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**THE WAVERLEY SINGERS**

# Music — FOR A — Summer Evening

Sacred and secular works by  
**Elgar, Vaughan Williams,  
Britten & Grainger**

**ST MARY'S CHURCH, FRENHAM**  
**SUNDAY 14 JUNE, 2009 at 7.00pm**

Light refreshments and drinks will be provided after the concert

**Conductor RICHARD PEARCE**

*Tenor*

*Organist*

*Harpist*

**Thomas Hobbs Iain Farrington Lucy Wakeford**

The Waverley Singers is a Registered Charity No. 284123

**Thomas Hobbs – Tenor**, was born in Exeter and graduated in history from King's College, London. He studied singing with Ian Partridge before moving to the Royal College of Music, under the tutelage of Neil Mackie, where he was awarded the RCM Peter Pears and Mason Scholarships. He was also awarded a Susan Chilcott Scholarship and has been made a Royal Philharmonic Society Young Artist. Thomas is currently continuing his studies at Royal Academy Opera, where he holds a Kohn Bach Scholarship, in addition to a full entrance scholarship, and studies with Ryland Davies. He is also grateful to the Josephine Baker Trust for their continuing support.

Thomas has performed and recorded with many leading ensembles including The Cardinall's Musick, The Tallis Scholars and The Sixteen. On the opera stage he has performed the role of Acis in Handel's *Acis and Galatea*; Ferrando in Mozart's *Così fan tutte*; Ramiro in Rossini's *Cenerentola* and Conte in Rossini's *Il Barbiere di Siviglia* for RCM opera scenes. Thomas made his Royal Academy Opera debut as Fileno in Haydn's *La fedeltà premiata*, conducted by Trevor Pinnock. An acclaimed recitalist, his recent highlights include Vaughan Williams' *On Wenlock Edge* with the Edinburgh Quartet; Britten's *Winter Words*; Schubert's *Die Schöne Müllerin*; Schumann's *Liederkreis* and his debut at the Wigmore Hall singing Wolf. Equally at home on the concert platform, Thomas' repertoire is varied and includes Bach's *St John and St Mark's Passions*; Handel's *Saul*; Monteverdi's *Vespers*; Handel's *Messiah* and Dvorak's *Stabat Mater*. Highlights of 2009 include Handel's *Israel in Egypt* in Germany and Austria and Britten's *Les Illuminations*.

**Lucy Wakeford – Harp** Appointed principal of the Philharmonia Orchestra in 2002, Lucy Wakeford is one of the most outstanding harpists of her generation. Much in demand as a soloist, recitalist and ensemble player she has performed at major venues and festivals throughout Europe, appearing as guest artist with musicians including Michael Chance, James Galway and the Belcea Quartet. She is principal harp of the Britten Sinfonia and harpist of the Nash Ensemble.

Lucy studied with Daphne Boden and Marisa Robles at the Royal College of Music and with Gerard Devos in Paris and Skaila Kanga in London. During her studies she won top prizes at numerous national and international competitions.

Lucy's engagements have included visits to the Queen Elizabeth Hall, Purcell Room and Wigmore Hall, both as soloist and in performances of works by Britten with Roger Vignoles and John Mark Ainsley. She has appeared at the City of London and Cheltenham International Festivals and gave several performances of Mozart's Flute & Harp Concerto with the London Chamber Orchestra conducted by Christopher Warren-Green.

**Iain Farrington - Organ** has an exceptionally busy and diverse career as an organist, pianist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University. He has also participated in masterclasses with Malcolm Martineau at the Britten-Pears School in Aldeburgh.

As an organist, Iain regularly gives recitals and concert performances around the world. He has given solo recitals in Reykjavik Iceland, the Bridgewater Hall Manchester, Birmingham Town Hall, Westminster, Peterborough and Gloucester Cathedrals and has accompanied choirs in Hong Kong, Malaysia, Latvia, Sweden, France, Hungary, the Czech Republic, St Paul's Cathedral and Birmingham Symphony Hall. He performed two solo works in the BBC Proms 2007 in the Royal Albert Hall, which the Independent described: "under his hands the Royal Albert Hall instrument was a family-size box of sonic tricks...This was his Proms debut, and an exciting one. He's an authentic star, and deserves to have a Prom all to himself." He regularly broadcasts on BBC Radio Three with the BBC Singers. He was Organ Scholar at St John's College, Cambridge University, and with the College Choir he toured extensively and recorded four CD's on the Naxos and Nimbus labels. He was previously Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions. Iain's website is [www.iainfarrington.com](http://www.iainfarrington.com).

