

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.

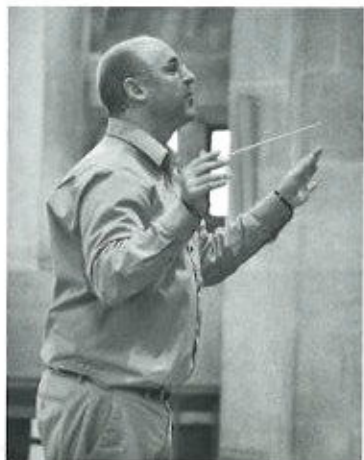
And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you will donate more than £49 we are able, under current tax legislation, to give you vouchers which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



Waverley  Singers

AMERICAN CONNECTIONS

Saturday
16 June, 2012

7.00 pm

All Saints
Parish Church
Odiham

Conductor Richard Pearce

Leo Tomita (Countertenor) • Philip Scriven (Organ)
Suzy Willison-Kawalec (Harp) • David Corkhill (Percussion)

The ITP Support Association

was founded in 1995 by Shirley Watson MBE (CEO), the mother of a child who had ITP. The charity is the only organisation that supports ITP sufferers and their families with vital advice and information. We also fund research and are now looking into the causes, management and possible cures for this frightening disorder and are funding research into the problems and needs of ITP sufferers but **we need to do much more...**



ITP is a very serious, but little-understood, autoimmune bleeding disorder, that can affect anyone, at any age, including babies and children. Very simply, ITP (or immune thrombocytopenia) means a shortage of platelets – a vital component of the blood that act as our first defence against bleeding. It can occur spontaneously or after an illness – the cause is unknown. In any case, the result is that the body's autoimmune system gets confused and mistakes its own platelets for foreign invaders and destroys them – with severe consequences. **We do not know why this happens**

Diagnosis and Symptoms

In the UK there are 3–4,000 people who suffer from ITP. The disorder is only detected by a blood test which reveals that the body's platelet count has been dramatically reduced. A reduced platelet count can result in symptoms such as:

- 'severe bruising' or bruising after minor knocks which, tragically, can be mistaken for abuse
- nosebleeds – which can be uncontrollable
- internal haemorrhaging in the brain and stomach
- bleeding from the gums
- blood blisters in the mouth
- heavy periods – often haemorrhaging
- *purpura* – purple or reddish brown spots on the skin caused by leakage of blood from the capillaries
- chronic fatigue which is not always recognised as a serious symptom

There is no known cure for ITP

There are still so many unanswered questions:

- What is the cause and why isn't there a cure?
- Why did I get it?
- Can ITP be caused by food intolerance?
- Is ITP related to hormone changes?
- Why doesn't the same treatment work for everyone?
- Why do babies and children as well as adults get ITP?
- Why are some patient's symptoms worse than others?
- Who is most at risk of fatal bleeding?

Please help us to answer these questions

Funding

The first stage of our appeal is to raise £120,000 to fund vital new medical research which could make a real difference to ITP sufferers.

