

Waverley Singers

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Saturday 19 October 2024
St Thomas-on-The Bourne Church, 7:30pm

A Musical Odyssey

Sacred voices from Britain & Europe

ORGAN - PHILIP SCRIVEN
CONDUCTOR - RICHARD PEARCE



Retiring collection in aid
of Farnham Food Bank



The Waverley Singers is Registered Charity no. 284123

Waverley Singers

waverleysingers.com

Saturday 18 January 2025

St Thomas-on-The Bourne, Farnham GU9 8HA

10:30am - 4:30pm
(registration from 10am)

Choral Workshop

Mendelssohn ***Elijah***

TICKETS

£18 in advance

£20 on the door

SCORE HIRE AVAILABLE



[TICKETSOURCE.CO.UK/WAVERLEYSINGERS](https://ticketsource.co.uk/waverleysingers)

PIANO - JAKOB ROTHOF
CONDUCTOR - RICHARD PEARCE



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Farnham Foodbank is part of a network of more than 1400 foodbank centres across the UK, supported by the Trussell Trust, which campaigns on behalf of people locked in poverty and aspires to a vision of a UK without the need for foodbanks.

In the Farnham area over the past four years, we have seen an increase in demand for food support as more people struggle to afford food for themselves and their families. We provide clients with a three-day emergency food parcel and, if requested, include other items such as: toiletries, cleaning supplies and baby products.

As well as providing emergency food parcels, we listen to, advise and direct our clients to other services in Farnham that can help them rebuild their lives and break the cycle of poverty. Working closely with Frontline Money Advice we offer clients advice on debt, benefits and money management directly at our Foodbank outlets.

The cost-of-living crisis has made it even harder for many people to afford the essentials, so donations of food and finance continue to be essential to the work we do.



PROGRAMME

Credo - Cherubini

Salvator Mundi - Blow

Cantilene - Rheinberger
(from Sonata 11 in D minor)
Organ Solo

Verleih uns Frieden - Mendelssohn

Abendlied - Rheinberger

Cantate Domino - Monteverdi

INTERVAL

Blessed City, Heavenly Salem - Bairstow

Ave Maria - Josquin

O Jesu Christ, Meins Lebens Licht - J S Bach

Con Moto Maestoso - Mendelssohn
(from Sonata 3 in A major)
Organ Solo

Geistliches Lied - Brahms

Christus Factus Est - Bruckner

God is Gone Up - Finzi

PROGRAMME NOTES

Luigi Cherubini (1760-1842)

Cherubini was much admired by Beethoven who considered him 'Europe's most dramatic composer' and thought him to be the greatest living composer (other than himself, of course). His lifetime spanned a period embracing some dramatic musical changes: he was born four years after Mozart and ten years before

Beethoven and when he died, Wagner was composing Tannhauser. Sitting between the two musical styles of the Classical and Romantic periods may explain why he is so little-known today. He wrote around fifteen mass settings, two requiems, and 35 operas, which were eclipsed by the new Italian style of Rossini and later Verdi, so that only his *Médée* (1797) has remained in the repertoire today.

The Credo à 8 is considered to be Cherubini's masterpiece, though it is not often performed. It is written for two four-part choirs and harks back to a vocal style prevalent in Venice at the end of the Renaissance and beginning of the Baroque periods. Also known as *cori spezzati* (literally meaning 'broken choruses'), this style calls for two spatially-separated choirs and allows for a large range of contrasts and choral effects between the choirs, including the alternation of two contrasting bodies of sound, be it chorus against chorus or single line versus a full choir or solo voice opposing full choir; the alternation of high and low voices or soft levels of sound alternated with a loud ones; blocked chords contrasting with flowing counterpoint; and echo effects between voices and choirs.

The work is in six sections, alternating between G major and G minor (for the *Et Incarnatus* and *Crucifixus*). In addition to using all the effects mentioned above, the work is full of canonic and fugal polyphonic writing. The final section at the words *et vitam venturi* is marked *Canto fermo* and provides a theme in the soprano line that is used for a wonderful four-part fugue which propels us through increasingly stretto entries (where each voice comes in with the same music in ever closer succession) to the final glorious Amen.



