

**P**atrons 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 in our **2015-2016 Season** (see inside).

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



Joseph Haydn

# The Creation

Saturday 13 June, 2015

7.30pm • Guildford Cathedral

Soprano Sofia Larsson

Tenor Gyula Rab

Bass Matthew Buswell

Brandenburg Sinfonia

Conductor Richard Pearce

By kind permission of the Dean and Chapter

*A Concert to Celebrate  
our Diamond Jubilee Year*

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You can help by sponsoring a pipe or stop for yourself or a loved one. There are a range of pipes and stops at prices to suit everyone. All sponsors' names will be recorded in the MAKE YOUR MARK Manuscript. Sponsors of stops will also have the opportunity to attend a private tour of the organ.

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or on 01483 547 884.**

## The Creation

**Franz Joseph Haydn** (1732-1809) Haydn witnessed many radical changes in music during the course of his long life. He was eighteen when Bach died in 1750, not long before the close of the Baroque era, and seventy-two when Beethoven's *Eroica* Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

The almost childlike cheerfulness of Haydn's music, its inexhaustible inventiveness and its perfection of design conceal a considerable inner strength. This fusion of exuberance, originality, classical elegance and intellectual power explains to a large extent the compelling appeal of his music. These are the qualities that placed Haydn far and away above the level of all except Mozart amongst his contemporaries, and kept him at the forefront of music during most of the eighteenth century. No wonder he was hailed as a genius throughout Europe, admired and revered by the public and by his peers. Mozart said, 'Haydn alone has

the secret both of making me smile and of touching my innermost soul.' Even Napoleon, on capturing Vienna, immediately ordered a guard of honour to be placed round Haydn's house.



For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six last great masses, including the well-known *Nelson Mass* – were all composed after 1795, the year in which he completed the last of his 104 symphonies.

The oratorio as a musical form appeared briefly in seventeenth century Italy, but was soon eclipsed by the much more popular operas. It was Handel who resurrected the oratorio from obscurity, transforming it from little more than an extended cantata into a powerful choral music-drama that was soon to dominate public music-making in eighteenth and nineteenth century England. The succession of masterpieces that Handel wrote inspired many later composers, notably Haydn and Mendelssohn. During his first visit to London, Haydn attended one of the great Handel festivals held in Westminster Abbey and was completely overwhelmed by the experience, as a result of which he resolved to write an oratorio himself that would be worthy of Handel's supreme examples. In 1796, inspired by what he had heard whilst in London, Haydn set to work on the score, which was not completed until 1798, by which time he was sixty-six. 'I was never so devout as

during that time when I was working on *The Creation*,' he observed. The work received its first public performance in 1799 and was immediately recognised as a supreme masterpiece, receiving many performances all over Europe.

In common with opera, and like most oratorios – though not *Messiah* – *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, 'Representation of Chaos.' Parts One and Two then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

*The Creation* represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral colour, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled 'Representation of Chaos' and

immediately arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that 'the earth was without form, and void' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed stillness, until 'and there was light', at which point there is a sudden massive *fortissimo* chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends. '... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes,' he wrote.

This is perhaps the most startling dramatic gesture of the whole work, but there are plenty of other equally effective instances of musical word-painting, such as the storm scenes, the wonderful sunrise music and the colourful depiction of various animals and birds. It is also worth drawing attention to Haydn's musical characterisation. For the angels he adopts a somewhat florid, lofty style, whilst for Adam and Eve the writing is simpler and more folk-like. In fact the whole work sparkles with the vitality and unfailing inspiration so characteristic of this remarkable composer, who was still experimenting and still surprising his delighted audiences right up to the end of his life.

John Bawden

Shows wonders everywhere.  
Then mayest thou feel and know the high  
degree

Of bliss the Lord allotted us,  
And with devoted heart His bounties  
celebrate.

Come, follow me, thy guide I'll be.

**Eve** O thou for whom I am, my help, my  
shield,

My all, thy will is law to me;  
So God our Lord ordains; and from  
obedience

Grows my pride and happiness.

**Adam** Graceful consort, at thy side  
Softly fly the golden hours;  
Every moment brings new rapture,  
Every care is lulled to rest.

**Eve** Spouse adored, at thy side  
Purest joys o'erflow the heart;  
Life and all I have is thine;  
My reward thy love shall be.

The choir is delighted to be celebrating  
its Diamond Anniversary in the 2014/15  
season. The Waverley Singers  
was formed in March 1955  
by a group of girls from  
Farnham Girls Grammar  
School, conducted by  
John Cotterill. The  
fledgling choir met to  
rehearse in a house on  
Waverley Lane, Farnham,  
from which it took its  
name. Five years later, in  
1960, the Waverley Singers  
became a mixed voice choir for a  
performance of Fauré's *Requiem*, and  
has been so ever since.



**Adam and Eve** The dew-dropping morn,

O how she quickens all!

The coolness of even, O how she all restores!  
How grateful is of fruits the savour sweet!

How pleasing is of fragrant bloom the smell!

But, without thee, what is to me

The morning dew, the breath of even,

The savoury fruit, the fragrant bloom?

