965 and was the first composer to receive a peerage. This setting of Psalm 100, commonly used in the service of Matins, was written in 1961, in response to a commission from the Duke of Edinburgh for St George's Windsor. It is full of rhythmic energy and joy, though initially it was thought by some to be too extrovert. The sopranos and tenors sing together, followed by the altos and basses, as if answering them. The parts are almost in unison, but with the upper voice giving a more ornamented line. The middle section provides a quieter reflective mood before the choir bring the whole piece to a joyful climax.

O be joyful in the Lord, all ye lands: serve the Lord with gladness and come before his presence with a song.

Be ye sure that the Lord he is God: it is he that hath made us and not we ourselves; we are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and speak good of his name.

For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be: world without end. Amen

O Lorde, the maker of al thing

John Joubert 1927-2019

Joubert was primarily concerned to write what he termed "useful music", that would communicate with his audience, and avoid what he called the enclosed and artificial world of contemporary music. In this early work of his, written in 1952, the haunting and angular melody builds up a compelling atmosphere of austerity and majesty. Joubert set words attributed to King Henry VIII that translate the ancient Latin evening hymn *Te lucis ante terminem*. The piece won the Novello Anthem Competition in 1952.

Joubert was among the most distinguished classical composers from South Africa, though he came to England in 1946 on a scholarship to the Royal Academy of Music and made his home here, working as a University teacher. He is also well-known for two other early choral compositions, the carols *Torches*, and *There is no rose*.

He also produced a wide range of music including oratorios, symphonies, operas and chamber music, and won many awards for his output.

O Lorde, the maker of al thing,
We pray Thee nowe in this evening
Us to defende through Thy mercy,
From al deceite of our enemy.

Let neither us deluded be,
Good Lorde, with dreame or phantasy;
Our hearte wakyng in Thee Thou kepe,
That we in sinne fal not on slepe.

O Father, throughe Thy blessed Sonne,
Grant us this oure petition,
To whom, with the Holy Ghost alwaies,
In heaven and yearth be laude and praise.

Four folk-song arrangements

Benjamin Britten

Nancy Cole - mezzo soprano; Richard Pearce – piano

Britten wrote over sixty arrangements of folk-songs and enjoyed performing them regularly with his partner Peter Pears in his recitals. He put his own stamp on many of these and they have become better known than the original versions.

The Miller of Dee

Oliver Cromwell

Come you not from Newcastle?

O Waly Waly

Five Mystical Songs

Ralph Vaughan Williams 1872-1958

Following the success of his *Fantasia on a theme of Thomas Tallis* in 1910, Vaughan Williams was commissioned to write something for the Three Choirs Festival, and decided to complete his setting of poems by George Herbert (1593-1633), *Five Mystical Songs*, for Baritone, choir and orchestra or piano, which he had been working on for some years. He conducted the first performance in Worcester Cathedral in September 1911, and it has become one of his most heartfelt and widely admired works. In his long life, he became one of the great figures in English music, much loved for *The Lark Ascending*, nine symphonies, numerous oratorios, chamber music and songs.

Vaughan Williams was not a Christian believer, and as his wife said of him, he settled into “a cheerful agnosticism”. However, his was a deeply reflective and spiritual nature, he drew much inspiration from the liturgy of the Anglican Church and had a rare capacity to compose sacred music of lasting value. He also was drawn to the tradition of religious poetry, and in Herbert’s work he could identify with the visionary qualities and shared sense of music as a “divine voice”.

The first and second movements of this work set the two halves of Herbert’s poem *Easter*, and straight away we feel the poet’s sense of uplift with the rising intervals of all the singers. No doubt Vaughan Williams would have been attracted by Herbert’s reference to his lute and the imagery of its taut strings, to allude to Christ’s sinews stretched on the cross. The third movement, *Love bade me welcome*, is perhaps the most intimate and deeply affecting, gently exploring the dialogue between the soul and Love/God. Initially the poet hesitates to respond to the call, with a sense of guilt and unworthiness. But Love insists, and eventually the singer accepts the invitation to sit together and eat. Here in its simplest form we glimpse the Christian purpose of Holy Communion. Vaughan Williams underlines this by incorporating the ancient plainchant melody *O sacrum convivium*, used on the feast of Corpus Christi to celebrate the gift of the Eucharist; the choir sings this in unison without words, accompanying the soloist’s last phrases. In the next song with its deceptively simple setting, Vaughan Williams uses that same early melody, and adapts it, for the soloist’s pithy summary of the all-embracing character of Christian life. In the final movement, *Antiphon*, the soloist has no part, and the mood is rather different. The declamatory words have become very familiar as the well-known hymn *Let all the world in every corner sing*. It is all together more exuberant in its public acclamation of praise, with a stirring accompaniment that feels unstoppable and akin to the peal of bells calling all to share in acknowledging *My God and King!*

No I EASTER

Rise, heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may’st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.

