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, only occasionally able 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 most 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 helped to raise just over £5,250 for the Kidney Patients Association, St Andrew's Organ Fund, Treloar Trust and Frensham Church Hall.



We are now embarking on our 2011/2012 season performing among other works, the Fauré *Requiem*, Monteverdi's *Vespers of 1610* and Finzi's *In Terra Pax*. We will be raising funds for: the Royal British Legion, Farnham Citizen's Advice Bureau, Surrey Care Trust and the I.T.P. Support Association.

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

CHRISTMAS CONCERT

Finzi
In Terra Pax & Dies Natalis

Britten
Saint Nicolas

SATURDAY 10 DECEMBER 2011
at 7.30 pm
St Andrew's Church, Farnham

Nathalie Chalkley (*Soprano*) • Samuel Furness (*Tenor*)
Edward Ballard (*Bass*) • Jakob Rothoff & Jonathan Beatty (*Piano*)
and the **Petersfield Youth Choir**
with the **Brandenburg Sinfonia**
Conductor Richard Pearce

CITIZENS ADVICE WAVERLEY

Delivering a Service

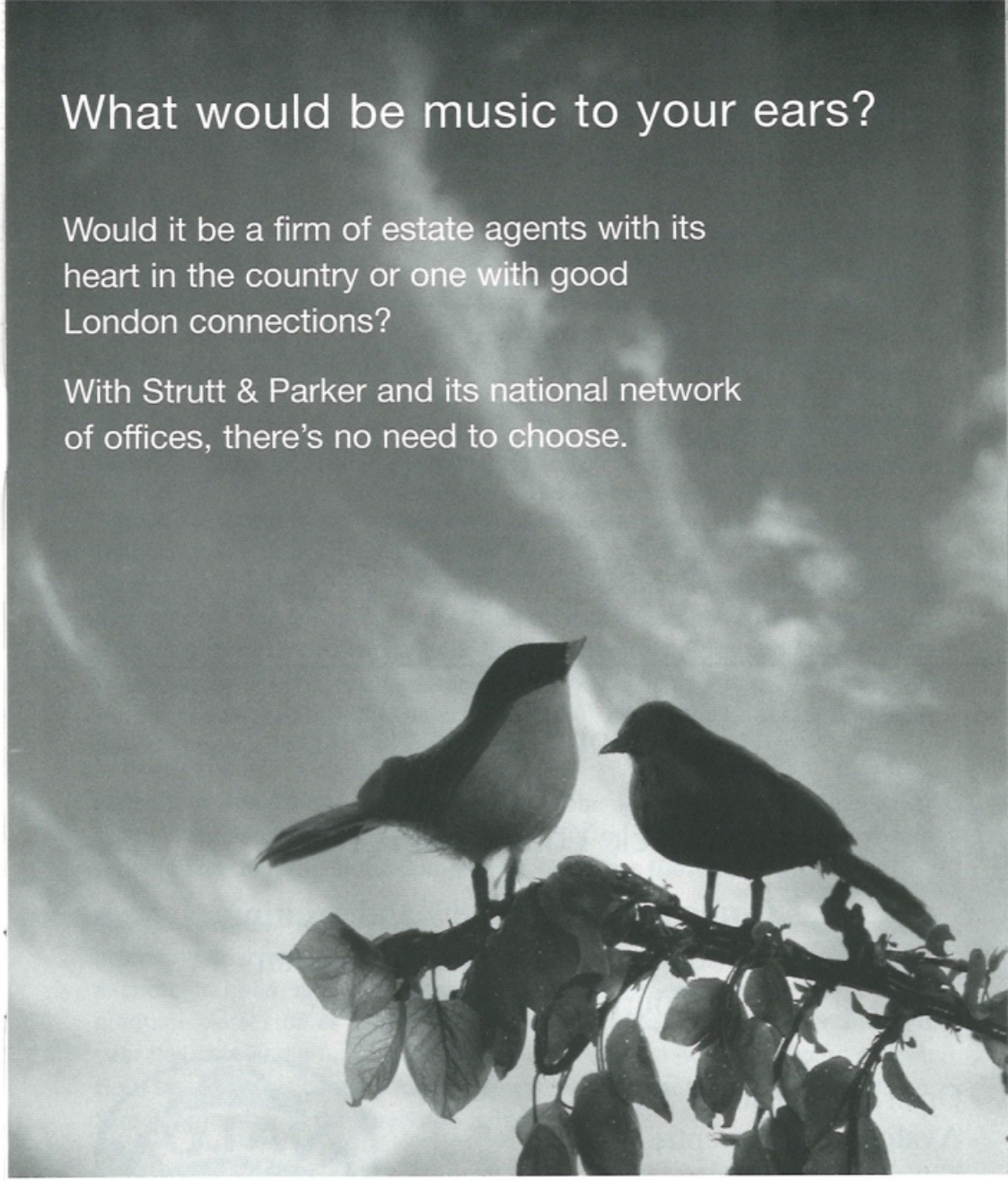
Citizens Advice Waverley encompasses 4 bureaux at Farnham, Godalming, Haslemere and Cranleigh and reaches out to help our citizens resolve their problems through high quality information, advice and advocacy and by influencing policy makers.

