

Patrons are the lifeblood of the arts. And our patrons are vital to us in providing the financial support we need for the repertoire we aspire to perform and to help us raise funds for the many charities we support.

Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.

These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, only occasionally able to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you 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,
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Waverley  Singers

Music for a Royal Occasion

SATURDAY 15 JUNE, 2013, 7.00 pm

St Thomas-on-The Bourne

Conductor Richard Pearce

Louise Alder (*Soprano*) • Philip Scriven (*Organ*)

and the Children's Choir from Edgeborough School



Louise Alder – Soprano, graduated with First Class Honours from Edinburgh University in 2010 and now studies with Dinah Harris at the Royal College of Music International Opera School as the inaugural Kiri te Kanawa scholar. She was awarded first prize in the Maggie Teyte French Song Competition 2012 at the Royal Opera House, the Cuthbert Smith prize in the Lies Askonas Competition and first prize in the Lieder and the English Song Competitions at RCM in 2011 and was a finalist in the 2013

Royal Over-Seas League Competition. Roles include Susanna, *Le Nozze di Figaro* and Poppea, *L'incoronazione di Poppea* (both RCMIOS); Zerlina, *Don Giovanni*; Poppea, *Agrippina*; Lucia, *Rape of Lucretia*; Nanetta, *Falstaff* and Masetta, *La Bohème*.

Future engagements include recitals in Wigmore Hall and Cadogan Hall; *Exsultate Jubilate* with the Hanover Band, and *Les Illuminations* with the Budapest Strings Orchestra. Louise is generously supported by a Sybil Tutton Award administered by the Musicians Benevolent Fund, the Countess of Munster Musical Trust and the Josephine Baker Trust.

Recently, at the end of April, Louise was a finalist in the Kathleen Ferrier Awards, one of our most prestigious singing competitions, and won second prize.

www.louisealder.co.uk

Philip Scriven – Organ received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, and held organ scholarships at St. George's Chapel, Windsor Castle, and St. John's College, Cambridge. His teachers have included Peter Hurford, Nicholas Kynaston and Gillian Weir.



After graduating, Philip continued his studies in organ and conducting at the Vienna Musikhochschule and the Juilliard School in New York, where he gained his Master's degree in Orchestral Conducting. On returning to the UK, Philip worked as a répétiteur for English National Opera and Welsh National Opera, conducted for the Cambridge University Opera Society and Pimlico Opera, and was Assistant Conductor for Barroco na Bahia (Brazil) and Glyndebourne

Festival Opera.

Philip was Acting Sub-Organist of Westminster Abbey and Sub-Organist at Winchester Cathedral before moving to Lichfield Cathedral, where he has been Organist and Master of the Choristers for 8 years. He has worked with the London Bach Choir and the City of Birmingham Symphony Chorus. Philip regularly plays continuo with ensembles such as Florilegium, Ex Cathedra and the Orchestra of the Age of Enlightenment. He is currently Principal Conductor of the Darwin Ensemble Chamber Orchestra.

In September 2010, Philip moved to Cranleigh School as its first "Organist in Residence", where he presides over a brand new Mander organ, and is developing his freelance career in the London area. His non-musical hobbies include tennis, astronomy, country walking, nature programmes, cooking Indian food, and playing with his two young daughters, Hannah and Leah.



Richard Pearce - Conductor is the Waverley Singers' Director of Music. He was organ scholar at Trinity College, Cambridge, where 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.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals at London's Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He has performed with the Philharmonia Orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in live broadcasts of Brahms and Rossini and in a CD of choral works by Elizabeth Maconchy. He has long-standing associations with the Royal Choral Society, as well as twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is a professor at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.

A THANK YOU TO OUR SPONSORS

**THE WILLIAM COBBETT SOCIETY
FARNHAM TOWN COUNCIL
RALPH VAUGHAN WILLIAMS TRUST
SAINSBURY'S Water Lane, Farnham.
SURREY COUNTY COUNCIL
WAITROSE Community Matters, Fleet.**

When one of our Choir members, Sylvia Harper, suggested that the choir commission a short work as part of the celebrations for the 250th anniversary of the birth of William Cobbett, we knew that obtaining sponsorship would be vital to our success.

