

**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 will 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 through money raised at our concerts. Last year we helped to raise over £3,000 for the Royal British Legion, Farnham CAB, Surrey Care Trust and The ITP Support Association.



We are now embarking on our 2012/2013 season performing among other works Mozart's *Requiem* and Beethoven's *Mass in C*. We will be raising funds for: CRY (Cardiac Risk in the Young), Arthritis Research UK, Soldiers, Sailors, Airmen and Families Association and Surrey Wildlife Trust.

Will you support us, and help us to achieve our ambitions, by becoming a patron?

Please contact The Patrons' Secretary  
**Mrs Margaret Mackenzie**, 63 Haydock Close,  
Alton, Hampshire GU34 2TL Tel: 01420 84686

Waverley  Singers

# Beethoven's Mass in C and



## Meeresstille und glückliche Fahrt

(Calm Sea and Successful Voyage)



## PLUS MOZART'S EXSULTATE JUBILATE AND SYMPHONY No. 40

**Saturday 16th March, 2013 • 7.30pm**

**St Andrew's Garrison Church**

**Queen's Avenue, Aldershot**

**Conductor Richard Pearce**

**Brandenburg Sinfonia**

**Jennifer France** (*Soprano*)

**Peter Aisher** (*Tenor*)

**Anna Harvey** (*Alto*)

**Bradley Travis** (*Bass*)

Retiring collection for SSAFA (Soldiers, Sailors, Airmen and Families Association)



### **SSAFA FORCES HELP**

The Soldiers, Sailors, Airmen and Families' Association (SSAFA) Forces Help is the leading national charity that cares for those who are serving or have served in our Armed Forces and their families. We've been helping them for 127 years and in that time we have continuously responded to their needs. Today, our volunteers, staff, and supporters help to improve the lives of hundreds of people, every single day.

In 2011, SSAFA helped more than 44,000 people and raised over £18,000,000 for their needs. In Surrey, we dealt with 536 Cases and raised £372,000 for our Clients

SSAFA's Caseworkers offer practical help with emotional and financial support. Our Clients range from WW II veterans, National Servicemen and Reservists to younger veterans facing complex issues, such as homelessness or PTSD. We deal with the many needs that people face today, such as a serving family looking at adoption or a veteran in need of a new cooker or a mother needing a place to stay whilst her son recovers from an injury or a family in need of a short respite break. Simply put, we can help. Our service is confidential and we will always ensure that our Clients are treated with dignity and respect.

It takes just one day's service to be eligible for our help, which extends to widows and widowers and our commitment is to provide a lifetime of support to anyone who has ever served. As a voluntary organisation, we can only accomplish our charity work thanks to the nationwide financial support of a great many donors.

So, please help us to help those in need in Surrey.

I am very grateful to the Waverley Singers for allowing SSAFA Forces Help to be part of this concert. Thank you very much for your attention and for your kind and generous support

Richard Burford, Surrey Branch Chairman, SSAFA Forces Help

To find out more about SSAFA Forces Help and its work visit [www.ssafa.org.uk](http://www.ssafa.org.uk) or telephone 01 737 221694.

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**Jennifer France - Soprano** is currently on the Opera Course at Royal Academy of Music and is studying with Lillian Watson and Iain Ledingham with a major award from The Countess of Munster Music Trust and a Sybil Tutton Award from the Musicians Benevolent Fund. Since joining RAM, Jennifer has won the Isabel Jay Opera Prize, the Michael Head prize, is a member of the Song Circle and is a soloist for the Academy/Kohn Foundation Bach Cantata series. Jennifer is also a

Samling Scholar with whom she made her Wigmore Hall debut singing in the Samling 15<sup>th</sup> Anniversary Gala. Jennifer is grateful for the support of the Josephine Baker Trust.

