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.

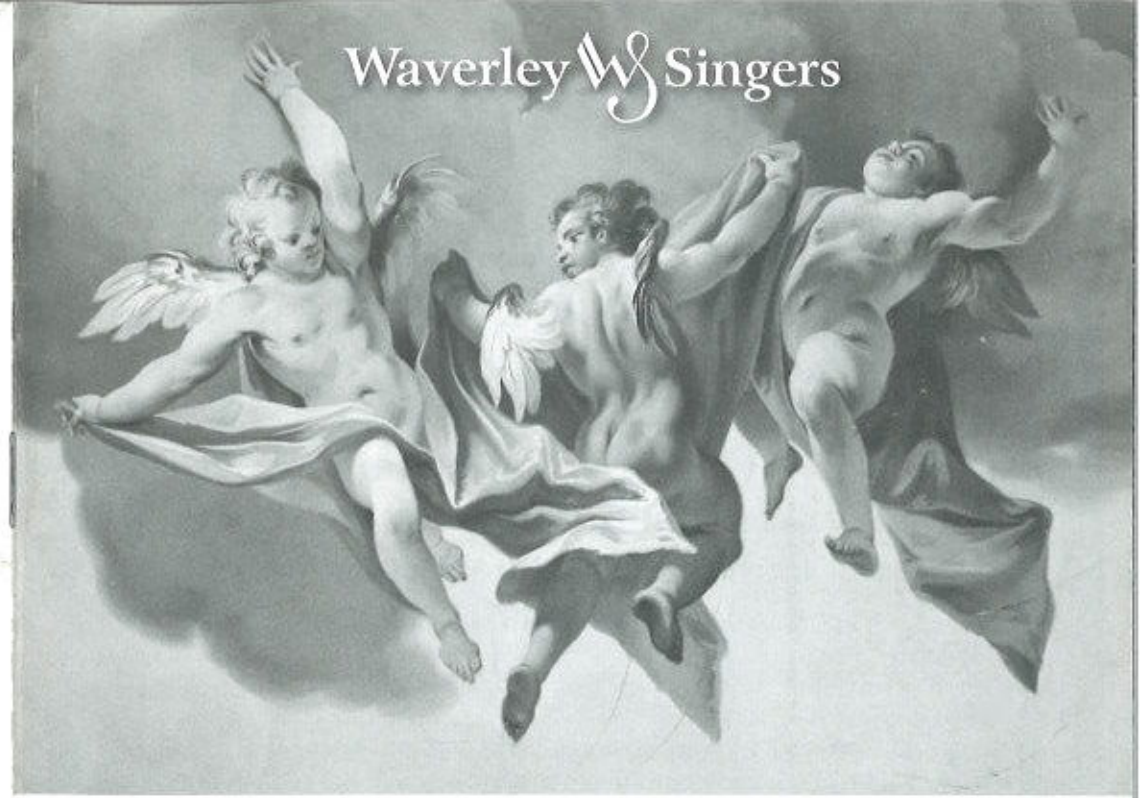
You may also like to know that we help other charities through money raised at our concerts. Last year we helped to raise over £3,000 for the Royal British Legion, Farnham CAB, Surrey Care Trust and The ITP Support Association.



We are now embarking on our 2012/2013 season performing among other works Mozart's *Requiem* and Beethoven's *Mass in C*. We will be raising funds for: CRY (Cardiac Risk in the Young), Arthritis Research UK, Soldiers, Sailors, Airmen and Families Association and Surrey Wildlife Trust.

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



Rossini
Petite Messe Solennelle
Brahms
Zigeunerlieder

Sunday 4 November 2012, 7pm
Farnham Maltings
Conductor
Richard Pearce



Every week at least 12 apparently fit and healthy young people in the UK die from undiagnosed heart conditions and every loss is heartbreak.

CRY strives to prevent these tragedies through:
- Our National Screening Programme
- Funding medical research into young sudden cardiac death
- Developing the CRY Centre for Inherited Cardiovascular Conditions and Sports Cardiology at St. George's Hospital
- Raising awareness of the risk of undetected cardiac conditions in young people.

CRY also supports young people diagnosed with life-threatening cardiac conditions through:
- The Surgery Supporters Network.

and those affected by young sudden cardiac death by:
- Offering a fast-track expert cardiac pathology service through the Centre for Cardiac Pathology at the Royal Brompton Hospital
- Providing a Bereavement Support Service
- Providing information and literature free of charge.

