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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 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 raising money at our concerts. Last year we helped to raise over £800.



This year we are helping to raise funds for the Frimley Park Hospital Charity Breast Care Appeal, NSPCC, Hedgehogs and the Guildford Cathedral Appeal.

This year's season, 2014-2015, marks the Choir's Diamond Jubilee, and we look forward to seeing you and your friends at the concerts we shall be giving then.

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,
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The Waverley Singers **CHRISTMAS CONCERT**

with
**Christmas readings
and carols for the audience**

Chilcott On Christmas Night • Leighton Lully, Lulla

Three movements from Bach's Christmas Oratorio

Will Todd The Mind That Lives & My Lord has come

Sargent Two Christmas Spirituals

Saturday 6 December, 2014 7.30 pm

St Andrew's Church, Farnham GU9 7PR

Sofia Larsson (Soprano) • Nicholas Morton (Baritone)

and the Chapel Choir from Edgeborough School

with the Waverley Chamber Group

Organist Philip Scriven • Conductor Richard Pearce

NSPCC

Why we're fighting for every childhood



We believe no child should be abused. That's why we're here, that's what drives all our work, and that's why – as long as there's abuse – we will fight for every childhood. We help children rebuild their lives, and we find ways to prevent abuse from ruining any more.

When a child needs a helping hand, we're there. When parents are finding it tough, we'll help. When laws need to change, or governments need to do more, we won't give up until things improve. Abuse changes childhood. But so can we.

Read on to find out more about how we're helping children and families.

EVERY CHILDHOOD IS WORTH FIGHTING FOR

What we do

We're turning lives around

Even when families are going through incredibly difficult times – like battling addictions or overcoming mental health problems – with the right help, children can thrive. That's why we're helping children in every community in the UK, including yours. We're offering all kinds of support, from antenatal care for new parents to helping mums and children recover from domestic abuse.

We're protecting children in immediate danger

Every ten minutes someone contacts us to report child abuse or to get advice about a child's safety. Those conversations mean that we can protect children in abusive situations by getting them the help they need. Our helpline staff are here 24 hours a day, ready to do whatever they can to protect children. If you have any concerns about a child you too can contact us on 0808 800 5000.

We're finding the best ways to keep children safe

To stop abuse ruining childhoods, we have to do everything we can to understand it. So that means finding answers to some very difficult questions. We research, we learn from experts around the world, and we design services that give children and families the best possible help. We share what we learn with those who work with children so that every child has the childhood they deserve.

We're giving children a voice

ChildLine's here for children, whatever their worry, whenever they need help. A child contacts ChildLine

every 20 seconds. They talk to us about things like family problems, bullying, self-harm and depression. Problems that children often feel they can't talk to anyone else about. Luckily, a million children do find the courage to speak to us each year – on the phone and online. It means we understand the problems they face, and we make sure that tackling them is at the heart of everything we do.

We're standing up for children

We speak up for children. So if a law needs to change, or if more needs to be done to protect children, we demand it. The fact we're independent – relying on the public to fund our work – means we can push for change when others can't. Since 1884, we've made headlines but – more importantly – we've made a real difference. Like when our campaign helped to change the law that brought Baby P's killers to justice. We campaign for the things that matter to children, and make sure that their voices are always heard by those in power.

We're working with others

The more people we work with, the more we help children. That's why every day we work with volunteers, supporters and members of the public who believe every childhood is worth fighting for. We help organisations to keep children safe, from small not-for-profits to industry leaders. Like the time we partnered with Google to find better ways to keep children safe online. Or, at London 2012, when we made the Olympics safer for children from all over the world, by training 5,000 staff and volunteers.

To find out more visit nspcc.org.uk

PROGRAMME

Audience carol: Once in royal David's city
(arr. Mann/Willcocks)

On Christmas Night Bob Chilcott

This is the truth (I) • Adam lay ybounden • A spotless Rose
The Cherry Tree Carol • O little town • Sweet was the song
Rejoice and be merry • This is the truth (II)

Reading

Audience carol: While shepherds watched
(arr. Christopher Mabley)

Two Christmas Spirituals Malcolm Sargent

Mary had a baby • De Virgin Mary had a baby boy

Reading

Audience carol: O come, all ye faithful
(descant Willcocks)

INTERVAL

Three movements from the *Christmas Oratorio*

J.S. Bach

1: Jauchzet, frohlocket! (*Chorus*) • **8:** Grosser Herr (*Aria*)