**Richard Pearce – Conductor** is the Waverley Singers' newly appointed Director of Music. He was organ scholar at Trinity College, Cambridge where he toured and recorded extensively with the chapel choir. 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.

Working with choruses and chamber choirs has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in a recordings of Kenneth Leighton and a CD of Elizabeth MacConchy's choral works. He has long standing associations with the Royal Choral Society, as well as twice yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is a professor at the Guildhall School of Music and Drama.

## PROGRAMME

Give unto the Lord Edward Elgar (1857 -1934)

My Love dwelt in a northern Land  
Spanish Serenade Edward Elgar (1857 -1934)

A selection of folk-song arrangements  
for Tenor soloist and Harp  
Benjamin Britten (1913-1976)

Three Shakespeare Songs  
Ralph Vaughan Williams (1872 – 1958)

Te Deum in G Ralph Vaughan Williams (1872 – 1958)

## INTERVAL

Choral Dances (1967 version) from Gloriana  
Benjamin Britten (1913 – 1976)

Extracts from Fiesta!  
1. Celebration  
2. Song  
3. Stride Dance  
4. Finale  
Iain Farrington

The Lost Lady Found  
Shallow Brown (Tenor solo & Men's Chorus)  
Irish Tune from County Derry  
I'm Seventeen Come Sunday Percy Grainger (1882 – 1961)

## GIVE UNTO THE LORD (PSALM 29)

EDWARD ELGAR (1857- 1934)

The anthem *Give unto the Lord* was composed for the Sons of the Clergy Festival at St Paul's in April 1914, (the 200<sup>th</sup> anniversary of its founding). By this time, Elgar had composed his most significant works, in a period between 1899 and 1911, (except for the 'cello concerto in 1919): *Enigma Variations*, *Dream of Gerontius*, *The Apostles*, *The Introduction and Allegro for Strings*, *The Kingdom*, and two symphonies. He was acclaimed in Britain and Germany. He had been knighted in 1904, made a member of the Order of Merit in 1911, and was Britain's unofficial musical laureate, a great achievement for the son of a Worcestershire piano tuner and shopkeeper.

The Corporation of the Sons of the Clergy was founded 1655 and was incorporated by royal Charter in 1678. It is one of the oldest and probably the largest of the Church of England clergy charities. Its role is to help the clergy of the Anglican Communion in the UK, and Eire and their families.

*Give unto the Lord* is typically Elgarian, the opening marked *nobilmente*, the melodies characteristically syncopated, with stirring climaxes and a quiet ending.

Of local interest, although Elgar is strongly connected with Worcester and Hereford, he composed the 'cello concerto at a rented cottage, Brinkwells, in Fittleworth, Sussex during 1918 and 1919 and was very fond of the countryside around Petworth and Arundel.

For those who enjoy trivia, Elgar was also a Wolves supporter and attended football matches in the 1890s.

*Give unto the Lord, O ye mighty, give unto the Lord glory and strength.  
Give unto the Lord the glory due unto His name; worship the Lord in the beauty of holiness.*

*The voice of the Lord is upon the waters: the God of glory thundereth, it is the Lord that ruleth the sea;*

*The voice of the Lord is mighty in operation; the voice of the Lord is full of majesty; the voice of the Lord breaketh the cedars of Lebanon.*

*Yea, the voice of the Lord divideth the flames of fire, yea, the voice of the Lord shaketh the wilderness, strippeth the forests bare.*

*In his temple doth ev'ryone speak of His glory.*

*Worship the Lord in the beauty of holiness.*

*The Lord sitteth above the waterflood; and the Lord remaineth a King for ever; The Lord shall give strength unto His people; the Lord shall give His people the blessing of peace.*