We are, therefore, as a non-profit making charity, most appreciative for this sponsorship and to Sylvia for her hard work in liaising with the Sponsors. This support has enabled the choir to commission a new work to honour 'Farnham's most famous son' from the renowned composer Will Todd and to stage the world premiere of 'The Mind that Lives' at tonight's concert.

Such sponsorship helps to emphasise our choir's role within the community and also sustains the commitment and pleasure of our members, enable us to work with a children's choir and to further encourage our nation's great musical tradition.

The Waverley Singers are proud to be contributing to Farnham's programme of celebration of the life of William Cobbett and its recognition of the importance and relevance of his work to our present day community.

John Darker
Chairman The Waverley Singers.

MUSIC FOR A ROYAL OCCASION

This evening's concert celebrates two anniversaries, that of William Cobbett, born in 1763 and the Coronation in 1953. The Waverley Singers are proud to have commissioned and be premiering a new work by local composer, Will Todd, based on the life of William Cobbett. Other music to be performed will have a royal connection and stretches from Purcell in 1685 to another Will Todd piece from 2012.

WILLIAM COBBETT (1763 – 1835)

Born in Farnham, Surrey, in 1763, William Cobbett was one of the most extraordinary characters in English history. There were two distinct sides to him: the political journalist and pamphleteer who was acutely aware of corruption, injustice and the poor conditions of working men and the farmer with an intense appreciation of landscape and nature.

Cobbett was one of four sons of a farmer and first worked as a scarecrow in a little blue smock. It seems his father regularly beat him and he ran away three times, once to work at Kew Gardens. In 1783 he left home for good and never saw his parents again. He managed to find work and educate himself and travelled to America where he became a journalist. Cobbett returned to England and in 1802 launched the Political Register, which he was to write weekly virtually non-stop until his death in 1835, becoming such a thorn in the side of the Establishment that he was imprisoned for libel in 1810. He also amassed accounts of parliamentary debates from 1066 onwards but sold his shares to a Mr Hansard due to financial difficulties. Cobbett's long campaign for the reform of Parliament succeeded with the Reform Act of 1832.

Rural Rides, the book for which he is most widely known, began in 1822 as a series of 'state of the nation' reports on the harvest and conditions of the rural labourers, and was collected into book form in 1830.

There is a charming account in the first Rural Ride of a visit to the Bourne, where Cobbett writes of rolling down a sand-hill "*which was steeper than the roof of a house*" with his brothers as a child. "*It is impossible to say how much*

I owe to that sand-hill; and I went to return it my thanks for the ability which it probably gave me to be one of the greatest terrors, to one of the greatest and most powerful bodies of knaves and fools, that ever were permitted to afflict this or any other country".

I WAS GLAD

Henry Purcell (1659-1695)

Henry Purcell was born and worked for most of his life in London. He was a chorister at the Chapel Royal during the first years of the Restoration and later became organist at Westminster Abbey, where he was buried after his tragically early death in 1695. Purcell studied with Pelham Humfrey and John Blow, and later composed both sacred and theatre music for Charles II, James II and William and Mary. Although Purcell was recognised as a genius in his lifetime, his music was sadly neglected until the late 1870s. He was to have a profound influence on Britten and also, surprisingly, Pete Townshend of The Who. Now we appreciate the inspired use of harmony and the individual composer's voice which shine through the works written to order to please royal patrons. Previously attributed to John Blow, *I was glad*, used as an anthem traditionally sung at the coronation of British monarchs, was composed for the coronation of James II in 1685.

Psalm 122, vv 1, 4-7

I was glad when they said unto me : We will go into the house of the Lord.
For thither the tribes go up, even the tribes of the Lord : to testify unto
Israel, to give thanks unto the Name of the Lord.
For there is the seat of judgement : even the seat of the house of David.
O pray for the peace of Jerusalem : they shall prosper that love thee.
Peace be within thy walls : and plenteousness within thy palaces.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning is now and ever shall be; world without end,
Amen

LET THE BRIGHT SERAPHIM

LET THEIR CELESTIAL CONCERTS

George Friedrich Handel (1685-1759)

Let the Bright Seraphim, an aria from *Samson*, was sung by Dame Kiri Te Kanawa at the wedding of Charles, Prince of Wales to Lady Diana Spencer in 1981. It will be immediately followed by the next item.