9: Ach mein herzliebes Jesulein (*Chorale*)

Soloist – Nicholas Morton

Audience carol: God rest ye merry, gentlemen
(arr. Willcocks)

Corpus Christi Carol Benjamin Britten

Soloist – Sofia Larsson

Lully lulla, thou little tiny child Kenneth Leighton

Reading

Audience carol: Away in a manger (descant Mabley)

The Mind that Lives Will Todd

My Lord has Come Will Todd

Audience carol: Hark, the herald angels sing
(descant Willcocks)

On Christmas Night

Bob Chilcott (1955–)

Composer and conductor Bob Chilcott has been steeped in the British choral tradition since he was a boy chorister. A former member of The King's Singers, he is now one of the UK's most prolific and creative choral composers, writing appealingly direct and accessible music with memorable melodies. His work includes *The King shall rejoice*, written for the Queen's Diamond Jubilee Thanksgiving at St Paul's, and also a significant amount of music for young



choirs. As a choral conductor he has worked in more than thirty countries, and is also Principal Guest Conductor of the BBC Singers.

On Christmas Night was first performed in 2010 and consists of eight carol settings that follow the sequence of the Christmas story – from the fall of Adam, through the promise of a child's coming and the journey of Mary and Joseph to Bethlehem, to the birth of the baby Jesus. Alongside the traditional early texts of the eight items in this work we hear interwoven the words and melodies of several familiar carols.

1. This is the truth

This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from the door,
But hearken all, both rich and poor.

*Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby*

The first thing that I will relate,
In a manger for his bed:

That God at first did man create;
Mary was that mother mild,
The next thing which to you I tell,
Jesus Christ her little child.

Woman was made with him to dwell.
Thus we were heirs to endless woes
Till God the Lord did interpose;
And so a promise soon did run:
That he'd redeem us by his Son.

2. Adam lay ybounden

Adam lay ybounden,
Bounden in a bond;
Four thousand winter
Thought he not too long,
And all was for an apple,
An apple that he took,
As clerkes finden
Written in their book.
Ne had the apple taken been,
The apple taken been,
Ne had ne'er our Lady
Abeen heavene queen.
Blessed be the time
That apple taken was;
Therefore we moun singen:
'Deo gratias!'

3. A spotless rose

A spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.
The Rose which I am singing,
Whereof Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold winter's night.
Lo, how a Rose e'er blooming
From tender stem hath sprung!

*The Rose which I am singing,
Of Jesse's lineage coming
Whereof Isaiah said,
As seers of old have sung.
Is from its sweet root springing
In Mary, purest Maid,
It came, a blossom bright,
For through our God's great love and
might
Amid the cold of winter,
The Blessed Babe she bare us
When half-spent was the night.
In a cold winter's night.*

4. The cherry tree carol

Joseph was an old man, and an old man
was he
When he married Mary in the land of
Galilee.
Joseph and Mary walked through an
orchard good,
Where was cherries and berries, so red as
any blood.
O then bespoke Mary, so meek and so mild:
'Pluck me a cherry, Joseph; for I am with
child.'

'Go to the tree, Mary, and it shall bow to
thee,
And the highest branch of all shall bow
to Mary's knee.'
Then bowed down the tallest tree, it bent
to Mary's hand;
Then she cried: 'See, Joseph, I have
cherries at command.'
'O eat your cherries, Mary, O eat your
cherries now!
O eat your cherries, Mary, that grow
upon the bough.'
Then Mary plucked a cherry, as red as
any blood;
And she did travel onward, all with her
heavy load.

5. O little town

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary,
And gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.

How silently, how silently
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

6. Sweet was the song

Sweet was the song the Virgin sang,
When she to Bethlehem Juda came
And was delivered of a Son
That blessed Jesus hath to name.

*Lulla, lulla, lulla, lullaby,
Lulla, lulla, lullaby.*

'Sweet babe, sweet babe', sang she, 'My son,
And eke a Saviour born,
Who has vouchsafed from on high
To visit us that were forlorn.'

*Lalulla, lalulla, lalullaby,
Lulla, lalulla, lalullaby.*

'Sweet babe', sang she, sang she,
And rocked him sweetly on her knee.