How you can help

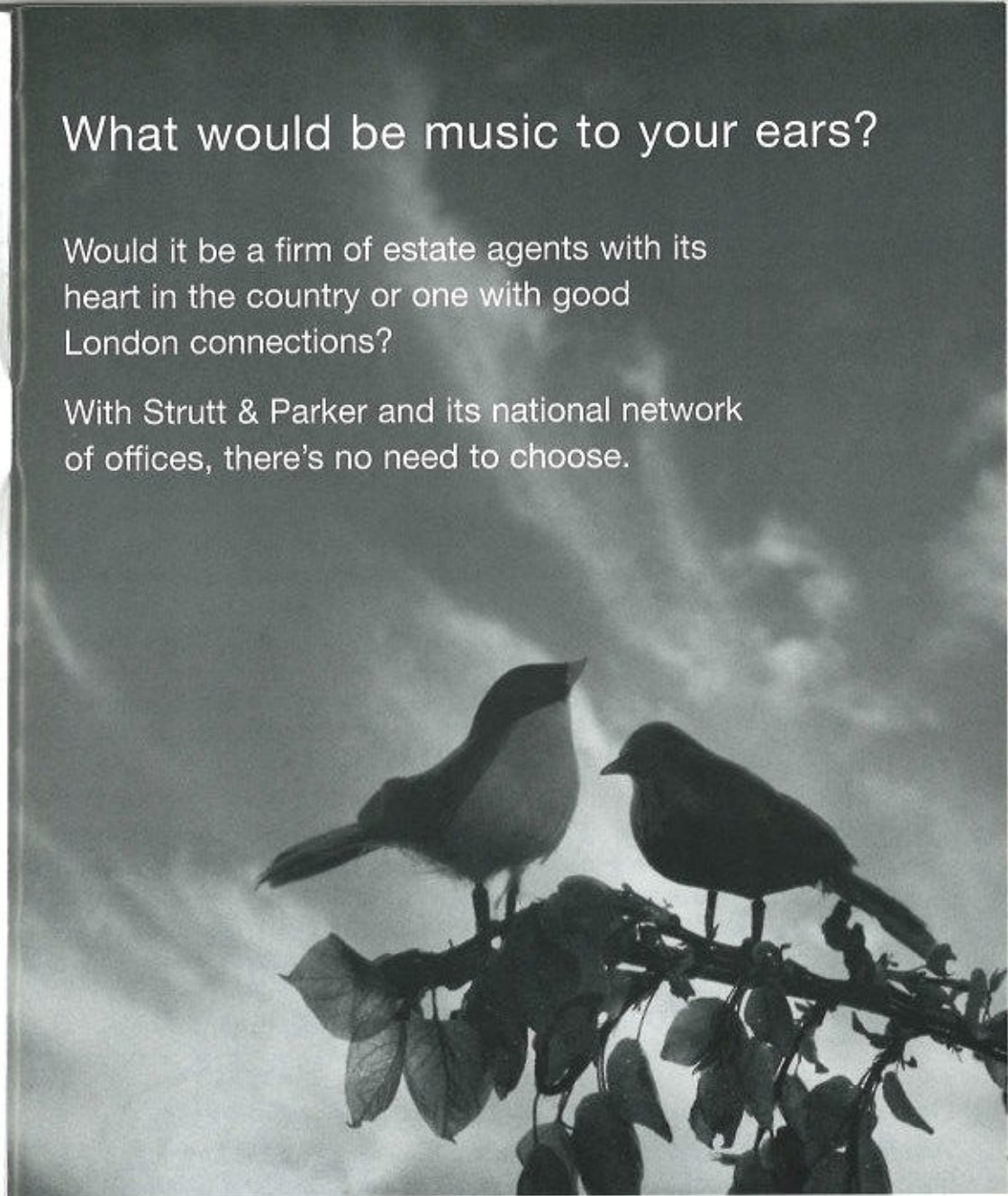
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The ITP Support Association (code JM/FC)
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Leo Tomita - Countertenor read Chemical Engineering with an Organ Scholarship at Corpus Christi College, Cambridge, and then held the position of Lay Clerk at St John's College, Cambridge. Leo is currently studying with Elizabeth Ritchie and Iain Ledingham on the MA course, where he is a soloist for the Kohn Foundation Bach Cantata Series and is a member of Song Circle. He is grateful to be supported by the Countess of Munster Trust, the St John's College Choir Association and the Josephine Baker Trust.

Leo has formed a duo with pianist Cecily Lock, with whom he won the 2011 Sir Arthur Bliss prize with a programme of songs by Bliss, Britten and Anthony Powers. Leo and Cecily are keen on performing contemporary song cycles and recently performed Anthony Powers' *High Windows* in Oxford and in the Major Van Someren-Godfery Prize 2011 (Commended). In other competitions, Leo was runner-up in the 2010 Blyth-Buesst operatic prize, a semi-finalist in the London Bach Society's Singers Prize 2010 and a semi-finalist in the singer's section of the Royal Overseas League Arts music competition 2012.