For further information please visit www.c-r-y.org.uk or www.testmyheart.org

CRY holds regular subsidised screenings, visit the screening page of our website for details of upcoming clinics

Cardiac Risk *in the* Young

Charity No. 1050845

Farnham Antique Carpets

Wishing the Waverley Singers all the very best for their upcoming concerts.



Please Visit us online to view our extensive range of antique & contemporary carpets & rugs. Alternatively you can find us in the wonderful setting of The Old Parsonage in Crondall. Please do not hesitate to contact us with your requirements. We offer the service of showing all of our carpets in-situ.

www.farnhamantiquecarpets.com

The Old Parsonage,
Church Street, Crondall, Surrey
GU10 5QQ

01252 851215

MICHAEL HUMPHRIES
OF ROWLEDGE

"One of Britain's best butchers"
- *Tatler and Country Living magazine*

OUR BEEF –
Is traditionally reared on local pasture and matured for at least 3 weeks

OUR LAMB –
Is sourced from local farms when possible and is hung for seven days minimum

OUR PORK –
Is all Free Range from Daisy Hill, Norfolk and from local suppliers

OUR POULTRY AND GAME –
Is all Free Range from Norfolk and local suppliers

OUR SAUSAGES, BURGERS etc –
Are made on the premises from all of the above meats

ALL OUR MEAT IS COMPLETELY TRACEABLE BACK TO THE FARMS
The Long Road, Rowledge, Surrey, GU10 4DQ
Telephone: 01252 792204 ***24-hour answer phone and fax***

Avalon Garden Centre
&
Pick Your Own Farm

Come and see the new and exciting
changes taking place at Avalon
Your local Garden Centre

Open Daily 9:am -5.30pm
Avalon Garden Centre
Tilford Road, Churt
GU10 2LL
Tel: 01428 604842

AVALON
GARDEN CENTRE

Shrubs . Bedding Plants. House Plants. Seeds & Bulbs. Tools. Sundries.
Farm shop. Gift Shop. Cards. Tea Room. Bird Care. Logs & Coal



Welsh soprano **Sara Lian** is the Howard Milner Scholar studying on the opera course at the Royal Academy of Music, London.

Sara won the coveted Osborne Roberts Blue Riband Prize at The National Eisteddfod and was a finalist in the Kathleen Ferrier Bursary competition. Her concert work has seen her perform works such as Mozart's *C minor Mass,* Rossini's *Petite Messe Solennelle* and Rachmaninoff's *Kolokola* Symphony. She has appeared at Glyndebourne Festival Opera, Queen Elizabeth Hall, and St Martin-in-the-Fields. For RAO she has performed the roles of Nora in Vaughan Williams' *Riders to the Sea*, First Lady *Die Zauberflote* and Mimi *La Boheme.* Future roles include Tatiana in Tchaikovsky's *Yevgeny Onegin* for RAO and Mother in *Hansel and Gretel* for Sinfonia d'Amici.

Sara is extremely grateful for the generous support of the Headley Trust, Ryan Davies Memorial Fund, the Josephine Baker Trust and the Arts Council of Wales.



Angharad Lyddon – Alto is from Wrexham, North Wales. She has a First Class Honours Degree from the Royal Academy of Music and is currently still a student there on the Preparatory Opera course.

Before joining the Academy, Angharad attended the Royal Northern College of Music Junior School where she studied with Diana Palmerston and was a member of the National Youth Choir of Great Britain. She is twice winner of the Anna Markland Award for Outstanding Performance, recipient of the Lakewood People to People Award, the Junior RNCM Singers' prize and the AESS Courtney Kenny Award.

Angharad is currently a member of the Academy's Song Circle and is an Academy/Kohn Foundation Bach Cantata scholar and soloist. Performance highlights include soloist in a concert of Bach Cantatas with Sir John Eliot

Gardiner, *Elijah* St Albans Cathedral, *Messiah* Wakefield Cathedral, Rossini *Petite Messe Solennelle* Chichester Cathedral, Beethoven *Mass in C* St Martin-in-the-Fields; and concerts at The Austrian Cultural Forum, Paul Hamlyn Hall – Royal Opera House and Westminster Abbey. Operatically Angharad was member of the Glyndebourne Chorus 2012 and has sung Carmen *Carmen*; Orfeo *Orfeo ed Euridice*; Lucretia *Rape of Lucretia*; Filipjeva *Onegin* for RAM Vocal Faculty Scenes and Lady Mary in *Sir Nigel of Tilford* for Laurence Cummings and the Tilford Bach Society.