The problems are many and complex with particular emphasis on benefit entitlement, debt, employment and housing issues and relationship matters. Almost 10% of Waverley's population will enter our doors seeking advice, and we have 140 volunteer advisers providing around 50,000 hours a year to satisfy their needs.

We particularly look to assist those who are vulnerable, disenfranchised and socially excluded not just to solve their immediate problems, but also to provide them with advice on how to manage their affairs on an on-going basis. This results in considerable regular training for staff.

Your support for this valuable local service is most appreciated at a time when the pressure on our citizens is as high as it has ever been.

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Nathalie Chalkley - Soprano, has been described as 'an obvious talent' (Sheila Hancock). She currently studies on the Opera Course at the Royal Academy of Music with Lillian Watson and Audrey Hyland.

Nathalie's recent oratorio appearances include; Mozart *Requiem* and *Mass in C minor*; *Judas Maccabeaus* for Paul Spicer at St. John's Smith Square with the London Baroque Sinfonia; Bach and Handel arias with the English Concert conducted by Harry Bickett and Laurence Cummings. Operatic highlights include Papagena (cover, Garsington Opera), Sophie Scholl in the world premiere of Sir Peter Maxwell Davies' critically acclaimed *Kommiltonee!* (RAO) and, most recently, performing in the *Cunning Little Vixen* for Ryedale Festival Opera. Future performances include performing the role of Hero in *Béatrice et Bénédict* for Sir Colin Davies and John Copley.

Nathalie's recent song performances include a recital of Schubert at the Oxford Lieder Festival with guitarist Christoph Denoth and singing in the Academy's annual Schubertiade. This Autumn Nathalie will be performing in a concert of the entire of Wolf's *Italienisches Liederbuch*. Her competition successes include; receiving the G. Embley Memorial Prize and RAM Friends Development Award, reaching the Richard Lewis finals and receiving second prize in the Elena Gerhardt Lieder Competition and in the Isabel Jay and Blyth Buesst Operatic Prizes.

Nathalie is generously supported by the John Thaw Trust, Josephine Baker Trust, Musicians Benevolent Fund (Sybil Tutton Award), John Lewis award scheme and the Worshipful Company of Musicians (David Goldman Award).

Samuel Furness – Tenor, was a Dean's Scholar at Llandaff Cathedral before attending Charterhouse and then St John's College, Cambridge where he was a choral scholar and subsequently a lay clerk. Sam completes his post-graduate vocal studies at the Royal Academy of Music this summer and next year has obtained a fully assisted place on the Royal Academy Opera course. He is taught by his countryman, Ryland Davies, and coached by Ian Partridge. Sam is a member of the Royal Academy Song Circle.

Sam is in great demand in Oratorio and his performances include Mozart *Requiem*, Bach *St Matthew* and *St John Passions*, Mendelssohn *Elijah*, Handel *Messiah*, Britten *St Nicholas*, Haydn *Nelson Mass* and Beethoven *Mass in C*. Sam's opera roles to date include Abinidab in Samuel Hogarth's new opera *David and Goliath*, Rinnucio *Gianni Schicchi*, Don Ottavio *Don Giovanni*,

Lensky *Eugene Onegin*, Orfeo *Orfeo*, Lysander *Midsummer Night's Dream* and Tamino *Magic Flute*. Future engagements include the title role in *Albert Herring* for Shadwell Opera and for Toulouse Opera.