Cherubini - *Credo a capella* for eight voices and organ (1806)

Credo in unum Deum
Patrem omnipotentem
Factorem caeli et terrae
Visibilium omnium et invisibilium
Et in unum Dominum Jesum Christum
Filium Dei unigenitum
Et ex Patre natum ante omnia saecula
Deum de Deo, lumen de lumine
Deum verum de Deo vero
Genitum, non factum Consubstantialem
Patri: Per quem omnia facta sunt
Qui propter nos homines
Et propter nostram salutem
Descendit de caelis

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine: Et homo factus est

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

Et resurrexit tertia die Secundum scripturas
Et ascendit in caelum:
Sedet ad dexteram Patris
Et iterum venturus est
Cum gloria judicare vivos et mortuos:
Cujus regni non erit finis

Et in Spiritum sanctum Dominum
Et vivificantem:
Qui ex Patre, Filioque procedit
Qui cum Patre, et Filio simul adoratur
Et conglorificatur:
Qui locutus est per Prophetas

Et unam, sanctam, catholicam et
apostolicam Ecclesiam
Confiteor unum baptisma
In remissionem peccatorum
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi

Amen

I believe in one God, the Father almighty,
Maker of heaven and earth,
of all things visible and invisible.
And in one Lord, Jesus Christ,
The only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God. Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary: And was made man.

And was crucified also for us under Pontius
Pilate: suffered, and was buried.

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And I believe in the Holy Ghost,
The Lord and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

And in one holy catholic and apostolic
church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.

Amen

John Blow (1648 – 1708)

John Blow was an English composer and organist of the Baroque period. He was a chorister at the Chapel Royal before being appointed organist of Westminster Abbey in late 1668. His pupils included William Croft, Jeremiah Clarke and Henry Purcell. In 1679 he gave up his post at Westminster Abbey for Purcell, only to reclaim it again in 1697 after Purcell's death. In 1685 he was named a private musician to James II and served briefly as Organist of St Margaret's, Westminster. In 1687 he became choirmaster and organist at the newly-consecrated St Paul's Cathedral, where many of his pieces were performed. In 1699 he was appointed to the newly-created post of Composer to the Chapel Royal. Blow's composition output is diverse, including both secular and sacred works for choirs, and instrumental music for chamber ensembles and keyboard.

The only surviving score for this work also contains Blow's transcriptions of madrigals by Monteverdi, Rovetta and Carissimi, and it shows some of the traits of those works in its vivid response to the words matched by quirky turns of harmony, use of suspensions, chromaticism and inverted pedal points. It is thought of as a church work and forms part of the repertoire for many Cathedral choirs, but it would have had no place in the Anglican liturgy of the time. Blow was not known to have been associated with a Catholic chapel and so it was most probably written for private devotions and was intended to be sung one voice to a part.

Blow - Salvator mundi (c.1670)

Salvator mundi, salva nos,
qui per Crucem et sanguinem
redemisti nos, auxiliare nobis,
Te deprecamur, Deus noster.

Saviour of the world, save us
who redeemed us by the cross and blood
help us, we beseech Thee, our God.

Felix Mendelssohn (1809 - 1847)

Felix Mendelssohn was a talented and versatile composer, conductor and performer. He was the grandson of the famous Jewish philosopher Moses Mendelssohn, who strongly promoted Jewish assimilation into German culture and society. Mendelssohn's father converted the family to the Lutheran faith when Felix was a young boy, adopting the additional surname Bartholdy, which was the name of a family estate. Mendelssohn admired the music of Bach, making an intensive study of Bach's motets, cantatas, and oratorios.

Mendelssohn's performance of the St Matthew Passion BWV 244 in Berlin in 1829 at the age of only 20, became the culmination of both his theoretical and practical study of Bach.

