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.

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You may also like to know that we help other charities through money raised at our concerts. Last year we helped to raise over £2,000 for CRY (Cardiac Risk in the Young), Arthritis Research UK, Soldiers, Sailors, Airmen and Families Association and Surrey Wildlife Trust.



We are now embarking on our 2013/2014 season performing among other works Mozart's *Requiem*, Walton's *Coronation Te Deum*, and Rutter's *Gloria*. We will be raising funds for: Royal Surrey County Hospital Intensive Care Appeal, The Phyllis Tuckwell Hospice, Help for Heroes and Alton United Charities.

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

Please contact The Patrons' Secretary
Mrs Anne Mason, 29 Goodwood Close,
Alton, GU34 2TX. Tel: 01420 89328

Waverley Singers

Rutter Gloria

Walton Coronation Te Deum

and music by Gabrieli and Schütz

with the Brandenburg Brass Ensemble

Saturday
29th March
7.30pm

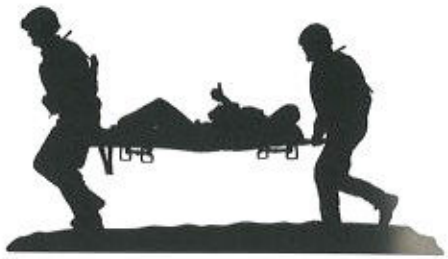
St Andrew's Garrison Church
Aldershot
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Organist
Iain Farrington

Conductor
Richard Pearce



FUNDRAISING IN SUPPORT OF HELP *for* HEROES



Back in 2007 Brynn and Emma Parry paid a visit to the Queen Elizabeth Hospital in Birmingham.

This is the hospital where all the wounded were brought home for treatment for their injuries.

They were so shocked by the extent of the injuries to these young men and women they decided to try to do something to help with the treatment and recovery for the injured.

Brynn decided to organise a bike ride to Paris to raise some funds so he put the word about and the response was amazing making a massive £10,000 for the future . . .

And that was just the start. Since then, thanks to the great British public, the charity has collected a massive £182 million up to date and still rising.

That is an awful amount of money but the motto of the charity is "money in and money out". This means we spend what we receive mostly on assisting the wounded to recover in the recovery centres so the guys and gals can hopefully lead a normal live in the future.

At the present there are five recovery centres around the country. Among them is Headley Court where the wounded go for the treatment of their limbs. It is an absolutely fantastic establishment.

H4H has provided £8M there to build the Rehabilitation Complex which was opened by Prince William in 2010. H4H also provides funds for the military initiative, 'Battle Back' which provides sporting and adventure training activities for those at Headley Court.

H4H granted £3.5M to Combat Stress, the charity that looks after those with Post Traumatic Stress Disorder. It was Combat Stress's largest ever donation and has been used to pay for much needed expansion and modernisation.

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HRH PRINCE HARRY, MAY 2012
ON BEING PRESENTED WITH THE AWARD FOR DISTINGUISHED HUMANITARIAN LEADERSHIP



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O clap your hands

Ralph Vaughan Williams (1872-1958)

Sequence of works by

Giovanni Gabrieli (1554/7-1612)

Organ solo

Intonazio ne per organo, Tono XI

Jubilate Deo

O magnum mysterium

Organ solo

Gloria á 12

Organ solo

Turn back O Man

Gustav Holst (1874-1934)

I was glad

Hubert Parry (1848-1918)

INTERVAL

Coronation Te Deum

William Walton (1902-1983)

Brass solo

Crucifixus

Antonio Lotti (c. 1667-1740)

Psalm 100

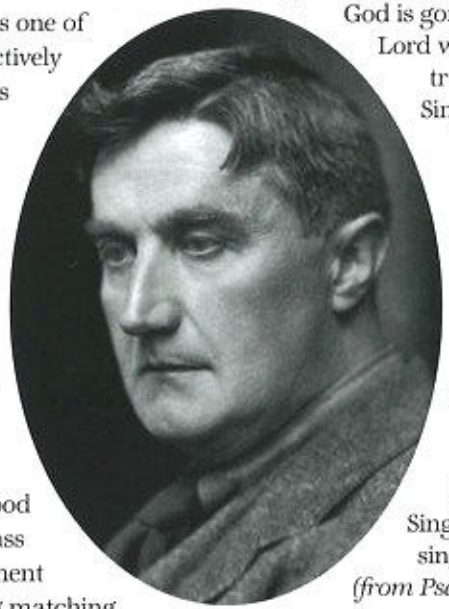
Heinrich Schütz (1585-1672)