He is currently supported by the Fishmonger's Trust Fund scholarship, the Josephine Baker Trust and the Elizabeth Evans Trust. He has previously benefitted from a Prince of Wales Award from the Arts Council of Wales and a South Square Trust Fund scholarship.

Edward Ballard – Baritone, is currently on the Postgraduate Course at the Royal Academy of Music, studying with Glenville Hargreaves and Audrey Hyland. He is generously supported by the Lady Clare Fund and the Josephine Baker Trust.

Concert performances include Fauré *Requiem* in St John's Smith Square, Vaughan Williams *Sea Symphony*, Bach *St Matthew Passion*, Howells *Requiem* and Duruflé *Requiem*. He was also a featured soloist on the 2009 BBC television broadcast of *Carols from Kings.*

Operatic roles include *Demetrius* in Britten's *A Midsummer Night's Dream* at the Edinburgh Fringe and *Guglielmo* in Mozart's *Cosi fan Tutte* in Cambridge (Shadwell Opera Company), *John the Butcher* in Vaughan William's *Hugh the Drover* (Hampstead Garden Opera), *Aeneas* in Purcell's *Dido and Aeneas* (Dartington International Summer School), and *Mother/Brother* in Kurt Weill's 'The Seven Deadly Sins' in Cambridge (Carmen Elektra Underground Opera).

Ed was previously a Chorister at the Temple Church, a Choral Scholar in Clare College Choir and a Lay Clerk in Kings College Choir. As a choral singer he toured extensively across Europe, North and South America and the Far East. He has performed at, amongst others, the Salzburg Festival, the Munich Opera Festival, the Innsbruck Early Music Festival, the Festival de la Chaise-Dieu and The BBC Proms.

Ed holds a BA and MPhil in History from Clare College, Cambridge.

Jakob Rothoff – Piano was born in Sweden, and studied piano, piano teaching and conducting at The Royal Academy of Music in Stockholm. At the Academy he developed a love for the vocal repertoire which led him to study further at the Royal College of Music in London. At the College Jakob obtained a Postgraduate Advanced Diploma in Piano and Accompaniment, as well as winning all the lieder/song accompanist prizes.

Since leaving the College, Jakob has been working freelance as a pianist and teacher, performing in all parts of the UK in both vocal and instrumental recitals. He has done a lot of work for Trinity College of Music, taking part in contemporary music projects, performing works by Messiaen, Steve Reich and Holliger among others. He has also performed at Spitalfields and Canterbury contemporary music festivals, as well as The Musike Festival in Durham where he has been the official accompanist. Jakob has also been an arranger/performer for several cd projects of different musical styles recording in studios such as Abbey Road among others.

Next year Jakob will be touring the South of England accompanying cello recitals.

Jonathan Beatty – Piano completed his first degree at Clare College, Cambridge and his Masters in accompaniment at the Guildhall School of Music and Drama with Graham Johnson and Eugene Asti. Awards include prizes for the best accompanist at the Kathleen Ferrier and English Singers' and Speakers' Competitions, an MBF Special Award and Megan Foster Prize at the Maggie Teyte Competition, as well as several prizes at the Guildhall.

Recent performances include Wigmore Hall, the Royal Opera House and Bridgewater Hall, as well as regular broadcasts on the In Tune programme on BBC Radio 3, and a concert for the International Kodaly Symposium with the Songmakers' Almanac. Jonathan is a member of Kokoro, the contemporary wing of the Bournemouth Symphony Orchestra, and he also works regularly with the BBC Singers, Monteverdi Choir and Philharmonia Chorus. He plays the cello, sings tenor in the Choir of the Royal Hospital, Chelsea, and has recently qualified as an ABRSM examiner.

Jonathan is particularly grateful for the support of the Musicians' Benevolent Fund over the past few years, and has also been supported by the Countess of Munster Charitable Trust and the Worshipful Company of Tallow Chandlers.