Leo has performed in venues including St John's Smith Square, Cadogan Hall, St Martin-in-the-Fields and Ely Cathedral, with instrument ensembles including the Britten Sinfonia, the Orchestra of the Age of Enlightenment and the Brandenburg Sinfonia. His performed concert works include Handel's *Messiah* and *Dixit Dominus*, J.S. Bach's *Johannes-Passion*, *Himmelfahrts-Oratorium BWV 11* and *Magnificat BWV 243* and various Cantatas, Vivaldi's *Magnificat*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem*, Purcell's *Come ye sons of art*, Pergolesi's *Magnificat* and *Stabat Mater*, Greene's *Ode to St Cecilia*, Bernstein's *Chichester Psalms* and Orff's *Carmina Burana*.

In operatic roles, Leo has sung the role of Boss in Kim Ashton's chamber opera *the boy, the forest and the desert* and excerpts in the title role of Handel's *Flavio*, Bertarido in Handel's *Rodelinda*, Ottone in Monteverdi's *L'incoronazione di Poppea* and Refugee in Jonathan Dove's *Flight*.

Suzanne Willison-Kawalec – Harp. Since completing her studies at the Royal Academy of Music with first class honours, Suzanne has been enjoying varied and exciting career. She has since been made an Associate of the RAM.

In 2005 Suzanne was appointed principal harpist of the Royal Philharmonic Orchestra. With the RPO, as well as many concert appearances in the major London halls, she has recorded for Sony, Hyperion and Decca (heavily featured in recordings with Renee Fleming, Joshua Bell (*Ladies in Lavender*



theme), Janine Jenson, and many others. She has extensively toured Japan, China, the Far East, Europe, and the U.S. with the orchestra. Other work as guest principal harpist has been with the London Philharmonic Orchestra, BBC Symphony Orchestra, the Philharmonia, Royal Liverpool Philharmonic Orchestra, Northern

Sinfonia, London Chamber Orchestra and the Sinfonia of London.

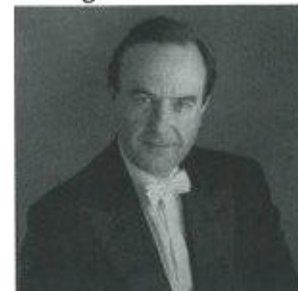
Suzanne's acclaimed recording of Alwyn's *Harp Concerto*, '*Lyra Angelica*' has sold over 10,000 copies and prompted rave reviews "*The Lyra Angelica....gives Suzanne Willison the perfect platform to display her virtuosity in what enchanted critics have termed 'a continuous web of luminous sound', Gramophone describes the performance as 'immaculate'.* Suzanne has also recorded with Nigel Kennedy on his latest album.

Concerto appearances have included the Mozart *Flute and Harp Concerto*, *Dances Sacrès et Profanes* Debussy, *Introduction and Allegro* Ravel at the Cadogan Summer Serenades 2007 and a world premiere by Joe Duddell at the Presteigne Festival. Suzanne has performed at festivals throughout the UK, including Spitalfields, Rye, and Hampstead and Highgate. Solo and chamber music recitals have also taken her to France, Germany, Italy and Abu Dhabi. Future performances include the Mozart *Flute and Harp Concerto* with the RPO in November 2012.

From 1997 to 2000 she was principal harpist with the European Union Youth Orchestra and was a finalist in The Royal Over-Seas League Music Competition, winning the Outstanding Chamber Music Harpist Award.

David Corkhill - Percussion, has been unique in holding concurrently Principal positions in two internationally known full time orchestras: the Philharmonia and the English Chamber Orchestra.