Verleih uns Frieden is a hymn setting composed in 1831. The text comes from Martin Luther's 1531 translation of the Latin hymn *Dona Nobis Pacem* and sets it to an original tune. Mendelssohn intended to set it as a "canon for cello and bass" but it grew to require two cellos for the opening and a full choir. The text and melody are presented three times; first sung by the basses alone, the second time by the altos with the basses singing counterpoint, and finally with the full four-part chorus.

Mendelssohn - Verleih uns Frieden (1831)

Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten!	Grant us peace graciously Lord God in our time!
Es ist doch ja kein Andrer nicht, Der für uns könnte streiten.	There is indeed no other who could fight for us
Denn du, unser Gott alleine!	Than you, oh God, alone.

Joseph Rheinberger (1839-1901)

Born in Liechtenstein, Rheinberger lived and worked from 1851 in Munich, becoming a much-valued teacher at the conservatory, a church organist, conductor of the Munich Choral Society and composer of a large number of works in many genres, of which only the organ sonatas now remain in the general repertoire. He took a strong interest in the composition and practice of sacred music, and in 1877 was made Kapellmeister to the Munich court, the post once occupied by Lassus.

Abendlied is no. 3 of *Drei geistliche Gesänge*, a set of a cappella sacred pieces published in 1873 and dedicated to a choral society in Berlin. It is one of Rheinberger's best known choral works and as with Stanford's *Three Motets*, op. 38, which we sang at our last concert, academic mastery of contrapuntally influenced voice writing is combined with an authentically personal and Romantic expressiveness, to memorable effect. It displays an exceptional lyric quality and utilises the full range of dynamic contrast. The text is a verse from the biblical narration of the Road to Emmaus appearance according to Luke 24:29 in Martin Luther's German version of the Bible.

Rheinberger - Abendlied (1873)

Bleib' bei uns, denn es will Abend werden, Und der Tag hat sich geneiget, sich geneiget, Bleib' bei uns, denn es will Abend werden.	Bide with us for evening shadows darken, and the day will soon be over, Lord bide with us, Bide with us for evening shadows darken.
---	--

Claudio Monteverdi (1567-1643)

This eight-part motet appears in a book printed in 1620 by Giulio Cesare Bianchi, Monteverdi's pupil and cornetist colleague from his time in Mantua. The text is a compilation of Psalms 96 and 98 exhorting the listener to celebrate God's gifts by singing and playing instruments. *Cantate Domino* starts with a rhythmic introduction in triple time for the upper voices, which is repeated by the full choir. We then move into duple time for the rest of the work. The wondrous works of the Lord are depicted with suspensions in long notes. Then we have a faster moving middle section full of imitation between the parts before returning to the slower suspensions for the final wonders of the Lord.

Monteverdi - Cantate Domino (1620)

Cantate Domino canticum novum;
Cantate, et benedicite nomini ejus.
Quia mirabilia fecit. Cantate et exultate,
Et psallite in cithara et voce,
Psalmi quia mirabilia fecit.

Sing unto God, the Lord,
sing ye a new song:
O sing ye to God the Lord,
Sing and bless ye his name.
Wondrous are the works of the Lord God:
O sing ye with exultation, and praise the
Lord. Praise him on the merry harp and
voices with a psalm:

Edward Bairstow (1874–1946)

Edward Bairstow was born in Huddersfield and showed an interest in music at an early age. He was taught by John Farmer and Frederick Bridge, the organist of Westminster Abbey. Bairstow became organist at Wigan Parish Church in 1899. In 1906 he was chosen from 320 applicants to be organist at Leeds Parish Church, before becoming organist and Master of the Music at York Minster in 1913. He was of a latter generation to Parry and Stanford, and he found a more personal and distinctive style than his contemporaries. His harmonic language makes skilful use of added notes, augmented and diminished chords and cadences of great beauty and originality. It is in his accompaniments, his imaginative use of contrasting keys and above all in his word-setting that his talent for composition is at its height.

