

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 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,
Alton, GU34 2TX. Tel: 01420 89328



The Waverley Singers present an OPERA GALA

extracts include:

AIDA  **IL TROVATORE**

MADAMA BUTTERFLY  **ALCINA**

NABUCCO  **CARMEN**

LA TRAVIATA  **LOHENGRIN**

DIDO & AENEAS  **Pagliacci**

Sunday 22 March, 2015 • 5.00pm
Farnham Maltings GU9 7QR

Soprano Natasha Day

Baritone Huw Montague Rendall

Tenor John Porter

Piano Jakob Rothoff

Conductor
Richard Pearce

The Hedgehogs are a local charity group unique to Farnham celebrating their 55th year of 'Helping local people in need'.



They were formed on 23rd June 1959 in the Marlborough Head pub in Farnham, by 10 former members of the then Farnham Youth Club, for the purposes of continuing the friendships of those present, whilst helping where ever possible those in the community less fortunate than themselves. This sentiment still holds firm in today's organisation with its current membership of over 50, from various walks of life.

Initially The Hedgehogs got underway by giving help and support to whatever good causes they were able to. In the main this was physical support and work such as gardening, decorating and the like. At the end of their first financial year (1959/60) the treasurer reported that they had £19.19.7d in hand.

As time moved on and the group started to steadily grow in numbers and expertise, they became more involved and focused on fund raising events with the proceeds of these being donated to local charities - organisations and individuals within the Farnham locality and in 2001 became a registered charity.

There may be more money around now than in the past but there are still many individuals and organisations within the Farnham area that depend on donations from The Hedgehogs fund raising activities.

It is not unusual that during the course of a year The Hedgehogs give financial or practical help to more than fifty worthy local causes, a number that keeps rising.

Today the prime events both longstanding and new within The Hedgehogs calendar of events include:

Farnham Carnival (joint organisers) * **Charity Golf Day** * **Bat & Ball Beer Festival** * **Sponsored Swim** * **Annual Grand Draw** * **Christmas Boxes** for those in need * **Monthly Jazz Café at the Maltings** * **Love Farnham Calendar** * **Marquee & Associated Equipment Hire.**

Currently The Hedgehogs fund raising activities raise in excess of £50,000 a year and in the last decade they have raised around £400,000. All administration costs are met by members' subscriptions, thereby enabling 100% of monies raised to be fed back into the local community of Farnham and its surrounding villages.

There is so much more to The Hedgehogs than just being a charity it's an institution and family of like-minded individuals eager to put something back into the local community for the benefit of all.

Should you be interested in joining The Hedgehogs or looking for more information, please visit us at:

website: www.the-hedgehogs.org.uk
facebook: **TheHedgehogsFarnham**
email: secretary@the-hedgehogs.org.uk
Telephone: **07772 642366**



PROGRAMME

- Overture to *The Marriage of Figaro*** Wolfgang Amadeus Mozart
Piano duet, arranged by Kleinmichel
Jakob Rothoff and Richard Pearce
- Anvil Chorus from *Il Trovatore*** Giuseppe Verdi
- Chorus of Hebrew slaves from *Nabucco*** Giuseppe Verdi
- Chi il bel sogno di Doretta from *La Rondine*** Giacomo Puccini
Natasha Day (Soprano)
- Humming Chorus from *Madama Butterfly*** Giacomo Puccini
- Un bel di vedremo from *Madama Butterfly*** Giacomo Puccini
Natasha Day (Soprano)
- Bella siccome un angelo from *Don Pasquale*** Gaetano Donizetti
Huw Montague Rendall (Baritone)
- Flower Song from *Carmen*** Georges Bizet
John Porter (Tenor)
- Habanera from *Carmen*** Georges Bizet
Natasha Day (Soprano) and **Chorus**
- Au fond du temple saint from *The Pearlfishers*** Georges Bizet
John Porter (Tenor) and **Huw Montague Rendall** (Baritone)
- Bridal Chorus from *Lohengrin*** Richard Wagner
- Dido's Lament & Final Chorus from *Dido & Aeneas*** Henry Purcell
Natasha Day (Soprano) and **Chorus**