During his varied career David has played in Britten's chamber opera *The*



Turn of the Screw under the composer's baton. Britten later added an especially composed timpani and percussion part to his cantata *Rejoice in the Lamb* for him, later incorporating ideas from that into the timpani part of his opera *Death in Venice*, in the first performances and recording of which David participated. David was also the percussionist on the original Philip Ledger recording of the Organ, Harp and Percussion

arrangement of *Chichester Psalms*.

Amongst his engagements as soloist have been performances of Panufnik's *Concertino for Percussion* with Evelyn Glennie, and Stockhausen's *Refrains and Zyklus*. In 1988 his recording of Bartok's *Sonata for Two Pianos and Percussion* won the coveted 'Grammy' award.

In recent years David has become equally well known as a conductor, and amongst his varied work with many ensembles he has most notably conducted the English Chamber Orchestra and ensembles from the Philharmonia Orchestra.

David Corkhill teaches timpani at London's Guildhall School of Music and Drama, of which he is a Fellow.



Philip Scriven – Organ received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, and held organ scholarships at St. George's Chapel, Windsor Castle, and St. John's College, Cambridge. His teachers have included Peter Hurford, Nicholas Kynaston and Gillian Weir.

After graduating, Philip continued his studies in organ and conducting at the Vienna Musikhochschule and the Juilliard School in New York, where he gained his Master's degree in Orchestral Conducting. On returning to the UK, Philip worked as a répétiteur for English National Opera and Welsh National Opera, conducted for the Cambridge University Opera Society and Pimlico Opera, and was Assistant Conductor for Barroco na Bahia (Brazil) and Glyndebourne Festival Opera.

Philip was Acting Sub-Organist of Westminster Abbey and Sub-Organist at Winchester Cathedral before moving to Lichfield Cathedral, where he has been Organist and Master of the Choristers for 8 years. He has worked with the London Bach Choir and the City of Birmingham Symphony Chorus. Philip regularly plays continuo with ensembles such as Florilegium, Ex Cathedra and the Orchestra of the Age of Enlightenment. He is currently Principal Conductor of the Darwin Ensemble Chamber Orchestra.

In September 2010, Philip moved to Cranleigh School as its first "Organist in Residence", where he presides over a brand new Mander organ, and is developing his freelance career in the London area. His non-musical hobbies include tennis, astronomy, country walking, nature programmes, cooking Indian food, and playing with his two young daughters, Hannah and Leah.



Richard Pearce - Conductor was organ scholar at Trinity College, Cambridge, where, as conductor and organist 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.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals over the last year at London's

Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics

with tenor José María Guerrero. He has performed with the Philharmonia orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in broadcasts of Wesley, Purcell and Gibbons, and CDs of choral works by Elizabeth Maconchy and Daniel Asia. 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. He has been Musical Director of the Waverley Singers since February 2009.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.

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and their patrons
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evening*

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HYMN TO ST CECELIA, Op 27

Benjamin Britten (1913-1976)

Benjamin Britten, the outstanding British musician of his generation, was born on 22nd November 1913, St Cecelia's Day, in Lowestoft, the youngest child of a dentist and his musical wife. He was taught the piano from the age of five and began to compose at the same age. After school at Gresham's, Holt, he entered the Royal College of Music, but found the atmosphere uncongenial.

In 1940 Britten and his life-long partner, Peter Pears, were living in the USA, having left Britain a few months before the beginning of the war as conscientious objectors; Britten was a pacifist throughout his life. For some time he had planned to write a piece dedicated to the patron saint of music, St Cecelia, an ode following in the tradition of Purcell, Handel, Parry and Howells. He and W H Auden, (1907-1973) had been friends and collaborated since 1935 when they worked on a documentary film team (*Night Mail*, 1936) and more recently in 1940-1941 on an operetta, *Paul Bunyan*. Britten asked Auden to write a text about St Cecelia, which Auden sent in sections through 1940 together with advice about how to be a better composer! It was to be their last collaboration as the younger Britten broke away from Auden's influence. In 1942, whilst returning to Britain on MS Axel Johnson, Britten's manuscripts were confiscated because it was feared that they were in some form of code and he wrote out the score again during the voyage, finishing on 2nd April, 1942. He and Pears had to go before a conscientious objector's tribunal on their return. The work is in three sections each concluded by a refrain, an invocation to the saint. The final section has five solos, four of which imitate instruments.