The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No 2 I GOT ME FLOWERS

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

No 3 LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

'A guest,' I answer'd, 'worthy to be here:'

Love said, 'You shall be he'.

'I the unkind, ungrateful? Ah, my dear,

I cannot look on thee'.

Love took my hand, and smiling did reply,

'Who made the eyes but I?'

'Truth, Lord, but I have marr'd them: let my shame

Go where it doth deserve'.

'And know you not', says Love, 'who bore the blame?'

'My dear, then I will serve'.

'You must sit down,' says Love, 'and taste my meat:'

So I did sit and eat.

No 4 THE CALL

Come, my Way, my Truth, my Life:

Such a Way, as gives us breath:

Such a Truth, as ends all strife:

Such a Life, as killeth death.

Come, my Joy, my Love, my Heart:

Such a Joy, as none can move:

Such a Love, as none can part:

Such a Heart, as joys in love.

Come, my Light, my Feast, my Strength:

Such a Light, as shows a feast:

Such a Feast, as mends in length:

Such a Strength, as makes his guest.

No 5 ANTIPHON

Let all the world in every corner sing,

My God and King.

The heavens are not too high,

His praise my thither fly:

The earth is not too low,

His praises there may grow.

Let all the world in every corner sing,

My God and King.

The Church with Psalms must shout,

No door can keep them out:

But above all, the heart

Must bear the longest part.

Let all the world in every corner sing,

My God and King.

George Herbert

INTERVAL

What is it that makes this widely loved and deeply satisfying Requiem such a remarkable work? It is perhaps the fruit of a life-time spent living with and integrating several different musical traditions – the ancient Gregorian plainchant, and the unfolding development of classical music through its late Romantic and Impressionistic flowering in the works of Fauré, Debussy, and Ravel, and the influence of Duruflé's own organ teachers, Tournemire and Vierne.

Maurice Duruflé was born in Louviers in Normandy, and at the age of ten, on Easter Day, his father took him to Rouen to enrol him in the choir school at the Cathedral; he did not tell him until the moment came for him to leave, that he would not be returning home. Maybe the young Duruflé came to find comfort for his loss in the serene timelessness of the Gregorian plainchant that would have been used there daily. After seven years in Rouen he returned home. Then he entered the Conservatoire in Paris where he won several prizes for organ and composition. In 1929 he became organist at the church of St-Etienne-du-Mont, remaining there until his death in 1986.

Reserved in personality, Duruflé pursued rigorous standards for his own compositions, discarding what in his view fell short, and fastidiously revising what remained. His entire surviving output is catalogued under just fourteen opus numbers, and includes works for organ, piano, choir, and a handful of orchestral pieces. But this relatively small body of work displays remarkable and distinctive quality. He completed his Requiem in 1947 and dedicated it to the memory of his father who had wanted the best musical opportunities for his son. It has established his international reputation more than any of his other works.

The overall effect is one of tender and inward-looking reflection. Duruflé made use of the plainsong melodies he had long known, allowing these single lines of music to form the basis for each movement. The flowing organ accompaniment, especially in the opening movement and the *Sanctus*, seems to draw us into something that has been going on for centuries, and as the work unfolds, it embraces us with a sense of tranquillity even as we face all of life's uncertainties. Most of the lengthy central section of the traditional Requiem Mass, known as the *Dies Irae* sequence (which forms such a dramatic part in both Mozart's and Verdi's Requiems) focussing on the dreadful day of judgement, is omitted. Like Fauré, Duruflé just included the *Pie Jesu*, the *Libera me* and at the end the *In paradisum*, both delicately offering hope in the face of death.

Writing about the work in 1961, Duruflé himself said "The Requiem is not an ethereal work singing of detachment from earthly worries. It reflects in the immutable form of Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves which are used in the liturgy. It tries to translate human feelings before their terrifying, inexplicable or consoling destiny."