INTERVAL

- Brindisi from *La Traviata*** Giuseppe Verdi
Natasha Day (Soprano), **John Porter** (Tenor) and **Chorus**
- Sempre libera from *La Traviata*** Giuseppe Verdi
Natasha Day (Soprano)
- Lunge da lei from *La Traviata*** Giuseppe Verdi
John Porter (Tenor)
- Chorus of enchanted islanders from *Alcina*** George Frideric Handel
- Voyagers' Chorus from *Idomeneo*** Wolfgang Amadeus Mozart
Natasha Day (Soprano) and **Chorus**
- Deh vieni alla finestra from *Don Giovanni*** Wolfgang Amadeus Mozart
Huw Montague Rendall (Baritone)
- Liebesträume No. 3** Franz Liszt
Piano solo: **Jakob Rothoff**
- Lensky's Aria from *Eugene Onegin*** Pyotr Ilyich Tchaikovsky
John Porter (Tenor)
- Avant de quitter ces lieux from *Faust*** Charles Gounod
Huw Montague Rendall (Baritone)
- Bell Chorus from *Pagliacci*** Ruggiero Leoncavallo
- Triumphal Scene from *Aida*** Giuseppe Verdi

Overture to
The Marriage of Figaro

(first performed 1786)

Wolfgang Amadeus Mozart (1756-1791)
Arrangement for Piano duet by Kleinmichel

What better introduction to an evening of opera arias and choruses than this bubbling, bustling overture from one of then most popular operas of all time? With such exuberance, it compels our attention, awakens our emotions, and prepares us for the entertainment that follows.

The Anvil Chorus from
Il Trovatore Act II

(first performed 1853)

Giuseppe Verdi (1813-1901)

The romantic tragedy of this opera revolves round the fate of a high-born child kidnapped by gypsies. Act II opens with this chorus; a new day is dawning on the camp of the gypsies who earn their living as tinkers. They call each other to start work, and celebrate the source of their cheerful humour: a pretty woman – la zingarella – and a good glass of wine!

The Chorus of Hebrew slaves from
Nabucco Act III

(first performed 1842)

Giuseppe Verdi

Nabucco was Verdi's first really successful opera, and this chorus, with its powerful yearning for the homeland, touched the Italian people's political aspirations for liberty and self-government at the time of its early performances. In the opera, it expresses

the longing of the Hebrew slaves, living in exile in Babylon under Nebuchadnezzar (Nabucco), for their distant home by the river Jordan. It was sung spontaneously by the crowds at Verdi's funeral in 1901.
Dearest homeland, my thoughts fly towards thee; wings of gold bear them on to journey's ending, where the sweetest scented breezes are blending in the green hills and vales of our land... Let our song rise to thee, great Jehovah, hear the voice of thy people at last!

Chi il bel sogno di Doretta from
La Rondine

(first performed 1917)

Giacomo Puccini (1858-1924)

Natasha Day (Soprano)

This opera tells the story of a beautiful courtesan, Magda, who eventually has to abandon hopes of marrying the young man she falls in love with because her past would bring shame to his family. In Act 1, hosting a soirée, one of her guests sings the first verse of a song about Doretta who rejected a king because of her insistence on the value of true love. The poet is at a loss to know how to continue, and Magda takes over, offering a second verse in which Doretta falls in love with a student, which is more or less what she is about to do herself.

The Humming Chorus from
Madama Butterfly

(first performed 1904)

Giacomo Puccini

Set in Japan, the opera tells the story of an American naval officer, Pinkerton, who takes a young Japanese girl – Madam Butterfly – as his wife, but then

leaves her to return to his own country. She waits for him faithfully, convinced that he still loves her; after three years he returns with a new American wife, and she ends her life in despair. The Humming Chorus is sung as Madam Butterfly awaits her husband's arrival from the harbour.