Blessed City, Heavenly Salem was written in 1914, shortly after he moved to York. It sets words from the seventh-century hymn, *Urbs beata Hierusalem*. and is based on the plainsong melody proper for the words. It is structured as a series of variations with the melody in a wide variety of different guises.

Bairstow - Blessed City

Blessed city, heavenly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the height of heaven above,
And by angel hands encircled,
As a bride doth earthward move.

Out of heaven from God descending,
New and ready to be wed
To thy Lord, whose love espoused thee,
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.

Bright thy gates of pearl are shining;
They are open evermore;
All their well earned rest attaining
Thither faithful souls do soar,
Who for Christ's dear name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect,

Nevermore to leave the temple
Which with them the Lord hath decked.

To this Temple, where we call Thee,
Come, O Lord of hosts, today;
With Thy wonted loving kindness,
Hear Thy servants as they pray;
And Thy fullest benediction
Shed within its walls away.
Amen.

Waverley Singers

Saturday 19 October 2024, 7:30pm
A Musical Odyssey
Sacred voices from Britain & Europe
St Thomas-on-The Bourne Church, Farnham

Saturday 30 November 2024, 7:00pm
A Tapestry of Sound
Vaughan Williams' Fantasia on Christmas Carols
and other songs for Advent and Christmas
St Lawrence Church, Alton

Saturday 18 January 2025, 10:30am-4:30pm
Choral Workshop - Elijah
St Thomas-on-The Bourne Church, Farnham

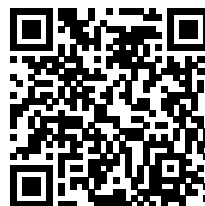
Saturday 22 March 2025, 7:30pm
Mendelssohn Elijah
St Andrew's Garrison Church, Aldershot

Sunday 22 June 2025, 5:00pm
Summer Concert
St Mary's Church, Frensham

Saturday 12 July 2025, 10:30am-4:00pm
The Waverley Sing
The Spire Church, Farnham

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2024 - 2025



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Josquin des Prez (c.1440 -1521)

Josquin is regarded as the best composer of his generation, the fullest embodiment of the ideals of the Renaissance and one of the most impressive and prolific exponents of both sacred and secular vocal music. Believed to have been born in north-eastern France, his first documented appearance is as a member of Milan Cathedral choir (from 1459) followed by a period in the service of Cardinal Ascanio Sforza in Rome and in the choir of the papal chapel there. He developed associations with French courts and with the Italian court of Ferrara, the latter coming to an end in 1504 when the court was dissolved due to the threat of plague. Josquin returned to north-eastern France, spending his remaining years as a canon of the Cathedral of Notre Dame in Condé, his compositions known and revered throughout Europe.

Ave Maria was probably written shortly before 1500, and is one of the loveliest and most celebrated of Josquin's hundred or so surviving motets. As early as 1502 it was chosen by the Venetian publisher Petrucci to open his first collection of motets, and it is extant in at least ten other sixteenth-century sources. The verses deal with the five Marian festivals of Conception, Nativity, Annunciation, Purification and Assumption. Distinctive features of Josquin's style are in evidence, including the use of contrasting pairs of voices, canon, and paraphrased Gregorian chant, which appears at the opening as a kind of prelude to the main part of the motet.

Josquin - Ave Maria (c.1500)

Ave Maria, gratia plena, Dominus tecum,
Virgo serena.

Ave cujus conceptio, solemini plena
gaudio, Celestria, terrestria,
Nova replet laetitia. Ave cujus nativitas,
nostra fuit solemnitas.

Ut lucifer lux oriens Verum solem
praevenient.

Ave pia humilitas, cujus annunciatio.
Nostra fuit salvatio.

Ave vera virginitas, immaculata castitas,
Cujus purificatio Nostra fuit purgatio.

Ave praeclara omnibus angelicis
virtutibus.

Cujus fuit assumptio nostra glorificatio.

O Mater Dei, Memento mei.

Amen.