Before coming to RAM, Jennifer studied at the Royal Northern College of Music with Sandra Dugdale, where she won many prizes, including the Cronshaw Song cycle competition and 2<sup>nd</sup> Prize in the Elizabeth Harwood Award for leavers. Roles at the RNCM and Royal Academy Opera include Zerbinetta *Ariadne auf Naxos*, Papagena *Die Zauberflöte*, Héro *Béatrice et Bénédict*, Sandrina *L'infedelta delusa* and Adele *Die Fledermaus*.

Most recently Jennifer has covered the role of Rose Maybud *Ruddigore* for Opera North and made her solo recital debut at the Wigmore Hall as a result of winning the prestigious Patron's Award at the Royal Academy of Music. Other recent engagements include Marjory *Making Arrangements* World Première for Tête à Tête Opera Company and Esmerelda *The Bartered Bride* for British Youth Opera. Forthcoming engagements include Le Feu and La Rossignol *L'enfant et les Sortilège* with the BBC Symphony Orchestra at the Barbican in April; 1<sup>st</sup> Niece *Peter Grimes* and Cover Tytania *A Midsummer Night's Dream* for Opera North; Cover Blonde *Die Entführung aus dem serail* and Marzelline *Fidelio* for Garsington Opera 2014; and a recording of Debussy songs with Malcolm Martineau for Hyperion.



**Anna Harvey – Mezzo Soprano**, from Sheffield, is currently studying on the Preparatory Opera Masters at the Royal Academy of Music on a Lucille Graham Scholarship under Elizabeth Ritchie and Iain Ledingham. A recent graduate in Music of Jesus College, Cambridge, Anna's highlights on the concert platform include Mozart *Requiem* at St Martin-in-the-Fields, Rossini *Petite Messe Solennelle* with Paul Spicer,

Verdi *Requiem* with Mayfield Festival Choir, the UK premiere of Loewe *Passion Oratorio*, Bach *Christmas Oratorio* at St John's Smith Square and a programme of arias with the London Mozart Players in their recent anniversary gala concert. Anna is a regular soloist in the Royal Academy of Music / Kohn Foundation Bach Cantata Series, most recently performing the solo alto cantata *Geist und Seele wird verwirret* BWV 35. As a recitalist, Anna has performed at the Royal Academy of Music, Kettle's Yard and the Fitzwilliam Museum, Cambridge, in repertoire including Haydn's *Arianna a Naxos*, Dring's *Seven Shakespeare Songs* and Janáček's *The Diary of One Who Disappeared*, and she has upcoming recitals at Southwark Cathedral and Wigmore Hall.

Anna is equally at home on the operatic stage, recently singing main parts in venues including Opera Holland Park (with Shadwell Opera) and Buxton Opera House. Roles include Mrs Herring *Albert Herring*, Marcellina *Le Nozze di Figaro*, Annio *La Clemenza di Tito*, Hippolyta *A Midsummer Night's Dream*, and, in scenes, Angelina *La Cenerentola*, Cherubino *Le Nozze di Figaro*, Ludmila *The Bartered Bride* (RAM), and Dorabella *Così fan tutte* (British Youth Opera). Upcoming roles include Larina *Eugene Onegin* with Royal Academy Opera conducted by Jane Glover, and cover Hänsel *Hänsel und Gretel* in Garsington Opera's 2013 summer season.

Recent prizes include the Croydon Festival Concerto Prize 2012, the Andrew S Sykes Award and the Verdun Davies Award (RAM). Anna is grateful for the support of the Simon Fletcher Charitable Trust, the Sheffield Grammar School Exhibition Foundation, the Fulwood Educational Endowment, the Yorkshire Ladies' Council of Education and the Josephine Baker Trust.



**Peter Aisher - Tenor** received his early musical education as a treble in Kingston Parish Church, and subsequently as a chorister at Saint George's, Windsor Castle. After five years as a Music Scholar at Tonbridge School, he took up a Choral Scholarship at Clare College Cambridge, where he was Senior Choral Scholar. While at Cambridge, he enjoyed three tours to the USA, three tours to France, and tours to Germany, the Netherlands, Israel, and Italy. Also at Cambridge, he performed the roles of Frederick *Pirates of Penzance* (Minack Theatre) and Alfred *Die Fledermaus* (CUOS). In the summer, he will be singing

Tamino *Die Zauberflöte* for Opera Cocktail in Wales.