Other works from this time are *A Ceremony of Carols*, *Serenade (for tenor, horn and strings)* 1943, and, *Peter Grimes*, completed in 1945. There is a local connection with Peter Pears, who was born in Searle Road, Farnham.

1. In a garden shady this holy lady
With reverent cadence and subtle
psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:

And by ocean's margin this innocent virgin
Constructed an organ to enlarge her
prayer,
And notes tremendous from her great
engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels
dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their
pain.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and
startle
Composing mortals with immortal fire.*

3. O ear whose creatures cannot wish to
fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether
strange
From every outworn image is released,
And Dread born whole and normal like a
beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.
O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing
words,
So gay against the greater silences
Of dreadful things you did: O hang the
head,
Impetuous child with the tremendous
brain,
O weep, child, weep, O weep away the
stain,

2. I cannot grow;
I have no shadow
To run away from,
I only play.
I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.
I am defeat
When it knows it
Can now do nothing
By suffering.
All you lived through,
Dancing because you
No longer need it
For any deed.
I shall never be Different. Love me.
Blessed Cecilia, ...

Lost innocence who wished your lover
dead,
Weep for the lives your wishes never led.
O cry created as the bow of sin is drawn
across our trembling violin.
O weep, child, weep, O weep away the
stain.
O law drummed out by hearts against
the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving
breath
Of convalescents on the shores of death.
O bless the freedom that you never
chose.
O trumpets that unguarded children
blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

Blessed Cecilia, ...

HARP SOLO : Selection from SUITE OF 8 DANCES FOR THE HARP
Carlos Salzedo (1885-1961)

Carlos Salzedo the virtuoso harpist, composer, conductor and teacher was born in France and emigrated to the USA after the First World War.

JESUS CHRIST THE APPLE TREE

Elizabeth Poston (1905-1997)

Elizabeth Poston, born in Hertfordshire, studied at the Royal Academy of Music and later worked for the BBC composing music for radio and television programmes, including the score for a television adaptation of Howard's End. This was composed whilst she was living in Rook's Nest House, (Forster's childhood home), Stevenage, the setting of the novel. She also edited folksong and carol collections and wrote articles for The Arts Council, as well as being a respected pianist, performing at the National Gallery Concerts. Poston was also president of the Society of Women Musicians from 1955-1961. *Jesus Christ the Apple Tree*, 1967, is her best known carol.

The tree of life my soul hath seen,
Laden with fruit and always green:
The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell,
His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

Anonymous words from the collection of Joshua Smith, New Hampshire, 1784

i thank You God for most this amazing day
Eric Whitacre (1970 -)

Eric Whitacre, born in Nevada, USA, is an American Grammy award winning composer, conductor and lecturer. He is one of the most popular and performed composers of his generation. In addition to Whitacre's choral and wind ensemble compositions, he is also known for his "Virtual Choir" projects on YouTube, bringing individual voices from around the globe together in a cyber internet choir. He went to the Juilliard School (New York), and earned his Master of Music degree studying with Pulitzer Prize and Oscar-winning composer, John Corigliano. Eric Whitacre is currently Composer in Residence at Sidney Sussex College, Cambridge University, UK.

This piece was commissioned by the Northern Arizona University of Performing Arts for their 1999 Centennial Celebration.

i thank you God for most this amazing day: for
the leaping greenly spirits of trees
and a blue true dream of sky: and for ev'rything
which is natural which is infinite yes

i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings

how should tasting touching hearing seeing
breathing any from the no
of all nothing - human merely being
doubt unimaginable You?

now the ears of my ears awake,
now the eyes of my eyes are opened
i thank You God

e e cummings (1894-1962)

VOCAL SOLO: RAIN HAS FALLEN
SURE ON THIS SHINING NIGHT

Samuel Barber (1910-1981)

Samuel Barber was an American composer of orchestral, opera, choral, and piano music, but is probably best known for his *Adagio for Strings*. He was also a fine baritone and wrote many songs.