Gloria

John Rutter (born 1945)

O clap your hands
Ralph Vaughan Williams (1872-1958)

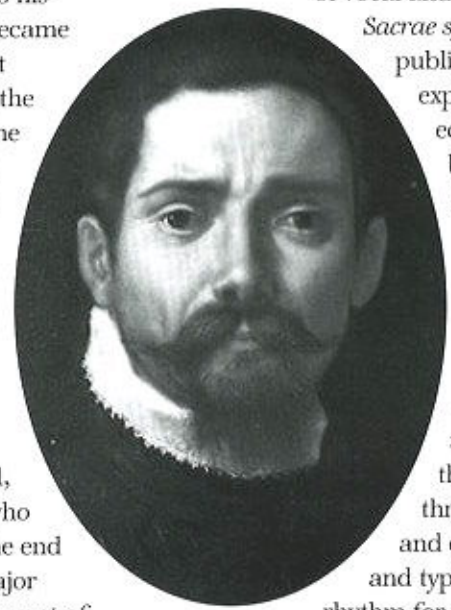
Educated at Charterhouse, Trinity College Cambridge and the Royal College of Music, Vaughan Williams went on to study composition with Bruch and Ravel, and stands out as one of our greatest and distinctively English composers. This motet was originally written in 1920 for mixed chorus with brass, percussion and organ, and will be performed this evening in that arrangement. Typical of his great ceremonial works for the church, the jubilant musical setting captures the mood of the text, with the brass and organ accompaniment and the choir providing matching fanfares.



O clap your hands, all ye people; shout unto God with the voice of triumph.
For the Lord most high is terrible; he is a great King over all the earth.
God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises: sing praises unto our King, sing praises.
For God is the King of all the earth; sing ye praises, every one that hath understanding.
God reigneth over the heathen, God sitteth upon the throne of his holiness.
Sing praises unto our King, sing praises.
(from Psalm 47, AV)

Sequence of works by Giovanni Gabrieli (1554/7-1612)

Gabrieli, an organist and composer, was one of the most influential musicians of his time.He was born in Venice, and after studying under Orlando de Lassus in Munich, he returned to his birthplace where he became principal organist at St Mark's and later held the same post as well at the rich Scuola Grande di San Rocco. His *Sacrae symphoniae* published in 1597, which includes the Jubilate Deo and Gloria being performed this evening, was particularly influential, and through Schütz who studied with him at the end of his life, he had a major impact on the development of German Baroque music and its finest flowering in the work of JS Bach. He wrote primarily sacred music, and is noted for his use of separate massed groups of singers and/or instrumentalists, placed in two or even three locations in the church building, anticipating the *concerto grosso* form that was to become the staple of Baroque instrumental music.



Jubilate Deo

This motet for two four-part choirs, is one of some 45 motets that form the major part of Gabrieli's seminal collection of vocal and instrumental music, *Sacrae symphoniae*, first published in 1597. It is full of expressive range, with echoes and dialogues between the choirs that gradually develop his rich material.

The words are a combination of verses from several psalms, with the opening verse – *Jubilate Deo omnis terra* (Exult in God, all the earth) – repeated three times throughout, and ending with a delightful and typical dance-like triple rhythm for the final words *In laetitia* – in joy. It radiates the pomp and splendour one can imagine as such a feature of civic and religious ceremonies at the climax of Venice's magnificence in the sixteenth century, and has been called "the crowning achievement of Renaissance (music)."

Jubilate Deo omnis terra, (*Ps. 100: 1*)
Quia sic benedicetur homo
Qui timet Dominum. (*Ps. 128: 5*)
Jubilate Deo omnis terra.
Deus Israel conjungat vos
Et ipse sit vobiscum. (*Tobit 7: 15*)
Mittat vobis auxilium de sancto,
et de Sion tueatur vos. (*Ps. 20: 2*)
Jubilate Deo omnis terra.

