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**STRUTT
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THE WAVERLEY SINGERS

In support of the

Hampshire and Isle of Wight Air Ambulance

DVORAK *Mass in D*

and other choral and solo works including

Handel: *Let their celestial concerts all unite*

Morten Lauridsen: *O magnum mysterium*

Byrd: *Haec Dies and Laetentur Coeli*

SARAH-JANE BRANDON (*Soprano*)

ROSIE ALDRIDGE (*Contralto*)

JOHN MCMUNN (*Tenor*)

VOJTĚCH ŠAFAŘÍK (*Bass*)

RICHARD PEARCE (*Organ*)

Conductor: MALCOLM HICKS

SATURDAY 18 OCTOBER 7.30 pm

St. Thomas-on-the-Bourne Church, Farnham

The Hampshire and Isle of Wight Air Ambulance

The Hampshire and Isle of Wight Air Ambulance Charity was launched in October 2005.

On 1st July 2007, the Air Ambulance became operational and is now flying several missions every day. By August 2008, the Air Ambulance had attended over 860 incidents, many of which saved lives.

The Hampshire and Isle of Wight Air Ambulance Charity provides a vital service to the two counties yet relies entirely on voluntary donations. With increasing fuel and administration costs, it needs to raise more than £85,000 every month to succeed: that's almost £3000 every day.

None of us know when we may need its help. Airborne within three minutes of a 999 call, the Air Ambulance can reach most of its operational area within fifteen minutes. It needs an area only half the size of a tennis court to be able to land.

In what type of emergency is the air ambulance used?

The air ambulance is used to attend many different types of emergency ranging from road traffic accidents to accidents in the workplace and at sporting events. The air ambulance is highly manoeuvrable and compact and can land almost anywhere. It needs an area only half the size of a tennis court for landing. It is also used to transfer patients between hospitals when they require emergency specialist treatment at another hospital.

The deployment of the air ambulance is influenced by many factors like:

- Are there life threatening injuries where speed is essential?
- Is the emergency in a remote location where the alternative is a lengthy road journey?
- Is access to the patient difficult?
- Do we need to be able to fly over congested roads?
- Is direct transfer to a specialist hospital necessary?

The most common reason for calling out the air ambulance in Hampshire and Isle of Wight is for road traffic accidents (around 33%). Other common call outs are for:

- Collapse / heart attack (about 20%)
- Equestrian (about 10%)
- Sports related (about 10%)
- Falls (about 10%)
- Agricultural (about 4%)

The Hampshire & Isle of Wight Air Ambulance relies on regular donations.

The Air Ambulance is a leased helicopter so to keep flying we need a steady monthly income. Why not help us by donating regularly using these simple methods?

- Create a Standing Order.
- Send a cheque.
- Furthermore, by signing a Gift Aid Form and sending it with your standing order or cheque, we can claim tax relief on your donation. For example, if you made a regular donation of £10, the Charity will receive £12.80 being your £10 donation plus £2.80 tax relief.

Alternatively, you can easily make donations online using Charities Trust

Please visit our website for more information:
www.hampshireandiowairambulance.org.uk

Sarah-Jane Brandon – Soprano was born in Johannesburg in 1984, and completed a Performer's Diploma in Opera at the South African College of Music, University of Cape Town, in 2007. In September 2007, Sarah-Jane began her studies as a postgraduate scholar at the Royal College of Music under the guidance of Janis Kelly and from 2008 to 2010 is continuing her studies at the Benjamin Britten International Opera School, where in December she will sing the role of Sandrina in the College's production of *La Finta Giardiniera*.

In March 2008, Sarah-Jane won the Maggie Teyte Prize and Miriam Licette Scholarship administered by the Musicians Benevolent Fund. Also in March, Sarah-Jane won the Cuthbert Smith Prize in the RCM's Lies Askonas Competition and in June 2008 was awarded second place in the Richard Tauber Competition.

Sarah-Jane toured China as soprano soloist in December 2007 with the Amadeus Orchestra. In the UK, she has performed at the Wigmore Hall and has given a recital in the Crush Room of the Royal Opera House. She performed the role of Maddalena in Handel's *La Resurrezione* at St. George's, Hanover Square, as part of the London Handel Festival and also performed with the Academy of Ancient Music under Stephen Cleobury at the Bridgewater Hall, where she sang Vivaldi's *Gloria* with King's College Choir.

Sarah-Jane has generous support from the Josephine Baker and Ernest Oppenheimer Memorial Trusts. This year she was awarded a Stephen Catto Memorial Scholarship and Lucy Ann Jones Award (RCM). Her studies are supported in 2008/09 by the Countess of Munster Musical Trust.