Un bel di vedremo from
Madama Butterfly

Giacomo Puccini

Natasha Day (Soprano)

Madam Butterfly sings of her expectation that one day her husband will return to her.

Bella siccome un angelo from
Don Pasquale

(first performed 1843)

Gaetano Donizetti (1797-1848)

Huw Montague Rendall (Baritone)

Don Pasquale is introduced by his friend Dr Malatesta to Norina as if she were his sister, and she is presented as a timid, naïve girl brought up in a convent, whereas in fact she is a sprightly young widow, hoping to be married to Don Pasquale's nephew Ernesto.

Carmen

(first performed 1875)

Georges Bizet (1838-1875)

Carmen, a wild beauty who works in a cigarette factory in Seville, heartlessly seduces whoever takes her fancy. She sets about wooing the young soldier Don José, but having ensnared him, abandons him for others. In his jealous fury he finally kills her.

Flower Song from Act II

John Porter (Tenor)

Don José, needing to return to his military duties, tries to assure Carmen of his love for her, producing the flower that she threw to him at their first meeting,

Habanera

Natasha Day (Soprano) and **Chorus**

In this aria in Act I, with its accompanying chorus, Carmen introduces herself and sums up her character: like an elusive bird, her love is unpredictable and wayward; she'll fall for the one who seems initially indifferent, and run away from those who return her love, so beware! – 'prends garde à toi'. Bizet adapted this aria from a song by the Spanish composer Sebastian Yradier. Habanera is a Cuban slow dance that became very popular in Spain.

Au fond du temple saint from Act I of
The Pearlfishers

(first performed 1863)

Georges Bizet

John Porter (Tenor) and

Huw Montague Rendall (Baritone)

Set in ancient Ceylon, the opera tells of the rival lovers for the hand of the beautiful priestess Leila. In this duet, Zurga, the newly elected king and his rival Nadir are reunited and recall the oath of friendship which they had sworn long before and which had never been broken.

The Bridal Chorus from **Lohengrin**

(first performed 1850)

Richard Wagner (1813-1883)

Lohengrin is a spectacular patriotic opera, drawing on the legends of the Knights of the Holy Grail: Elsa has been championed by the mysterious knight and is promised in marriage to him, but may not enquire his name. This chorus which comes at the start of Act III, celebrates the happy union of Elsa and Lohengrin, calling down the deepest joy and bliss for them as they are led to their bridal chamber. It is not surprising that this has been so often used at weddings in an organ arrangement.

*Led here in faith, draw near with joy,
love's guardian angel will watch over you!
Joined in a bond none can destroy; now
you are one your love ever true. ...*

Dido's Lament & the Final Chorus from **Dido and Aeneas**

Henry Purcell (1658-1695)

Natasha Day (Soprano) and **Chorus**

Dido and Aeneas is Purcell's only true opera and was first performed in 1689. He was supreme in composing for the voice and his feeling for dramatic expression. In Roman mythology, Aeneas, who had escaped his birthplace, Troy, destroyed by the Greeks, was destined to found a new city at Rome. On his way there, he visited Carthage where he and its Queen Dido fell in love. But fate demanded that he move on, and Dido was inconsolable at his departure. This incomparable lament conveys extraordinary emotional

expression with such economy. Dido sings her dying wishes to her companion Belinda. The chorus keeps watch at her tomb, never to part.

*Dido: When I am laid in earth, may my
wrongs create no trouble in thy breast;
remember me, but, ah! forget my fate.
Chorus: With drooping wings you Cupids
come, to scatter roses on her tomb. Soft
and gentle as her heart; keep here your
watch and never part.*

INTERVAL

La Traviata

(first performed 1853)

Giuseppe Verdi (1813-1901)

La Traviata tells of the awakening of pure love in the heart of Violetta, a fashionable courtesan, who seeks to abandon her old life to live with her new-found lover Alfredo. However, his father persuades her to give him up so as not to spoil his family's prospects. Eventually Violetta and Alfredo are reunited, but only on her deathbed where she was overcome by consumption.

