

Patrons are the lifeblood of the arts. And our patrons are vital to us in providing the financial support we need for the repertoire we aspire to perform and to help us raise funds for the many charities we support.

Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.

These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, well short of the funds required to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you will donate more than £49 we are able, under current tax legislation, to give you vouchers which may be redeemed for tickets to any of our concerts.

You may also like to know that we help other charities by donating part of our ticket receipts to them. Last year we raised just under £3,000 for charities such as Hampshire and Isle of Wight Air Ambulance, St Andrews Parish Church Farnham, Help for Heroes and St Mary's Frensham Trust.



We are now embarking on our 2009/2010 season performing works by Tavener, Haydn Poulenc, Gardner and Howells. We will be raising funds for: Farnham and Alton Talking Newspapers, EFNA (The European Federation of Neurological Associations), Riding for the Disabled and Home-Start WeyWater.

Will you support us, and help us to achieve our ambitions, by becoming a patron?

Please contact The Patrons' Secretary
Mrs Margaret Mackenzie, 63 Haydock Close,
Alton, Hampshire GU34 2TL Tel: 01420 84686



The Waverley Singers



BRAHMS REQUIEM

Helen-Jane Howells (*Soprano*)

Jakob Rothoff (*Piano*)

Marcus Farnsworth (*Baritone*)

Elizabeth Marcus (*Piano*)

Conductor Richard Pearce

SATURDAY 17 OCTOBER, 2009 7.30 pm

St Thomas on the Bourne, Farnham

in aid of

Farnham and Alton Talking Newspapers

Farnham & Alton Talking Newspaper

We make audio recordings of local newspapers for people with visual impairment. We produce four separate editions every week, each covering a specific area and there is also a monthly magazine edition which goes out to all the areas.

We make digital recordings and reproduce the output on CDs or memory sticks. These are put into returnable plastic pouches and distributed by the Post Office free of charge. The whole service is, in fact, free of charge to the listeners.

The operating costs of the Farnham and Alton Talking Newspaper are now around £10,000 a year and this is covered by donations and (most importantly) legacies plus some fundraising events including street collections.

The service is really appreciated by the listeners. Many are the expressions of thanks received and it is clear that those who lead a relatively lonely life eagerly await their post on a Saturday morning to receive their weekly local news much as they would look forward to a visit from a friend. If you know of anyone who would be interested please telephone 01252 719266.

Helen-Jane Howells – Soprano is a Samling Scholar and also the winner of the 2008 John Warner Competition, Russell Sheppard Vocal Scholarship and the Simon Fletcher Award. She is grateful for the support of the Richard Carne Trust; the Worshipful Company of Cutlers; the Radcliffe Trust and the Josephine Baker Trust.

Helen-Jane's most recent concert work has included the world premiere of Carson P.Cooman's oratorio *Revelations of Divine Love* with the London Mozart Players at Cadogan Hall; Schoenberg's *Brettli Lieder* as part of the Philharmonia Orchestra's series 'Vienna: City of Dreams'; Bach's *Christmas Oratorio* and Handel's *Messiah* at St. James' Piccadilly and Chichester Cathedral; Bach *Cantatas* at St. John's, Smith Square; solo performances in the London Handel Festival; Mendelssohn's *Elijah*; Vaughan Williams' *Serenade to Music*; Brahms' *Requiem*; Dvořák's *Te Deum*; Schubert's *Mass in G*; Bach's *St. John Passion*; Mozart's *Coronation Mass* and *Requiem*; Haydn's *Nelson Mass* and *Heiligmesse* and Handel's *Solomon*. In opera she has played Gretel, *Hansel & Gretel*; Barbara, in the premiere of Richard Arnell's opera *Love in Transit*; Lucy Lockitt, *The Beggar's Opera*; Joanna, *Sweeney Todd*, and Galatea, *Acis & Galatea*.

Helen-Jane has just finished performing at Glyndebourne as a soloist (Eve) and small chorus in Purcell's *The Fairy Queen* which also went to the Royal Albert Hall for the BBC Proms. Upcoming projects include the 'Songs of Apollo' concert series for the Rudolph Kempe Society; concert work with the Baroque ensemble Florilegium (Rye Festival), oratorio and recital work, and the Samling Foundation Outreach Project with the Southbank Sinfonia.

Marcus Farnsworth – Baritone began his training as a chorister at Southwell Minster, went on to Chetham's School of Music and then the University of Manchester to read music. He currently studies with Glenville Hargreaves and Audrey Hyland at the Royal Academy of Music. Recent awards include the Sir Thomas Armstrong Prize, the 2009 Elena Gerhardt Lieder Prize, the 2008 Major van Someren-Godfrey Prize for English Song and the 2008 Henry Cummings Vocal Prize. Most recently, in September, Marcus won the prestigious Wigmore Hall/Kohn Foundation International Song Prize.