With thee is every joy enhanced,

With thee delight is ever new,

With thee is life incessant bliss,

Thine, thine it all shall be.

**Uriel** O happy pair! And happy still might be  
If not misled by false conceit.

Ye strive at more than granted is;

And more desire to know, than know ye should.

**Chorus** Sing the Lord, ye voices all,  
Magnify his name through all creation,  
Celebrate his power and glory,  
Let his name resound on high.

Jehovah's praise for ever shall endure.

Praise the Lord. Utter thanks.

Jehovah's praise for ever shall endure. Amen

We perform four or more concerts a  
year with professional soloists and  
instrumentalists, in venues  
including St Andrew's  
Church, Farnham;  
Farnham Maltings;  
St Andrew's Garrison  
Church, Aldershot; and  
Guildford Cathedral.

Recently the choir  
commissioned *The Mind  
That Lives* – an anthem by  
Diamond Jubilee composer  
Will Todd, to celebrate the 250th  
anniversary of the birth of Farnham's  
'most famous son' William Cobbett.

## Sofia Larsson (Soprano)

Sofia is currently studying with Dinah Harris  
at the Royal College of Music International  
Opera School, where she is the Kiri te  
Kanawa Scholar supported by a Helen  
Marjorie Tonks Award. As  
the Drapers' Baroness de  
Turckheim Vocal Scholar she  
completed her post-graduate  
studies at the Royal  
Academy of Music with  
Distinction and DipRAM in  
July 2013, studying with  
Philip Doghan 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 Calisto in Handel's  
*Giove in Argo* (London Handel Festival),  
Miss Wordsworth (forthcoming, July 2015)  
in Britten's *Albert Herring* (RCMOS), the  
title role (forthcoming, September 2015) in  
Holst's *Savitri* (British Youth Opera),  
Pamina in *Die Zauberflöte* (RCMOS), 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), Susan in Berkeley's *A Dinner  
Engagement* (Waistcoat Opera), Mother in  
Menotti's *Amahl and the Night Visitors*, and  
Girl in D'heudieres & Evans's *Poison Garden*  
(Grimeborn Opera). Sofia performed the  
roles of Deuxième esprit in Massenet's  
*Cendrillon*, and was in the chorus of *Die  
Zauberflöte* for Royal Academy Opera.

She 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*  
under John Lubbock (King's Place), Bach's  
*St John Passion* under Jeremy Jackman (St  
John's Smith Square), Handel's *Theodora*

with Rachel Podger in  
Brecon Baroque (Brecon  
Cathedral), Bach's  
*Cantatas 5 and 41* under  
Masaki Suzuki (Royal  
Academy of Music),  
Mozart's *Exsultate Jubilate*  
and *Coronation Mass*  
under Alexander Chaplin  
(St James' Piccadilly),  
Mendelssohn's *A  
Midsummer Night's Dream*  
under David Hill  
(St Nicholas Church,  
Newbury – Southern

Sinfonia), Bach's *Weinachts-Oratorium*  
under Paul Spicer (Lichfield Cathedral) and  
Haydn's *The Creation* under John Henville  
(Arundel Cathedral).

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 Queen's Gate Terrace and  
Charlton House. In Summer 2013, Sofia was  
a Britten-Pears Young Artist in Aldeburgh  
where she worked on Schubert song with  
Christoph Prégardien, Malcolm Martineau  
and Richard Stokes. 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.

## Gyula Rab (Tenor)

Hungarian tenor Gyula Rab is in his final year at the Royal College of Music International Opera School under Dinah Harris, as a Sir Roger & Lady Carr Scholar supported by the Independent Opera Award. He is also generously supported by the Sussex Opera and Ballet Society, the Josephine Baker Trust and the William Gibbs Educational Trust. Gyula is also proud to be a Concordia Foundation Artist and a Samling Masterclass Scholar.

He received a first class Master of Music from the Liszt Academy of Music (Budapest) in 2012 where he studied with world-renowned soprano Éva Marton and was the winner of the Le Meridien Prize and the UNELMA-Dream Scholarship from the Ari S Kupsus Salon Concert Society. He also studied in Florence, Italy as an ERASMUS Scholar and at the Birmingham Conservatoire as a Joseph Weingarten Scholar with Justin Lavender.

He was a member of the Glyndebourne Opera Festival Chorus during 2013 and also participated in a New York tour with the company in 2014.

Gyula's notable concert performances include the world premiere of *The Diary of*

*the Butcher* song cycle composed by Gyula Fekete, Head of Composition at the Liszt Academy of Music, the tenor solo in Mozart's *Requiem* at the Palace of Arts in Budapest, recitals at the Ari S Kupsus Salon Concert Society and singing at the Independence Day Concert at the Finnish Embassy in Budapest.