### **MY LOVE DWELT IN A NORTHERN LAND Op18.3**

(Romance for SATB)

#### **SPANISH SERENADE Op23**

Elgar composed part songs throughout his working life, often it seems, almost as a form of relaxation whilst working on large-scale pieces or on holiday. The earliest that remain in the standard repertoire are two composed in 1889 shortly after his marriage to Alice - *O Happy Eyes* and *My Love Dwelt in a Northern Land*. Elgar waited some eighteen years before adding a third part song - *Love*, in recognition of Alice's devotion and unswerving support for his music - to complete his Opus 18. As with a number of the early works, Alice provided the words for *O Happy Eyes*, and also wrote alternative words (*Afar amidst the Sunny Isles*) for *My Love Dwelt in a Northern Land* when it seemed as if Andrew Lang would refuse permission for his poem to be used. Eventually, Lang relented with ill grace.

Elgar might well have abandoned part songs and concentrated on the composition of more substantial works were it not for the growing popularity during the first years of the twentieth century of competitive choral festivals, particularly in the North of England. Not only did these festivals provide an outlet for performances of his part-songs but also created a demand for such compositions.

(Partsongs note: Elgar Society)

#### **My love dwelt in a northern land**

*My love dwelt in a northern land,  
A dim tower in a forest green  
Was his, and far away the sand  
And gray wash of the waves were seen  
The woven forest boughs between:*

*And through the Northern summer night  
The sunset slowly, slowly died away,  
And herds of strange deer, silver white,  
Came gleaming through the forest gray,  
And fled like ghosts before the day.*

*And oft that month we watched the moon  
Wax great and white o'er wood and lawn,  
And wane with waning of the June,  
Till, like a brand for battle drawn,  
She fell, and flamed in a wild dawn.*

*I know not if the forest green  
Still girdles round that castle gray,  
I know not if the boughs between  
The white deer vanish ere the day:  
The grass above my love is green,  
His heart is colder than the clay.  
Andrew Lang*

#### **Spanish Serenade**

*Stars of the summer night!  
Far in yon azure deeps,  
Hide, hide your golden light,  
She sleeps, my lady sleeps.*

*Moon of the summer night!  
Far down yon western steepes,  
Sink, sink in sliver lights!  
She sleeps, my lady sleeps*

*Wind of the summer night!  
Where yonder woodbine creeps,  
Fold, fold thy pinions light!  
She sleeps, my lady sleeps.*

*Dreams of the summer night!  
Tell her, her lover keeps  
Watch! While in slumber light  
She sleeps, my lady sleeps.  
Longfellow: Spanish Student*

### **THREE SHAKESPEARE SONGS**

#### **TE DEUM IN G**

**RALPH VAUGHAN WILLIAMS 1872 – 1958)**

Vaughan Williams was born in 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy, (as did Cecil Sharp, Gustav Holst and Percy Grainger). As musical editor of *The English Hymnal* he composed several hymns that are now world-wide favourites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, near Dorking.

From 1920 to 1928 Vaughan Williams was the conductor of the Bach choir, until he resigned because of his wife's ill health and moved to Dorking. The *Te Deum in G* was composed for the Enthronement of the Archbishop of Canterbury in December 1928.

The *Three Shakespeare Songs*, dedicated to Armstrong Gibbs, were composed in 1951 for the British Federation of Music Festivals National Competitive Music Festival. The three songs are each very different and are challenging to sing. The first uses vocal effects and harmonies to evoke the sound of bells to accompany Ariel's song. The second song creates with shimmering chords the mysterious quality of Prospero's words. The third is quick and fairy-like.

### Three Shakespeare Songs

#### Full Fathom Five

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.  
Sea nymphs hourly ring his knell:  
Hark! Now I hear them  
Ding dong bell.

The Tempest, Act 1 Sc 2

#### The Cloud-Capp'd Towers

The cloud-capp'd towers, the gorgeous  
palaces,  
The solemn temples, the great globe itself,  
Shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind:  
We are such stuff as dreams are made on,  
And our little life is rounded with a sleep.