Originally arranged for choir and full orchestra, Duruflé also provided a version with solo organ accompaniment. This evening we shall hear it with organ accompaniment, plus solo cello for the *Pie Jesu*, the fifth movement.

INTROIT: Requiem

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.
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.
Grant them rest eternal, Lord,
And let perpetual light shine upon them.*

KYRIE:

Kyrie eleison, Christe eleison, Kyrie
eleison.

*Lord have mercy, Christ have mercy, Lord
have mercy*

OFFERTORIUM: Domine Jesu

Domine Jesu Christe! Rex gloriae!
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu.
Libera eas de ora leonis,
Ne absorbeat eas Tartarus,
Ne cadant in obscurum:
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti,
Et semini ejus.
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 Lord Jesus Christ, King of glory:
Deliver the souls of all the faithful
dead from the pains of hell
and from the deep pit.
Deliver them from the mouth of the lion,
that hell may not swallow them,
and that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light,
which you once promised to Abraham
and his descendants.
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.*

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.

AGNUS DEI

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

LUX AETERNA

Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum,
Quia pius es.
Requiem aeternam dona eis Domine,
Et lux perpetua luceat eis.

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.
Quando coeli movendi sunt et terra.

Benedictus qui venit in nomine Domini,
Hosanna in excelsis.

*Blessed is he who comes in the name of the
Lord,
Hosanna in the highest.*

Holy Lord Jesus, grant them everlasting rest.

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

*Let eternal light shine upon them Lord,
With your saints in eternity,
For you are faithful.
Rest eternal grant to them Lord,*

*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,
when the heavens and the earth are
shaken.*

Dies illa, dies irae, calamitatis et
miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per
ignem.
Requiem aeternam dona eis Domine, et
lux perpetua. Luceat eis.

*That day, day of wrath, calamity and misery,
that great and truly bitter day,
When you come to judge the world by fire.
Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them.*

IN PARADISUM

In Paradisum deducant te 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.*



Nancy Cole (Mezzo Soprano)

Mezzo Soprano Nancy Cole enjoys a varied career of solo work and consort singing. Nancy is based in London where she is a permanent member of the BBC singers and regular soloist with them. When not at the BBC she tours with the country's leading ensembles. So far in 2022 Nancy has performed as soloist with the Bristol Choral Society, Chichester Chorale and the Danesbrough Chorus. In 2019 she was a chorus member of Simon Rattle and Peter Sellars' staged tour of *Bach's St John Passion*. In 2016/17, Nancy performed in the 3-month sellout production of *All the Angels* at the Sam Wanamaker Theatre, The Globe. She is also a regular performer in the Brighton Early Music Festival where she was a soloist in the festival's production of *La Liberazione di Ruggiero*, November 2015 and *Peace in Europe: A concert for armistice day* (November 2018). A regular performer in the York Early Musical Festival, Nancy was a soloist in *Schutz: Celebration, invention and deprivation* (July 2018), *Handel, Vivaldi and Haydn* (December 2017) and *Bach's St Matthew Passion* (July 2017). Recital appearances include St Martin in the Fields, The Handel House Museum and the Queen's Gallery at Buckingham Palace. She is a member of the Tower of London chapel choir.

Brought up in Lancaster, Nancy was a Choral Scholar at St Edmund Hall Oxford 2006-2009, where she studied music. She then gained a distinction in her Music Masters at York University and spent one year further training for a graduate diploma at the Royal College of Music. In 2011-2012, Nancy was part of the inaugural year of The Sixteen's training programme, *Genesis Sixteen*, led by Harry Christophers.



Andrew Rupp (Baritone)

Andrew was born in Canterbury and started singing there as a Cathedral Chorister.

He made his debut in 1996 as The Vicar in Britten's *Albert Herring* for British Youth Opera. Since then he has sung roles at Glyndebourne, Berlin Staatsoper, English National Opera, the Royal Opera House, Opera North, Festival d'Aix-en-Provence, Lausanne, Caen, Bordeaux, Toulouse, Paris, Vienna, Aldeburgh, Cardiff and even Woking.

He performed *The Sea Symphony* at both the Royal Festival Hall with the RPO and the Forbidden City Concert Hall in Beijing, its Chinese debut. He also sang with L'Ensemble Intercontemporain in Paris and Cologne under the direction of Pierre Boulez and was a soloist in the all night performances of John Tavener's *The Veil of the Temple* in London, Amsterdam and New York.