IN TERRA PAX — Gerald Finzi (1901-1956)

A series of tragedies profoundly affected Finzi in his early years. By the time he was eighteen he had lost his father, three elder brothers and his much-loved music teacher, killed in action. This dreadful sequence of events, and the appalling losses of the First World War that formed the backdrop to his adolescence, gave Finzi an acute awareness of the impermanence of life, confirmed with grim finality when at the age of fifty he discovered that he was dying of leukaemia. These experiences to a large extent account for the hint of melancholy underlying much of his music.

Finzi's musical inspiration sprang primarily from his love of literature and the English countryside - the same sources that inspired Elgar and Vaughan Williams. *In Terra Pax* was composed in 1954 and was almost the last piece that Finzi wrote, though its genesis can be traced to an event some thirty years previously, when one Christmas Eve he had climbed up to the church at the top of his beloved Chosen Hill, between Gloucester and Cheltenham. The sound of the midnight bells ringing out across the frosty Gloucestershire valleys evidently made a lasting impression on him and provided the inspiration for *In Terra Pax*, as he later recalled.

The work is a setting of two verses from Robert Bridges' fine poem, 'Noel: Christmas Eve, 1913', subtitled *Pax hominibus bonae voluntatis (Peace and goodwill to all men)*, which Finzi imaginatively and skilfully uses to frame St Luke's account of the angels' appearance to the shepherds. *In Terra Pax* is subtitled 'Christmas Scene', and Finzi explained that *'the Nativity becomes a vision seen by a wanderer on a dark and frosty Christmas Eve in our own familiar landscape'*. This placing of the Biblical story into an English pastoral context is entirely consistent with Finzi's close affinity with the English Romantic tradition, and his lifelong dedication to the creation of his own rural paradise at his home in Ashmansworth, near Newbury.

The two soloists and the chorus have clearly defined musical roles; the baritone soloist takes the voice of the poet, the soprano is cast as the angel, whilst the chorus narrates the familiar biblical text. In the opening section the poet is standing on a hill contemplating the events of the very first Christmas, the sound of the distant church bells becoming for him the sound of an angel choir. This image is expressed in a pealing-bells motif which, together with the refrain from 'The First Nowell', provides the musical fabric of the piece.

As I stood on the hill
Heark'ning in the aspect
Of th'eternal silence.

Chorus:
And on earth peace, good will toward men.

DIES NATALIS — Gerald Finzi (1901-1956)

Many regard the cantata *Dies Natalis* as Finzi's masterpiece. It is certainly the most personal of his works. It was begun in 1926 and completed in 1939, the third movement, *The Rapture,* being written last. The first performance was given in 1940 by the famous soprano Elsie Suddaby, although now the work is more associated with the tenor voice. Tonight's performance, however, is sung by our soprano soloist. Finzi responds sensitively to the natural music of the text which he compiled from the writings of Thomas Traherne (1638-1674). The words seem to have spontaneously created the music with which he has clothed them, making it difficult to realise that the shaping of his ideas occupied Finzi for so many years. The vocal line and the inflexions of the text are intimately fused, the accompaniment for strings providing a sympathetic commentary.

(Condensed from a programme note by Michael Kennedy)

I Intrada (Instrumental)

II Rhapsody (Recitativo stromentato)

Will you see the infancy of this sublime and celestial greatness? I was a stranger, which at my entrance into the world was saluted and surrounded with innumerable joys: my knowledge was divine. I was entertained like an angel with the works of God in their splendour and glory.

... and Earth did sing my Creator's praises, and could not make more melody to Adam ... sweet and curious apprehensions of the

Programme correction:
In the programme notes about the two Finzi pieces unfortunately a page has been printed in reverse order. Please turn from the bottom of the ***In Terra Pax*** page ending **"provides the musical fabric of the piece"** to the top of the next but one page beginning **"Finzi, perhaps more than most"** for the continuation of that note. Then turn back to the ***Dies Natalis*** page for the notes and text of the Dies Natalis.

From dust I rise
and out of nothing now awake,
These brighter regions which salute mine eyes,
A gift from God I take;
The earth, the seas, the light, the lofty skies,
The sun and stars are mine: if these I prize.

A stranger here, strange things doth meet,
strange glory see,
Strange treasures lodged in this fair world appear,
Strange, all, and new to me: But that they mine should be who nothing was,
That strangest is of all; yet brought to pass.