Organ solo

Intonazio ne per organo, Tono XI

Benedicat vobis Dominus ex Sion,
Qui fecit caelum et terram. (*Ps. 134: 4*)
Jubilate Deo omnis terra.
Servite Domino in laetitia. (*Ps. 100: 1*)

O be joyful in the Lord, all ye lands,
for thus shall the man be blessed
that feareth the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel unite you
and himself be with you.
May he send thee help from the sanctuary,
and strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made made heaven and
earth give thee blessing out of Sion.
O be joyful in the Lord, all ye lands.
Service the Lord with gladness.

O magnum mysterium

The text of this motet is a responsorial chant for the service of Matins on Christmas Day, which has been set to music many times through the centuries. Gabrieli sets it for double choir, and this motet has a gentle and reflective character, appropriate to the tenderness of the event it describes, gradually building up an appreciation of the wonder of Christ's birth, witnessed by the animals in the stable, with a joyful climax in the repeated Alleluias set in syncopated triple time.

O magnum mysterium, et admirabile
sacramentum,
Ut animalia viderent Dominum natum,
jacentem in praesepio:
Beata Virgo, cuius viscera meruerunt
portare Dominum Christum,
Alleluia, Alleluia, Alleluia!

O great mystery, and wonderful sacrament,
That animals should see the new-born
Lord, lying in a manger:
Blessed is the Virgin whose womb was
worthy to bear Christ the Lord,
Alleluia, Alleluia, Alleluia!

Organ solo

Gloria á 12

This setting of the Gloria, the words used in the Church Mass, also comes from Gabrieli's Sacrae Symphoniae of 1597, and has a yet more complex interweaving of the three choirs and instrumental groups that only come together at the very end, with the words *Dei Patris, Amen*. It invites us to imagine how this would have sounded in St Mark's with the three choirs distributed in the different galleries of the church, producing a truly stereophonic impact.

Gloria in excelsis Deo,
Et in terra pax, hominibus bonae
voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus,
Jesu Christe.
Cum sancto Spiritu in gloria Dei Patris.
Amen.

Glory to God in the highest.
And on earth peace to people of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you, for your great glory.
Lord God, heavenly King, almighty God
and Father.
O Lord the only begotten Son, Jesus Christ.
O Lord God, lamb of God, Son of the Father,
Who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the
Father, have mercy on us.
For you alone are the holy one,
You alone are the Lord, you alone are the
most high, Jesus Christ.
With the Holy Spirit, in the glory of God
the Father, Amen.

Organ solo

Turn back O Man
Gustav Holst (1874-1934)

Holst, who is best remembered for The Planets, was for many years organist at Thaxted in Suffolk, where the Vicar, Conrad Noel, established a tradition of radically socialist Christianity and the celebration of English folk culture. A special festival was held at Whitsun each year, and Holst composed this piece for the one in 1917. He asked his friend Clifford Bax (1886-1962), who was a playwright and essayist, to write the words, and set them to his own arrangement of the Old 124th hymn tune. It expresses a call to universal brotherhood, and has a particular resonance as we preprare to mark the 100th anniversary of the outbreak of the First World War. Holst had said "I believe most thoroughly in comradeship in all shapes as being the ideal of this world."



Turn back O man, forswear thy foolish
ways.
Old now is earth, and none may count
her days,
Yet thou, her child, whose head is
crowned with flame,
Still wilt not hear thine inner
God proclaim
'Turn back O Man,
forswear thy foolish ways!'

Earth might be fair and
all men glad and wise,
Age after age their tragic
empires rise.
Built while they dream, and
in that dreaming weep.
Would man but wake from
out his haunted sleep,
Earth might be fair and all
men glad and wise.

Earth shall be fair, and all her people
one,
Nor till that hour shall God's whole will
be done.
Now, even now, once more from earth to
sky
Peals forth in joy man's old undaunted cry
"Earth shall be fair, and all her folk be
one!"
(Words: Clifford Bax)

Brass solo

Crucifixus
Antonio Lotti (c. 1667-1740)



Lotti rose to be Maestro di cappella at St Mark's Venice, and therefore held the position that Gabrieli had occupied with such distinction. Lotti is most famous for this short piece, which is originally an excerpt from the Creed in one of his mass settings for the church. He is also known for writing many operas. This motet is noted for its intense angular chromaticism – notes a semitone apart clashing with one another – which adds a powerful sense of the anguish of the crucifixion, and bringing such immediate emotion into the music. This piece has been recognised as creating a bridge between the Baroque and Classical musical styles.

Crucifixus, etiam pro nobis, sub Pontio Pilato, Passus, et sepultus est.