PROGRAMME

Benjamin Britten (1913-1976)

Hymn to St Cecelia

Harp Solo: Carlos Salzedo

Selection from Suite of 8 Dances for the Harp

Elizabeth Poston (1905-1997)

Jesus Christ the Apple Tree

Eric Whitacre (1970-)

i thank you God for most this amazing day

Vocal Solo: Samuel Barber

Rain has fallen

Sure on this shining night

Morten Lauridsen (1943-)

O magnum mysterium

INTERVAL

Bob Chilcott (1955-)

Ward Swingle (1927-)

Simple Gifts

Give us this day

Organ Solo: George Gershwin (arr. Crawford)

Rhapsody in Blue

Herbert Howells (1892-1983)

Take him, earth, for cherishing

Leonard Bernstein (1918-1990)

Chichester Psalms

Rain has fallen is the first of 3 *Songs to Poems of James Joyce*, Op 10 composed in 1937. *Sure on this shining night*, the third of *Four Songs*, Op 13 is a setting of a poem by James Agee.

O MAGNUM MYSTERIUM

Morten Lauridsen (1943 -)

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

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

(Notes taken from Morten Lauridsen's website.)

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

Alleluia!

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

INTERVAL

THE GIFT TO BE SIMPLE

Bob Chilcott (1955 -)

Born in Plymouth, Bob Chilcott sang in the Choir of King's College, Cambridge, both as a boy and as a university student. In 1985 he joined the King's Singers, singing tenor for 12 years. He has been a full-time composer since 1997. He is well-known for his compositions for children's choirs, and has conducted in the United States, Canada, Australia, Japan, Estonia, Latvia, Germany, and the Czech Republic. Chilcott is associated with the New Orleans Children's Chorus and the Crescent City Festival in New Orleans. He is

also Principal Guest Conductor of the BBC Singers. *The Gift to be Simple* is an arrangement of a traditional Shaker tune. The words and tune were written by Elder Joseph Brackett in 1848, and first became widely known when the tune was used by Aaron Copland in 1944 in his ballet *Appalachian Spring*.

'Tis the gift to be simple,
'tis the gift to be free,
'tis the gift to come down
where you oughta be,
And when we find ourselves in a place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
to bow and to bend we shan't be ashamed.
To turn, turn will be our delight
till by turning, turning we come round right.

GIVE US THIS DAY

Ward Swingle (1927-)

Ward Swingle was born in Mobile, Alabama. He studied music, particularly jazz, from a young age. He is famous for founding The Swingle Singers who used scat singing in their performances of Bach. After working in both Europe and USA, Ward Swingle now lives in France.

Give us this day was written for the Vasari Singers and their conductor, Jeremy Backhouse and was first performed in St John's, Smith Square, London on the occasion of their 25th Anniversary in 2005.

Scudding clouds of crimson flush,
Skim the azure evening sky,
Boding well the morrow's dawn
To a cloudless glowing morn.
Dragon fly, neon's treasure,
Strafes the pool in summer's hush,
*Give us this day
That we may see the beauty before our
eyes.
Give us this day
That we may cherish the earth before it
dies.*

Curfew closing on the light,
Pungent wood-smoke curling by,
Autumn leeching summer cold,
Breathing out in red and gold,
Flocking high o'er tall oak,
Storks migrating full in flight.
Give us this day...

All along the trestle bough,
Incandescent to the touch,
Icy chandeliers ablaze
To the sun's retreating rays.
In the clutch, omnipresent,
Of the north-wind's bitter vow.
Give us this day...