Brindisi from Act 1

Natasha Day (Soprano),

John Porter (Tenor) and **Chorus**

In Act 1, Alfredo proposes a toast to win Violetta's love, with this tribute to youth, beauty and pleasure.

Sempre libera from Act I

Natasha Day (Soprano)

In this aria, Violetta, having pondered the possibility of responding to Alfredo's

genuine affection, suddenly changes, as if there were no hope of her offering lasting love, and declares her belief that she can only pursue her wild round of social pleasures.

Lunge da lei, .. De' miei bollenti spiriti from Act II

John Porter (Tenor)

Alone with Violetta in their country retreat, Alfredo sings of his unbounded happiness in their life together.

Chorus of enchanted islanders from **Alcina**

George Frideric Handel (1685-1759)

Alcina was among the most popular of Handel's later works, and was first performed in 1735. It is set on a magic island, where the eponymous enchantress lures heroes to become her lovers and then transforms them into rocks, streams, trees or wild animals. The work is a vehicle for brilliant arias covering a wide range of human emotions. In this chorus at the start of the work, Alcina's captives sing of their life of endless delight.

Voyager's Chorus from **Idomeneo**

(first performed 1781)

Wolfgang Amadeus Mozart (1756-1791)

Natasha Day (Soprano) and **Chorus**

Idomeneo, delayed by storms on his return from the Trojan War, vows to offer as a sacrifice to Neptune the first living being he meets on his arrival: it turns out that his son Idamante comes to greet

him. Eventually he wins a reprieve provided he abdicates in favour of his son. But first Idomeneo tries to escape from his promise by sending his son away with the the Greek princess who loves him, and the chorus urges a speedy departure while the weather is favourable.

Deh vieni alla finestra from **Don Giovanni**

(first performed 1787)

Wolfgang Amadeus Mozart

Huw Montague Rendall (Baritone)

Don Giovanni, the great seducer, in this aria in Act II, serenades the maid of one of his earlier conquests, Donna Elvira.

Liebesträume No.3 S. 541 c. 1850

Franz Liszt (1811-1886)

Piano Solo – Jakob Rothoff

"O lieb, so lang du lieben kannst" is a poem written by Ferdinand Freiligrath, a 19th century German writer. In 1847, Hungarian composer Franz Liszt set the poem to music (soprano voice and piano), and eventually adapted it into his famous *Liebestäume* No. 3. The work is one of Liszt's most famous and poignant. *Liebestäume* in German means "Dreams of Love", or "Dreaming and Loving". The verse which Liszt copied on the piano score may be translated as:

*O love so long as you can!
O love so long as you may!
The time is coming, the time is coming,
When you'll cry and weep at their graves!*

Lensky's Aria from Act II of
Eugene Onegin
Pyotr Ilyich Tchaikovsky (1840-1893)
John Porter (Tenor)

The opera *Eugene Onegin* is based on Pushkin's narrative poem, and was first performed in 1879. Lensky had challenged his friend Onegin to a duel for flirting with his fiancée Olga, and the following day, as he awaits the arrival of Onegin, reflects on his life, his fear of death and his deep love for Olga as he anticipates that he will be killed.

Avant de quitter ces lieux from
Faust
(first performed 1859)

Charles Gounod (1818-1893)
Huw Montague Rendall (Baritone)

The opera *Faust*, based on Goethe's play, tells of the pact Dr Faust makes with the devil to enjoy his services and gain whatever he longs for in return for his soul. The opera focuses on his seduction of Marguerite. At the start of Act II, Valentin, Marguerite's brother, entrusts her to God's care as he is called away to fight in the wars.