Recent appearances include the Spitalfields Festival with the RAM, a recital at St John's Smith Square as part of Graham Johnson's Young Songmakers' Almanac, a joint recital with acclaimed mezzo-soprano Sarah Connolly at the Oxford Lieder Festival, and as a soloist with The King's Consort at the Wigmore Hall. Marcus' concert repertoire includes Bach's *Christmas Oratorio*, *Magnificat*, *Mass in B Minor* and *St John Passion*; Handel's *Messiah* and *Saul*; *Requiems* by Brahms, Mozart, Fauré and Duruflé; Rossini's *Petite Messe Solennelle*; Finzi's *In Terra Pax* and Vaughan Williams' *Dona Nobis Pacem* and *Five Mystical Songs*. He has appeared with the Southbank Sinfonia, Manchester Camerata, the Britten Sinfonia, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra.

On the opera stage Marcus has performed, amongst others, the roles of Guglielmo in Mozart's *Così fan tutte* for Heritage Opera and the Narrator in Britten's *Paul Bunyan* for Manchester University. He also took part in Graham Vick's new production of Britten's church parable *Curlew River* with Birmingham Opera Company as part of the 2004 BBC Proms at the Royal Albert Hall.

Jakob Rothoff – Piano was born in Sweden, and studied piano, piano teaching and conducting at The Royal Academy of Music in Stockholm before coming to London for further studies at the Royal College of Music. At the College Jakob earned a Postgraduate Diploma in Accompaniment, winning all the prizes for lieder accompaniment. Whilst at the RCM Jakob took part in vocal master classes given by Roger Vignoles and Wolfgang Holzmair among others. Since graduating Jakob has performed all over the UK, working with singers, instrumentalists and choirs.

One of Jakob's greatest passions is the combination of words and music. Recently he has performed the harpsichord part in a production of Stravinsky's *The Rake's Progress* and Troy Banarzi's *Requiem For The Missing*. Jakob also took part in the first performance of Diana Burrell's *Concerto for Violin and Voice* at this year's Spitalfields Music Festival.

Jakob also has a keen interest in contemporary music and has taken part in several first performances of music written for him or in collaboration with the composer. He has worked with the Contemporary Music Group at Trinity College of Music playing Takemitsu, Holliger, Messiaen among others.

Elizabeth Marcus - Piano was born in Brighton and studied at Guildhall School of Music and Drama where she now works as a vocal coach, staff accompanist and professor of harpsichord. While at college she won the Raymond Russell Competition for harpsichord, the Dove Memorial Prize for top Graduate of that year and the Carl Meyer Memorial Prize for outstanding service to the School.

Elizabeth has performed at the Wigmore Hall, Purcell Room, Queen Elizabeth Hall, the Floral Hall at the Royal Opera House Covent Garden and St. John Smith Square and appeared in concert with Alastair Miles, Janice Watson, Sally Matthews, Robert Hayward and Claire Rutter. She has broadcast on BBC Radio 3 and 4, Classic FM, BBC 2 TV, Channel 4 and French National Radio.

She has been official accompanist for the Peter Pears, the Richard Tauber and the Kathleen Ferrier competitions and for masterclasses with Ileana Kotrubas, Guiseppe di Stefano and Sherrill Milnes. She is much in demand as a vocal coach and works regularly with singers such as Sally Matthews, Patricia Bardon and Sir Willard White.

Elizabeth is a member of the Tzigane Piano Trio, which performs regularly in the UK and has released a disc of the complete music for Piano Trio by Cecile Chaminade.

Richard Pearce 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 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.

FOUR SCHUBERT SONGS FRANZ SCHUBERT (1797-1828)

Der Schiffer
Frühlingsglaube
Die Forelle
Nachtstück

MARCUS FARNSWORTH

THREE SONGS FROM SCHLICHTE WEISEN Op 21 RICHARD STRAUSS (1864-1949)

1. All mein' Gedanken, mein Herz und mein Sinn
2. Du meines Herzens Krönelein
3. Ach Lieb, ich muß nun scheiden

MAHLER (1860-1911)

Ging heut' morgen übers Feld
(Lieder eines fahrenden Gesellen)

HELEN-JANE HOWELLS

INTERVAL

EIN DEUTSCHES REQUIEM JOHANNES BRAHMS (1833-1897)