Hail Mary, full of grace, the Lord be with
thee, serene Virgin.

Hail whose conception, solemn and full
of joy, celestial and earthly,
The news fills me with joy. Hail whose
birth was our solemnity.

Like the lucifer rising light that precedes
the true sun.

Hail the pious humility, whose an-
nouncement was our salvation.

Hail true virginity, unblemished chastity,
whose purification was our cleansing.

Hail glorious with all angelic virtues.

Whose assumption was our glorification.

O Mother of God, remember me.

Amen.

Johann Sebastian Bach (1685-1750)

This motet is not often published or recorded with Bach's six other motets and was originally included with the cantatas in the Bach-Gesellschaft edition. It was written in 1736/7 for a funeral in Leipzig and so it was originally scored for outdoor use as a processional piece for brass. Ten years later Bach rescored it for indoor use with woodwind, strings and continuo. The chorale melody on which this motet is based comes from a Leipzig hymnal of 1625, as *hymnodus sacer*. Mendelssohn later used this melody in his oratorio *St Paul*, and it appears in this form in modern hymnals under the name *Breslau*.

Bach - O Jesu Christ, meins Lebens Licht (1736)

O Jesu Christ, meins Lebens Licht,
Mein Hort, mein Trost, mein Zuversicht,
Auf Erden bin ich nur ein Gast.
Und drückt mich sehr der Sünden Last.

Lord Jesus Christ, my life and light,
My strength, my stay, my daystar bright,
On earth I have no home or rest,
By all my grievous sin oppressed.

Johannes Brahms (1833-1897)

Brahms wrote his *Geistliches Lied*, Op. 30 in 1856 as one of a number of compositions which he and his friend Joseph Joachim (1831–1907) exchanged for mutual criticism. It wears its learning lightly, despite being a strict double canon in the vocal parts, with canonic writing in the organ part as well, the music projects a mood of gentle, lyric serenity, clearly foreshadowing his *Ein deutsches Requiem*, Op. 45.

Brahms - Geistliches Lied (1856)

Lass dich nur nichts nicht dauren mit
Trauren,

Sei stille wie Gott fügt, So sei vergnügt
mein Wille!

Was willst du heute sorgen auf morgen?
Der Eine steht allem für, Der gibt auch
dir das Deine.

Sei nur in allem Handel ohn' Wandel,
steh' feste, was Gott beschleusst, Das
ist und heisst das Beste. Amen.

Let no sad thought oppress thee,
distress thee;

Fear nothing, trust God's own will, and
be thou still my spirit. Heed not with care
and sorrow the morrow:

Our Father who all doth all things see
shall give to thee thy portion. From
righteous paths then range not, and
change not:

Be steadfast for God is just, give Him thy
trust for ever. Amen.

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Anton Bruckner (1824 - 1896)

The Austrian composer, organist and teacher Anton Bruckner was a late bloomer who composed all his major works after the age of 39. Born in Ansfelden, he studied violin and organ from a young age with his father, the village schoolmaster. He became a chorister at the monastery-school of St Florian. His family's poverty made a musical career impossible, instead, he trained as a schoolteacher.

In 1855 he became organist at Linz Cathedral and embarked on a five-year course in harmony and counterpoint. Later, he studied orchestration with Otto Kitzler who introduced him to Wagner's music. This proved an enormous creative inspiration and led to Bruckner's first significant compositions. Moving to Vienna in 1868, he spent the next 28 years composing most of his greatest works, though for years he struggled to get his orchestral music performed, only after the 1884 première of the Seventh Symphony in Leipzig did he receive the acclaim he deserved.

He continued to compose – and to revise his works obsessively – until his death from heart failure. He is buried in the crypt of St Florian. *Christus factus est* dates from 1884, the period of the *Seventh Symphony* and his *Te Deum*. By the time Bruckner wrote this impressive Gradual setting he was living in Vienna and devoting most of his energy to symphonic writing; his later pieces of church music were, however, carefully considered and significant. The text is taken from Saint Paul's Epistle to the Philippians and is usually sung during Holy Week.