*Silent night, holy night,
Sweet was the song the Virgin sang,
All is calm, all is bright;
When she to Bethlehem Juda came
Round yon virgin mother and child,
And was delivered of a Son
Holy infant so tender and mild,
That blessed Jesus hath to name.*

*Sleep in heavenly peace,
Lulla, lulla, lulla, lullaby,
Sleep in heavenly peace,
Lulla, lulla, lullaby.*

7. Rejoice and be merry

Rejoice, rejoice, rejoice, rejoice!
Rejoice and be merry in songs and in mirth!
O praise our Redeemer, all mortals on earth!
For this is the birthday of Jesus our King,
Who brought us salvation: his praises we'll sing!
Rejoice, rejoice, rejoice, rejoice!
A heavenly vision appeared in the sky;
Vast numbers of angels the shepherds did spy,
Proclaiming the birthday of Jesus our King,

Who brought us salvation: his praises we'll sing!
Likewise a bright star in the sky did appear,
Which led the wise men from the east to draw near;
They found the Messiah, sweet Jesus our King,
Who brought us salvation: his praises we'll sing!
And when they were come, they their treasures unfold

*On Christmas night all Christians sing,
And unto him offered myrrh, incense, and gold.*

*To hear the news the angels bring
So blessed for ever be Jesus our King,
News of great joy, news of great mirth,
Who brought us salvation: his praises we'll sing!
Rejoice!*

News of our merciful King's birth. Rejoice!

8. This is the truth

And at this season of the year
Our blest Redeemer did appear,
And here did live, and here did preach,
And many thousands he did teach.

*And our eyes at last shall see him,
Through his own redeeming love,
Thus he in love to us behaved,
For that child so dear and gentle
To show us how we must be saved;
Is our Lord in heav'n above;*

And if you want to know the way,
And he leads his children on
Be pleased to hear what he did say.
To the place where he is gone.

*Not in that poor, lowly stable,
God grant to all within this place
With the oxen standing by,*

True saving faith,
*We shall see him; but in heaven,
God grant to all within this place,
Set at God's right hand on high,*

That special grace
*When like stars his children crowned
Which to his people doth belong;
All in white shall wait around.*

And thus I close my Christmas song.

Two Christmas Spirituals

arranged by Malcolm Sargent

(1895-1967)

Sir Malcolm Sargent enjoyed enormous popularity as chief conductor of the Proms from 1948 until his death nearly thirty years later. Sir Thomas Beecham hailed him as "the greatest choral conductor we have ever produced." He was also a skilful organist, arranger and composer.



Mary had a baby

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

Stars keep a-shinin', yes Lord!
Movin' in de elements, yes, my Lord!
Stood above de stable, yes, Lord!
De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes Lord!
De people keep a-comin' an' de train
done gone.

Where did she lay him? Yes, Lord!
Laid him in de manger, yes, my Lord!
Wrapp'd him in de swaddlin', yes, Lord!
De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

What did she name him? Yes, Lord!
Named him King Jesus, yes, my Lord!
Wonderful, Counsellor, yes, Lord!

De people keep a-comin' an' de train
done gone.

Mary had a baby, yes, Lord!
Mary had a baby, yes, my Lord!
Mary had a baby, yes, Lord!
De people keep a-comin' an' de train
done gone.

De virgin Mary had a baby boy

De Virgin Mary had a baby boy, X 3
An' dey say dat his name was Jesus.
*He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory,
He come from de glorious kingdom.*

De angels sang when de baby born, X 3
An' proclaim him de Saviour Jesus.
*He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory,
He come from de glorious kingdom.*

De wise men saw where de baby born, X 3
An' dey say dat his name was Jesus.
*He come from de glory,
He come from de glorious kingdom.
Oh yes! Believer, he come from de glory,
He come from de glorious kingdom.
Oh! Lord!*

Three Excerpts from the Christmas Oratorio

Johann Sebastian Bach (1685-1750)

Born into a large family of prominent musicians and composers in North Germany, Bach spent most of his career as a church and court composer. He was appointed Cantor at the St Thomas church in Leipzig in 1723, where he set himself the task of producing a new cantata each week for performance in the main church service, and he spent the rest of his life there. About two hundred of these cantatas survive, in addition to his other compositions which include most famously his six

Brandenburg Concertos, the B Minor Mass, the St John and St Matthew Passions, numerous orchestral and chamber works, as well as hundreds of works for the organ and for the keyboard, which still form the basis of mainstream repertoire. In 1734, he reworked several of his earlier cantatas to produce his Christmas Oratorio, which is made up of six distinct cantatas, to be performed on Christmas Day, 26th and 27th December, New Year's Day, the next Sunday and the Feast of the Epiphany (6th



January). The three movements we hear this evening are the opening chorus, an aria for Bass voice, and the concluding chorale of the first part of the Oratorio, first performed on Christmas Day 1734.