Peter is currently undertaking a Performance Masters at the Royal College of Music, where he studies with Tim Evans-Jones and Christopher Middleton. He is generously supported by the Josephine Baker Trust and an RCM Study Award.



**Bradley Travis – Bass-Baritone** was born in Disley, Cheshire and is studying with Russell Smythe at the Royal College of Music, in the RCM International Opera School. He completed his studies at the Royal Northern College of Music, studying with Jeffrey Lawton in 2011 graduating with a PGDip and a BMus (Hons) degree.

Operatic roles include Figaro *Le nozze di Figaro*, Ottone *L'incoronazione di Poppea* (RCMIOS), Argenio *Imeneo*, Isacio (cover) *Riccardo Primo* (RCMIOS/London Handel Festival), Kecal (cover) *The Bartered Bride* (BYO), Escamillo *Carmen*, Agamemnon *La Belle Helene* (RNCM), Officer *Tarka the Otter* (Buxton Festival Community Project) and Alidoro *La Cenerentola* (Mananan Festival Opera).

Forthcoming engagements include Christus *St. John Passion* (Cambridge Orpheus Singers and in Norwich Cathedral), and a Samling Masterclass week.

Bradley's studies are generously supported by a Sir Gordon Palmer Scholarship supported by the South Square Trust Award, a Douglas Craig Award, a Sybil Tutton Award administered by the Musicians Benevolent Fund and the Josephine Baker Trust.

#### **Violin 1**

James Dickenson  
Andres Kaljuste  
Barbara Zdziarska  
Eluned Pritchard  
Rachel Gorman

#### **Violin 2**

Gabriela Nikula  
Caroline Bishop  
Phillip Granel  
John Dickinson

#### **Viola**

Richard Cookson  
Louise Parker  
Toby Deller

#### **Cello**

Lucy Wilding  
Hetty Snell

#### **Double Bass**

David Ayre

#### **Flute**

Celia Chambers  
Emily Andrews

#### **Oboe**

Alun Darbyshire  
Suzie Thorn

#### **Clarinet**

Sue Gill  
Lucy Downer

#### **Bassoon**

Alexandra Davidson

#### **Horn**

David Lee  
Jason Koczur

#### **Trumpet**

Shane Brennan  
Jo Harris

#### **Timpani**

Tim Palmer

Details correct at time of going to press

## Meeresstille und Glückliche Fahrt: Beethoven

### Exsultate Jubilate: Mozart

### Symphony No 40 in G Minor: Mozart

#### Interval

### Mass in C: Beethoven

Beethoven and Mozart were giants of western music. They fit a popular view of a romantic artist; one, a child prodigy, who died young in dramatic circumstances; the other, famous and feted in his day, who battled against the loss of the one sense essential to his art, and became increasingly isolated. Surprisingly, though both lived in Vienna, it is not known for certain that they ever met. By the time Beethoven settled in Vienna in 1792, Mozart had been dead a year. There was a possible window of time in 1787 when they might have met but no contemporary documentary evidence of a meeting, though Beethoven certainly knew and studied Mozart's work.

## MEERESTILLE UND GLÜCKLICHE FAHRT Op 112

### Ludwig van Beethoven (1770-1827)

Beethoven held the great German poet, Johann Wolfgang von Goethe (1749-1832) in high regard. They met in 1812, and Beethoven set this pair of poems to music two years later. The composer later wrote to the poet that "by reason of their contrasting moods these two poems seem to me very suitable for the expression of contrast in music. I would be delighted to know whether I have united my harmony with yours in an appropriate fashion".

Beethoven certainly exaggerates this contrast to wild effect; no one knows whether Goethe approved or found it excessive! In the days of sail Meeresstille (Dead calm) would have caused as much dread amongst sailors as a storm. Beethoven conveys the menace and later relief with great impact.