The Tempest, Act IV, Sc 1

#### Over Hill, Over Dale

Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere,  
Swifter than the moone's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear

A Midsummer Night's Dream, Act II, Sc 1

### Te Deum

*We praise thee, O God: We acknowledge  
thee to be the Lord. All the earth doth  
worship thee:*

*The Father everlasting.*

*To thee all angels cry aloud: the Heavens  
and all the powers therein.*

*To thee, Cherubin, and Seraphin  
continually do cry, Holy, Holy, Holy, Lord  
God of Sabaoth;*

*Heaven and earth are full of the Majesty  
of thy Glory. The glorious company of the  
Apostles: praise thee. The goodly  
fellowship of the Prophets: praise thee.*

*The noble army of Martyrs: praise thee.  
The holy Church throughout all the world:  
Doth acknowledge thee; The Father of an  
infinite majesty;*

*Thine honourable, true: and only Son;*

*Also the Holy Ghost: the Comforter.*

*Thou art the King of Glory: O Christ.*

*Thou art the everlasting Son: of the  
Father.*

*When thou tookest upon thee to deliver  
man: Thou didst not abhor the Virgin's  
womb.*

*When thou hadst overcome the  
sharpness of death: thou didst open the  
Kingdom of Heaven to all believers.  
Thou sittest at the right hand of God: in  
the glory of the Father.*

*We believe that thou shalt come: to be  
our Judge.*

*We therefore pray thee, help thy  
servants: whom thou hast redeemed with  
thy precious blood. Make them to be  
numbered with thy Saints; in glory  
everlasting.*

*O Lord save thy people and bless thine  
heritage. Govern them and lift them up  
for ever. Day by day we magnify thee;  
and we worship thy Name: ever world  
without end.*

*Vouchsafe O Lord to keep us this day  
without sin. O Lord have mercy upon us.  
O Lord let thy mercy lighten upon us: as  
our trust is in thee. O Lord in thee have I  
trusted: let me never be confounded.*

### CHORAL DANCES (1967 version) from GLORIANA BENJAMIN BRITTEN (1913-1976)

Benjamin Britten was born in Lowestoft, Suffolk, on 22 November 1913. Although he was already composing prolifically from the age of seven, in 1928 lessons were arranged for him with the composer Frank Bridge; two years later he went to the Royal College of Music in London, studying with Arthur Benjamin, Harold Samuel and John Ireland. In 1937, he first met the tenor Peter Pears, with whom he entered into the lifelong personal and creative partnership that was to become a major inspiration for his music.

The accession of Queen Elizabeth II took place in February 1952. Whilst on a skiing holiday in Austria, Britten conceived the idea of a Coronation opera. His Coronation project developed into *Gloriana* which was completed in Coronation year, 1953 and was performed in June. It was not a great success critically. The New Elizabethan Age rejected the opera and it has hardly surfaced since. Skiing, however, remained a particular enthusiasm.

This arrangement of the *Choral Dances* was made for the opening concert of the Queen Elizabeth Hall in 1967 and was performed by Peter Pears and Ossian Ellis with the Ambrosian Singers, conducted by the composer.

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**Tenor:** *The Masque begins.*

*Melt earth to sea, sea flow to air,  
And air fly into fire!*

*The elements, at Gloriana's chair,  
Mingle in tuneful choir.*

*And now we summon from this leafy  
bower*

*The demi-god must appear! 'Tis Time!*

**First Dance:**

*Yes he is Time, Lusty and blithe,*

*Time is at his apogee,*

*Although you thought to see*

*A bearded ancient with a scythe,*

*No reaper he That cries 'Take heed!'*

*Young and strong, in his prime:*

*Behold the sower of the seed.*

**Tenor:** *Time could not sow unless he had  
a spouse to bless his work, and give it life  
– Concord, his loving wife!*

**Second Dance:**

*Concord, Concord is here,*

*Our days to bless*

*And this our land to endue*

*With plenty, peace and happiness.*

*Concord and Time*

*Each needeth each:*

*The ripest fruit hangs where*

*Not one, but only two can reach*

**Tenor:** *Now Time with Concord dances  
This island doth rejoice:  
And woods and waves and waters  
Make echo to our voice.*