She studies with Glenville Hargreaves and Audrey Hyland and is generously supported by the Leverhulme and Josephine Baker Trusts.



Sam Furness – Tenor was the winner of the 2011 Blyth-Buesst Operatic Prize, the John Fussell Award for Young Welsh Musicians and the prestigious Royal Academy of Music Club Prize in 2012. He was a choral scholar at St. John's College, Cambridge, before gaining a place at the Royal Academy of Music in London. He has now completed his post-graduate vocal studies and is on the Royal Academy Opera course.

Sam's operatic roles to date include Rinnucio *Gianni Schicchi*, Don Ottavio *Don Giovanni*, Lensky *Eugene Onegin* (directed by his brother Jack at the Ryedale Festival), the title role of *Orfeo*, Lysander *A Midsummer Night's Dream*, Tamino *The Magic Flute* at the Edinburgh Fringe Festival and Bénédict *Béatrice et Bénédict* with the Royal Academy Opera, conducted by Sir Colin Davis. Last summer, Sam sang the title role of *Albert Herring* at Opera Holland Park to critical acclaim: 'Britten's 1947 opera is an ideal vehicle for Sam Furness, who sang Herring and has all the makings of a star'. (The Guardian, July 2011) Most recently Sam sang the role of Vasek in British Youth Opera's production of *Bartered Bride*.

Sam's oratorio repertoire includes Mozart's *Requiem,* Bach's *St Matthew Passion* and *St John Passion,* Mendelssohn's *Elijah,* Handel's *Messiah* and *Samson,* Britten *St Nicolas*, Verdi's *Requiem* and Dyson *Canterbury Pilgrims*.

Engagements in the 2012-13 season include the title role of *Albert Herring* in a new production at the Théâtre du Capitole in Toulouse, Frederic *The Pirates of Penzance* with Scottish Opera, and the Novice *Billy Budd* at the Teatro Municipal in Santiago. He will also perform the Britten *Serenade for tenor and horn* with the Japan Century Orchestra in Osaka Japan.

Sam is taught by his countryman, Ryland Davies, and coached by Ian Partridge. He is currently supported by the Sickle Trust Fund scholarship, the Countess of Munster Trust and the Josephine Baker Trust. He has previously benefitted from a Prince of Wales Award from the Arts Council of Wales, an Elizabeth Evans Trust Award, a Fishmonger's Trust Scholarship and a South Square Trust Fund Scholarship. Sam is a member of the Royal Academy Song Circle.



Adam Marsden - Bass is a graduate of the Royal Northern College of Music where he studied with Robert Alderson and the Royal Academy of Music Opera course where he studied with Mark Wildman and Dominic Wheeler. Whilst at the Academy Adam received second prize in the Richard Lewis Award.

His operatic roles include James Meredith in the world premiere of *Kommilitonen!* composed by Sir Peter Maxwell Davies and directed by David Pountney, and Somarone, *Beatrice et Bénédict* conducted by Sir Colin Davis and directed by John Copley, for RAO; Father(cover) *Hansel and Gretel* Opera North, Zuniga *Carmen* for Mananan International Opera Festival, and Jupiter *Castor et Pollux* for the Yorke Trust . Adam premiered the revised *Small Tales, Tall Tales A Grimm sequence* by Kenneth Hesketh with the Royal Liverpool Philharmonic's Ensemble 2010.

On the concert platform Adam's performances have included Beethoven's *Symphony No. 9*, Elgar's *Coronation Ode*, Handel's *Hercules, Israel in Egypt* and *Messiah*, Janacek's *Glagolitic Mass*, Mendelssohn's *St.Paul* and *Elijah*, Mozart's *Requiem* and *Coronation Mass*, Orff's *Carmina Burana* and Rossini's *Petite Messe Solennelle.*

Adam would like to thank the Countess of Munster Trust, Ferrey Scholarship, the Kathleen Ferrier Trust, Fordyce Scholarship, Porter Selleck Award and the Josephine Baker Trust for supporting his studies at the Royal Academy of Music.

Alistair Young - Harmonium studied the organ with Dr Harry Gabb CVO, and now works as one of England's leading orchestral keyboard players. He regularly plays with the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra and BBC Concert Orchestra, with whom he appears as a soloist for Friday Night is Music Night on BBC Radio 2.