#### Meeresstille:

Tiefe Stille herrscht im Wasser,  
Ohne Regung ruht das Meer,  
Und bekümmert sieht der Schiffer  
Glatte Fläche ringsumher.  
Keine Luft von keiner Seite!  
Todesstille fürchterlich!  
In der ungeheuern Weite

#### Calm Sea:

Deep stillness reigns on the water  
The sea rests motionless  
And the sailor anxiously watches  
The flat surface around him.  
No wind from any direction!  
All is deathly still, frightening!  
In the vast open spaces

Reget keine Welle sich.

#### Glückliche Fahrt:

Die Nebel zerreißen,  
Der Himmel ist helle,  
Und Äolus löset  
Das ängstliche Band.  
Es säuseln die Winde,  
Es rührt sich der Schiffer.  
Geschwinde! Geschwinde!  
Es teilt sich die Welle,  
Es naht sich die Ferne;  
Schon seh ich das Land!

No wave stirs.

#### Successful voyage:

The mist is torn apart,  
The sky brightens,  
And Aeolus loosens  
The fearful bonds.  
The wind whispers,  
The sailor stirs  
Hurry! Hurry!  
The waves part,  
The distance draws nearer;  
I can see land already!

## EXSULTATE JUBILATE

### Wolfgang Amadeus Mozart (1756-1791)

This famous religious solo motet was composed in the winter of 1772/1773 when Mozart was visiting Milan for performances of his opera *Lucio Silla*. He was only sixteen at the time. Although described as a motet, *Exsultate, jubilate* is more like a solo cantata or concert aria. It was composed for the castrato, Venanzio Rauzzini, who sang Cecilio in *Lucio Silla*, but now is usually sung by a soprano.

Exsultate, jubilate,  
O vos animae beatae  
exsultate, jubilate,  
dulcia cantica canendo;  
cantui vestro respondendo  
psallant aethera cum me.

Rejoice, be glad,  
O you blessed souls,  
Rejoice, be glad,  
Singing sweet songs;  
In response to your singing  
Let the heavens sing forth with me.

Fulget amica dies,  
iam fugere et nubila et procellae;  
exortus est justis inexpectata quies.

The friendly day shines forth,  
Now both clouds and storms have fled;  
for the righteous there has arisen an  
unexpected calm.

Undique obscura regnabat nox,  
surgite tandem laeti qui timuistis adhuc,

Dark night reigned everywhere;  
Arise happy at last, you who feared till  
now,

et jucundi aurorae fortunatae.  
frondes dextera plena et lilia date.

and joyful for this lucky dawn  
give garlands and lilies with full right  
hand.

Tu virginum corona,  
tu nobis pacem dona,  
tu consolare affectus,  
unde suspirat cor.  
Alleluja.

*You, o crown of virgins,  
grant us peace,  
console our feelings,  
from which our hearts sigh.  
Alleluja*

## **SYMPHONY No 40 in G Minor K550** **Wolfgang Amadeus Mozart (1756-1791)**

Allegro molto  
Andante  
Menuetto; Trio  
Finale: Allegro assai

The period June 26<sup>th</sup> to August 10<sup>th</sup>, 1788 must be one of the most notable in the history of music. For it was during those 46 days that Mozart wrote his finest and last three symphonies: No 39 in E flat, K543; No 40 in G minor and No 41 in C major, K551. All of this when he was only 32, harassed by debt, ill and worried about his wife's sickness.

The opening bars of this symphony stamp it with a restless and haunting quality that sets it apart from anything else Mozart wrote. It is instantly recognisable as it is used frequently as a soundtrack for television and film. The second movement in lyrical compound time is in E flat major. The Menuetto, though a dance form, would hardly be suitable for dancing and its vigorous theme is contrasted with the delicate Trio. An ascending arpeggio figure called the 'Mannheim Rocket' opens the Finale and illustrates the influence of the Mannheim Orchestra. This orchestra under Johann Stamitz (1717-1757) influenced both Mozart and Haydn through its use of sudden contrasts of loud and soft, the virtuosity of its players and the development of the symphonic form from three to four movements. Beethoven knew Mozart's 40<sup>th</sup> *Symphony* well and the theme of the Finale may have inspired the third movement of his fifth symphony.