Rosie Aldridge – Mezzo-Soprano was born in Hertfordshire, and is currently a scholar at London's Royal College of Music, where she studies with Kathleen Livingstone. She recently won the RCM Concerto Competition, performing Elgar's *Sea Pictures* with the RCM Symphony Orchestra, conducted by Martin André. She has also won the RCM English Song Prize; is a scholar on the Josephine Baker Trust; a grateful recipient of the Ian Fleming Award, administered by the Musicians Benevolent Fund and a 'Star Award' awarded by the Countess of Munster Musical Trust. Rosie's operatic roles include: Dido in Purcell's *Dido and Aeneas* and Lucretia in scenes from Britten's *The Rape of Lucretia* at the Royal College of Music.

Rosie has enjoyed extensive solo oratorio and concert experience, including; Dvořák's *Stabat Mater* at the Cadogan Hall; Bach's *Christmas Oratorio* at St John's, Smith Square; Vaughan Williams' *Serenade to Music* at the Queen Elizabeth Hall; Handel's *Messiah* in Chichester Cathedral, conducted by Jonathan Willcocks; and Bach's *Mass in B Minor* with the Welsh Baroque Orchestra.

Rosie has taken part in many prestigious master classes with artists such as Sarah Walker, Michael Chance, Stephen Varcoe and Patricia Macmahon. Rosie's recent solo performances have included Mozart's *Requiem* at St Martin-in-the-Fields and Bach's *St John Passion* in Glasgow with the BBC Scottish Symphony Orchestra. Future projects include Elgar's *Sea Pictures* in Chester Cathedral with the Liverpool Sinfonia, and Verdi's *Requiem* in Antwerp.

John McMunn – Tenor is American and was educated at Harvard University; King's College, Cambridge, where he served for two years as a Choral Scholar; and at the Royal College of Music, where he is currently the Cuthbert Smith and Lucy Ann Jones Scholar and studies with Neil Mackie. John is a recipient of a major award from the Sir Peter Moores Foundation and is generously supported by the Josephine Baker Trust.

Recent roles include Lucano in Monteverdi's *L'incoronazione di Poppea* and Basilio in Mozart's *Le Nozze di Figaro* for the Benjamin Britten International Opera School and L'Allegro as a cover in *L'Allegro ed il Moderato* for the Paris Opéra with William Christie's Les Arts Florissants. Oratorio appearances include Handel's *Messiah*, Solomon and Chandos Anthems; Mozart's *Requiem* and masses; Haydn's *Creation*, and the *Missa in Tempori Belli*; Britten's *Cantata Misericordia* and *St Nicholas*; Bach's *St John* and *St Matthew Passions* and many cantatas. As a recitalist John has performed Britten's *Canticles* and *The Holy Sonnets of John Donne*, and Schumann's *Dichterliebe*. A proponent of new music, John has twice been awarded fellowships to the Tanglewood Music Center.

Coming engagements include the title roles of Stravinsky's *Renard* for Mahogany Opera and Maxwell Davies' *The Martyrdom of St Magnus* (Hebrides Ensemble), Bach's *St John Passion* with the Bath Bach Choir and *Die Schöne Müllerin* with Simon Lepper at the National Portrait Gallery.

Vojtěch Šafařík – Baritone was born in the Czech Republic. He graduated from the Prague State Music Conservatory before moving to the Benjamin Britten International Opera School at the Royal College of Music, where he studied with Timothy Evans-Jones.

Vojtěch's operatic roles include Leporello in Mozart's *Don Giovanni* under Kirill Petrenko at the International Opera Studio, Komische Oper, Berlin; and for the Royal College of Music, *Count Almaviva* in Mozart's *Le Nozze di Figaro* and Ottone in Monteverdi's *L'incoronazione di Poppea*. He appears frequently as a concert soloist. Recent engagements include Samuel Barber's *Dover Beach* at Cadogan Hall for the RCM 2008 Rising Stars Series; Brahms' *Requiem* under Leif Segerstam; Mozart's *Mass in C minor* under Sir Charles Mackerras; Purcell's *The Fairy Queen* with Camerata Salzburg under Sir Roger Norrington, and Fauré's *Requiem* and Bach's *St John Passion* with the London Mozart Players. Vojtěch will soon appear in Purcell's *The Fairy Queen* at the Aix-en-Provence Festival under William Christie.

Vojtěch is very grateful for being awarded the Independent Opera Postgraduate Voice Fellowship for 2008/09. He is also the Samling Foundation Scholar and the second prize winner of the Clonter Opera Prize 2008. Vojtěch has been generously supported by the Josephine Baker Trust.

Richard Pearce was organ scholar at Trinity College, Cambridge. He now divides his time between organ playing, concert accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic F.M. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with the *BBC Music Magazine*.

Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Corydon Singers and the Somerset Chamber Choir. In the past year Richard's concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements include recordings with the BBC Singers of music by Stanford and Fauré and Christmas music for BBC1; a recording of Mahler's *4th Symphony*, (chamber version) with the Northern Sinfonia; recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Richard is a professor at the Guildhall School of Music and Drama.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master of the Music at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as a keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films, recordings and on tour abroad, many times in Europe, and as far afield as Japan, Korea, North and South America and the former USSR.

Malcolm was Associate Conductor of the London Philharmonic Choir and Deputy Conductor of the Royal Choral Society for many years, and continues to work regularly with them as choirmaster and with other principal choirs in London, including the London Symphony Chorus, the BBC Symphony Chorus and the BBC Singers amongst others. He was appointed Musical Director of the Waverley Singers in May 1982.

LET THEIR CELESTIAL CONCERTS ALL UNITE GEORGE FRIEDRICH HANDEL (1685-1759)

This evening's opening chorus is a triumphant fanfare taken from *Samson*, 1742. In the summer of 1741, Handel had reached a low point in his career and was on the point of retiring from working in England, when he was invited to Dublin to give a series of concerts. He wrote *Messiah* within 24 days and gave a successful performance in Dublin in November 1741. On his return to London, with his confidence restored he finished a new oratorio, *Samson*, taking its libretto from Milton rather than from the Old Testament. This work has a strong operatic flavour and was greeted with enormous success.

Let their celestial concerts all unite,
Ever to sound His praise in endless morn of light.

O MAGNUM MYSTERIUM MORTEN LAURIDSEN (1943 -)

Morten Lauridsen is Professor of Composition at the University of Southern California. He is most noted for seven vocal cycles and his series of *a cappella* (unaccompanied) motets. This work was first performed in Los Angeles in 1994.

In speaking of Lauridsen's sacred works in his book, *Choral Music in the Twentieth Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered..." In 2007, Lauridsen was the recipient of the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

"For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Notes taken from Morten Lauridsen's website.

O magnum mysterium,
et admirabile sacramentum,
viderent ut animalia Dominum natum,
jacentem in praesepe!
Beata Virgo cujus viscera meruerunt,
portare Dominum Christum.

Alleluia!

O great mystery and wondrous
sacrament,
that animals should see the new-born
Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the Lord Jesus
Christ.
Alleluia!

PROGRAMME

Let their celestial concerts all unite (Samson)
George Frideric Handel (1685 – 1759)
O Magnum Mysterium
Morgan Lauridsen (1943 -)

Laetentur Coeli

William Byrd (1543 – 1623)

INTERVAL

Soprano solo
Sing to the moon (Rusalka)
Antonin Dvořák (1841 - 1904)



Mass in D Major

Antonin Dvořák (1841 – 1904)

Tenor solo
Die Vaetergruft
Franz Liszt (1811 – 1886)

Kyrie

Haec Dies

Gloria

William Byrd (1543 – 1623)

Credo

Mezzo Soprano Solo

Sanctus

Der Engel
Stehe still! (Wesendonk Lieder)
Richard Wagner (1813 – 1883)

Benedictus

Agnus Dei

Bass solo
Biblical Songs, Opus 99:
No. 1 - "Oblak a mrakota"
("Clouds and Darkness"),
No. 3 - "Slys, o Boze, slys modlitbu mou"
("Give ear, O God, unto my prayer")
No. 5 - "Boze, Boze pisen novou zpivati budu"
("Lord, a new song I would fashion")
Antonin Dvořák (1841- 1904)



THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Diane Drewett
Lesley Field
Linda Harris
Carolyn Heathcote
Jane Kenney
Judith Miller
Gill Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Janis Smy
Jenny Tarbox
Hilary Vaill
Fiona Webb
Kate Wickenden
Kate Wilson
Liz Witham

Altos

Rona Ayling
Pamela Darker
Fiona Dick
Kathryn Flenley
Helen Griffiths
Marian Gooding
Didi Hall
Anneliese Handley
Romola Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Christopher Lawrence
Elspeth Mackeggie
Margaret Mackenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Clare Shepherd
Lucy Stewart
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Dennis Bignell
David Boxen
Phillip Critchley
John D'Arcy
Tim Devis
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Ben Flenley
Dennis Flower
Iain Gammell
Graham Hey
John Holden
Alec Leggatt
Tony Parker
Graham Rankin
Trefor Roberts
Simon Rycroft
John Smyth
Simon Stoodley
Neil Thompson

ACKNOWLEDGEMENTS

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Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. 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.

If you would like to join the choir as a singing member would you please contact the Secretary - Miss Judith Miller, 7 Frensham Avenue, Fleet. (Tel 01252 613765).

The Waverley Singers would like to thank the Reverend Jonathan Still and the PCC for making them so welcome in their lovely church.

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

Please visit our website for further information at: www.waverleysingers.co.uk