Bell Chorus from **Pagliacci**
(first performed 1892)
Ruggiero Leoncavallo (1858-1919)

This two act opera is often performed as a double bill with Mascagni's *Cavalleria Rusticana*. The title means Clowns or Strolling Players, and takes the form of a play within a play, about the jealous rivalry over a girl in the play, acted out in real life between one of the players, her husband, and a member of the village audience, her true lover. This chorus in Act I marks the church bells ringing for the evening service, with the villagers singing of love.

Triumphal Scene from **Aida**
(first performed 1871, in Cairo)
Giuseppe Verdi

Verdi was commissioned to write *Aida* for a new theatre in Cairo, and produced what has become one of the most popular operas of all time. This chorus in Act II provides the grandest spectacle of all, as the King of Egypt is honoured with great pomp following the defeat of the Ethiopians. Aida, the daughter of the King of Ethiopia, who is slave to Pharaoh's daughter, is in love with the commander of the Egyptian army, but he is betrothed to her mistress. The inevitable tragedy arising from the rivalry of Aida and her mistress, forms the rest of the opera.

Natasha Day (Soprano)

Scottish-Polish soprano Natasha Day previously trained at the English National Opera on the 2012/13 'Opera Works' course. She is currently on her final year at the Royal College of Music's International Opera School where she is a Fishmongers' Company Scholar supported by an Ian Evans Lombe Award, under the tutelage of Dinah Harris.

Roles include Poppea Agrippina (English Touring Opera), Mimi La Bohème (Haddo House Opera), Lisetta La Gazzetta and Le Feu/Le Rossignol L'Enfant et les Sortilèges (RCM), First Lady Magic Flute (RCM, Nevill Holt Opera), Micaela Carmen (Winslow Hall Opera, Edinburgh Grand Opera), Jessie Mahagonny Songspiel (UNAM) in Mexico City, Fiordiligi Così Fan Tutte (The Rye

Festival), Musetta La Bohème (Park Opera) and the title role in Handel's *Acis and Galatea* (Westminster Opera, Woodhouse Opera). Concert

engagements include Brahms' *Requiem*, Berlioz's *La Mort de Cleopatre*, Strauss' *Four Last Songs*, Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 4*, Mozart's *Mass in C Minor*, *Requiem*, *Coronation Mass* and *Exsultate* *Jubilate* and various recitals throughout the UK.

Natasha won First Prize at the Złote Głosy Competition in Warsaw and The

Most Promising Singer Award at the Emmy Destinn Competition in Prague. Natasha is proud to be supported by the Josephine Baker Trust and is a Concordia Foundation Artist.

www.natashaday.co.uk



John Porter (Tenor)

John is in his first year on the opera course at the Royal Academy of Music in London where he holds the Richard Lewis/ Jean Shanks Trust

Scholarship. He is a student of Ryland Davies and Audrey Hyland. John is immensely grateful for the support past and present of The Countess of Munster Musical Trust, The Derek Hill Foundation, The Nicholas Berwin Charitable Trust, The Kathleen Trust, The International Opera Award Foundation and the Josephine Baker Trust. He holds a Bachelor of Music and a Master of Music from the University of Ulster. He was a finalist in the

Richard Lewis Competition two years running and a Young Artist and Finalist at Les Azuriales 2014. John recently accepted the position as a Countess of Munster Recital Scheme Artist. This summer John will take up his place at the prestigious Georg Solti Accademia in Tuscany.

At an early stage in his career, John was given the chance to sing the title role of 'Ulysses' an opera by Dr. Laurence Roman. 'Ulysses' was performed in venues in the North West of Ireland and in St. John's Church, Waterloo in London.

'Much fell on the shoulders of tenor John Porter in the title role. A 22-year-old student at the University of Ulster who was barely off the stage, Porter is at the start of

his professional career. He possesses a clear, lyric voice with no problems in the upper register – top notes were as easy as shelling peas.' (Review from *Opera Now*

Magazine by Richard Fawkes).