He was crucified, even for us, under Pontius Pilate, Suffered and was buried.

Psalm 100
Heinrich Schütz (1585-1672)

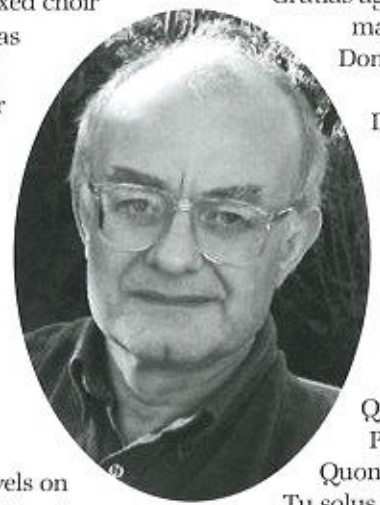


Schütz is widely considered to be the greatest German composer before JS Bach. As a boy, he was discovered by the Landgrave Moritz von Hessen and encouraged to train as a musician. He later spent three years studying with Gabrieli in Venice, and on returning to Germany, eventually took up a post as court composer in Dresden, to the Elector of Saxony where he spent most of the rest of his life. Like his master Gabrieli, he employed resplendent blocks of sound using separate groups of musicians, which as in this motet, creates an echo effect. He wrote mainly sacred music, and was particularly sensitive to the accents and meaning of the texts he set. This setting of Psalm 100 dates from 1619, and is part of his Psalms of David, Book 1.

Jauchzet dem Herren, alle Welt,
dienet dem Herren mit Freuden,
Kommt vor sein Angesicht mit Frohlocken.
Erkennet dass der Herre Gott ist, er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein, mit Danken,
zu seinen Vorhöfen mit Loben,
danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewig,
und seine Wahrheit für und für.
Ehre sei dem Vater, und dem Sohn
Und auch dem heil'gen Geiste,
Wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen

Rejoice in the Lord, all the earth, serve the Lord with joy,
Come before his presence with rejoicing.
Know that the Lord is God, he has made us, and not we ourselves,
To be his people, and the sheep of his pasture.
Enter his gates with thanksgiving,
And into his courts with praise,
Thank him, praise his Name.
For the Lord is gracious,
And his mercy endures for ever,
And his truth unto all generations.
Glory be to the Father and to the Son
And to the Holy Spirit,
As it was in the beginning, now and evermore,
And from eternity to eternity. Amen.

Gloria
John Rutter (born 1945)



This is a powerful and accessible modern setting of the same text that we heard in Gabrieli's version earlier. Written forty years ago in 1974 for a mixed choir in the mid-west USA, it was Rutter's first international commission. It is noted for its freshness, drama and exuberance, and is full of catchy rhythms and musical fireworks. Rutter himself acknowledged that he had borrowed from Walton's Te Deum, as well as Stravinsky and Poulenc, but it is nevertheless a piece that appeals to people of all levels on first hearing. The first and third movements are fast and furious, while the central section is more quietly reflective.

Gloria in excelsis Deo,
Et in terra pax, hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccat mundi, suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus, Jesus Christe.
Cum sancto Spiritu in gloria Dei Patris. Amen.

The **Brandenburg Sinfonia,** from which the **Brandenburg Brass** is drawn, is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance.



The Orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

One major event in the year is the Brandenburg Choral Festival, based at St Martin-in-the-Fields, but including a number of other iconic venues including the Queens Chapel of the Savoy, St Clement Danes, National Portrait Gallery, Kings College Chapel, St John's Waterloo, St James Theatre, Temple Church – and a Top Secret venue for Fringe performances. The 2014 Festival will present 67 concerts predominantly based in the traditional choral repertoire but also including Jazz, Gospel and A Capella Groups. See

www.brandenburgchoralfestival.co.uk

for details.

The orchestra is delighted to be resident in the Thaxted Festival.

A large number of artists of international standing have worked with the orchestra including Richard Bonynge, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace,

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"What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced"

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Iain Farrington

Pianist, organist, composer, arranger

Iain Farrington has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University. He has made numerous recordings, and has broadcast on BBC Television, Classic FM and BBC Radio 3.