Tony Vincent Isaacs

ORGAN SOLO: RHAPSODY IN BLUE

George Gershwin (1898-1937) (arr. Crawford)

George Gershwin, the American composer and pianist whose compositions spanned both popular and classical genres, is probably best known for this piece and for *Summertime* from his opera *Porgy and Bess*. *Rhapsody in Blue* for solo piano and jazz band was commissioned in 1924 by bandleader Paul Whiteman. Jesse Crawford (1895-1962) was an American theatre organist who accompanied silent films during the 20s. He arranged *Rhapsody in Blue* for theatre organ in 1927.

TAKE HIM, EARTH, FOR CHERISHING Herbert Howells (1892-1983)

Herbert Howells was born in Lydney, Glos the youngest of six children of a local builder who played the organ at the local Baptist church. Thanks to the patronage of a local landowner Howells was able to become an organ pupil at Gloucester Cathedral together with his close friend, Ivor Gurney. A formative experience for Howells was hearing the premiere of *Fantasia on a theme of Thomas Tallis* at the Three Choirs Festival in 1910 and then sitting next to Ralph Vaughan Williams to share his score of Elgar's *Dream of Gerontius*.

Howells studied with Stanford at the Royal College of Music (1912-17) and joined the teaching staff in 1920, where he remained until 1979. He missed the fate of many of his contemporaries in the First World War due to a serious illness which meant he did not serve in the military. Howells also worked as an organist and as director of music at St Paul's School, London (1936-62), succeeding Holst, and in turn, was succeeded by John Gardner. Although his earlier works include orchestral pieces, chamber music and songs, after the Second World War he concentrated on liturgical works.

Morning creeps upon the day,
Stars pay homage to the sun.
Tumult in the swelling bud,
Ripening with verdant blood,
Surging through winter's damage,
Weaving tendrils on its way.
Give us this day...

Howells composed *Take him, earth, for cherishing* in the spring of 1964, and dedicated it "to the honoured memory of John Fitzgerald Kennedy, President of the United States of America." The work was premiered later that year at a memorial service in Washington Cathedral. Having lost his own young son, Michael, to polio a few years earlier, Howells chose the text from Helen Waddell's translation of Prudentius' (348-413) *Hymnus circa exsequias defuncti*, which had often given him comfort in his own personal grief. In May 1958 he wrote in his diary: 'Rain and Gloom. But the rain turned away with a sheer beauty of light. Prudentius' 'Hymnus Circa Exsequias Defuncti' kept my mind in safe refuge—as once it did in Sept. 1935 for love of Michael.' A masterpiece of English choral style, his setting begins with a sense of quiet reverence. Quickly the harmonic texture becomes richer and more complex, the mood more agitated, leading to an expansive climax at the words, "Take, O take him, mighty Leader, Take again thy servant's soul." From here the music broadens and dies back until the final repetition of the opening text: "Take him, Earth, for cherishing."

Take him, earth, for cherishing,
to thy tender breast receive him.
Body of a man I bring thee,
noble even in its ruin.

Not though ancient time decaying
wear away these bones to sand,
ashes that a man might measure
in the hollow of his hand:

Once was this a spirit's dwelling,
by the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.

Not though wandering winds and idle,
drifting through the empty sky,
scatter dust was nerve and sinew,
is it given to man to die.

Guard him well, the dead I give thee,
not unmindful of his creature
shall he ask it: he who made it
symbol of his mystery.

Once again the shining road
leads to ample Paradise;
open are the woods again,
that the serpent lost for men

Comes the hour God hath appointed
to fulfil the hope of men,
then must thou, in very fashion,
what I give, return again.

Take, O take him, mighty leader,
take again thy servant's soul.
Grave his name, and pour the fragrant
balm upon the icy stone.