### **INTERVAL**

## **MASS IN C Op 86**

## **Ludwig van Beethoven (1770-1827)**

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Beethoven came from a musical family of Flemish origin, and was born in Bonn where both his father and grandfather worked for the Elector of Cologne. In his early twenties he moved to Vienna where he performed and took composition lessons briefly from Haydn and also Mozart's rival, Salieri. He lived there for the rest of his life. By the time he was thirty Beethoven was a highly successful composer and pianist. By 1820 when he was completely deaf, he was still considered a great composer, though an eccentric man, and was completing some of his greatest works. Beethoven died a wealthy man. In contrast to Mozart, who was famously buried in a pauper's grave, Beethoven's funeral was magnificent affair and watched by thousands.

Beethoven composed his *Mass in C* in 1807 at the request of Prince Esterhazy, for the birthday of his wife. Previously it had been Haydn who had composed masses for such occasions. The first private performance of Beethoven's Mass was not a success and the Prince showed his displeasure. This Mass, the *Missa Solemnis* (1818-23) and the *Choral Symphony* constitute the main part of Beethoven's contribution to the choral repertoire. Although somewhat overshadowed by the later setting of the text, which is of course exceedingly dramatic in character and conceived on a much larger scale, there is no doubt that the *Mass in C* is a masterpiece in its own right.

The overall structure of the work and many of the textures are reminiscent of the later masses of Haydn. The main part of the musical material is allotted to the chorus and orchestra, while a quartet of soloists provides short contrasting sections, either singly or together. There are no solo arias. The choral writing is mainly homophonic, but with some fugal sections, *cum sancto spiritu* (*Gloria*), the *Et vitam venturi* (*Credo*) and the *Hosanna*. There are some elements of word painting; for example at the setting of *Adoramus Te* all voices are suddenly made to sing low in their registers to indicate a

reverent bow. The final bars *dona nobis pacem* return to the opening *Kyrie* theme. By the time of composition Beethoven had already realized he was losing his hearing. Contemporary with the *Mass in C* are the *Rasumovsky Quartets* (1806) and the *Fifth* and *Sixth Symphonies* (1805-8), and also *Fidelio* (1805-1806, 1814), his only opera.

## KYRIE

### **Chorus and soloists:**

Kyrie eleison,  
Christe eleison.  
Kyrie eleison.

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

## GLORIA

### **Chorus:**

Gloria in excelsis Deo, et in terra pax  
hominibus bonæ voluntatis.  
Laudamus Te; benedicimus Te;  
adoramus Te; glorificamus Te.

*Glory be to God on high,  
and on earth peace to men of good will.  
We praise Thee ; we bless Thee ;  
we worship Thee; we glorify Thee:*

### **Tenor and Chorus:**

Gratias agimus Tibi propter magnam  
gloriam Tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens;  
Domine Fili unigenite,  
Jesu Christe  
Domine Deus, Agnus Dei,  
Filius Patris:

*We give thanks to Thee for Thy great  
glory.  
O Lord God, heavenly King,  
God the Father Almighty;  
O Lord the only begotten Son,  
Jesus Christ  
O Lord God, Lamb of God,  
Son of the Father:*

### **Soloists and Chorus:**

Qui tollis peccata mundi,  
Miserere nobis:  
Qui tollis peccata mundi, suscipe  
deprecationem nostram:  
Qui sedes ad dextram Patris, miserere  
nobis:

*Thou Who takest away the sins of the  
world, Have mercy upon us:  
Thou Who takest away the sins of the  
world, receive our prayer:  
Thou Who sittest at the right hand of the  
Father, have mercy upon us.*

### **Chorus:**

Quoniam Tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus,  
Jesu Christe.

