

FRONT COVER PDF
(supplied separately)

THE HUNTER CENTRE

Supporting those living with

DEMENTIA



The Hunter Centre is a charity established to support those living with dementia in Waverley and surrounding areas.

The day care facility operates from the Marjorie Gray Hall, Grayswood Road, Haslemere, Surrey. Mondays, Wednesday, Thursdays and Fridays. 9.30 am – 3.30pm. Our aim is to provide care and stimulation for those living with various forms of dementia.

Each client is treated as an individual with respect and dignity. Support is given by staff with many years of experience in dementia care in a very relaxed, friendly and secure environment. Activities include Music therapy, Word games and reminiscence sessions. Carers can comfortably leave their loved ones for a few hours for some much-needed respite.

The Welcome Club, Carers Support

Are you caring for someone with dementia? Do you feel isolated? Would you like someone to talk to, who knows how you're feeling? The Welcome Club operates on a Tuesday afternoon, 1.30 – 3.30pm. You attend either on your own or with the person you are caring for. There will be a variety of activities on offer, including Monthly lunch groups, exercises, outings and visits from professionals including Dementia Navigators from the Alzheimer's Society and local solicitors that can advise on any legal issues.

For more information, please contact Denise 01428 654710

deputy@thehuntercentre.co.uk

Dementia Friends Information Sessions

These informal information sessions are open to any individual or business wishing to understand something about dementia and how your small actions can make a difference for people living with Dementia in your community. The sessions are interactive and delivered in a relaxed and informal environment, lasting approximately 1 hour. These can be adapted to all ages.

If you would like more information on any of our services, please contact Elaine Clement – Operations Manager on 01428 654710 or email

manager@thehuntercentre.co.uk

PROGRAMME

Messa di Gloria

(first part)

Choir and soloists

Kyrie and Gloria

Giacomo Puccini

Ella giammai m'amò

Bass – Jimmy Holliday

Aria from Act III of *Don Carlo*

Giuseppe Verdi

Nessun dorma

Tenor – Peter Davoren

Aria from Act III of *Turandot*

Giacomo Puccini

INTERVAL

Grand March from *Aida*, arranged by Maurizio Machella

Organ – Philip Scriven

Giuseppe Verdi

Pater noster

Choir

Giuseppe Verdi

Messa di Gloria

(second part)

Choir and soloists

Credo, Sanctus, Agnus Dei

Giacomo Puccini

PROGRAMME NOTES

MESSA DI GLORIA (Part I)

Giacomo Puccini (1858-1924)

Giacomo Antonio Michele Secondo Maria Puccini was the fourth generation of church musicians in Lucca. The post of *maestro di cappella* of the *Cattedrale di San Martino* in Lucca had been occupied by a member of the Puccini family for 124 years, and it was expected that Puccini would follow in those footsteps. However, his father died in 1864, when he was only six, so it did not happen. He did sing at the cathedral as a choir boy and played as a substitute organist. Puccini was given a general education at the seminary of San Michele in Lucca, and then at the seminary of the cathedral and got a diploma from the Pacini School of Music in Lucca in 1880. He continued his studies at Milan Conservatory, where he studied composition with Amilcare Ponchielli. He studied at the conservatory for three years, sharing a room with Pietro Mascagni.

The *Messa a quattro voci* is a student work, written in 1880 as his graduation thesis. It incorporates music from a motet and a gloria written in 1878 and portions of the *Messa* were in turn reused in his operas. It was first performed on the feast day of San Paolino, the 12 July 1880 and was very well received by critics and public alike. Puccini then put it to one side to pursue a career as an opera composer. It had to wait until 1951 to be rediscovered, published and performed, again to great critical acclaim.

The opening **Kyrie** in A flat major is for chorus and orchestra. It begins quietly with a short imitative section for strings leading to a lyrical *Kyrie eleison*. It becomes more pleading at *Christe eleison*, before returning to the opening material. This music was reused by Puccini in the church scene in *Edgar*.