CHICHESTER PSALMS

Leonard Bernstein (1918-1990)

Leonard Bernstein, the American composer and conductor, studied at Harvard and the Curtis Institute, Philadelphia. He made his conducting debut in 1943, substituting for Bruno Walter at a New York Philharmonic concert. He later became the orchestra's music director. In tandem with his conducting career he enjoyed success as a composer for both Broadway and the concert platform. *West Side Story*, 1957, was one of the greatest hits of the post-war American musical stage. He also composed three symphonies and an opera, *Candide*.

Every summer the Cathedral of Chichester joins choral forces with its neighbours, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early 17th century, Thomas Weelkes). For its 1965 Festival the Dean, the Very Rev. Walter Hussey commissioned Leonard Bernstein to write these *Psalms*. (Dean Hussey also commissioned Rejoice in the Lamb by Benjamin Britten in 1943 for the choir of St Matthew's Church Northampton).

Chichester Psalms was completed on May 7th, 1965 and the world premiere took place on July 15th, 1965 in Philharmonic Hall, New York with the composer conducting. The first performance of the original version for all-male choir, was heard on July 31st, 1965, at Chichester.

Chichester Psalms is a setting of all or part of six psalms in three contrasting movements. The first movement is a dance-like celebration of joyful worship. The second is a clash between the tranquillity of *The Lord is my Shepherd* and the raging of the faithless, as sung by the tenors and basses. Bernstein insisted that the soloist should be a boy or counter-tenor because this is the psalm of David as if sung by David himself, accompanied by the harp. The third movement closes the work in a mood of quiet serenity.

I. Psalm 108 vs 2

Urah, hanevel, v'chinar!
A-irah shahar!

*Awake, psaltery and
harp!
I will rouse the dawn!*

Psalm 100 entire

Hariu l'Adonai kol
haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam
has'do,
V'ad dor vador emunato.

*Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we
ourselves
We are His people and the sheep of His
pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.*

II. Psalm 23 entire

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot
y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei
tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

*The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

Psalm 2, vs1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et
mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

III. Psalm 131 entire

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 133 vs 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

*Why do the nations rage,
And the people imagine a vain thing
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!*

*Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.*

*Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.*

THE WAVERLEY SINGERS

Sopranos
Ann Alderman
Jan Benson
Janet Carne
Elaine Cook
Julia Davidson
Kim Davies
Diane Drewett
Jane Eckles
Jackie Epps
Lizzie Espinoza
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Lucy Huber
Linda Hutton
Jane Kenney
Sally Maxfield
Gillian Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Gillian Pickering
Margaret Reeder
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Barbara Tansey
Hilary Vaill
Joan Warren
Eleanor Williams
Kate Wilson
Liz Witham

Altos
Rona Ayling
Cathy Boyes
Mayonne Coldicott
Pamela Darker
Fiona Dick
Mariken van Dolen-
Loades
Alison Dolton
Merril Evans
Esther Grosskopf
Elspeth Mackeggie
Gurney
Catherine Hadfield
Didi Hall
Sylvia Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Margaret Mackenzie
Anne Mason
Eileen McDermott
Marian Morgan-Cotter
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Heather Wallace
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors
Jeff Ayling
Brian Bailey
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 Ellison
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Alec Leggatt
Brian Marquard
Kevin McDermott
Andrew Milligan
Tony Parker
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Alan Rousell
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Simon Stoodley

Accompanist: Jakob Rothoff

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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 the PCC for making them so welcome in their lovely church.

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

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

FUTURE PROGRAMMES

Sunday 4th November 2012
at The Maltings, Farnham

ROSSINI: PETITE MESSE SOLENELLE
BRAHMS: ZIGEUNERLIEDE

Saturday 8th December 2012
at St Andrew's Parish Church, Farnham

WORDS AND MUSIC FOR
CHRISTMAS

Saturday 16th March 2013
at St Andrew's Garrison Church, Aldershot

BEETHOVEN: MASS IN C
BEETHOVEN: Meeresstille und glückliche Fahrt

Saturday 15th June 2013
at St Thomas-on-The-Bourne, Farnham,

SUMMER CONCERT