**Third Dance:**  
*From springs of bounty,  
Through this county,  
Streams abundant  
Of thanks shall flow!  
Where life was scanty,  
Fruits of plenty  
Swell respendent  
From earth below.  
No Greek nor Roman,  
Queenly woman  
Knew such favour  
From Heav'n above  
As she whose presence  
Is our pleasance, Gloriana  
Hath all our love.*

**Tenor:** *Behold a troop of rustic  
swains, bringing from the waves and  
pastures the fruits of their toil.*

**Fifth Dance:**  
*From fen and meadow  
In rushy baskets  
They bring ensamples  
Of all they grow:  
In earthen dishes  
Their deep sea fishes;  
Yearling fleeces,  
Woven blankets;  
New cream and junkets,  
And rustic trinkets  
On wicker flasks,  
Their country largess,  
The best they know.*

**Tenor:** *And now country maidens  
bring a tribute of flowers to the  
flowers of princes all.*

**Fourth Dance:**  
*Sweet flag and cuckoo flower,  
Cowslip and columbine,  
Kingcups and sops-in-wine,  
Flower-deluce and calaminth,  
Harebell and hyacinth,  
Myrtle and bay,  
With Rosemary between,  
Norfolk's own garlands for her  
Queen!*

**Tenor:** *Led by Time and Concord, let  
all unite in homage to Gloriana, our  
hope of peace, our flower of grace.*

**Sixth Dance:**  
*These tokens of our love receiving,  
O take them, Princess great and  
dear,  
From Norwich, city you are leaving,  
That you afar may feel us near.*

William Plomer (1903-1973)

## FOUR FOLK SONG ARRANGMENTS PERCY GRAINGER (1882 – 1961)

George Percy Grainger was born on 8 July 1882 at Brighton, Victoria. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose, to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. During this time, *Colonial Song* and *Mock Morris* were published. In these years he befriended the Norwegian composer, Edvard Grieg, whose love of national music inspired Percy to look closely at English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens*, the piece which many people now equate with his name. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia.

Grainger wrote his own illuminating and entertaining programme notes for these songs as follows:

### The Lost Lady Found

**HINTS TO PERFORMERS.** Begin primly and neatly and bit by bit rouse up to a great and rowdy-do. Keep an unchanged speed throughout.

Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the store kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the 'ballad', which is the English equivalent of the Italian '*baletta*' (from *ballare*, 'to dance'), signifying a song to dance-measure, accompanied by dancing.

### Shallow Brown

John Perring (of Dartmouth, England), a remarkably gifted deep-sea sailor songster from whose singing H. E. Piggott and I collected the chanty in 1908, said that the song was supposed to be sung by a woman standing on the quay to Shallow Brown as his ship was weighing anchor. John Perring did not know why Brown was called 'Shallow'--'unless it was that he was shallow in his heart', as he added. My setting (composed in 1910) aims to convey a suggestion of wafted, wind-borne, surging sounds heard at sea."

### Irish Tune from County Derry

The tune was collected by Miss J. [Jane] Ross, of New Town, Limavady Co. Derry (Ireland) and printed in *The Petrie Collection of the Ancient Music of Ireland* (Dublin, 1855) on page 57 of which collection the following remarks by George Petrie go before the tune, which is headed: 'Name unknown':

*For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limavady, in the County of Londonderry--a lady who has made a large collection of the popular unpublished melodies of the county.*

(The poem originally set to this tune was The Dark Eileen, not the more familiar Danny Boy. Grainger's setting, however, is wordless).

### I'm Seventeen Come Sunday

Folk-song from Lincolnshire and Somerset. Tune and words taken down from the singing of Mr. Fred Atkinson, of Redbourne, Kirton, Lindsey, Lincs, 3.9.1905. I collected the following tune from Mr. Fred Atkinson. Mr. Atkinson is a fine rhythmic singer, and has a ringing tenor voice.

