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The
**Waverley
Singers**

IN SUPPORT OF
**HELP for
HEROES**

MENDELSSOHN'S

Elijah

with

Michael Bundy as Elijah

Angela Bic (*Soprano*) • Martha Jones (*Alto*) • John McMunn (*Tenor*)

and

The Brandenburg Sinfonia

Conductor Richard Pearce

on

SATURDAY 28 MARCH at 7.30 pm

at

**ST ANDREW'S GARRISON CHURCH
OF SCOTLAND, ALDERSHOT**



What is **HELP for HEROES** all about?

"It's about the blokes, our men and women of the Armed Forces. It's about **Derek**, a rugby player who has lost both his legs, it's about **Carl** whose jaw is wired up so he has been drinking through a straw. It's about **Richard** who was handed a mobile phone as he lay on a stretcher so he could say goodbye to his wife. It's about **Ben**, it's about **Steven** and **Andy** and **Mark**, it's about them all. They are just blokes but they are our blokes; they are our heroes. We want to help our heroes."

The charity **HELP for HEROES** was launched in October 2007 in response to the desire of ordinary people to do something practical to help our wounded servicemen and women. As individuals we are powerless to prevent war and we feel helpless that we are unable to stop our men and women from being killed and wounded. By joining together as **HELP for HEROES**, we are doing something practical to help; we are doing our bit.

HELP for HEROES is very simple; we are strictly non political, we recognize that wars happen under any government, and we are non critical, preferring to get on with the job rather than talking about rights and wrongs.

Our servicemen and women give more, risk more and sacrifice more, so we believe that they should be given more; we believe they deserve the very best. They say they are not Heroes, that they are just blokes doing their job; we say that anyone who volunteers to join the Armed Forces and serve in time of war is a hero and we want to help our heroes.

Our first task, given to us by General Sir Richard Dannatt, the Head of the Army, was to raise £6 million to help provide a swimming pool and gym complex at the Tri service rehabilitation centre at Headley Court. With the support of Royalty, The Armed Forces, Celebrities, the Press and thousands of ordinary decent people, we achieved the target in our first eight months.

Our first task may be complete, but our job is not and, while our young men and women continue to be wounded, we intend to be there to help. We are pushing on with even more determination, buoyed by the extraordinary support of the public in our first few months, to ensure that the wounded get the best help, support and futures that they deserve.

HELP for HEROES needs to raise a great deal of money and as that money comes in, we will spend it, on improving facilities like the pool complex or the relative's house at Selly Oak and by giving grants to the right organisations to ensure that our wounded get the very best.

This is needed, it is urgent and it is making a very real difference to our Armed Forces. Thank you for your support; we need your help and we need it now.

Please pick up a leaflet and donate by filling in the form or, alternatively, go to our website www.helpforheroes.org.uk and donate online, by clicking on our donations button. It is easy to use, safe and enables us to get Gift Aid from the nice man at the Treasury!

If you prefer to send your donation by post, please make your cheque payable to Help for Heroes, fill in the gift aid form and send it to:

HELP for HEROES
Unit 6, Aspire Business Centre
Ordnance Road
Tidworth, Hants SP9 7QD

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Angela Bic – Soprano, from Germany, was born in 1980 into a musical family of Romanian and Chinese descent. She started learning the piano and violin at the age of seven and when she was 18, she had her first singing lesson and subsequently studied from 2002-8 at the Hochschule für Musik in Freiburg, Germany, with Prof. Dorothea Wirtz. As a member of the opera school there she performed various roles in several opera productions and was also very involved with the song department. She has taken part in masterclasses with Elisabeth Glauser, Thomas Hampson, Kai Wessel, Margreet Honig, José Cura and Barbara Bonney and has been a recipient of the Studienstiftung des deutschen Volkes since 2006.

Competition successes include third prize in the 2005 Paula Salomon Lindberg Lied competition in Berlin, first prize together with Robin Davis in the 2007 Euriade Song-Duo Competition in Kerkrade, Holland and first prizes in the Academy's Richard Lewis/Jean Shanks award, the Isabel Jay competition and the Blyth-Buesst Operatic Award. As well as performing Poulenc's one-woman opera *La Voix Humaine* at several venues in Freiburg, Angela has also recently made her professional debut as Ortlinde in Wagner's *Die Walküre* in the summer season 2008 at the Freiburg Opera House. In England, she has given recitals for the Oxford Lieder and the Two Moors Festival, and in the Wigmore Hall with the Academy's Song Circle group.

Angela is currently studying with Lillian Watson at the Royal Academy of Music in London on a full scholarship in the first year of the Opera School there and has played the role of the Mother in their production of *Hänsel und Gretel* with Sian Edwards. Recently she has sung the part of Amaranta in Haydn's *La fedeltà premiata* with Trevor Pinnock, with whom she is also performing in the Leipzig Gewandhaus in September 2009 alongside Marlis Petersen and Werner Güra.