As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues, including the Wigmore Hall, Royal Festival Hall, Queen Elizabeth Hall, the BBC Proms, the Royal Opera House, Bridgewater Hall, Manchester, St David's Hall, Cardiff, and Brimingham Symphony Hall. Abroad he has given concerts in the USA, Japan, South Africa, Malaysia, Hong Kong and all across Europe. He has worked with many of the country's leading musicians, including Bryn Terfel, Sir Paul McCartney, Lesley Garrett, and the Royal Ballet.

Iain played the piano at the opening ceremony of the London 2012 Olympics with Rowan Atkinson, the London Symphony Orchestra and Sir Simon Rattle. He regularly performs with such ensembles as the London Sinfonietta, Britten Sinfonia and his own Farrington Ensemble. His solo performance in the Proms 2007 on the Royal Albert Hall organ was critically acclaimed, the *Independent* writing "he's an authentic star, and deserves to have a Prom all to himself." He was Organ Scholar at St John's College, Cambridge University, and Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions.

Iain is a prolific composer and arranger, and has made hundreds of arrangements from operas, chamber orchestral works to symphonies arranged for piano. Iain's compositions have been performed internationally and recorded on numerous labels. His jazz guide to the orchestra *Wing It* for the Proms 2012 was a critical and popular success and his choral work *The Burning Heavens* was nominated for a British Composer Award in 2010. His organ work *Fiesta!* has received hundreds of performances worldwide and several commercial recordings and broadcasts. Other works include chamber music, choral works as well as much solo organ and piano music.

Iain's numerous arrangements have been recorded, published and performed across the world, including at the 2011 Royal Wedding. He is the Arranger in Residence for the Aurora Orchestra who have performed his compositions and arrangements at the BBC Proms, including the *Wallace and Gromit* Prom and the *Horrible Histories* Prom. His solo piano arrangement of Elgar/Payne *Symphony No.3* is published by Boosey and Hawkes, and his transcription of Elgar's Five Piano Improvisations is published by Novello.

Richard Pearce 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.



Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers on both piano and organ, most recently in live broadcasts of Walton and Britten, and enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvré 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 television and radio and Classic F.M. Tours have included trips to Japan, Italy, France, Germany, Belgium and Spain. He is a sought-after accompanist for chamber choirs in London and elsewhere, and has recorded several CDs over the last year for Oxford University Press, championing new compositions and composers, and also released a CD for Naxos with Oxford-based choir 'Commotio' in November.

Richard is a regular performer with the Philharmonia Orchestra in London and will be touring with them next year throughout Europe. He has also performed with the BBC Symphony Orchestra and Chorus in Promenade concerts and recordings. He frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music he is increasingly in demand with his own website-design business.

The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos
Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Louise Brayn-Smith
Janet Carne
Johanna Clift
Elaine Cook
Kim Davies
Diane Drewett
Jane Eckles
Lesley Field
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jane Kenney
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Gilly Reece
Margaret Reeder
Vivien Rieden
Sarah Shepherd
Barbara Tansey
Hilary Vaill
Joan Warren
Joanne Watson
Eleanor Williams
Kate Wilson
Lliz Witham

Altos
Rona Ayling
Juliana Baxter
Cathy Boyes
Mayonne Coldicott
Susan Crosfield
Pamela Darker
Fiona Dick
Mariken van Dolen-Loades
Sylvia Ellison
Merril Evans
Catherine Hadfield
Didi Hall
Eunice Hopkins
Isabel Hyde
Margaret Mackenzie
Linda Mansell
Anne Mason
Marian Morgan-Cotter
Sonja Nagle
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Jane Soothill
Rachel Sturt
Samantha Trebble
Linda Turner
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors
Colin Alderman
Jeff Ayling
Dennis Bignell
Phillip Critchley
Tim Devis
Tim Farmer
Richard Greenway
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
Simon Paterson
Peter Rankin
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
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The Brandenburg Brass Ensemble

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Mrs N Wilson-Soppitt
Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs Anne Mason, 29 Goodwood Close, Alton, GU34 2TX. Tel: 01420 89328. 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 would like to thank the Revd Past Aldred and the Kirk Session for making them so welcome in their lovely church

The Waverley Singers is a registered charity no. 284123.

The Waverley Singers is a member of Making Music (the National Federation of Music Societies).

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

Waverley Singers

Our next concert is

on Saturday 14th June at 7.00pm

at St Thomas on-the-Bourne
In support of
Alton United Charities

Information and tickets from Jo Reader 01252 792563 or www.waverleysingers.com

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