From A Source Guide to the Music of Percy Grainger by Thomas P Lewis  
The International Percy Grainger Society/www.percygrainger.org

#### The Lost Lady found

*Twas down in yon valley as fair maid did dwell;  
She lived with her uncle, they all new full well.  
Twas down in yon vally where violets grew gay,  
Three gypsies betrayed her and stole her away.*

*Long time she'd been missin and could not e be found.*

*Her uncle he searched the country around  
Till he came to the trustee between hope and fear.  
The trustee made answer, "she has not e been here".*

*The trustee spoke over with courage so bold:  
"I fear she's been lost for the sake of her gold.  
So we'll have life for life, sir" The trustee did say.  
"We'll send you to prison and there you shall stay."*

*There was a young squire that loved her so,  
oftimes to the schoolhouse together they did go:  
"I'm afraid she's been murdered, so great is my fear;  
If I'd wings like a dove I would fly to my dear".*

#### I'm Seventeen Come Sunday

*As I rose up one May morning, one May morning so early,  
I overtook a pretty fair maid, just as the sun was dawnin'  
With me rue rum ray, fother didle ay,  
Wok fol air didle ido.*

*Her stockin's white, and her boots were bright and her buckling shone like silver;  
She had a dark and a rolling eye, and her hair hung round her shoulder,  
With me rue etc*

*Where are you going my pretty fair maid,  
where are you going my honey?  
She answered me right cheerfully; "I'm an errand for me mummy"  
With me rue etc*

*How old are you, my pretty fair maid, how old are you, my honey?  
She answered me right cheerfully; "I am seventeen come Sunday",  
With me rue etc*

*He travell'd through England, through France and through Spain,  
Till he ventured his life on the watery main;  
And he came to a house where he lodged for a night.  
And in that same house was his own heart's delight.*

*When she saw him she knew him and fled to his arms;  
She told him her grief while he gazed on her charms.*

*"How came you to Dublin, my dearest, I pray?"  
"Three gypsies betrayed me and stole me away".*

*Your uncle's in England, in prizzidon does lie,  
and for your sweet sake is condemned for to die".  
"Carry me to Old Enlgand, my dearest", she cried;  
One thousand I'll give thee and will be your bride".*

*When they came to Old England, her uncle to see,  
The cart it was under the 'igh gallows tree.  
"Oh pardon, Oh pardon, Oh pardon I crave!  
I'm alive! I'm alive! Your dear life to save".*

*The from the high gallows they led him away;  
Their bells they did ring and their music did play.  
Ev'ry house in that valley with mirth did resound  
As soon as they heard the lost lady was found.*

#### Shallow Brown

**Solo:** *Shaller Brown, you're goin' ter leave me  
Shaller Brown, don't ne'er deceive me,  
You're goin' away accrost the ocean,  
You'll ever be my heart's devotion,  
For your return my heart is burning,*  
**Chorus:** *Shaller Brown*

*Will you take a man, my sweet pretty maid,  
will you take a man my honey?  
She answer'd me right cheerfully; "I darst not for me mummy",  
With me rue etc*

*Will you come down to my mummy's house,  
when the moon shone bright and clearly.  
You'll come down, I'll let you in, and me mummy shall not hear me",  
With me rue etc*

*"O it's now I'm with my soldier lad, his ways they are so winnin";  
It's drum and fife is my delight, and a pint o' rum in the mornin',  
With me rue etc*

#### The Dark Eileen

##### original words for the Irish Tune

(printed on the back of the vocal score)

*O Dark Eileen, so proud and sad and wayward,  
Bright-glancing, scornful, tender, all by turns,  
How can a plain and all unskilful lover  
Tell out in words the fire that in him burns?  
Words are like spray from wind-blown fountains flying;  
Silent, dear love, the deeper waters glide;  
And when your heart has conquered all misgivings,  
A glance, Eileen, will call me to your side.*

*Let others voice their fleeting adoration  
In lofty flights or tinsel flowers of song;  
I only pledge a steadfast heart's devotion,  
True service and true faith a lifetime long.  
O trust me, love, and fear no ill thereafter;  
I am for ever yours, if thou were mine,  
Then, come what may, I'd meet all ills with laughter:  
And walk the world content, in shadow or in shine.  
David Lucas*