Alistair has toured throughout the USA, Europe and South Africa performing at many prestigious festivals, including Lucerne, Salzburg and the Proms. He plays the harmonium with the Innovation Chamber Ensemble (City of Birmingham Symphony Orchestra chamber players), performing original arrangements of works by Mahler. Alistair is a member of the Professorial Staff at Trinity Laban Conservatoire.



Born in Sweden, **Jakob Rothoff – Piano**, first studied piano, teaching and conducting at The Academy of Music in Stockholm. He then moved to London to gain a Postgraduate Diploma at the Royal College of Music. At the College he won all the Prizes for vocal accompaniment.

Jakob has worked all over the UK performing and playing for recording projects. He has enjoyed playing regularly for contemporary music projects at Trinity College of Music performing, amongst others, Takemitsu, Holliger, Stockhausen and Reich at Blackheath Hall and at King's Place. He has also performed at the Musike Festival and Canterbury Music Festival. Later on this month Jakob will be playing for a song recital in Kent.



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 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.

PROGRAMME

ZIGEUNERLIEDER — JOHANNES BRAHMS

Eleven Songs for Solo Voice, Chorus and Piano

PETITE MESSE SOLENNELLE — GIOACHINO ROSSINI

Kyrie
Gloria in excelsis Deo:
- Laudamus Te
- Gratias agimus
- Domine Deus
- Qui tollis peccata mundi
- Quoniam tu solus sanctus
- Cum sancto spiritu

There will be an interval between these movements

Credo in unum Deo:
- Crucifixus
- Et resurrexit
- Et vitam

Preludio religioso
Sanctus
O salutaris
Agnus Dei

SARA LIAN – Soprano
ANGHARAD LYDDON – Alto
SAM FURNESS – Tenor
ADAM MARSDEN – Bass
ALISTAIR YOUNG – Harmonium
JAKOB ROTHOFF – Piano

RICHARD PEARCE - Conductor

ZIGEUNERLIEDER Op 103
JOHANNES BRAHMS (1833-1897)

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 through his study of works by composers such as 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 the family 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.

Just as the *German Requiem* is probably Brahms's most profound work, so the set of eleven *Zigeunerlieder (Gipsy songs)* Op 103 is certainly one of his most lighthearted. The songs were composed in 1887 at Hofstetten near Thun in Switzerland, where at that time he regularly rented a villa for the summer months. Brahms claimed that he wrote them purely for fun. It cannot be doubted that they were also of great commercial value, combining as they do the appeal of two of his most successfully marketed earlier works, the colourful *Hungarian Dances* and the tender *Liebeslieder* for voices and piano duet. In arrangements published soon afterwards they netted Brahms a small fortune. In Eric Sams' words 'the mood and music of boots and spurs that shine and jingle must have struck responsive chords in many a middle-aged fantasy-life'.

The influence of Brahms's early contact with gipsy music through working with the Hungarian violinist Eduard Remenyi showed itself in many of his major chamber and orchestral works as well as in the *Hungarian Dances* and these songs. The songs themselves are by turns dainty and passionate. The melodies are Brahms's own and convey the character of gipsy life through their irregular rhythms, frequent syncopation and, in the accompaniment, imitation of various gipsy instruments, especially the dulcimer or 'cembal' in Nos. 5, 6 and 9 and particularly No. 10. The words are Hungarian folksong

texts translated into German by Hugo Conrat, a Viennese friend of the composer.

Author: John Nightingale
From the Making Music Programme notes bank

1. He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

Hey, Gipsy, strike those strings!
Play the song of the unfaithful girl.

Let the strings weep, wail sadly in worry,

Til the hot tear wets this cheek!

2.Hochgetürmte Rimaflut, wie bist du so trüb;
An dem Ufer klag ich laut nach dir, mein Lieb!
Wellen fliehen, Wellen strömen,
Rauschen an dem Strand heran zu mir;
An dem Rima ufer laßt mich ewig weinen nach ihr!

High-towering Rima-flood you are so troubled;
Beside the bank I cry loudly for you my love!
Waves flee past, waves stream along,
Roaring by the shore right up to me,
Beside the bank of the Rima let me for ever weep for her!

3.Wißt ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süßes Mündchen
Scherzt und lacht und küßt.
Chorus:
Schätzelein, du bist mein, inniglich küß ich dich, dich erschuf der liebe Himmel einzig nur für mich!

Do you know when my little child
Is at her most beautiful?
When her sweet little mouth
Jokes and laughs and kisses.
Chorus:
Little darling, you are mine, tenderly I kiss you, you - the dear heaven created solely just for me!