INTERVAL

SAINT NICOLAS — Benjamin Britten (1913-1976)

Britten's cantata, *Saint Nicolas*, was commissioned to celebrate the centenary of Lancing College, Sussex. Its first official performance took place at the College in July, 1948, though in fact it had already received an unofficial premiere six weeks earlier, at the opening concert of the very first Aldeburgh Festival. Britten himself conducted both these performances, with the part of Nicolas sung by his partner, Peter Pears, a former pupil of Lancing College. The piece is scored for chorus, treble soloists, tenor solo, piano duet, organ, percussion and strings, with a libretto by Eric Crozier. The cantata tells the story of the life and achievements – some real but mostly legendary - of Nicolas, the 4th-century bishop of Myra, in Asia Minor

Very few facts about Nicolas's life are known for certain. It seems that he was born into a wealthy family and was educated by the Church. After his parents died of the plague he gave all his wealth to charity and went on a pilgrimage to the Holy Land. He returned to the city of Myra where he became Bishop, serving there until his death. During the persecution of the Christians he was imprisoned by the emperor Diocletian. He was one of the three hundred and eighteen bishops summoned to attend the first great Church Council at Nicaea.

Little else is known about Nicolas. Nevertheless, he is immortalised in many legends that tell of his care of the poor and oppressed, and his power of appearing from great distances when called. The three golden balls that he carries in statues and pictures symbolise the three purses of gold that he is said to have given secretly in order to rescue three girls from prostitution, a story that is the origin of the pawnbrokers' sign. Another episode relates how he rescued three sailors from drowning, as a result of which he became the patron saint of sailors. However, the miracle attributed to Nicolas that confirmed his position as one of the most pre-eminent saints was his restoration to life of three small boys who at a time of dreadful famine had been pickled in brine by a wicked butcher. From this macabre tale emerged the practice of giving presents to deserving children. With this in mind, and the fact that the Feast of St. Nicolas falls on the 6th of December, it is easy to see how the popular image of St. Nicolas gradually evolved into the much-loved figure of Santa Claus. Following the Reformation, there was a marked decline in the status of many saints, but Nicolas' popularity continued undiminished. He is the patron saint of Russia and Greece, and of course, children.

Britten was always a very practical composer who was equally at home whether writing for modest amateur performances or for international occasions with virtuoso professional soloists. He once said *'It is the composer's duty, as a member of society, to speak to or for his fellow human beings.....I want my music to be of use to people, to please them, to enhance their lives'* (extracts from his response to receiving the first Aspen Award in 1964). All his music testifies to this philosophy and *Saint Nicolas* is no exception. The cantata begins with an introductory movement, followed by scenes dealing with Nicolas's birth and early piety, and his calling to holy orders. Next there is a vivid depiction of a storm at sea and Nicolas's rescue of the drowning sailors whilst on his way to Palestine. The following movements relate his elevation to Bishop, his imprisonment, his bringing back to life of the three pickled boys and other marvellous works. The final scene tells of his death. *Saint Nicolas* was Britten's first large-scale work written with mainly amateur performers in mind, and is a wonderful example of his outstanding ability to capture the essence of his subject-matter with a series of dramatic yet essentially simple ideas to which performers and audiences can immediately relate.

© John Bawden

BOY NICOLAS: SUSIE PEARCE

THREE SMALL BOYS: CIARA MCDONALD
LYDIA MORRIS
SOPHIE MORRIS

FEMALE SEMI-CHORUS: MYRAN VOICES

DIRECTOR: ROY RASHBROOK

I. Introduction: *Chorus & tenor solo*

Our eyes are blinded by the holiness you bear.
The bishop's robe, the mitre and the cross of gold
Obscure the simple man within the Saint.
Strip off your glory, Nicolas and speak!
Across the tremendous bridge of sixteen hundred years
I come to stand in worship with you
As I stood among my faithful congregation long ago.
All who knelt beside me then are gone.
Their name is dust, their tombs are grass and clay,
Yet still their shining seed of faith survives In you!

It weathers time, it springs again In you!
With you it stands like forest oak
Or withers with the grasses underfoot.
Preserve the living Faith for which your fathers fought!
For Faith was won by centuries of sacrifice
Any many martyrs died That you might worship God.
Help us Lord! To find the hidden road
That leads from love to greater Love,
From faith to greater Faith.
Strengthen us, O Lord!
Screw up our strength to serve Thee with simplicity.