## THE WAVERLEY SINGERS

### *Sopranos*

Sue Adcock  
Janet Carne  
Elaine Cook  
Beth Davenport  
Diane Drewett  
Lesley Field  
Linda Harris  
Carolyn Heathcote  
Lucy Huber  
Jane Kenney  
Kate Mapes  
Sally Maxfield  
Alyson Paterson  
Carolyn Patey  
Janet Paul  
Gillian Pickering  
Sarah Shepherd  
Christine Siddall  
Janis Smy  
Hilary Vaill  
Joan Warren  
Kate Wickenden  
Kate Wilson  
Liz Witham  
Anne Wolstonecroft

### *Altos*

Rona Ayling  
Mayonne Coldicott  
Pamela Darker  
Fiona Dick  
Merril Evans  
Marian Gooding  
Helen Griffiths  
Didi Hall  
Anneliese Handley  
Eunice Hopkins  
Isabel Hyde  
Shelley James  
Linda Katz  
Christopher Lawrence  
Margaret Mackenzie  
Anne Mason  
Marian Morgan  
Brenda Northgraves  
Mary Parker  
Josephine Reader  
Tegwen Robb  
Jennette Wickes  
Christine Wilmshurst  
Lindy Wiltshire  
Janet Wright

### *Tenors*

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

### *Basses*

Mike Aaronson  
Geoffrey Barwick  
Mike Cabot  
Sam Coulter  
Dennis Flower  
Iain Gammell  
Graham Hey  
John Holden  
Jeremy Keep  
Alec Leggatt  
Tony Parker  
Simon Rycroft  
John Smyth  
Simon Stoodley  
Neil Thompson  
Andrew Thomson

## ACKNOWLEDGEMENTS

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

Mr A Boswood  
Dr A R Christmas  
Mrs Rosemary Coulter  
Mr P Curwen  
Mr J M Darker  
Mr G C Dearing  
Mr and Mrs P Farmer  
Mr and Mrs J Fathers  
Mr and Mrs Barry Field  
Mrs E Gammell  
Mr & Mrs C H Garnett  
Mr and Mrs R Heathcote  
Mrs Jane Hey  
Mr M Hicks  
Dr J G & Mrs J Holmes-Smith  
Mrs A Joy  
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Mrs N Lallemand  
Mr A Leggatt  
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Mr D P Patey  
Mr J Pickering  
Mrs M Ramsden  
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Mr and Mrs I Smith  
Mr Paul Smy  
Mr & Mrs A Thomson  
Mrs R Twinn  
Mr and Mrs B Whelan  
Mr G R Wickes  
Mr S J Williamson  
Mr D Wilson  
Mrs E Witham

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 - Mrs Pamela Darker, Hafod, Sherfield Green, Sherfield-on-Loddon, Hook, Hampshire, RG27 0EN

The Waverley Singers would like to thank Rev Eunice Hicks 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.com](http://www.waverleysingers.com)

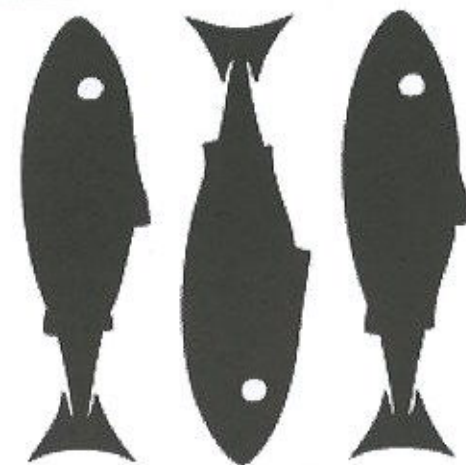
## **FUTURE PROGRAMMES**

**Saturday 17<sup>th</sup> October 2009**  
at St Thomas-in-the-Bourne, Farnham  
**BRAHMS – REQUIEM**

**Saturday 12<sup>th</sup> December 2009**  
at St Andrew's Parish Church, Farnham  
**Christmas Concert**

**Sunday 21<sup>st</sup> March 2010**  
at St Andrew's Parish Church, Farnham  
details to be announced

**Sunday 13<sup>th</sup> June 2010**  
at St Laurence's Parish Church, Alton  
**Summer Concert**



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