Chorus

Jauchzet, frohlocket! auf, preiset die Tage,
Shout for joy, exult, rise up, glorify the day,
rühmet, was heute der Höchste getan!
Praise what today the highest has done!
Lasset das Zagen, verbannet die Klage,
Abandon hesitation, banish lamentation,
stimmet voll Jauchzen und Fröhlichkeit an!
Begin to sing with rejoicing and exaltation!
Dienet dem Höchsten mit herrlichen Chören,
Serve the highest with glorious choirs,
lasst uns den Namen des Herrschers verehren!
Let us honour the name of our ruler!

Bass Aria

Grosser Herr, o starker König,
Great Lord, O mighty king
liebster Heiland, o wie wenig
Dearest saviour, O how little

achtest du der Erden Pracht!
you regard earthly splendour
Der die ganze Welt erhält,
He who maintains the whole world
ihre Pracht und Zier erschaffen,
and created its glory and adornment
muss in harten Krippen schlafen.
must sleep in a hard crib.

Chorale

Ach mein herzliebes Jesulein,
Ah little Jesus dear to my heart,
mach dir ein rein sanft Bettelein,
Make for yourself a clean, soft bed,
zu ruhn in meines Herzens Schrein,
to rest in the shrine of my heart
dass ich nimmer vergesse dein!
so that I may never forget you!

(translation: Francis Brownie)

Corpus Christi Carol Benjamin Britten (1913-1976)

Benjamin Britten stands at the forefront of twentieth century classical composers. His works are constantly performed, and include some dozen operas – such as *Peter Grimes* and *Death in Venice* – his *War Requiem* and other vocal music, both sacred and secular, orchestral and chamber pieces. He was also a celebrated pianist and conductor. This carol originally



The text of the Corpus Christi Carol is a medieval allegory in which the fallen knight represents the crucified Christ, who sacrificed his body – Corpus Christi – for the salvation of the world. The weeping maid is his mother Mary, and the falcon, the bird of prey, death that took his life in the place of desolation, the brown orchard.

He bare him up, he bare him down,
He bare him into an orchard brown.
Lully, lullay, lully, lullay!
The falcon hath borne my make¹ away.
In that orchard there was an hall,
That was hangèd with purple and pall;
And in that hall there was a bed,
It was hangèd with gold so red;
Lully, lullay, lully, lullay!

¹ mate, or beloved

The falcon hath borne my make away.
In that bed there lieth a knight,
His woundës bleeding, day and night;
By that bedside kneeleth a may²,
And she weepeth both night and day:
Lully, lullay, lully, lullay!
The falcon hath borne my make away.
And by that bedside there standeth a stone,
“Corpus Christi” written thereon.

² maid

Lully, lulla, thou little tiny child

Kenneth Leighton (1929-1988)

Kenneth Leighton was a British composer and pianist, whose compositions include church and choral music, pieces for piano, organ, cello, oboe and other instruments, chamber music, concertos,



symphonies, and an opera on the life of Columba. He was born in Wakefield and began his musical life as a chorister at the cathedral, while also showing early promise as a pianist. He studied classics at Oxford and then changed to music. He received warm encouragement as a composer from Finzi and Vaughan Williams, and spent most of the rest of his life teaching music in Universities.

Lully, lulla, thou little tiny child,
 By, by, lully, lullay
 Lully, thou little tiny child,
 Lully, lulla, lullay.
 O sisters too,
 How may we do
 For to preserve this day?
 This poor youngling
 For whom we sing,
 By, by, lully, lullay.
 Herod the king,

The Mind That Lives My Lord has Come

Will Todd
 (1970 -)

Will Todd has been playing the piano since he was three and composing since he was seven years old. His output includes works for choir, stage works and orchestral works, and his music has featured on BBC Radio and Classic FM, and been performed all over the UK, Europe, the USA and beyond. His flagship work is the 2003 jazz mass setting *Mass in Blue*, which has been performed over a hundred times around the world since its premiere, on many occasions with the Will Todd Trio and Will at the piano. The larger Will Todd Ensemble has also recorded *Mass in Blue* with the Vasari Singers for Signum Records. His *The Call of Wisdom* was commissioned for the Queen's Diamond Jubilee Thanksgiving in St Paul's Cathedral in 2012.