*For Thou only art holy;  
Thou only art Lord:  
Thou only art most high,  
O Jesus Christ,*

Cum Sancto Spiritu in gloria Dei Patris.  
**Soloists and Chorus:**  
Amen.

*With the Holy Spirit in the glory of God the  
Father.  
Amen.*

## CREDO

### **Chorus:**

Credo in unum Deum.  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium:  
Et in unum Dominum, Jesum Christum,  
Filiū Dei unigenitum,  
et ex Patre natum ante omnia saecula:

*I believe in one God.  
the Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only begotten Son of God,  
born of the Father before all worlds;*

Deum de Deo, lumen de lumine, Deum  
verum de Deo vero,  
genitum, non factum,  
consubstantialē Patri,  
per quem omnia facta sunt;

*God of God, Light of Light, Very God  
begotten of very God,  
not created, being of one substance  
with the Father,  
by Whom all things were made:*

Qui propter nos homines et propter  
nostram salutem descendit de coelis:

*Who for us men and for our salvation  
came down from heaven;*

### **Soloists and Chorus:**

Et incarnatus est de Spiritu Sancto ex  
Maria Virgine, et homo factus est:  
Crucifixus etiam pro nobis Pontio  
Pilato, passus et sepultus est.

*And was incarnate by the Holy Ghost of  
the Virgin Mary, and was made man;  
And was crucified also for us under  
Pontius Pilate. He suffered and was  
buried.*

Et resurrexit tertia die secundum  
Scripturas ; et ascendit in coelum;  
sedet ad dexteram Patris;  
et iterum venturus est cum gloria  
judicare vivos et mortuos;  
Cujus regni non erit finis:

*And on the third day He rose again  
according to the Scriptures, and ascended  
into heaven, and sitteth on the right hand  
of the Father. And He shall come again  
with glory to judge both the quick and the  
dead: Whose kingdom shall have no end.*

### **Soloists:**

Et in Spiritum Sanctum, Dominum et  
vivificantem,  
Qui ex Patre Filioque procedit,  
Qui cum Patre et Filio simul adoratur  
et conglorificatur;

*And I believe in the Holy Ghost the Lord  
and Giver of life,  
Who proceedeth from the Father and the  
Son, Who with the Father and the Son  
together is worshipped and glorified,*

### **Chorus:**

Qui locutus est per Prophetas.

*Who spake by the Prophets.*

Et in unam sanctam catholicam et  
apostolicam ecclesiam.  
Confiteor unum baptisma in  
remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
**Chorus and Soloists:**  
Et vitam venturi saeculi, Amen.

*And I believe 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.*

## SANCTUS

**Chorus:**  
Sanctus, Sanctus, Sanctus, Dominus  
Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua  
*Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of Your glory.*

Hosanna in excelsis. *Hosanna in the highest.*

## BENEDICTUS

**Soloists and Chorus:**  
Benedictus qui venit in nomine  
Domini. *Blessed is he that cometh in the name of  
the Lord.*

**Chorus:**  
Hosanna in excelsis. *Hosanna in the highest.*

## AGNUS DEI

**Chorus:**  
Agnus Dei Qui tollis peccata mundi,  
miserere nobis. *O Lamb of God, Who takest away the sins  
of the world, have mercy upon us.*

**Soloists and Chorus:**  
Dona nobis pacem. *Grant us peace.*

## THE WAVERLEY SINGERS

**Sopranos**  
Ann Alderman  
Nicola Anderegg  
Jan Benson  
Louise Brayn-Smith  
Janet Carne  
Johanna Clift  
Elaine Cook  
Kim Davies  
Diane Drewett  
Jane Eckles  
Lesley Field  
Linda Harris  
Rosalie Hayes  
Rosemary Heasman  
Carolyn Heathcote  
Lucy Huber  
Linda Hutton  
Jane Kenney  
Sally Maxfield  
Alyson Paterson  
Carolyn Patey  
Janet Paul  
Philippa Penfold  
Gillian Pickering  
Margaret Reeder  
Sarah Shepherd  
Janis Smy  
Barbara Tansey  
Hilary Vaill  
Joan Warren  
Joanne Watson  
Eleanor Williams  
Kate Wilson  
Liz Witham