Operatic experiences include Rinuccio in Puccini's *Gianni Schicchi* at Birmingham Conservatoire, Gonzalve in *L'heure espagnole* by Ravel and Alberto in Rossini's *La Gazzetta* at the RCMIOS. Gyula made his professional operatic debut in October 2014 with Wroclaw Opera International Society for Contemporary Music World Music Days as

Louis in *Angels in America* by Péter Eötvös. He appeared as Tamino in *Die Zauberflöte* by Mozart in November at the RCMIOS and in December at the Sir Georg Solti Hall of the Liszt Academy of Music in Budapest. He also sang the title role in *Giove in Argo* by Handel at the London Handel Festival in March 2015 at RCMIOS.

Gyula made his Royal Albert Hall debut in September 2014 singing the tenor solo in Karl Jenkins' *The Armed Man: A Mass for Peace* at the commemoration concert of the outbreak of the First World War with the Philharmonia Orchestra and Sing UK.

## Matthew Buswell (Bass)

In 2013 Matt gained a Bachelor of Music degree, with first class honours, from the Royal College of Music - during which time he studied with Russell Smythe. Matt continues his studies, with Dinah Harris and Gary Matthewman, at the Royal College of Music on the Masters in Performance course where he is a Robin Ritzema Scholar supported by the Audrey Sacher Award and a Douglas and Hilda Simmonds Award. Matt is also supported by the Josephine Baker Trust.

Operatic performances include Cadmus and Somnus *Semele* (London Early Opera), *Il Sonno Arianna in Creta* and *Licaone Giove in Argo* (Royal College of Music International Opera School and London Handel Festival), Wilfred *The Yeomen of the Guard* (Portsmouth Guildhall), Calmon *The Little Green*



*Swallow*, J.Dove (British Youth Opera) and Sarastro *Die Zauberflöte* (Royal College of Music International Opera School).

Solo concert performances include Verlaine *Journeying Boys* (Royal College of Music/Iain Burnside), Raphael and Adam *The*

*Creation* (Various), Mozart:

*Requiem* (St.Martin-in-the-Fields), Beethoven: *Mass*

*in C* (Kent Sinfonia),

Beethoven: *Symphony*

*no.9* (Portsmouth

University), Christus

*St.Matthew Passion*

(Highgate Choral

Society) and Fauré

*Requiem* (Brandenburg

Choral Festival). Matt has

participated in Masterclasses

with Roderick Williams, Brindley Sherratt, Jonathan Lemalu (RCM) and Sir John Tomlinson (Ludlow English Song Weekend and RCM). His future engagements include Brahms *German Requiem* (Brandenburg Choral Festival), Superintendent Budd *Albert Herring* (RCMIOS) and *Death Savitri* (BYO).

## 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, and conducted them in broadcasts from the 2014 Vézelay festival in France; 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 regular organist with the Philharmonia Orchestra in London; recent



performances have included Mahler's *8th Symphony* with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall. He also performs regularly with the BBC Symphony

Orchestra in Promenade concerts and recordings, including the *Last Night of the Proms* to a worldwide television audience. This summer he is again appearing in the Proms with both the Philharmonia and BBC Symphony Orchestras, and is touring China with the Philharmonia, performing the Saint-Saëns *Organ Symphony* with Vladimir Ashkenazy. He frequently

conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

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' last year.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama in London.

## The Brandenburg Sinfonia

The Brandenburg Sinfonia 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, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands,

Barbados, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

A large number of artists of international standing have worked with the orchestra including Emanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members gave around 100 performances of orchestral, chamber, choral and operatic music during the

year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

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

*'Some of the most stylish Mozart playing for some time'* THE TIMES

## 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  
Rosalie Hayes  
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  
Margaret Mackenzie  
Linda Mansell  
Anne Mason  
Marian Morgan-Cotter  
Sonja Nagle  
Brenda Northgraves

Mary Parker  
Allison Price  
Josephine Reader  
Tegwen Robb  
Mary Shepherd-Smith  
Jane Soothill  
Rachel Sturt  
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  
Christopher Lawrence  
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  
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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.

The Waverley Singers perform this evening by kind permission of the Dean and Chapter of Guildford Cathedral.

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](http://www.waverleysingers.com)

**making  
music**

# Waverley Singers

## Programme for 2015-2016

**Saturday 14 Nov, 7.30pm**  
St Lawrence's Church,  
Alton

**Haydn** - *Nelson Mass*  
**Harris** - *Faire is the heaven*  
**Elgar** - *For the Fallen*  
**Ireland** - *Greater Love*  
**Vaughan Williams** - *Lord,  
thou hast been our refuge*

**Saturday 12 Dec, 7.30pm**  
St Andrew's Parish Church,  
Farnham

Christmas readings and  
carols for the audience

**Saturday 19 Mar, 7.30pm**  
St Andrew's Garrison Church,  
Aldershot

**J.S. Bach** - *St. John Passion*

**Saturday 18 June, 7.30pm**  
St. Thomas on the Bourne,  
Farnham

**Vivaldi** - *Gloria*  
**Walton** - *The Twelve*  
**Bach** - *Lobet den Herrn*  
**Harvey** - *Come Holy Ghost*  
**Kedrov** - *Otche Nash*

Information and tickets from:

Jo Reader 01252 792563 or [www.waverleysingers.com](http://www.waverleysingers.com)

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and their patrons  
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