In his raging,
 Charg'd he hath this day
 His men of might,
 In his own sight,
 All children young to slay.
 That woe is me,
 Poor child, for thee!
 And ever morn and may,
 For thy parting
 Nor say nor sing,
 By, by, lully lullay.

The Waverley Singers commissioned him to write *The Mind That Lives* to celebrate the 250th anniversary of the birth of William Cobbett, and gave its world premiere in Farnham in June 2013. Will Todd himself writes "The work opens with an energetic fanfare on solo organ, a

depiction of Cobbett's restless and energetic life. The main chorus then enter with strong chords using original Cobbett text – the turbulence continues finally coming to rest on the phrase 'Happiness is in the mind – it is the mind that lives'. The second section begins with the children's choir. Here the singers evoke a plea for strength within a frail existence – perhaps echoing Cobbett's hopes for us from

'history', linking the work of Cobbett in his own time to the many struggles of society we still face today. The text is my own – but also quotes the optimistic words of Cobbett 'You never know what you can do till you try'. The final section returns to the energetic music of the opening and reiterates 'It is the mind that lives'."

The Mind That Lives

As to the power which money gives, it is of brute force, it is the power of the bludgeon and the bayonet, and of the bribed press, tongue and pen. Happiness or misery, is in the mind. It is the mind that lives.

Give me a sign that you will join me, that your compassion will turn your heart, that you will see this broken landscape, that you will rise and take your part. Give me a sign that you are listening, that you have strength to make a change, that you have heard the countless voices without name. Without this sign I am so lonely, without this hope there is no light. Unless you join me I am defenceless: give me a sign.

You never know what you can do till you try, until you see this broken landscape, until you rise you cannot fly.

Respect goodness, find it where you may.
 Happiness is in the mind. It is the mind that lives.

My Lord has Come

His carol *My Lord has come* is a heartfelt setting of words written by the composer.

Shepherds, called by angels,
 called by love and angels:
 No place for them but a stable.
 My Lord has come.
 Sages, searching for stars,
 searching for love in heaven;
 No place for them but a stable.
 My Lord has come.
 His love will hold me,
 his love will cherish me,
 love will cradle me.
 Lead me, lead me to see him,
 sages and shepherds and angels;
 No place for me but a stable.
 My Lord has come.

Sofia Larsson (Soprano)

Sofia recently joined the Royal College of Music International Opera School, where she is studying with Dinah Harris as the Kiri Te Kanawa Scholar supported by a Helen Marjorie Tonks Award. As the Drapers' Baroness de Turckheim Vocal Scholar she completed her postgraduate studies at the Royal Academy of Music with Distinction and DipRAM in July 2013, studying with Philip Dughan and Audrey Hyland, after completing the ENO Opera Works training programme in 2011 and gaining a first-class honours degree in Music from King's College London in 2009.

Operatic roles include Pamina in *Die Zauberflöte* (RCMIOS), cover Tartagliana in Jonathan Dove's *The Little Green Swallow* (British Youth Opera), Zerlina and Despina in *Così fan tutte* (Winterbourne Opera), Bastienne in Mozart's *Bastien und Bastienne* (Grove Park Music Festival) and Mother in Menotti's *Amahl and the Night Visitors*.

Sofia was a soloist for the Kohn Foundation Bach Cantata Series at the

Royal Academy of Music. She performs regularly in concert venues across the UK.



Recent and future concert highlights include Handel's *Messiah* and *Theodora*, Bach's *St John Passion*, *Weihnachts-Oratorium*, and *Cantatas 5 & 41*, Mozart's *Exsultate Jubilate* and *Coronation Mass*, Mendelssohn's *A Midsummer Night's Dream* and Haydn's *Creation*.

Winner of the 2012 Elena Gerhardt Lieder Prize and a member of Song Circle at the Royal Academy of Music, Sofia is a keen recitalist. She has performed at the Oxford Lieder Festival, in Bristol's Colston Hall, Bath's Guildhall, Petersfield's Festival Hall, and London's Queens' Gate Terrace and Charlton House. In Summer 2013, Sofia was Britten-Pears Young Artist in Aldeburgh. At the Royal Academy of Music, she was awarded the Amanda von Lob Memorial Prize, the Andrew Sykes Prize and the Helen Eames Prize.