Wißt ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Chorus:
Schätzelein...

Do you know when my dearest
Most gives me pleasure?
When in his arms
He holds me hugging me tight.
Chorus:
Little darling...

4.Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich meinem Liebsten einst ein Küßchen gab.
Herz gebot, daß ich ihn küssen muß,
Denk so lang ich leb an diesen ersten Kuß.

Dear God, you know how often I have regrets
That I gave to my dearest once a kiss.

My heart commands that I must kiss him.
I think as long as I live of that first kiss.

Lieber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

Dear God, you know how often in the stillness of the night
I - in joy and sorrow – have thought of my darling.
Love is sweet even if bitter the remorse,
My poor heart remains for ever true to him.

5.Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind,
Schlägt die Sporen keck zusammen,
Csardas-Melodie beginnt,
Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, daß es klingt.

The bronzed lad leads
His blue-eyed beautiful lass to dance.
Clicks his spurs jauntily together,
A Csardas melody begins,
He kisses and hugs his sweet little dove,
Spins her, leads her, cheers and leaps
Throws three shiny silver florins
On the cymbal so that it rings.

6.Röslein dreie in der Reihe blühn so rot,
Daß der Bursch zum Mädel gehe, ist kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon längst nicht mehr,
Ledig bleiben Sünde wär!

Little roses three in the row blooming so red, That a lad goes to a lass is not banned!
Dear God if that were forbidden,
This lovely wide world would no longer be standing,
Staying single would be a sin!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus!

The finest little town in Alföld is Ketschkemet,
There, there are really a lot of girls, trim and nice!
Friends, choose yourselves a bride there,

Ask for her hand and set up your home.

Let the cup of joy be emptied!

7.Kommt dir manchmal in den Sinn,
Mein süßes Lieb,
Was du einst mit heil'gem Eide
Mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

Does it sometimes come into your mind,
My sweet love.
What you once – with holy oath -pledged to me?
Do not deceive me, do not leave me,
You do not know how dear to me you are, Love me as I love you,
Then God's grace flows down on you.

8.Horch, der Wind klagt in den Zweigen traurig sacht;
Süßes Lieb, wir müssen scheiden: gute Nacht.
Ach wie gern in deinen Armen ruhte ich,
Doch die Trennungsstunde naht, Gott schütze dich.

Hark, the wind wails in the branches sadly, softly;
Sweet love we must part: good night.

Ah how gladly I rested in your arms,
But yet the hour of parting comes near
may God keep you.

Dunkel ist die Nacht, kein Sternlein spendet Licht;
Süßes Lieb, vertrau auf Gott und weine nicht;
Führt der liebe Gott mich einst zu dir zurück,
Bleiben ewig wir vereint in Liebesglück.

Dark is the night, not a star gives out any light:
Sweet love, trust in God and do not weep;
The dear Lord will lead me back to you one day,
Then we shall stay together for ever in the bliss of love.

9.Weit und breit schaut niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz der soll mich lieben allezeit,
Soll mich küssen, umarmen und herzen in Ewigkeit.

From far and wide no one looks at me,
And if they hate me, what does that matter to me?

Only my sweetheart should love me always,
Should kiss me, embrace and hug me eternally.

Kein Stern blickt in finsterer Nacht;
Keine Blum mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen, Sternenschein,
Die mir leuchten so freundlich, die blühen nur mir allein.

No star appears in the dark night;
No flower shines at me in hazy splendour.
Your eyes to me are flowers and starlight,
They shine on me so fondly, they bloom just for me alone.

10. Mond verhüllt sein Angesicht,
Süßes Lieb, ich zürne dir nicht.
Wollt ich zürnend dich betrüben,
Sprich wie könnt ich dich dann lieben?
Heiß für dich mein Herz entbrennt,
Keine Zunge dir's bekennt.
Bald in Liebesrausch unsinnig,
Bald wie Täubchen sanft und innig.

The moon veils its face,
Sweet love I am not angry with you.
Would I angrily distress you,
Say how could I then love you?
In fervour for you my heart is burning,
No tongue would admit it.
Soon mad in the ecstasy of love,
Soon like little doves soft and tender.

11. Rote Abendwolken ziehn
Am Firmament,
Sehnsuchtsvoll nach dir, mein Lieb,
Das Herze brennt;

Red evening clouds draw
Across the sky,
Full of longing for you, my love,
My heart burns;

Himmel strahlt in glühnder Pracht
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

Heaven is radiant in glowing splendour
And I dream day and night
Only of my sweet little love.