Bruckner set the text to music three times; first (WAB 9) in 1844 as the Gradual of a Mass, the second (WAB 10) in 1873 is a motet in D minor for eight-voice mixed choir, three trombones, and double bass quintet *ad libitum*, and the third (WAB 11) from 1884 is this setting for SATB choir a cappella in D minor. This third setting is, along with *Locus Iste* (WAB 23) and *Ave Maria* (WAB 6), among Bruckner's most popular motets.

Bruckner - Christus Factus Est (1884)

Christus factus est pro nobis obdiens
usque ad mortem,
Mortem autem crucis.
Propter quod et Deus exultavit illum, et
dedit illi nomen,
Quod est super omne nomen.

Christ became obedient unto death,
Even death upon the cross.
Wherefore God hath chosen him to be
exalted,
His name is of the Father, which is higher
than all other.

Gerald Finzi (1901 – 1956)

Gerald Raphael Finzi was born in London, and despite his being an agnostic of Jewish descent, several of his choral works incorporate Christian texts. He became one of the most characteristically English composers of his generation being best known as a choral composer, but he also wrote in other genres, including the cantata *Dies Natalis* for solo voice and string orchestra, and his concertos for cello and clarinet. Finzi's father died a fortnight before his son's eighth birthday. Finzi was educated privately. During World War I the family settled in Harrogate, and he began to study music at Christ Church, High Harrogate, under Ernest Farrar, a pupil of Stanford. Farrar recalled that Finzi was 'very shy, but full of poetry'. Finzi found him a sympathetic teacher, and Farrar's death at the Western Front affected Finzi deeply. During those formative years he also suffered the loss of all three of his brothers, which helped contribute to Finzi's bleak outlook on life. He found solace in the poetry of Thomas Traherne and his favourite, Thomas Hardy, whose poems, as well as those by Christina Rossetti, he began to set to music. In the poetry of Hardy, Traherne, and later William Wordsworth, Finzi was attracted by the recurrent motif of the innocence of childhood corrupted by adult experience. From the very beginning most of his music was elegiac in tone. *God is Gone Up* is an Ascension Day anthem composed in 1951 for the annual Festival of St Cecilia Service in London. Finzi matches Edward Taylor's vividly poetic text with suitably dramatic and evocative music, ranging from the magisterial power of the opening trumpet fanfares to the swirling fantasy of the gentler central passage.

Finzi - God is Gone Up (1951)

God is gone up with a triumphant shout:
The Lord with sounding Trumpets' melodies:
Sing praise, sing praise, sing praise, sing praises out,
Unto our King sing praise seraphicwise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.
Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heartcramping notes of melody
Surround his Chariot as it did ascend;
Mixing their music, making every string
More to enravish as they this tune sing.
God is gone up with a triumphant shout;
The Lord with sounding Trumpets' melodies:
Sing praise, sing praise, sing praise, sing praises out,
Unto our King sing praises seraphicwise!
Lift up you heads, ye lasting doors they sing,
And let the King of Glory enter in.



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.



Richard Pearce – Director of Music and Conductor

Richard has been musical director of the Waverley Singers for over 15 years. During this time, he has led the choir in over 60 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*. In 2022 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 a commission by composer Will Todd, and a new commission from Owain Park for 2025. 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 (GSMD) 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.



The Waverley Singers

We are a vibrant and exciting choir of nearly 100 members. We perform four or five concerts a year in the Farnham area, covering a wide range of repertoire from Josquin to Jazz. We have the pleasure of performing with professional orchestras and ensembles, soloists, and accompanists, and above all working with our Director of Music and conductor Richard Pearce and our accompanist Jakob Rothoff.