The **Gloria** is the largest movement of the work, comprising nine sections, taking up half the work and providing it with the name it is more commonly known by: *Messa di Gloria*. The first section, *Gloria in Excelsis* in C major, has a perky little tune which recurs throughout the movement. Of particular interest is the almost pastoral setting of the *Laudamus te*, the dramatic tenor solo at *Gratias agimus*, and the lovely tenor aria *Domine Deus*. The *Qui Tollis* starts in a different mood with just tenors and basses, but picks up before the sopranos enter. The *Quoniam*, marked 'maestoso' uses trombones and trumpets to good effect. The *Cum sancto spiritu* is an exuberant fugue, the final section of which combines the fugue subject with the opening theme of the Gloria to produce a thrilling climax.

Kyrie eleison, Kyrie eleison, Kyrie eleison.
Christe eleison, Christe eleison, Christe eleison.
Kyrie eleison, Kyrie eleison, Kyrie eleison.

*Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.*

Gloria in excelsis Deo,
Et in terra pax, hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Tenor solo:
Gratias agimus tibi propter magnam gloriam tuam.

Chorus:
Gloria in excelsis Deo
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
[Qui sedes ad dexteram Patris, miserere nobis.]
Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus, Jesu Christe.
Cum sancto Spiritu in gloria Dei Patris. Amen.
Gloria in excelsis Deo

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

OPERA ARIAS

Ella giammai m'amò Aria from Act III of *Don Carlo* Giuseppe Verdi (1813-1901)
Bass – Jimmy Holliday

King Philip of Spain reflects poignantly that his young wife has never loved him, and never will. In fact, she loves his son, Don Carlos, for whom she was originally intended. This aria at the start of Act III of Verdi's opera *Don Carlo* is one of the greatest in the bass repertoire, and showcases Verdi's dramatic power at its height.

Nessun dorma Aria from Act III of *Turandot* Giacomo Puccini
Tenor – Peter Davoren

In the opera, Princess Turandot may only wed the man who can solve her three riddles. A strange prince answers them correctly, but Turandot remains reluctant to marry him. He suggests that if she can find out his name before the next day, he will release her from her obligation to him. She responds that no-one shall sleep – *nessun dorma* - until she finds out what he is called. In this aria, he declares that his name is a secret from everyone and only he will tell her, and he shall win: *vincerò*.

INTERVAL

ORGAN SOLO Philip Scriven

Grand March from *Aida*, arranged by Maurizio Machella Giuseppe Verdi

First performed in Cairo in 1871, *Aida* is often regarded as the grandest of grand operas, combining the story of the ill-fated love of the Egyptian general Rhadames and Aida, daughter of the King of Ethiopia and now a slave, with monumental scenes of power and splendour. The great triumphal march, performed tonight in this arrangement for the organ, accompanies an enormous victory parade for Egypt over her Ethiopian enemies in Act II.

PATER NOSTER Giuseppe Verdi

After finishing *Aida* in 1870, Verdi went into 'retirement', taking a rest from composing opera and turning his attention to other musical forms. In 1874 he wrote the *Messa di Requiem*, in 1880 an *Ave Maria*, a *Pater Noster* and a string quartet in E minor, and between 1886-1897 he worked on *Quattro Pezzi Sacri* (Four Sacred Pieces). Verdi was not particularly religious and showed anti-clerical tendencies in his portrayals of priests in his operas. His early career, when he was

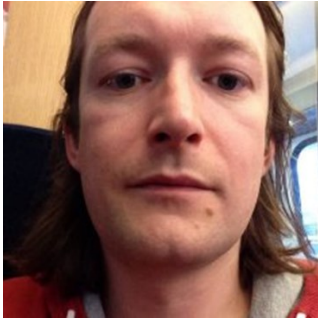
aged nine, involved him standing in for his teacher as organist in his village church in Busseto. He was therefore well acquainted with sacred music, and will have written some at this time, though it has all been lost. It is interesting that he returned to sacred music towards the end of his career.