PETITE MESSE SOLENNELLE
GIOACHINO ROSSINI (1792-1868)

Kyrie
Gloria in excelsis Deo:
- Laudamus Te
- Gratias agimus
- Domine Deus
- Qui tollis peccata mundi
- Quoniam tu solus sanctus
- Cum sancto spiritu

There will be an interval between these movements

Credo in unum Deo:
- Crucifixus
- Et resurrexit
- Et vitam

Preludio religioso
Sanctus
O salutaris
Agnus Dei

Rossini is justly celebrated for his immense contribution to the Italian operatic repertoire, but he also produced two important pieces of sacred music that are notable, amongst other things, for their overtly operatic style. This incorporation of the music of the opera house into the sacred repertoire may appear to have been a bold innovation, but in terms of dramatic content it was a well-established practice. Most composers who were familiar with the theatre as well as the church used elements of the operatic style in order to give their sacred compositions greater impact. A prime example is Handel, but the tradition goes back to Monteverdi, the first great opera composer,

who even borrowed his own overture to *The Coronation of Poppea* for the opening movement of his 1610 *Vespers*. What is original about Rossini's sacred music is not so much its dramatic power, impressive though that is, as its unashamed romanticism.

Like so many of the great composers, Rossini was born into a musical family. His father was the town trumpeter in Pesaro and his mother was an opera singer. Both parents worked in various theatres in the region, and from an early age Gioachino went with them. As a talented boy soprano he was soon in great demand, and by the time he had reached his teens he could play the viola and the horn and was rapidly acquiring a reputation as a first-rate harpsichord-player and pianist. He went on to study at the Bologna Academy of Music, composing his first opera whilst still a student. From then on his rise to fame was meteoric. He received his first professional commission in 1810, which led to a string of further commissions. With the enormous success of his first full-length opera, *Tancredi* (1812), and the even greater triumph of *The Italian girl in Algiers* (1813), he became celebrated throughout Italy and his international reputation was firmly launched.

He was still only 23 when he was engaged as Musical Director of the two opera houses in Naples, for each of which he was required to compose a new opera annually, the ever-popular *Barber of Seville* being one of the happiest results. Rossini was always greatly attracted to a life of leisure, and as he was of a somewhat indolent nature he would frequently put off until the last possible moment the completion of his latest commission. He would then work at an incredible speed; several of his operas were written in under three weeks, an astonishing feat by any standards. He travelled widely throughout Europe, and in 1824 settled in Paris as Director of the Théâtre Italien. A string of new compositions followed, culminating in his acknowledged masterpiece, *William Tell,* completed in 1829 when he was still only 37.

At this point Rossini's life changed dramatically. For no apparent reason he gave up composing, and apart from two important religious works, the *Stabat Mater* (1842) and the *Petite Messe Solennelle* (1863), he wrote nothing of significance during the last forty years of his life. It may be that he had run out of energy and inspiration - *William Tell* had been his thirty-sixth opera in nineteen years - or perhaps simply that he was by now so immensely wealthy that he had no particular incentive to go on working. He retired to a luxurious villa specially built for him at Passy, on the outskirts of Paris, where he was able to live the life of idleness and self-indulgence that, as a renowned gourmet and *bon vivant,* he had always found so appealing. A visit to his villa was obligatory for every musician of importance visiting the capital, and here Rossini would hold court, entertaining everyone with his sparkling wit and good food, and revelling in the adulation of the constant stream of admirers and eminent visitors. These included Wagner, of whom he once wryly observed, '*His music has lovely moments but awful quarters of an hour!*'

In his latter years Rossini turned once again to composition, producing what he called his *Péchés de Vieillesse (Sins of Old Age),* a collection of light-hearted pieces for piano, some also with voices. Despite his withdrawal from the operatic world, he continued to be held in such enormous esteem that when he died 6,000 mourners, four military bands, a chorus of 400 singers and several of the finest opera soloists of the day attended his funeral.

The *Petite Messe Solennelle* is the most substantial of the works written during Rossini's indian summer of composition. It was composed in 1863 for private performance and is scored for four soloists and chorus, with harmonium and piano accompaniment. It was not heard in public until 1869, the year after his death, when it was performed in the composer's own orchestral version at the Théâtre Italien.