Sofia is incredibly grateful for the generous support of the Josephine Baker Trust.

Nicholas Morton (Baritone)

Nicholas is studying at the Royal College of Music International Opera School under Peter Savidge, where he is a Richard Carne Scholar supported by a Sir Gordon Palmer Scholarship, having just completed his Masters at the Royal College of Music. Nicholas performs in a range of oratorio engagements including Bach's *B Minor Mass*, *St John* and *St Matthew* Passions, Handel's *Messiah*, and the Requiem Masses of Mozart, Fauré, and Duruflé. As a recitalist he has performed most recently at the British Embassy in Paris and the Elgar Rooms in the Royal Albert Hall. Upcoming concerts include Karl Jenkins' *Armed Man* and a Bach Cantata Series in Cambridge. Nicholas has also sung in



numerous Masterclasses with performers and teachers such as Simon Keenlyside, Patricia MacMahon, and Sylvia Schwartz.

Recent roles include L'horloge comtoise and Le Chat in Ravel's *L'enfant et les sortilèges* (RCMIOS), Filippo in Rossini's *La Gazzetta* (RCMIOS) as well as cover Truffaldino in Jonathan Dove's *The Little Green Swallow* (BYO). He created the role of The Architect in *Serpentine: the analysis of beauty* for an RCM

collaboration with Tête à Tête. Upcoming roles include Der Sprecher in *Die Zauberflöte* (RCMIOS) and Erasto in Handel's *Giove in Argo* (London Handel Festival). Nicholas is generously supported by the Countess of Munster Trust, a Tutton Award by Help Musicians UK, and the Josephine Baker Trust.

Waverley Singers Christmas Concert 6 December 2014

It is with regret that we announce that Sofia Larsson (Soprano) is indisposed but we are very grateful that Galina Averina is able to take her place for this concert.

Galina Averina is a young Russian soprano from Moscow. She studied at the Russian University of Theatre Arts, Moscow (2005-2010), graduating with honours (Faculty of Musical Theatre).

In 2010, Galina started to work as a professional in Perm' State Opera and Ballet Tchaikovsky Theatre. Her roles have included Brigitta (Iolanta), Frascita (Carmen), Ksenia (Boris Godunov), 1st Spirit (A Christmas Carol), Noemi (Cendrillon), Ersilia (Le astuzie femminili), a Polovtsian Maiden (Prince Igor) and Annina (La Traviata). Along with working as a soloist, in 2012 she was invited to be a chorister in an acclaimed choir MusicAeterna, based in Perm (created by the famous conductor Teodor Currentzis).

Choosing to develop her professional skills in the UK, Galina has recently graduated with distinction from the Welsh International Academy of Voice, where she has studied under renowned tenor Dennis O'Neill, with coaching from Nuccia Focile, Julian Smith, Gareth Jones and Anthony Negus.

Notable prizes include Grand Prix at "New names" Young Musicians Competition in Moscow, "Vocalists 2012" Award, Junior Prize at Les Azuriales Young Artists Competition in Nice. In 2013, after some masterclasses with Dame Kiri Te Kanawa, organised by the Kiri Te Kanawa Foundation, Galina performed a recital at the Cadogan Hall in London.

In September 2014 Galina joined the International Opera School at the Royal College of Music, studying with Sally Burgess. She is also the Jessie Sumner Scholar at RCM. Future engagements include performing Pamina in Magic Flute there.

Galina will be a soloist in the Waverley Singers Come and Sing Haydn The Creation on 7th February 2015 for the Josephine Baker Trust.

Philip Scriven (*Organist*)

Philip is Organist-in-Residence at Cranleigh School, Principal Conductor of the Darwin Ensemble Chamber Orchestra, and Assistant Conductor and Accompanist of the world-renowned Bach Choir. He is also a freelance recitalist regarded as one of the finest organists of his generation, and is highly respected as a choral, orchestral and operatic conductor.