Platinum Celebrations

2025 is our 70th Anniversary, and we have plans for some exciting Platinum Celebrations. On Saturday 18 January our Choral Workshop at St Thomas-on-The Bourne Church, Farnham, will reintroduce us to Mendelssohn's *Elijah*, which we will perform on Saturday 22 March, at 7:30pm in St Andrew's Garrison Church, Aldershot, with the Chameleon Arts Orchestra alongside Baritone Andrew Rupp and vocal soloists supported by the Josephine Baker Trust. We are offering a special *Elijah* membership for any experienced singers who would like to join us for the Spring Term to rehearse and perform *Elijah* at the concert in March. On Sunday 22 June, at 5pm in St Mary's Church, Frensham we will give the first performance of a newly commissioned work by Owain Park. This is made possible by the generous legacy left to us by choir member Jo Reader, to whom the work will be dedicated. On Saturday 12 July we will launch our very first Waverley Sing event at The Spire Church, Farnham. This will be a Free Summer Singing day at which we will celebrate and share the joy of choral singing.

It is a fabulous time to join the choir and we are always delighted to welcome new singers. We rehearse every Thursday during term-time, from 7.30pm to 9.45pm in The Spire Church, South Street, Farnham GU9 7QU. If you are interested in joining or simply wish to find out more, please contact:

Carolyn Heathcote
01420 475418
membership@waverleysingers.com
waverleysingers.com



Sopranos

Nicola Anderegg
Claire Bacon
Janet Benson
Sara Burnie
Janet Carne
Joy Cartwright
Johanna Clift
Rosie Collinson
Elaine Cook
Philippa Cullen
Diane Drewett
Jane Eckles
Janet Gunn
Anneliese Handley
Sarah Hard
Caroline Hardy
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Philippa Penfold
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Susan Sharpe
Tracy Smith
Alison Stickland
Joanne Watson
Maggie Weaver
Sally Wooding

Altos

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

Tenors

Vernon Burford
Tim Devis
David Edwards
Robert Gussman
Jo Huddleston
Rosie Jeffery
Chris 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
Michael Manzi
Mark Penfold
Glen Plant
John Rowland
Simon Rycroft
Philip Sharpe
Martin Simpson
Stuart Smale
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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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 Clergy and the team at St Thomas-on-The Bourne for making them so welcome this evening. Our thanks also to Rachel Sturt and Paul Chambers for programme notes, to Sara Burnie for programme editing and graphic design and to Simon Claiden for photography.

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. Last season, we raised £602 for The Hunter Centre, £840 for Alton Food Bank, £924 for The Fountain Centre and a record breaking £1,124 for the Cheryl King Trust. We are very grateful to all who have given so generously.

Please visit our website for further information: waverleysingers.com

The Waverley Singers is a registered charity no. 284123



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Nick Budd trumpet
Lawrence Durkin cello
Bethy Reeves harpsichord

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Programme:

J.S. Bach — Oboe Sonata in G minor, BWV 1020

Torelli — Trumpet Sonata in D major, G1

Vivaldi — Cello Sonata in G minor, RV 42

Hertel — Concerto for Oboe and Trumpet in E-flat major

St Christopher's Church, Church Green Haslemere, GU27 1DD.



TBS

Autumn Concerts

7-30pm Saturday 26 October

Ensemble Mirage Clarinet Trio

Saint-Saens, Mozart, Shostakovich, Chopin etc

3-00pm Sunday 3 November

Giordano Buondonno - piano

Mussorgsky "Pictures" & Debussy "Images"

3-00pm Sunday 17 November

Ben Shoeman & Tessa Uys

Piano 4 Hands Beethoven symphony transcriptions

7-30pm Saturday 23 November

Akiko Ono & Svitlana Kosenko

Violin recital, Schubert, Faure, Prokofiev etc

7-30pm Tuesday 17 December

Christmas Concert

Spire Church, Farnham
GU9 7QU

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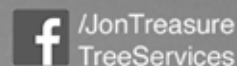
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Waverley Singers

Platinum Celebrations

Saturday 12 July 2025

10:30am - 4:00pm

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The Waverley Sing

A celebration of the joy of choral singing

A Free Summer Singing Day

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