The work's title is misleading, since the *Petite Messe Solennelle* is neither *petite* nor particularly solemn. It lasts well over an hour, and despite the religious text is unmistakeably operatic in style, in common with the *Stabat Mater* of twenty years earlier. The music ranges from hushed intensity to boisterous high spirits, and abounds in the memorable tunes and rhythmic vitality for which Rossini became justly famous. The quiet A minor opening of the *Kyrie Eleison* contrasts sustained choral writing with a running bass part in the piano accompaniment. This soon gives way to a brighter mood as the music moves into the major. For the *Christe Eleison*, Rossini adopted a deliberately archaic style, echoing the church music of Palestrina some 300 years earlier. As the second *Kyrie* unfolds, the movement returns to the serious mood in which it began. The *Gloria* begins with a short introduction for chorus and soloists, followed by four extended solo movements that are

operatic arias in all but name. The chorus returns for the final section of the Gloria, an extended fugue to the words *'Cum sancto spiritu in gloria Dei Patris, Amen.'* This is a real *tour de force* of musical craftsmanship, reflecting the thorough classical training in harmony and counterpoint that Rossini received all those years ago at the Bologna Academy. In the *Credo* Rossini ingeniously uses the word 'credo' as a unifying motif to which he repeatedly returns. This section of the mass concludes with another brilliant fugue for the chorus, at the words *'Et vitam venturi saeculi, Amen.'* There follows an extended piano solo, leading to a lyrical *Sanctus*, and the work ends with a moving *Agnus Dei* for the alto soloist and chorus.

There is a sense in which Rossini's extraordinary musical facility was one of his weaknesses as well as one of his strengths. He once remarked, *'Show me a laundry list and I will set it to music!'* and this neatly illustrates his complete confidence in his own ability to produce music to order, whatever the words. To some extent, this is what he has done in the *Petite Messe*. Of course, there are many sections which beautifully reflect the words, such as the *Christe Eleison* and the *Agnus Dei*, but in other places one feels that Rossini has paid little regard to the essential meaning and form of the text. The two extended choral fugues are good examples of this; they are disproportionately grand in relation to the rest of the *Gloria* and *Credo*. Yet at no point in the work does the music become remotely dull or routine. Such was Rossini's genius that even when the spirit of the music seems to depart from the spirit of the text one can't help but be captivated by the beautiful melodies and sheer *joie-de-vivre* of the piece. As he himself said, *'Delight must be the basis and aim of this art'*, and that is what he has achieved – a work not of profound religious insight, but one that is a delightful, life-enhancing musical experience.

Programme notes by John Bawden

KYRIE

Chorus:

Kyrie eleison,	*Lord, have mercy upon us.*
Christe eleison.	*Christ, have mercy upon us*
Kyrie eleison.	*Lord, have mercy upon us*

GLORIA

Soloists and Chorus:

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis.	*Glory be to God on high, and on earth peace to men of good will.*

LAUDAMUS TE

Soloists and Chorus:

Laudamus Te; benedicimus Te; adoramus Te; glorificamus Te	*We praise Thee ; we bless Thee ; we worship Thee; we glorify Thee:*

GRATIAS

Contralto, Tenor and Bass Trio:

Gratias agimus Tibi propter magnam gloriam Tuam.	*We give thanks to Thee for Thy great glory.*

DOMINE DEUS

Tenor Solo:

Domine Deus, Rex coelestis,	*O Lord God, heavenly King,*
Deus Pater omnipotens;	*God the Father Almighty;*
Domine Fili unigenite,	*O Lord the only begotten Son,*
Jesu Christe	*Jesus Christ*
Domine Deus, Agnus Dei,	*O Lord God, Lamb of God,*
Filius Patris:	*Son of the Father:*

QUI TOLLIS

Soprano and Contralto Duet:

Qui tollis peccata mundi,	*Thou Who takest away the sins of the*
Miserere nobis:	*world, Have mercy upon us:*
Qui tollis peccata mundi, suscipe	*Thou Who takest away the sins of the*
deprecationem nostram:	*world, receive our prayer:*
Qui sedes ad dextram Patris, miserere	*Thou Who sittest at the right hand of*
nobis:	*the Father, have mercy upon us.*

QUONIAM

Bass Solo:

Quoniam Tu solus sanctus,	*For Thou only art holy;*
Tu solus Dominus,	*Thou only art Lord:*
Tu solus altissimus,	*Thou only art most high,*
Jesu Christe.	*0 Jesus Christ,*

CUM SANCTO SPIRITU

Soloists and Chorus:

Cum Sancto Spiritu in gloria Dei Patris.	*With the Holy Spirit in the glory of*
Amen.	*God the Father.*
	Amen.