Martha Jones – Contralto is in her second year at the RCM studying with Janis Kelly as an RCM scholar on the PGDip course. Prior to beginning her studies at the RCM, she gained a music degree at Durham University. At Durham, she was a soloist with the Consort of Voices and was very active in student theatre and chamber choirs. Since leaving Durham, she has been in demand as a recitalist in her home town of Preston as well as further afield. Oratorio work includes Bach's *St Matthew Passion* at Our Lady of Victories, London; Vivaldi's *Magnificat* with Hereford Chamber Choir; Bach's *Jesu, Meine Freude* with St George's Singers and Mozart's *Requiem* John Bertalot Singers.

Operatic roles studied at the RCM include Hänsel in Humperdinck's *Hänsel und Gretel* and Rosina in Rossini's *Il Barbiere di Siviglia*. She was a chorus member of British Youth Opera's 2008 performance of Donizetti's *L'Elisir d'Amore* in Italy and played Hansel in Woodhouse Opera's production of *Hänsel und Gretel*. Martha is gratefully supported in her studies by Sophie's Silver Lining Fund, The Henry Wood Trust and the Josephine Baker Trust.

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.

Operatic 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. 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*.

Upcoming engagements include Haydn's *Creation* with the Philharmonia Orchestra at the Royal Albert Hall, *Die schöne Müllerin* with pianist Gary Matthewman in London and Cumbria, Handel's *Saul* at the Petersfield Music Festival, *Dichterliebe* with Simon Lepper at the North Norfolk Festival, and a programme of Haydn arias with the Classical Opera Company at King's Place, London.

Michael Bundy – Bass baritone read music at Trinity, Cambridge, and studied singing at the GSMD and with Hugues Cuenod and Erich Viethier before establishing a career that spans many genres. His oratorio performances have included all the major works of the repertoire in the UK's principal cathedrals and concert halls and abroad, including Elgar's *Dream of Gerontius* in Prague. His solo engagements with Sir John Eliot Gardiner have included Berlioz's *L'Enfance du Christ* and Handel's *Israel in Egypt* (BBC Proms), Bach's *B Minor Mass* and Haydn's *Nelson Mass* and Mozart's *C Minor Mass* and *Requiem*; he has toured Europe, Turkey and Japan with Trevor Pinnock and The English Concert in Bach's *St Matthew Passion* and has sung with groups such as The Sixteen, Orchestra of the Age of Enlightenment, Futurum Ensemble of Sweden and BBC Singers.

Michael's operatic repertoire exceeds forty roles and includes performances with the Royal Opera, English National Opera, Kent Opera, Scottish Opera, Theater Basel and Mauritius Opera. He also specialises in French mélodie and has recorded a series of CDs featuring songs by Parisian organists: Widor, Vierne and Tournemire. A book "Prophets without Honour" on the same subject is due for publication shortly. He is currently organising a series of recitals featuring the complete songs of Vaughan Williams – *Echoes of Albion* – to be performed later this year.

Michael, who maintains a strong interest in contemporary music, performed Jonathan Harvey's *Passion and Resurrection* and the premières of *Flowers* (John Hardy), *Helen of Braemore* (Eddie McGuire) and *Stabat Mater* (Cecilia Macdowall). On a lighter note he played Olin Britt (*Music Man*) and Mr Lindquist (*A Little Night Music*) for BBC Radio 2 and is one of *Friday Night is Music Night's* 'Star Singers'.

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 recording 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.



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organizations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in most of the major venues across the country and, in London, at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

Violin 1

Miranda Playfair
Hannah Smith
Tatiana Bysheva
Oriana Kriszten
Gabriella Nikula
Dominica Rosiek

Violin 2

Rachel Rowntree
James Dickenson
Emily Ward
Phillip Grannell

Viola

Karin Norlan
Nichola Blakey
Emily Marsden
Claudine Guidoin

Cello

Patrick Jones
Ben Rogerson
Gemma Wareham

Bass

Laura Campbell
Elena Hull

Flute

Celia Chambers
Anna Stokes

Oboe

Ruth Contractor
Lucy Foster

Clarinet

Peter Sparks
Juliet Bucknall

Bassoon

Adam McKenzie
Rosie Burton

Horn

Evgeny Chebykin
Susie Koczur
Nick Wolstencroft
Jason Koczur

Trumpet

Kate Moore
Irene Haberli

Trombone

Rob Workman
Duncan Wilson
Dougal Prophet

Timpani

Tommy Foster

ELIJAH

FELIX MENDELSSOHN (1809 – 1847)