Let the bright Seraphim in burning row,
Their loud uplifted Angel-trumpets blow:

Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Let their celestial concerts is a triumphant choral fanfare taken from *Samson*, 1742. In the summer of 1741, Handel had reached a low point in his career and was on the point of retiring from working in England, when he was invited to Dublin to give a series of concerts. He wrote *Messiah* within 24 days and gave a successful performance in Dublin in November 1741. On his return to London, with his confidence restored he finished a new oratorio, *Samson*, taking its libretto from Milton rather than from the Old Testament. This work has a strong operatic flavour and was greeted with enormous success.

Let their celestial concerts all unite,
Ever to sound His praise in endless morn of light.

THE CALL OF WISDOM

Will Todd (1970 -)

Will Todd has been playing the piano since he was three and composing since he was seven years old. His output includes works for choir, stage works, and orchestral works, and his music has been featured on BBC Radio and Classic FM, and performed all over the UK, Europe, the USA and beyond.

Will's flagship work is the 2003 jazz mass setting *Mass in Blue*, which has been performed over a hundred times around the world since its premiere, on many occasions with the Will Todd Trio and Will at the piano. The larger Will Todd Ensemble has also recorded *Mass in Blue* with the Vasari Singers for Signum Records.

This piece was commissioned by the Chapter of St Paul's Cathedral for the Diamond Jubilee Thanksgiving Service for HM The Queen in June 2012 with generous sponsorship by The Worshipful Company of Horners. The text is by Michael Hampel (based on Proverbs 8).

Lord of wisdom, Lord of truth, Lord of justice, Lord of mercy;
Walk beside us down the years till we see you in your glory.

Striving to attain the heights, turning in a new direction,
Entering a lonely place, welcoming a friend or stranger.
I am here, I am with you. I have called: do you hear me?
Silver is of passing worth, gold is not of constant value,
Jewels sparkle for a while; what you long for is not lasting.
I am here, ...
Rulers govern under me with my insight and my wisdom.
Those who know me know my love; those who seek me find their answer.
I am here, ...
God the Father and the Son, Holy Spirit coeternal.
Glory, glory be ascribed to you, now and to the end of ages.
I am here, ...

THE MIND THAT LIVES

Will Todd (1970 -)

This evening's performance is the world premiere of *The Mind That Lives* commissioned by Richard Pearce and the Waverley Singers to celebrate the 250th anniversary of the birth of William Cobbett.

"The work opens with an energetic fanfare on solo organ, a depiction of Cobbett's restless and energetic life. The main chorus then enter with strong chords using original Cobbett text – the turbulence continues finally coming to rest on the phrase 'Happiness is in the mind – it is the mind that lives'.

The second section begins with the children's choir. Here the singers evoke a plea for strength within a frail existence – perhaps echoing Cobbett's hopes for us from 'history', linking the work of Cobbett in his own time to the many struggles of society we still face today. The text is my own – but also quotes the optimistic words of Cobbett 'You never know what you can do till you try'.

The final section returns to the energetic music of the opening and reiterates 'it is the mind that lives'."

Will Todd

As to the power which money gives it is of brute force. It is the power of the bludgeon, the power of the bayonet, and of the bribed press, tongue and pen. Happiness or misery is in the mind. It is the mind that lives.

PROGRAMME

I was glad	Henry Purcell	The King shall rejoice (3 movements)	William Boyce
<i>Soprano Solo: Let the bright seraphim...</i>		Laudate dominum	Wolfgang Amadeus Mozart
Choir: Let their celestial concerts	Georg Friedrich Handel	Song for Athene	John Tavener
Call of Wisdom			
The Mind that Lives	Will Todd	<i>Edgeborough School Chapel Choir:</i> <i>I am the gentle light</i>	
<i>Soprano Solo:</i> <i>I have twelve oxen</i>		Choir: Ubi caritas	Paul Mealor
<i>My true love hath my heart</i>	John Ireland	<i>Organ Solo:</i> <i>Coronation March: Orb & Sceptre (1953)</i>	William Walton
<i>Love's philosophy</i>	Roger Quilter		
<i>Je veux vivre (Roméo et Juliette)</i>	Charles Gounod	I was glad	
Blest Pair of Sirens	CHH Parry	Jerusalem	CHH Parry

INTERVAL

Give me a sign that you will join me, that your compassion will turn your heart, that you will see this broken landscape, that you will rise and take your part. Give me a sign that you are listening, that you have strength to make a change, that you have heard the countless voices without name. Without this sign I am so lonely, without this hope there is no light. Unless you join me I am defenceless: give me a sign.