1. Selig sind, die da Leid tragen
2. Denn alles Fleisch es ist wie Gras
3. Herr, lehre doch mich, daß ein Ende
4. Wie lieblich sind deine Wohnungen
5. Ihr habt nun Traurigkeit
6. Denn wir haben hie keine bleibende Statt
7. Selig sind die Toten

Brahms was born in a poor area near the docks in Hamburg, the son of a double bass player. He was given free piano lessons by an excellent teacher and in his early teens had to play in taverns to support himself. He was mostly self-taught by studying scores of composers like Schütz, Bach and Handel. In 1853 at the age of 20, within a period of several months, Brahms' talent was recognised, and he met Joachim, Liszt and

Schumann and was able to have some early compositions published. Shortly after this Schumann suffered a breakdown and Brahms helped Clara Schumann and her children through two difficult years, at some cost to his own career. When Schumann died in 1856 Brahms left them to work at several posts before settling in Vienna sometime after his mother's death in 1865, but remained close friends with Clara Schumann until her death in 1896.

There has been speculation about whether it was his mother's death or that of Schumann nine years earlier that prompted Brahms' composition of *Ein Deutsches Requiem*, but later he indicated he would gladly have called the work *A Human Requiem*. The work transcends the personal in its universal message of comfort for the living. Six movements were composed by 1866 and the first performance of these six was in Bremen Cathedral on Good Friday, April 1868 with Brahms conducting. The performance was such a success that his financial situation was secured. He added what is now the fifth movement in May, 1868 and the premiere of the final seven movement *Requiem* was in 1869 in Leipzig.

Brahms had been thinking about composing a Requiem for several years and the material used in the second movement dated from 1854, the year of Schumann's breakdown. But in 1865, at the age of 32, after his mother's death he set to work in earnest. He assembled the libretto of *Ein Deutsches Requiem* himself using the German Lutheran Bible. The main difference from the Latin text used by Mozart, Berlioz, Verdi and many others is the lack of a *Dies Irae* or *Lachrymosa*. The words concentrate on the hope of the Resurrection rather than the fear of the Day of Judgment and Purgatory.

The seven movements balance each other. The final movement refers back to the theme of the opening, and even the initial words are the same, *Selig sind*, (Blessed are they) unifying the work. The relentless quality of the second movement is complemented in the march and fugue of the sixth. Both the third and fifth movements begin with reflections by the baritone and soprano soloists, with interjections from the chorus, though the moods contrast; questioning and consolation. The centrepiece is the sublime fourth movement, beautiful in its serenity. This overall structure is further enhanced by the use of the opening choral three note theme to the words *Selig sind* (Blessed are they) as the musical core of the work.

Brahms used many Baroque devices in the *Requiem*; fugue, chorale-like themes, pedal points, dissonance, anticipation and syncopation, hemiolas and cross-rhythms to accentuate words, illustrating his close study of Schütz, Bach and Handel.

The piano duet version to be performed this evening was prepared by Brahms himself and was used for the first performance of the *Requiem* in London in 1871.

One final thought. The photo of Brahms used on the cover is the image often brought to mind, the mature grey bearded composer. There is another photo of the younger Brahms at the age of 33, about the time he composed the *Requiem*, where he looks every inch the Romantic artist, long hair swept back from the temples, square jawed, gazing intensely at the camera. A reminder that *Ein Deutsches Requiem* is the work of a vigorous young man.

7. Selig sind die Toten: Chor

Selig sind die Toten, die in dem Herren sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead: Choir

Blessed are the dead, which die in the Lord, from henceforth. Yea, says the Spirit, that they may rest from their labours; and their works do follow them.

FUTURE PROGRAMMES

Saturday 12th December 2009
at St Andrew's Parish Church, Farnham
Christmas Concert

Sunday 21st March 2010
at St Andrew's Parish Church, Farnham
Panufnik: Westminster Mass
Haydn: Seven last words of our Saviour

Sunday 13th June 2010
at St Lawrence's Parish Church, Alton
Summer Concert
including music by Bach, Brahms and Tippett

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Jane Compton
Beth Davenport
Diane Drewett
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Lucy Huber
Linda Hutton
Jane Kenney
Kate Mapes
Sally Maxfield
Gillian Nash
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 Wolstencroft

Altos

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

Tenors

Jeff Ayling
Brian Bailey
Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
John Duke
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

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

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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

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Anyone who is interested in becoming a patron of the choir is invited to contact - 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, please contact the Secretary, Mrs Pamela Darker, on 01256 882334 or email secretary@waverleysingers.com.

The Waverley Singers would like to thank Rev J 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.com



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