The *Pater Noster* is an *a cappella*, five-part setting of a translation of the Lord's Prayer. The text was for a long time attributed to Dante Alighieri (1265 – 1321) but has recently been shown to be an elaborated version of the Lord's Prayer by the mid-fourteenth-century Ferrarese poet Antonio Beccari (c. 1315 – 1373). It is an unusual and interesting work ranging in mood from meditative, devotional stillness to dramatic contrasts of a more extrovert nature. Verdi emulates the ideal of the Renaissance and Palestrina, but his harmonic language is rooted in the 19th century. The first performance was given by solo voices, but it was subsequently performed in Vienna by full choir, which is how it has entered the repertoire.

O Padre nostro che nei cieli stai,
Santificato sia sempre il tuo nome.
E laude e grazia di ciò che ci fai.
E venga il regno tuo, siccome pone
Questa orazion: tua volontà si faccia,
Siccome in cielo, in terra in unione.
Padre, dà oggi a noi pane, e ti piaccia
Che ne perdoni li peccati nostri;
Nè cosa noi facciam che ti dispiaccia.
E che noi perdoniam, tu ti dimostri
Esempio a noi per la tua gran virtute;
Acciò dal rio nemico ognun si schiostri.
Divino Padre, pien d'ogni salute,
Ancor ci guarda dalla tentazione
Dell'infernal nemico e sue ferrute;
si che a te facciamo orazione,
Che meritiam tua grazia, e il regno
vostro
A posseder veniam con divozione.
Preghiamo ti, re di gloria e signor nostro,
Che tu ci guardi da dolore: e fitto
La mente abbiamo in te, col volto
prostro.
Amen.

*Our Father who art in heaven,
Hallowed be thy name for ever.
And praise and thanks for what thou doest
for us. And may thy kingdom come, as it is
set in this prayer: thy will be done, on earth
as it is in heaven. Father, give us our bread
today, and may it please thee to forgive us
our sins; And may we not do anything that
displeaseth thee. And that we forgive, show
thyself as an example to us through thy
great virtue; So that from the enemy's evil
everyone may be released.
Divine Father, full of all salvation, protect us
also from the temptation of the infernal
enemy and his enticements. So, may we
make this prayer to thee, that we may
deserve thy grace and thy kingdom and
come to possess it with devotion. We
beseech thee, King of glory and our Lord,
to guard us from sorrow; and with dedicated
heart and soul, we bow our faces before
thee.
Amen.*

Translated by Francesca Ardiccioni



Jimmy Holliday – baritone

Jimmy sang as a chorister at Lichfield Cathedral and later as a Lay Clerk at Winchester Cathedral. He studied for four years at the Royal College of Music in London, where he won numerous awards including MBF's inaugural Richard Van Allan award and the 10th Hampshire Singer of the Year competition. He completed his studies at the prestigious National Opera Studio in London in 2011.

He is a member of the BBC Singers and works regularly with Tenebrae, Ensemble Plus Ultra, The Sixteen, I Fagiolini, Gabrieli Consort and the Tallis Scholars. He has given recitals at various UK festivals and is a regular oratorio performer in the UK and Europe.

Opera roles from RCM productions included Bottom in Britten's *A Midsummer Night's Dream*, and Sarastro in *Die Zauberflöte*. He made his debut with English National Opera in Wolfgang Rihm's *Jakob Lenz*, and also performed Billy Jackrabbit in *Girl of the Golden West* with them. He has also performed Nick Shadow in Stravinsky's *The Rake's Progress* and King Heinrich in *Lohengrin* with Ostrava Opera Company, and Colline in *La bohème* with Opera North.



Peter Davoren – tenor

Peter was awarded the Dr Ralph Kohn Scholarship to attend the Royal Academy of Music, gaining plaudits for his recital singing as a member of the Academy Song Circle, performing at the Chelsea Lieder Festival, Oxford Lieder Festival and the Wigmore Hall. The Independent hailed him as 'excellent' and singing with 'a warm, bel canto style'. Peter's experience in Oratorio has led to being a regular performer for the Monteverdi Choir with John Eliot Gardiner and made his BBC Proms debut as a soloist in the Monteverdi *Vespers of 1610*, and is now a regular member of the

BBC Singers.