Born in Somerset in 1970, Philip was a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He studied at the Royal Academy of Music, Cambridge University, the Vienna Musikhochschule and the Juilliard School in New York, and his teachers have included Dame Gillian Weir, Peter Hurford, Nicholas Kynaston and Michael Radulescu. As an organist, he has held positions at St. George's Windsor, St. John's College Cambridge, Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, where he was Director of Music (2002-2010). His talent as a performer and accompanist has been recognised by numerous awards at the Royal Academy of Music and the Royal College of Organists. He has performed throughout



the UK, and in regular foreign tours all over the world. He is one of the few organists to have performed as a soloist in Carnegie Hall. He teaches at Cranleigh, and also privately, is the lead tutor at the annual Lyme Regis Organ School, and is also Adjunct Professor of Organ and Conducting at the Hong Kong Institute of Music Plus. He has twice performed the complete organ works of J.S.Bach, and has transcribed a number of works by Brahms, Warlock and Bernstein for the instrument. He has

made a number of solo CDs, all received with wide critical acclaim. Recent recordings include CDs of jazz-inspired music for organ, and a transcription of Holst's "The Planets".

As a repetiteur, he has worked for English National Opera and Welsh National Opera, and has also conducted for Cambridge University Opera and Pimlico Opera. He was Assistant Conductor for Barroco na Bahia in Brazil and also for the Glyndebourne Festival in 2002. He has conducted the Waynflete Singers and the Lichfield Cathedral Chorus, and regularly gives choral workshops throughout the country.

Richard Pearce (*Conductor*)

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 earlier this year in live broadcasts of Whitacre, Chilcott and Lauridsen; he enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. Richard 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.

Richard 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 regular organist with the Philharmonia Orchestra in London. He also performs with the BBC Symphony Orchestra and Chorus in Promenade concerts and recordings, most recently at the *Last Night of the Proms*. 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.

Waverley Chamber Group

The Waverley chamber group was formed especially for this evening's performance. Its members are musicians drawn from across the South of England, together with students from the Guildhall School of Music and Drama in London.

Flute Rebecca Carson
Oboe Sylvia Ellison
Percussion Nathan Gregory
Harp Manon Morris
Organ Philip Scriven

The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos

Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Janet Carne
Johanna Clift
Elaine Cook
Kim Davies
Diane Drewett
Jane Eckles
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jane Kenney
Sam Kirk
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Janet Paul
Louise Pearce
Philippa Penfold
Gillian Pickering
Margaret Reeder
Sarah Shepherd
Barbara Tansey

Hilary Vaill
Joan Warren
Joanne Watson
Kate Wilson
Liz Witham

Altos

Rona Ayling
Juliana Baxter
Cathy Boyes
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
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
Linda Turner
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Colin Alderman
Jeff Ayling
Dennis Bignell
Phillip Critchley
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
David Martin
Deirdre Major
Simon Paterson
Peter Rankin
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Tony Parker
Mark Penfold
Simon Rycroft
John Smyth
Simon Stoodley
Tim Sturt

Acknowledgements

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

Mr P Anderegg
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
Mrs A Garnett
Mr and 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
Mr A Leggatt
Mrs M J Mackenzie
Mr R J Mackenzie
Mrs A Mason
Mr G F C Mellstrom
Dr Graham Parlett

Mr D P Patey
Mr J Pickering
Mr A Robb
Mr S Rycroft
Mr and Mrs I Smith
Mr Paul Smy
Mrs A Thomson
Mrs R Twinn
Mrs S C Wakefield
Mrs M W Webb
Mr G R Wickes
Mr S J Williamson
Mr D Wilson
Mrs N Wilson-Soppitt
Mrs E Witham

Edgeborough Chapel Choir Director: Kate Davies

The Edgeborough Chapel Choir is an auditioned choir for children in Years 6-8. The choir sings at most school services and also takes part in festivals and competitions as well as singing Evensong at local parish churches. The choir has made two CDs, 'Day by Day' and 'Can you hear me?'. Plans for the future include a choral tour in 2016.

Alexander O'Dowd
Patrick Whelan
Jack Hughes
Oliver Blackwell
Sophie Evans
Bruno Dent
Hugo Samuelson

Kate Webley
Freddie Bott
Millie Brake
Jack Brown
Lucas Dobie
Max Hooper
Aya Minowa

Oscar Young
Rupert Hagen
Alice Timberlake
Halle Wilks
Olivia Mayes
Boe Talbot
Ellie Holland

Flora O'Dowd
Maia Cheer
Charlie Woodfine
Kitkin Thorneycroft
Kelsi Talbot
Rhys Lamplugh

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 Patron 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 Churchwardens and the PCC of

St Andrew's Farnham 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 soloists in tonight's concert.

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

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

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