II. The Birth of Nicolas: Chorus, treble and tenor solos

Nicolas was born in answer to prayer.
And leaping from his mother's womb he cried:
God be Glorified!

Swaddling-bands and crib awaited him there,
But Nicolas clapped his hands and cried.

Innocent and joyful, naked and fair,
He came in pride on earth to abide.
Water rippled Welcome! In the bathtub by his side;
He dived in open-eyed, he swam, he cried.

When he went to Church at Christmastide,
He climbed up to the font to be baptised.

Pilgrims came to kneel and pray by his side.
He grew in grace, his name was sanctified.

Nicolas grew in innocence and pride.
His glory spread a rainbow round the countryside.
"Nicolas will be a Saint!"the neighbours cried.
God be Glorified!

III. Nicolas devotes himself to God: *Tenor solo*

My parents died.
All too soon I left the tranquil beauty of their home
And knew the wider world of man. Poor man!
I found him solitary, racked By doubt:
born, bred, doomed to die
In everlasting fear of everlasting death:
The foolish toy of time, the darling of decay
Hopeless, faithless, defying God
Heart-sick, in hope to mask the twisted face
of poverty, I sold my lands to feed the poor.
I gave my goods to charity,
But Love demanded more.
Heart-sick, I cast away all things that could distract my mind
From full devotion to His will;
I thrust my happiness behind
But Love desired more still.
Heart-sick, I called on God To purge my angry soul,
To purge my angry soul,
to be My only Master, friend and guide.
I begged for sweet humility And Love was satisfied.

IV. He journeys to Palestine: *Chorus, semi-chorus & tenor solo*

Nicolas sailed for Palestine across the sunlit seas.
The South West Wind blew soft and fair,
Seagulls hovered through the air,
And spices scented the breeze.
Everyone felt that land was near,
All dangers now were passed,
Except for one who knelt in prayer,
Fingers clasped and head quite bare,
Alone by the mizzen-mast.
The sailors jeered at Nicolas,
Who paid them no regard,
Until the hour of sunset came
When up he stood and stopped their game
Of staking coins on cards.

Nicolas spoke and prophesied
A tempest far ahead,
The sailors scorned such words of fear,
Since sky and stars shone bright and clear,
So "Nonsense!" they all said.
Darkness was soon on top of them,
But still the South Wind blew.
The Captain went below to sleep,
And left the helmsman there to keep
His course with one of the crew.

Nicolas swore he'd punish them
For mocking at the Lord.
The wind arose, the thunder roared,
Lightning split the waves that poured
In wild cascades on board.
Water-spouts rose in majesty
Until the ship was tossed.
Abaft, aback, astern, abeam,
Lit by lightning's livid gleam,
And all aboard cried "Lost!"

Lightning hisses through the night,
Blinding sight with living light!
"Ah! Spare us! Man the pumps! Axes! Ah!"

Winds and tempests howl their cry
Of battle through the raging sky!
"Ah! Lifeboats! Lower away!"

Waves repeat their angry roar,
Fall and spring again once more!
"Ah! Let her run before the wind!
Shorten sail! Reef her! Heave her to!"
Thunder rends the sky asunder
With its savage shout of wonder!
"Ah! Pray to God! Kneel and pray!"
Lightning, Thunder, tempest, Ocean
Praise their God with voice and motion.

Nicolas waited patiently
Till they were on their knees.
Then down he knelt in thankfulness
Begging God their ship to bless
And make the storm to cease.

O God! We are all weak, sinful, foolish men.
We pray from fear and from necessity
at death, in sickness or private loss.
Without the prick of fear our conscience sleeps,
forgetful of Thy Grace.
Help us, O God! To see more clearly.
Tame our stubborn hearts.
Teach us to ask for less and offer more in gratitude to Thee.
Pity our simplicity,
for we are truly pitiable in Thy sight.
Amen

The winds and waves lay down to rest
The sky was clear and calm.
The ship sailed onward without harm
And all creation sang a psalm
Of loving thankfulness.
Beneath the stars the sailors slept
Exhausted by their fear,
while I Knelt down for love of God on high
And saw his angels in the sky
Smile down at me.
And wept, wept, and wept.