THE WAVERLEY SINGERS

Sopranos
Ann Alderman
Jan Benson
Janet Carne
Johanna Clift
Elaine Cook
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
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Gillian Pickering
Margaret Reeder
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
Anneliese Handley
Sylvia Harper
Eunice Hopkins
Isabel Hyde
Margaret Mackenzie
Anne Mason
Eileen McDermott
Marian Morgan-Cotter
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Linda Turner
Heather Wallace
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors
Colin Alderman
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
Simon Paterson
Robert Updegraff
Sam Williamson

Basses
Mike Aaronson
Simon Austin
Geoffrey Barwick
Les Billig
David Bonser
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Alec Leggatt
Kevin McDermott
Andrew Milligan
Tony Parker
Mark Penfold
Alan Rousell
Simon Rycroft
John Smyth
Simon Stoodley

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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

Rev D Baker
Mr and Mrs J Bettinson
Mr A Boswood
Mrs J Bridges Webb
Dr A R Christmas
Mr T Coldicott
Mrs Rosemary Coulter
Mr P Curwen
Mr J M Darker
Mr G C Dearing
Mr and Mrs J Fathers
Mr and Mrs Barry Field
Mrs E Gammell
Mr & Mrs C H Garnett
Mr & Mrs M Hadfield
Mrs E Haines
Mr R Heasman
Mr and Mrs R Heathcote
Mrs Jane Hey
Mrs J Hicks
Mr M Hicks
Dr J G Holmes-Smith
Mrs A Joy
Mr S D Kenney
Mrs N Lallemand
Mr A Leggatt
Mrs M J Mackenzie
Mr R J Mackenzie
Mr S Mapes
Mrs A Mason
Mr G F C Mellstrom
Dr and Mrs J S B Meyer
Dr Graham Parlett
Mr Iain Paterson
Mr D P Patey
Mr J Pickering
Mr A Robb
Mr S Rycroft
Mr and Mrs I Smith
Mr Paul Smy
Mr & Mrs A Thomson
Mrs R Twinn
Mrs M W Webb
Mr and Mrs B Whelan
Mr G R Wickes
Mr S J Williamson
Mr D Wilson
Mrs N Wilson-Soppitt
Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. All Patrons receive advance notice of concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes and they are also invited to the choir's social events. Donations made under Gift Aid are particularly valuable to the choir.

If you would like to join the choir as a singing member, please contact Mrs Sarah Shepherd, on 01252 715838 or email secretary@waverleysingers.com .

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

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

Programmes printed by Arrow Press, 11 Riverside Industrial Estate, Farnham GU9 7UG, 01252 722790.

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

FUTURE PROGRAMMES

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

WORDS AND MUSIC FOR CHRISTMAS

Saturday 9th February 2013
at St Andrew's Parish Church, Farnham

COME AND SING
MOZART: REQUIEM

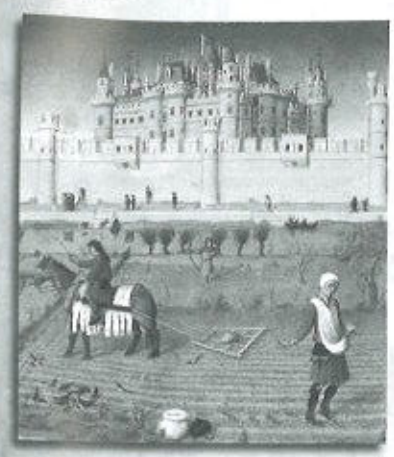
Saturday 16th March 2013
at St Andrew's Garrison Church, Aldershot

BEETHOVEN: MASS IN C
BEETHOVEN: Meeresstille und glückliche Fahrt

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

SUMMER CONCERT

Opera South



Count Ory
by Rossini

Opera South Orchestra & Chorus
Conducted by Mark Austin
Directed by Lynn Binstock
Sung in English

February 2013
Wednesday 13 & Friday 15 at 7.30 pm
Saturday 16 at 5.30 pm

Haslemere Hall, Bridge Road,
Haslemere, Surrey GU27 2AS

Box Office 01428 642161
www.haslemerehall.com

www.operasouth.co.uk

Arrow Press
Printers
wish
The Waverley Singers
and their patrons
a
Very enjoyable evening

11 Riverside Park, Farnham, Surrey GU9 7UG
Telephone: 01252 722790
Email: sales@arrowpress.co.uk
www.arrowpress.co.uk