He was High Priest of Jupiter in ENO's *Castor and Pollux*, returning there to sing Bosun in their new production of *Billy Budd*. He sang the title role in Walton's *The Bear* for both Northern Ireland Opera and the Royal Academy of Music.

As a member of the BBC Singers, Andrew performs frequently on Radio 3 and has been a soloist on many occasions, including Vaughan-Williams' *Five Mystical Songs*, Brahms' *Requiem*, *Carmina Burana* and works by composers ranging from Bach to Birtwistle. He was a soloist at The Last Night of the Proms in 2017 and was due to be so again in 2022.

Andrew has also worked with some of the country's top choral ensembles, including The King's Consort, Tenebrae, English Concert and Polyphony.



Lawrence Durkin (Cello)

Lawrence Durkin trained at the Royal College of Music as a Scholar under Leonid Gorokhov and Melissa Phelps. He was a selected artist for the Park Lane Group in 2008 and was Artist in Residence at the Performing Arts Institute in Pennsylvania.

Lawrence now pursues an active freelance career as an orchestral and chamber musician. He has performed with the Bristol Ensemble, London Concert Orchestra, British Sinfonietta and Chameleon Arts. Chamber music performances have included concerts at the Wigmore Hall, Fairfield Halls, Cheltenham Festival, Purcell Room, Conway Hall and a BBC Proms Composer Portrait of Mark-Anthony Turnage on BBC Radio 3.

He teaches cello at The Latymer School, St. George's College and the Oxford Cello School. Since its foundation in 2011, he has been a tutor for the National Orchestra for All, a charity that enables children with learning difficulties and special needs to play music together.

Lawrence plays a cello made in Paris by Léon Mougenot Gauché circa 1912.



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)

Richard celebrates 13 years as musical director of the Waverley Singers this year. During this time, he has led the choir in over 40 performances. Particular highlights have been concerts in Guildford Cathedral of Monteverdi *Vespers*, Verdi *Requiem*, Beethoven *Mass in C*, Brahms *Schicksalslied*, Mozart *Requiem* and Bach *Magnificat in D*. This year he conducted the Bach *Mass in B minor*, postponed by the pandemic, and Elgar *Dream of Gerontius* in a combined performance with the Romsey Choral Society.

Other favourites for him have been Mendelssohn *Elijah*, Bach *St. John Passion*, Handel *Messiah* and *Israel in Egypt*. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and many newly-written compositions.

Richard Pearce was organ scholar at Trinity College, Cambridge. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music, the Royal College of Music and the Guildhall School of Music and Drama in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and is also Musical Director of the Romsey Choral Society. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including much contemporary and new music. With them, he has conducted works by James MacMillan, Judith Bingham, Britten and Roxanna Panufnik for broadcast on BBC Radio 3. As organist and pianist he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, Bob Chilcott and Sofi Jeannin. Richard has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is regular organist with the Philharmonia and BBC Symphony Orchestras in London; with them he has performed with many inspirational conductors including established *maestri* Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as up-and-coming stars such as Santtu-Matias Rouvali and Valentina Peleggi. Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in London's Royal Festival Hall, and a tour of China performing Saint-Saëns *Organ Symphony* with Vladimir Ashkenazy. He also performs regularly in Promenade concerts and recordings, including at the *Last Night of the Proms* to a worldwide television audience.

Richard frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

The Waverley Singers are delighted to welcome new singers to the choir. We rehearse every Thursday during term-time, from 7.30 to 9.45 pm in South Farnham School, Menin Way, Farnham GU9 8DY. If you are interested in joining or simply wish to find out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email **secretary@waverleysingers.com**, or visit the website **www.waverleysingers.com**.

The Waverley Singers

The Waverley Singers was formed in 1955 by a group of girls from Farnham Girls Grammar School, taking their name from the address where they met, performing various concerts in the Farnham area. In 1960, the Waverley Singers became a mixed choir and began to perform with full orchestral accompaniment and a number of eminent professional soloists. The choir soon established an excellent reputation locally, performing all the major works in the choral repertoire. They currently perform four or more concerts a year in venues including St Andrew's Church Farnham, Farnham Maltings, St Andrew's Garrison Church Aldershot and Guildford Cathedral. They have undertaken several foreign tours, singing in France, Belgium and Holland, and more recently Bratislava and Vienna in 2019.