V. Nicolas comes to Myra and is chosen Bishop: ***Chorus & semi-chorus***

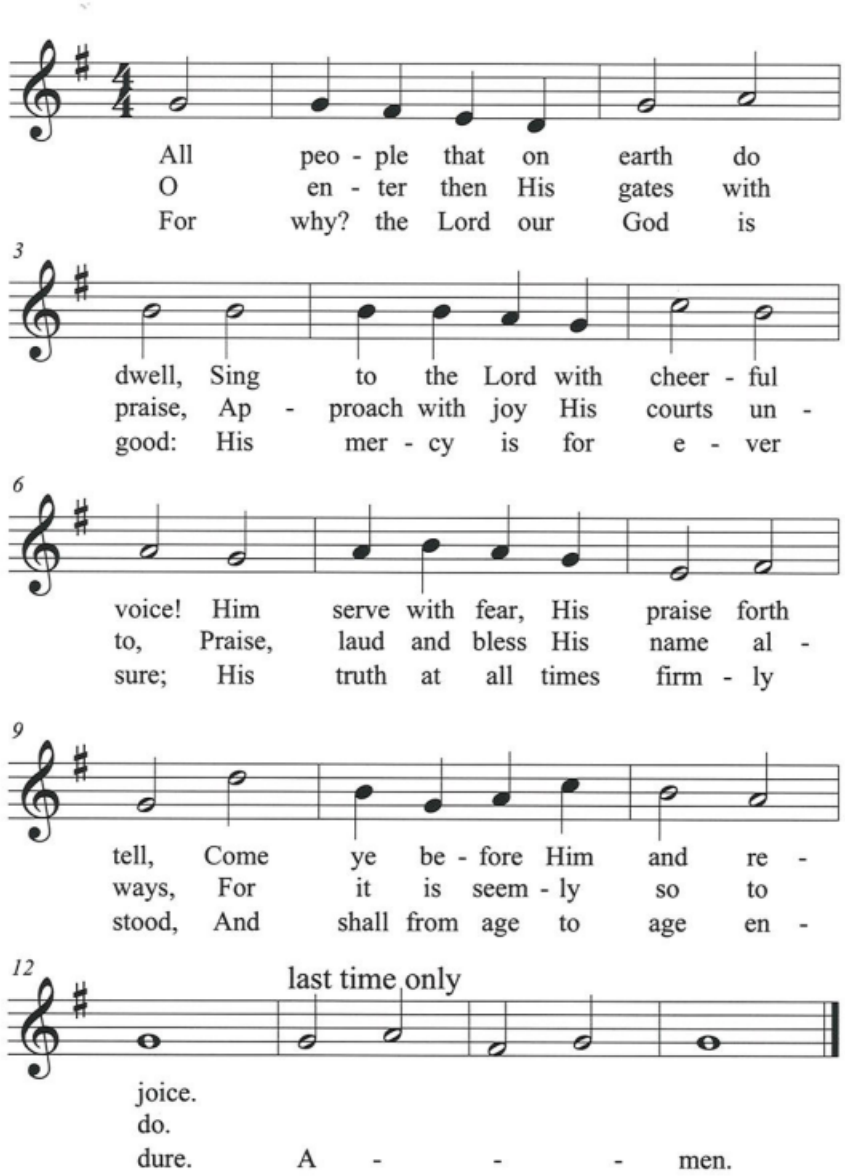
Come stranger sent from God! Come man of God!
Stand foremost in our Church and serve this diocese,
as Bishop Nicolas, our shield, our strength, our peace.
Amen.