Past engagements include Nemorino (*L'elisir d'amore*), LaCouff and Le Journaliste (*Les mamelles des Tiresias*) and Florville (*Il Signor Bruschino*) with the Dutch National Opera Academy; Ferrando (*Così fan tutte*- Opera Lyrica), Alfred (*Die Fledermaus*), Goro (*Madama Butterfly*), Song Vendor (*Il Tabarro*), Messenger (*Aida*) with Opera Holland Park Ramon; (*La Navarraise*) and Carlino (*Don Bucefalo*) with Wexford Festival Opera and Tito (*La clemenza di Tito*) with Teatru Manoel, Malta, *Dream of Gerontius* (Bradford Festival Choral Society), *Christmas Oratorio* (Ludus Baroque and Marian Consort) and *B minor Mass* (Solomon's Knot).



Philip Scriven - Organist

Philip Scriven received his early musical training at Westminster Abbey and Charterhouse, and was organ scholar at St George's Chapel, Windsor Castle and St John's College, Cambridge. He subsequently studied conducting at the Vienna Musikhochschule, and at the Juilliard School in New York. Accompanist and Assistant Conductor to The Bach Choir since 2011, Philip has also worked for English and Welsh National Operas, and was Assistant Conductor for Glyndebourne Festival Opera.

He has twice performed the complete organ works of J.S. Bach, and transcribed works by Brahms, Warlock and Bernstein for the instrument. He has made numerous recordings including jazz-inspired music for organ, and his own transcription of Holst's *The Planets*. His CD *Piping Hot* was praised in Gramophone magazine for 'the outstanding quality of his playing ... good-humoured and sparkling ... a joy to listen to'.

He has held positions at Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, and is currently Organist in Residence at Cranleigh School and Principal Conductor of the Darwin Ensemble Chamber Orchestra. Forthcoming projects include a Royal Festival Hall performance of the Poulenc Organ Concerto with the Philharmonia Orchestra.



Richard Pearce (Conductor)

Richard celebrates 14 years as musical director of the Waverley Singers this year. During this time, he has led the choir in over 40 performances. Particular highlights have been concerts in Guildford Cathedral of Monteverdi *Vespers*, Verdi *Requiem*, Beethoven *Mass in C*, Brahms *Schicksalslied*, Mozart *Requiem* and Bach *Magnificat in D*. Last year he conducted the Bach *Mass in B minor*, postponed by the pandemic, and Elgar *Dream of Gerontius* in a combined performance with the Romsey Choral Society.

Other favourites for him have been Mendelssohn *Elijah*, Bach *St. John Passion*, Handel *Messiah* and *Israel in Egypt*. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and many newly written compositions.

Richard Pearce was organ scholar at Trinity College, Cambridge. 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 where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music, the Royal College of Music and the Guildhall School of Music and Drama in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and is also Musical Director of the Romsey Choral Society. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including much contemporary and new music. With them, he has conducted works by James MacMillan, Judith Bingham, Britten and Roxanna Panufnik for broadcast on BBC Radio 3. As organist and pianist, he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, Bob Chilcott and Sofi Jeannin. 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 and BBC Symphony Orchestras in London; with them he has performed with many inspirational conductors including established *maestri* Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as up-and-coming stars such as Santtu-Matias Rouvali and Valentina Peleggi. Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in London's Royal Festival Hall, and a tour of China performing Saint-Saëns *Organ Symphony* with Vladimir Ashkenazy. He also performs regularly in Promenade concerts and recordings, including at the *Last Night of the Proms* to a worldwide television audience.

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

Future events for your diary

- ◇ **Saturday 2nd December, 7.00 pm St Lawrence, Alton:**
O Magnum Mysterium - A Christmas Mystery
- ◇ **Saturday 13th January 2024, 10.30 am at South Farnham School:** ***Choral Workshop on Mozart Requiem***
- ◇ **Sunday 24th March, 6.00 pm at Farnham Maltings:** ***Will Todd Mass in Blue***, with Will Todd (piano) and his Ensemble
- ◇ **Saturday 22nd June, 7.00 pm at St Andrew's Church, Farnham:**
Summer Concert

The Waverley Singers

The Waverley Singers was formed in 1955 by a group of girls from Farnham Girls Grammar School, taking their name from the address where they met, performing various concerts in the Farnham area. In 1960, the Waverley Singers became a mixed choir and began to perform with full orchestral accompaniment and a number of eminent professional soloists. The choir soon established an excellent reputation locally, performing all the major works in the choral repertoire. They currently perform four or more concerts a year in local venues. They have undertaken several foreign tours, singing in France, Belgium and Holland, and more recently Bratislava and Vienna in 2019.