Operatic Roles have included Nadir (forthcoming Bizet's *The Pearl Fishers*, Opera

Holloway) Rinuccio (Puccini's *Gianni Schicchi*, RAO) Graf Albert (Korngold's *Die Tote Stadt*, RAO Opera Scenes) Beppe (Donizetti's *Rita*, Opera Holloway 2014) chorus member (*La Bohème*, Nevill Holt Opera 2014) Rodolfo (*La Bohème*, VF Opera Scenes Royal Academy of Music 2014), Bill (*Flight*, VF

Opera Scenes Royal Academy of Music 2014) chorus member and Domestique (*Cendrillon*, Royal Academy Opera 2013) chorus member (*Magic Flute*, Nevill Holt Opera 2013) Remendados (*Carmen*, North West Opera 2011), chorus member and understudy for the role of Spoletta (*Tosca*, Northern Ireland Opera 2011), Hans Grubar (*Duelling Divas*, North West Opera 2011), Benoit and Rodolfo understudy (*La Bohème*, North West Opera 2010), Ulysses (*Ulysses - A Musical Odyssey*, The Walled City Theatre Company 2009), chorus member (*The Impostor*, Live Music Now 2008), Don José (*Carmen*, Stage Beyond Theatre 2008) and chorus member (*Fidelio*, OTC in Derry 2006).



Huw Montague Rendall (Baritone)

Huw is a baritone from the south coast of England. He was awarded a Scholarship to study singing at The Royal College of Music, which

commenced in September 2012, his principal study professor being Russell Smythe. Prior to this Huw studied with David Rendall in Hampshire and Philip Daghan in London

Huw has participated in Master Classes with Dame Anne Murray, Sir John Tomlinson, Claire Rutter, Simon Keenlyside, Roger Vignoles and most recently Susan Bullock and Sarah Connolly.

He has performed the Baritone solo in Fauré's *Requiem* in Hampshire and in Dublin. Operatic appearances include the role of Figaro in *Le Nozze di Figaro* with

the London Youth Symphony Orchestra, also the role of Archibald Grosvenor in *Patience* in London and at Buxton Opera House. He has just finished his first

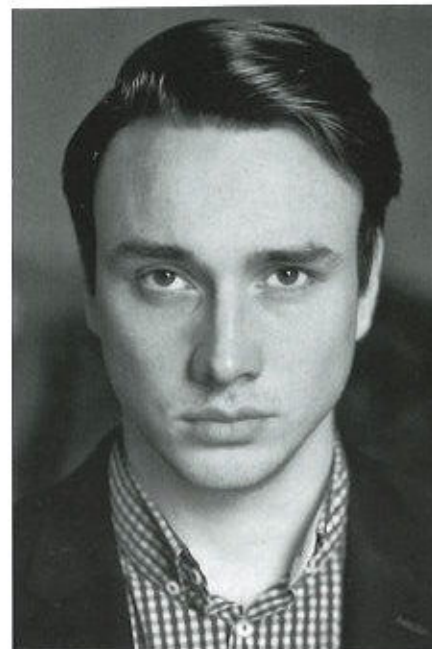
season at Opera Holland Park. He has sung solo parts with the RCM Baroque orchestra around London.

Future Engagements include; Christus – *St John Passion*, Baritone – Brahms *Requiem*, Stainer's *Crucifixion*, *Così fan Tutte* – Garsington Opera, *Death in Venice* – Garsington Opera.

Huw was also a finalist in the Junior Ferrier competition and finished in

Third place. Huw is

grateful for sponsorship from The Stanley Picker Charitable Trust and the Henry Wood Award, and the support of the Josephine Baker Trust.



Waverley Singers Opera Gala 22 March 2015

It is with regret that we announce that John Porter (Tenor) is indisposed but we are very grateful that Christopher Diffey is able to take his place for this concert.