Place the mitre on your head
to show your mastery of men!
Take the golden robe
that covers you with Christ's authority.
Wear the fine dalmatic woven
with the cross of faith.
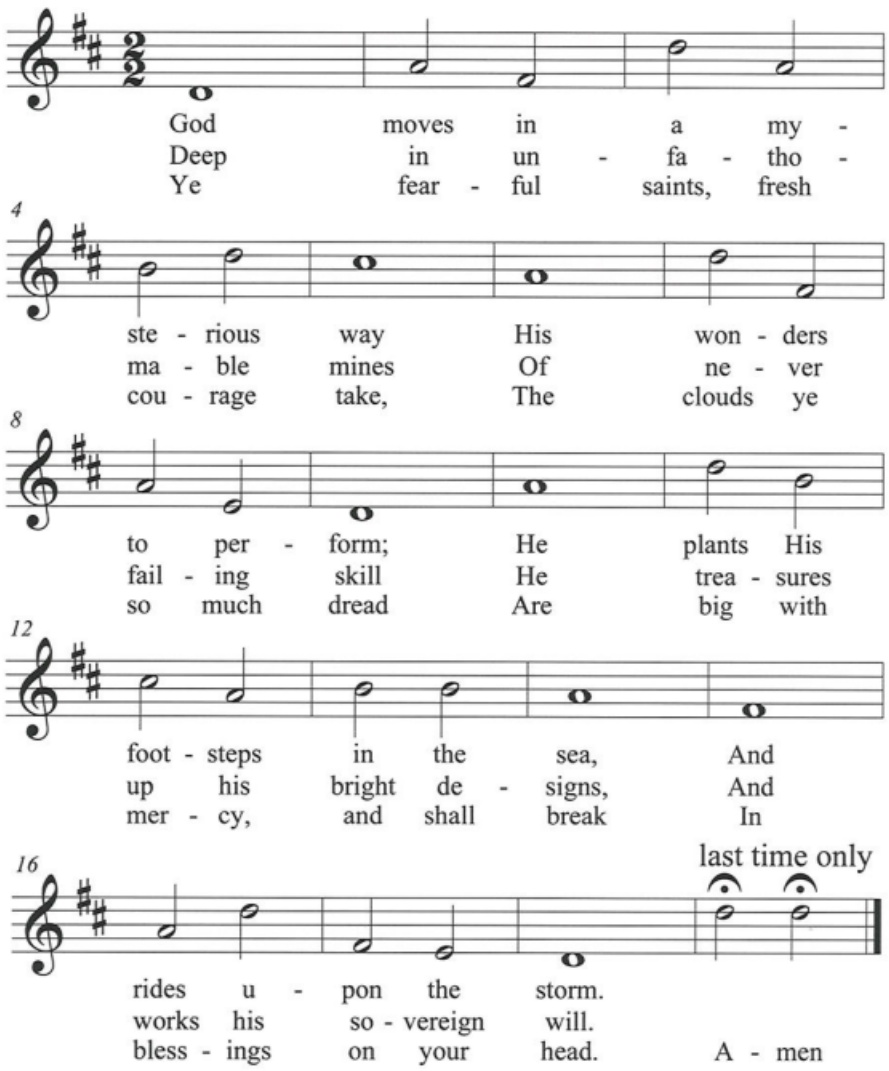
Bear the crozier as a staff
and comfort to your flock
Set the ring upon your hand
in sacramental sign of wedlock with thy God.
Amen!

Serve the Faith and spurn his enemies, Serve the Faith and spurn his enemies, etc.

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CHOIR and AUDIENCE:



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Carolyn Heathcote
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Gillian Nash
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Sarah Shepherd
Christine Siddall
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Barbara Tansey
Hilary Vaill
Joan Warren
Kate Wilson
Liz Witham

Altos
Rona Ayling
Cathy Boyes
Mayonne Coldicott
Pamela Darker
Fiona Dick
Mariken van Dolen-Loades
Merril Evans
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Mary Parker
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Mary Shepherd-Smith
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Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

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Jeff Ayling
Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
Richard Greenway
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
John Palfreyman
Simon Paterson
Robert Updegraff
Sam Williamson

Basses
Mike Aaronson
Simon Austin
Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Dennis Flower
Iain Gammell
Max Hadfield
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John Hubbard
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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 Liz Witham, on 01252 721087 or email secretary@waverleysingers.com .

The Waverley Singers would like to thank Rev Andrew Tuck and the PCC for making them so welcome in their lovely church.

The Waverley Singers acknowledge the support given by the Josephine Baker Trust to the soloists in tonight's concert.

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

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

FUTURE PROGRAMMES

Saturday 3rd March 2012
at Guildford Cathedral
MONTEVERDI: VESPERS OF 1610

Saturday 16th June 2012
at All Saints' Parish Church, Odiham
A programme of American music.

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and a
Happy New Year

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