Sopranos

Nicola Anderegg
Claire Bacon
Janet Benson
Sara Burnie
Janet Carne
Joy Cartwright
Johanna Clift
Rosie Collinson
Elaine Cook
Gillian Craigen
Philippa Cullen
Diane Drewett
Jane Eckles
Janet Gunn
Anneliese Handley
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Margaret Reeder
Vivien Rieden
Susan Sharpe
Tracy Smith
Alison Stickland
Verity Tucker
Joanne Watson

Margaret Weaver

Sally Wooding

Altos

Juliana Baxter
Sue Crosfield
Jill Denbigh
Fiona Dick
Sylvia Ellison
Sheena Ewen
Catherine Hadfield
Jane Kenney
Margaret Mackenzie
Anne Mason
Anna Milburn
Elizabeth Milburn
Faye Mylward
Gillian Phelps
Gillian Pickering
Pamela Poust
Allison Price
Tegwen Robb
Rachel Sturt
Esther van Rooyen
Joan Warren
Catherine White
Christine Wilmshurst
Liz Witham

Tenors

Brian Bailey
Vernon Burford
Tim Devis
David Edwards

Robert Gussman

Jo Huddleston

Christopher Lawrence

David Martin

Alan Mort

Simon Paterson

Basses

Mike Aaronson
Simon Austin
Andrew Baxter
David Budd
Paul Chambers
David Corran
Sam Coulter
Rod Eckles
Derek Fisher
Hugh Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
John Rowland
Simon Rycroft
Philip Sharpe
Martin Simpson
Garrod Stephen
Simon Stoodley
Tim Sturt
Alan Thompson
Paul Thompson

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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

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Mr D Flower	Mr C P Jones	Mr J Smyth
Mr I Gammell	Mrs A Joy	Mr S Stoodley
Mr & Mrs M Hadfield	Mrs J Kenney	Mrs M W Webb
Mrs E Haines	Mrs M J Mackenzie	Mr G R Wickes
Mr and Mrs R Heathcote	Mr R J Mackenzie	Mr N Wilmshurst
Mrs Jane Hey	Mr D Martin	Mr D Wilson
Mrs J Hicks	Mr D P Patey	Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact Joy Cartwright on 01428 741648 or email patrons@waverleysingers.com. 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.

The Waverley Singers would like to thank the Revd. Sandy Clarke, Vicar of St Thomas-on-The Bourne, the Churchwardens and PCC for making them so welcome in their lovely church.

Thanks must also go to Robert Gussman and Paul Chambers for programme content, to Philippa Penfold for programme editing, Sara and Daniel Burnie for graphics and to Simon Claiden for photography.

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

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

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. During our last years' season, we raised £875 for the DEC Ukraine Humanitarian Appeal in October, £740 for the King's Arms in December, £794 for the Therapy Garden in March, and £784 for the Meath Epilepsy Charity. This adds up to the magnificent total of £3193 for the year. We are deeply grateful to all who have given so generously. Tonight, we shall be supporting the Hunter Centre.

Supporters' Mailing List

If you would like to be kept informed of our concerts, please join our supporters' mailing list at www.waverleysingers.com/support.htm.

We won't sell or give your information to anyone else, and we promise not to flood your mailbox with messages; we send four or five a year at most.

The Waverley Singers are delighted to welcome new singers to the choir. We rehearse every Thursday during term-time, from 7.30 to 9.45pm in South Farnham School, Menin Way, Farnham GU9 8DY. If you are interested in joining or simply wish to find out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email membership@waverleysingers.com, or visit the website www.waverleysingers.com.





Farnham Youth Choir

Gala Christmas Concert

Farnham Maltings
6pm, Saturday 9th December 2023
Tickets from the box office

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