Christopher Diffey was born in Melbourne, Australia and completed his postgraduate training in London at the Royal Academy of Music (Opera Course). During this time he benefited from the support of the Josephine Baker Trust. Awards include the English Touring Opera Young Artist bursary, as well as the Norman McCann Scholarship and Picker Trust Award at the Royal Academy of Music. Operatic engagements include Odoardo/Ariodante (Festival d'Aix-en-Provence), Condulmiero/Maometto Secondo (Garsington Opera), Triplet 1/Clemency and Mercury/Orpheus in the Underworld (Scottish Opera), Pedrillo/Abduction from the Seraglio (Iford Opera), Fenton/Falstaff (Longborough Festival), Alfredo/La Traviata (Opera South, Opera UK, Garden Opera), Count Almaviva/The Barber of Seville (Opera Brava, Garden Opera, OperaUpClose), Nanki Poo/The Mikado (Opera Della Luna), Prunier/La Rondine (Opera di Peroni), Cavaradossi/Tosca (Opera Novella), Rodolfo/La Bohème (Cambridge Graduate Orchestra & OperaUpClose), Don José/Carmen (Garden Opera, OperaUpClose), Barney/Circus Tricks & Talus/Icarus (Tête à Tête – World Premieres), Second Priest/The Magic Flute (Opera Holland Park) and Dardanus/Dardanus (RAO). Covered roles include Triplet 1 & 2/Clemency (ROH2, World Premiere) and Lysander/A Midsummer Night's Dream (Garsington Opera). Concert experience includes Bach/Christmas Oratorio (Manchester Camerata & Leeds Philharmonic), Bach/Mass in A Major (Orchestra of the Age of Enlightenment) and a recital of Baroque arias at London's Handel House Museum. Christopher has worked with conductors including Sir Colin Davis, David Parry, Gustav Leohardt and René Jacobs. Future plans include Swanhunter with Opera North and Ariodante at Dutch National Opera. www.christopherdiffey.com

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.

Jakob Rothoff (Piano)

Jakob Rothoff was born in Stockholm, Sweden. After studies in Musicology at university, he trained at The Royal Academy of Music in the Swedish capital, focusing on piano performance, accompaniment, teaching and conducting.



After four years at the Academy he moved to London for further studies in both solo and accompaniment at the Royal College of Music. His teachers at the RCM were John Blakely and John Barstow and he was also taught by guest teachers such as Wolfgang Holzmaier, Roger

Vignoles and Thomas Allen. During his time at the College Jakob won all the prizes for vocal accompaniment.

Since graduating Jakob has performed as a soloist and accompanist in recitals all over the UK, performing with singers and instrumentalists in many venues including the Linbury Theatre, Covent Garden Opera House and King's Place, playing for Boris Baraz and Jonathan Lemalu and Jean-Bernard Pommier among many others.

He has also been in demand playing for modern music ensembles, performing the

keyboard part in Steve Reich's *City Life*, the piano solo part in Olivier Messiaen's *Couleurs de la Cité Céleste*, and numerous other works by composers such as Stockhausen, Holliger and Takemitsu.

Jakob has been the official coach at the Musiké Course in Durham as well as for the National Youth Orchestra.

He has a long standing position as accompanist for the Waverley Singers, including performances of Carl Orff's *Carmina Burana*, and Rossini's *Petite Messe Solennelle*.

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
Pat Martin

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
Catherine Hadfield
Didi Hall
Eunice Hopkins
Margaret Mackenzie
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
Martin Simpson
John Smyth
Simon Stoodley
Tim Sturt
Alan Thompson

Acknowledgements

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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.

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

**making
music**

Waverley Singers

Saturday 20th June
Diamond Jubilee Celebration Concert
Guildford Cathedral
Haydn *The Creation*

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Jo Reader 01252 792563 or www.waverleysingers.com

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