You never know what you can do, you never know until you try, until you see this broken landscape, until you rise you cannot fly.

Respect goodness, find it where you may.

SOPRANO SOLOS:

I have twelve oxen

My true love hath my heart

Love's philosophy

Je veux vivre (Romeo et Juliette)

John Ireland (1879-1962)

Roger Quilter (1877-1953)

Charles Gounod (1818-1893)

BLEST PAIR OF SIRENS

C H H Parry (1848-1918)

Sir Charles Hubert Hastings Parry, 1st Baronet, an old Etonian, was an English composer, teacher and historian of music. At first he was destined for a career in insurance at Lloyds, but managed to combine that with music studies until his first major works, the *Piano Concerto* and *Scenes from Prometheus Unbound* were performed in 1880. He was Director of the Royal College of Music from 1895 until his death and also Professor of Music at the University of Oxford from 1900 to 1908. In addition to his choral and orchestral compositions, Parry was the author of several books about music and music history. He died in the Spanish flu epidemic in 1918 and is buried in St Paul's Cathedral.

A short work for double choir and orchestra, this setting of an ode called *At a solemn Musick* by John Milton, was composed in 1887 as part of the Golden Jubilee celebrations of Queen Victoria. It was first performed by the Bach Choir conducted by Stanford. *Blest Pair of Sirens* was performed during the signing of the register at the wedding of Prince William and Kate Middleton in 2011.

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixt power employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbed song of pure consent,
Aye sung before the sapphire-coloured throne
To him that sits thereon,
With saintly shout and solemn jubilee;
Where the bright Seraphim, in burning row,
Their loud, uplifted angel-trumpets blow,
And the Cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just spirits, that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly.
That we on Earth with undiscording voice,
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song
And keep in tune with Heaven, till God ere long
To his celestial concert us unite,
To live with him and sing in endless morn of light.

INTERVAL

THE KING SHALL REJOICE

William Boyce (1711-1779)

The Coronation of King George III and Queen Charlotte took place in Westminster Abbey on 22nd September 1761. This anthem was sung at the Recognition. William Boyce, Master of the King's Music, was to compose all

the music for the service but felt unable to provide a new setting of Zadok the Priest, saying that it "cannot be more properly set than it was by Mr Handel". (In fact Handel's setting of Zadok has been sung at every subsequent coronation.) With its three contrasting movements, Boyce's setting of *The King Shall Rejoice* suggests the courtly grandeur and elegance of a magnificent occasion.

- | | |
|--------------|---|
| Movement I | The King shall rejoice in thy strength O Lord,
Exceeding glad shall he be of thy salvation,
Thou shalt prevent him with the blessings of goodness,
And shalt set a crown of pure gold upon his head. |
| Movement II | His honour is great, in thy salvation.
Glory and great worship shalt thou lay upon him. |
| Movement III | Thou shalt give him everlasting felicity,
and make him glad with the joy of thy countenance.
Hallelujah. |

LAUDATE DOMINUM Wolfgang Amadeus Mozart (1756-1791)

Laudate Dominum is one of Mozart's most lyrical melodies for soprano solo and hushed chorus. It is taken from the *Solemn Vespers K339* composed in 1780 whilst Mozart was in the service of the Archbishop of Salzburg.

LAUDATE DOMINUM:

Soprano solo and chorus

Laudate Dominum omnes gentes:
laudate eum omnes populi:
Quoniam confirmata est super nos
misericordia eius: et veritas Domini
manet in aeternum.
Gloria Patri....

Psalm 116

*O praise the Lord all you nations:
praise him, all you people.
For his mercy is confirmed over us:
and the truth of the Lord remains for
ever.
Glory be to the Father...*

SONG FOR ATHENE

John Tavener (1944 -)

John Tavener, born in London in 1944, studied at the Royal Academy of Music under Sir Lennox Berkeley amongst others. His first major success was *The Whale* in 1968. In 1977 Tavener joined the Russian Orthodox Church which has had a profound influence on his work.