Mendelssohn was born in February 1809 into a wealthy and cultured Berlin family. His grandfather, Moses Mendelssohn, was a renowned philosopher and his father, Abraham, was a highly successful banker. After Felix became famous, Abraham would sometimes joke, *'I used to be known as the son of my father; now I am known as the father of my son!'*

Felix was a precociously gifted child, by the time he had reached his mid-teens he had composed a large number of mature works, including twelve string symphonies and his first symphony for full orchestra, written when he was only fifteen. He was sixteen when he wrote the *String Octet*, and the wonderful overture *A Midsummer Night's Dream* followed a year later. Mendelssohn's extraordinary gifts were not confined to composition; he went on to become a brilliant pianist and organist, a fine string player and an inspirational conductor. He was also a very good artist and was widely read.

Yet another dimension to Mendelssohn's glittering career was his far-reaching influence as an organiser and administrator. As a result of his tireless efforts with the Leipzig Gewandhaus Orchestra and the Leipzig Conservatory, which he founded in 1843, he raised performance standards to new heights and created many opportunities for contemporary composers and performers. He made a major contribution to the revival of interest in Bach's music, which at that time was virtually unknown to the general public. In 1829, when he was still only twenty, he conducted the first public performance of the *St. Matthew Passion* since Bach's death, an event which, probably more than any other, provided the impetus for the 19th century rediscovery of Bach. He was also a great admirer of the music of Handel and Haydn, whose oratorios he conducted in Leipzig. Mendelssohn visited England many times, where he was received with adulation, feted by the press, and became a great favourite of Queen Victoria and Prince Albert.

No sooner had Mendelssohn's first oratorio, *St. Paul*, received its premiere at the Lower Rhine Festival in 1836, than he began thinking about a suitable subject for a new oratorio. The idea of one based on the life of the Old Testament prophet, Elijah, particularly appealed to him, but with the ever-pressing demands of his other work he regretfully put the idea to one side. The subject of *Elijah* remained dear to his heart, however, so in 1838 he enlisted the help of his old friend, Pastor Julius Schubring, in drafting a libretto. The two men disagreed about the style; should the work be dramatic or like a sermon? As a result of these disagreements the project was once more dropped.

Then in 1845 the Birmingham Festival committee wrote to Mendelssohn, asking him if he would write a new oratorio for the following year's Festival.

Mendelssohn had attended previous Festivals in 1837, when he had conducted *St. Paul*, and in 1840, when the *Hymn of Praise* had been performed. On both occasions he had enjoyed great success. He wrote back accepting the new commission. He returned to *Elijah* with renewed enthusiasm, mostly compiling the libretto himself this time, though he still required Schubring's assistance in selecting suitable texts. He worked feverishly on the score to ensure that it was completed according to schedule.

The first performance, conducted by Mendelssohn himself, took place on the 26th August 1846 before an audience of two thousand who had packed into Birmingham Town Hall for the eagerly-awaited event. It was an unprecedented success. No less than four choruses and four arias were encored, and the applause evidently bordered on the hysterical. Mendelssohn recounted the experience in a letter to his brother. *'No work of mine went so admirably the first time of execution, or was received with such enthusiasm by both the musicians and the audience,'* he wrote. The Times' music correspondent was even more effusive. *'Never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art.'* It was without doubt the crowning glory of Mendelssohn's spectacularly successful career, but tragically it was to prove his last major triumph. A lifetime of overwork now brought rapidly failing health, and when his beloved sister Fanny unexpectedly died, he never recovered from the shock. He died on 4th November 1847.

Ever since Handel's *Messiah* had first captivated audiences in 1743, the oratorio form had occupied a pre-eminent position in the concert halls of England. After its resounding first performance, *Elijah* immediately established itself as second only to *Messiah* in the public's affections. It received countless performances in the years just after its composition and this enormous popularity continued scarcely unabated throughout the nineteenth century and beyond. Some measure of this may be judged by the fact that it was performed at the Three Choirs Festival every year from 1847 to 1930.

Elijah has many outstanding qualities: the imaginative orchestration, the spontaneity and energy of the counterpoint, the variety which Mendelssohn brings to the recitatives to ensure that they always maintain the dramatic impetus, and the sheer beauty of many of the arias and choruses. Above all, there is no mistaking the work's considerable dramatic impact, epitomised by the vivid characterisation of Elijah himself.

Programme note: John Bawden, Musical Director (1994 - 2006), Fareham Philharmonic Choir

THE WAVERLEY SINGERS

Sopranos

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

Altos

Rona Ayling
Mayonne Coldicott
Pamela Darker
Fiona Dick
Merril Evans
Helen Griffiths
Marian Gooding
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
David Boxen
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
Alec Leggatt
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Graham Rankin
Trefor Roberts
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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 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 Padre Danny Connolly and the Kirk Session 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