Sopranos

Nicola Anderegg

Claire Bacon

Jan Benson

Sara Burnie

Janet Carne

Joy Cartwright

Johanna Clift

Elaine Cook

Philippa Cullen

Diane Drewett

Jane Eckles

Janet Gunn

Anneliese Handley

Rosemary Heasman

Carolyn Heathcote

Sue Hubbard

Pat Martin

Catherine May

Alyson Paterson

Carolyn Patey

Louise Pearce

Margaret Reeder

Vivien Rieden

Tracy Smith

Alison Stickland

Verity Tucker

Joanne Watson

Margaret Weaver

Sally Wooding

Altos

Juliana Baxter

Sue Crosfield

Jill Denbigh

Fiona Dick

Sylvia Ellison

Sheena Ewen

Catherine Hadfield

Maureen Jackson

Jane Kenney

Margaret Mackenzie

Anne Mason

Faye Mylward

Gillian Phelps

Gillian Pickering

Pamela Poust

Allison Price

Tegwen Robb

Rachel Sturt

Esther van Rooyen

Joan Warren

Christine Wilmshurst

Liz Witham

Tenors

Brian Bailey

Vernon Burford

Tim Devis

David Edwards

Robert Gussman

Jo Huddleston

Chris Lawrence

David Martin

Alan Mort

Simon Paterson

Basses

Mike Aaronson

Andrew Baxter

David Budd

Paul Chambers

Sam Coulter

Rod Eckles

Derek Fisher

Hugh Gammell

Bill Griffin

Max Hadfield

Graham Hey

John Holden

John Hubbard

Jeremy Keep

Mark Penfold

John Rowland

Simon Rycroft

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.

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Anyone who is interested in becoming a patron of the choir is invited to 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, the Churchwardens and PCC at St Thomas on the Bourne Church for making them so welcome in their lovely building.

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

At each of our concerts we invite a local charity to receive the proceeds of a retiring collection. At our October 2021 concert this raised £324.00 for the Waverley Singers; in December £459.66 for the St Lawrence Alton Organ Fund; in April 2022 £818 for Change of Scene; in June £650.45 for Karuna Action. This makes a total £2,252.11 for the last year. We are grateful to all who gave so generously. In the coming year, as well as the DEC Ukraine Humanitarian Appeal this evening, we shall be supporting the King's Arms in Alton and Petersfield, the Therapy Garden, and the Meath Epilepsy Charity.

Please visit our website for further information at:

www.waverleysingers.com

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.

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Future events for your diary

- ◇ **Saturday 3rd December – Christmas Concert**
7.00 pm, St Lawrence, Alton
- ◇ **Saturday 14th January 2023 – Choral Workshop on Brahms Requiem.**
10 am – 4 pm, South Farnham School
- ◇ **Saturday 25th March – Brahms: Requiem**
7.30 pm, St Andrew's Garrison Church, Aldershot
- ◇ **Sunday 25th June – Summer Concert: Music and Shakespeare**
5.00 pm, Church of St Mary the Virgin, Frensham

Supporters' Mailing List

If you would like to be kept informed of our concerts, please join our supporters' mailing list at www.waverleysingers.com/support.htm.

We won't sell or give your information to anyone else, and we promise not to flood your mailbox with messages; we send four or five a year at most. You can also request a postal copy of our annual brochure using the same form!



Waverley Singers
waverleysingers.com

WS

Saturday 14 January

Choral Workshop
Brahms Requiem
10:00 - 16:00 (registration from 9:30)
South Farnham School

CONDUCTOR - RICHARD PEARCE
PIANO - JAKOB ROTHOFF

Tickets: £18 in advance
£20 on the door
(includes music hire)

ticketsource.co.uk/waverleysingers



Waverley Singers

waverleysingers.com

Saturday 3 December, 7:00pm
St Lawrence Church, Alton

“Awake, Arise!”

An evening of music for Advent and Christmas

SOPRANO - NINA BENNET
ORGAN - PHILIP SCRIVEN
CONDUCTOR - RICHARD PEARCE

Tickets: £15 in advance, £17 on the door
Students/under 16: £5
ticketsource.co.uk/waverleysingers

Retiring collection in aid of The King's Arms, Alton

The Waverley Singers is Registered Charity no. 284123

THE KINGS
THE ARMS