**Altos**  
Rona Ayling  
Cathy Boyes  
Mayonne Coldicott

Pamela Darker  
Fiona Dick  
Mariken van Dolen-  
Loades  
Alison Dolton  
Merril Evans  
Esther Grosskopf  
Catherine Hadfield  
Didi Hall  
Anneliese Handley  
Sylvia Harper  
Eunice Hopkins  
Isabel Hyde  
Margaret Mackenzie  
Linda Mansell  
Anne Mason  
Eileen McDermott  
Marian Morgan-Cotter  
Sonja Nagle  
Brenda Northgraves  
Mary Parker  
Josephine Reader  
Tegwen Robb  
Mary Shepherd-Smith  
Jane Soothill  
Rachel Sturt  
Linda Turner  
Heather Wallace  
Jennette Wickes  
Christine Wilmshurst  
Lindy Wiltshire

**Tenors**  
Colin Alderman  
Jeff Ayling  
Brian Bailey  
Dennis Bignell  
Phillip Critchley

John D'Arcy  
Tim Devis  
Tim Farmer  
Richard Greenway  
Robert Gussman  
Peter Haines  
Jo Huddleston  
Phil Kirby  
Deirdre Major  
Simon Paterson  
Peter Rankin  
Robert Updegraff  
Sam Williamson

**Basses**  
Mike Aaronson  
Simon Austin  
Geoffrey Barwick  
Les Billig  
David Bonser  
John Broom  
Mike Cabot  
Sam Coulter  
Rod Eckles  
Andrew Ellison  
Dennis Flower  
Iain Gammell  
Max Hadfield  
Graham Hey  
John Holden  
John Hubbard  
Jeremy Keep  
Alec Leggatt  
Kevin McDermott  
Andrew Milligan  
Tony Parker  
Mark Penfold  
Simon Rycroft  
John Smyth  
Simon Stoodley

**Accompanist: Jakob Rothoff**

## ACKNOWLEDGEMENTS

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

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Mr M Hicks  
Dr J G Holmes-Smith  
Mrs A Joy

Mr S D Kenney  
Mr A Leggatt  
Mrs M J Mackenzie  
Mr R J Mackenzie  
Mrs A Mason  
Mr G F C Mellstrom  
Dr and Mrs J S B Meyer  
Dr Graham Parlett  
Mr D P Patey  
Mr J Pickering  
Mr A Robb  
Mr S Rycroft  
Mr and Mrs I Smith  
Mr Paul Smy  
Mr & Mrs A Thomson  
Mrs R Twinn  
Mrs M W Webb  
Mr and Mrs B Whelan  
Mr G R Wickes  
Mr S J Williamson  
Mr D Wilson  
Mrs N Wilson-Soppitt  
Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. 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](mailto:secretary@waverleysingers.com).

The Waverley Singers would like to thank Rev Pat Aldred and the Kirk Session for making them so welcome in their lovely church.

The Waverley Singers gratefully acknowledge the support given by the Josephine Baker Trust to the vocal soloists in tonight's concert.

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

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Please visit our website for further information at: [www.waverleysingers.com](http://www.waverleysingers.com)

## FUTURE PROGRAMMES

Saturday 15<sup>th</sup> June 2013  
at St Thomas-on-The-Bourne, Farnham,  
**SUMMER CONCERT**

Saturday 2<sup>nd</sup> November 2013  
at Guildford Cathedral  
**MOZART: REQUIEM**  
**BRAHMS: Schicksalslied**

Saturday 7<sup>th</sup> December 2013  
at St Andrew's Parish Church, Farnham  
**MUSIC AND WORDS FOR CHRISTMAS**

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wish  
The Waverley Singers  
and their patrons  
an  
*Enjoyable Evening*

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