Originally commissioned for the BBC Singers in 1993, this work was written in memory of Athene Hariades who died tragically in March 1993. The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service. *Song for Athene* was performed on the occasion of the funeral of Diana, Princess of Wales under the title *Alleluia. May flights of angels sing thee to thy rest.*

Alleluia. May flights of angels sing thee to thy rest.
Remember me, O Lord, when you come into your kingdom.
Give rest, O Lord to your handmaid who has fallen asleep.
The Choir of Saints have found the well-spring of life and door of paradise.
Life: a shadow and a dream.
Weeping at the grave creates the song.
Come, enjoy rewards and crowns I have prepared for you.

EDGEBOROUGH SCHOOL CHAPEL CHOIR:

I AM THE GENTLE LIGHT

Paul Mealor (1975 -)

I am the gentle light is dedicated to Christopher Bell and the National Youth Choir of Scotland's National Boys Choir and was premiered by them on BBC 1's *Songs of Praise* on St Andrew's Day, 2012.

UBI CARITAS

Paul Mealor (1975 -)

Born in North Wales, Paul Mealor studied music at the University of York and is currently Professor of Composition at the University of Aberdeen. This motet, a revised setting of Mealor's *Now sleeps the crimson petal*, was composed for the wedding of Prince William and Kate Middleton in 2011. A fragment of the original plainchant setting concludes the piece. Mealor also composed the music for *Wherever you are*, a song from the BBC 2 television series *The Choir: Military Wives*.

Ubi caritas et amor,
Deus ibi est.
Congregavit nos in unum Christi
amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincere.

*Where charity and love are,
God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living
God.
And may we love each other with a
sincere heart.*

ORGAN SOLO: CORONATION MARCH: ORB & SCEPTRE
Sir William Walton (1902 – 1983)

Orb and Sceptre was composed by Sir William Walton for the Coronation of Queen Elizabeth II in 1953 and has been arranged for organ by Sir William McKie. Walton also composed a march, *Crown Imperial*, for the coronation of King George VI in 1936.

Walton was educated at Oxford and is best known for *Façade*, *Belshazzar's Feast*, his viola concerto and first symphony.

I WAS GLAD

C H H Parry (1848-1918)

I was glad is used as an anthem traditionally sung at the coronation of British monarchs. This is the most famous setting and was composed in 1902 for the coronation of King Edward VII and revised in 1911 for that of King George V, when the introduction was added. *I was glad* was performed at the wedding of Prince William and Kate Middleton and also at his parents' wedding in 1981.

Psalm 122 vv1-3,6,7

I was glad when they said unto me : We will go into the house of the Lord.

Our feet shall stand in thy gates : O Jerusalem.

Jerusalem is built as a city : that is at unity in itself.

O pray for the peace of Jerusalem : they shall prosper that love thee.

Peace be within thy walls : and plenteousness within thy palaces.

JERUSALEM

C H H Parry (1848-1918)

Parry set William Blake's poem at the invitation of the Poet Laureate, Robert Bridges, who had included it in his anthology of patriotic verse, *The Spirit of England*, in 1916. The stirring music was to be used for a Fight for Right campaign meeting. Parry later felt uncomfortable about the ultra patriotism of the campaign and withdrew his support, assigning the rights of *Jerusalem* to the suffragette movement. When that organisation was wound up in 1928, his executors re-assigned the copyright to the Women's Institutes.

And did those feet in ancient time
Walk upon England's mountains
green?

And was the holy Lamb of God
On England's pleasant pastures
seen?

And did the countenance divine
Shine forth upon our clouded hills?

And was Jerusalem builded here
Amongst these dark satanic mills?

Bring me my bow of burning gold
Bring me my arrows of desire
Bring me my spear: o clouds unfold!
Bring me my chariot of fire.

I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land

EDGEBOROUGH SCHOOL CHAPEL CHOIR

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Accompanist: Jakob Rothoff

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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.

The Waverley Singers would like to thank the Reverend Karen Hutchinson, and the PCC 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 soloist in tonight's concert.

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

Programmes printed by Arrow Press, 11 Riverside Industrial Estate, Farnham GU9 7UG, 01252 722790.

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

FUTURE PROGRAMMES

Saturday 2nd November 2013
at Guildford Cathedral

MOZART: REQUIEM

BRAHMS: Schicksalslied

Saturday 7th December 2013
at St Andrew's Parish Church, Farnham

MUSIC AND WORDS FOR CHRISTMAS

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