

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 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. During this season we have raised over £2,000 for the Anna Chaplaincy, West Surrey Water Aid and the Motor Neurone Disease Association.



Our 2016-17 programme includes an exciting selection of Choral Fireworks for 5th November with works by Elgar, Handel, Parsons, Brahms, Verdi, Bizet and Orff, then Handel's *Israel in Egypt* in March, and Pergolesi's *Magnificat* and Schubert's *Mass in G* in June.

During the coming year we will be raising funds for the Petersfield Counselling Service, the Arthritis Research Council, the Fountain Centre and Farnham ASSIST.

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

Please contact The Patrons' Secretary

Mrs Anne Mason, 29 Goodwood Close,
Alton, GU34 2TX. Tel: 01420 89328

Waverley Singers

VIVALDI GLORIA

Bach – Lobet den Herrn BWV 230

Harvey – Come Holy Ghost

Kedrov – Otche Nash

Walton – The Twelve

Saturday 18 June, 2016 • 7pm

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

Conductor Richard Pearce • Organist Philip Scriven

Sofia Larsson Soprano • Katie Coventry Mezzo-Soprano

Naomi House & Jacksplace

Naomi House and Jacksplace are hospices for children and young people with life-limiting or life-threatening conditions. The charity provides care to young people and their families in communities across Berkshire, Dorset, Hampshire, Isle of Wight, Surrey, West Sussex and Wiltshire.

The care and support that the charity offers is unique in central southern England. The hospices are open 24 hours a day, 365 days a year, and deliver a range of services to help relieve families of the everyday pressures of looking after a child or young person with a life-limiting condition. The staff are there to make every day count for seriously ill youngsters.

For some mums and dads, it is the one chance they have to get a good night's sleep. It means they can enjoy being a family and leave the complex medical care to the specialist nurses at Naomi House. They also care for children at the end of their lives, ensuring the hospices can support the whole family when they need it most.



Naomi House and Jacksplace needs to raise £7 million a year to run a full service and receives less than 10% of its income from statutory sources, the remaining amount is raised and donated by individuals, groups and businesses. The hospices employ highly skilled doctors, nurses, carers and specialists, as well as an experienced family support team who offer practical, emotional and spiritual support for the whole family, throughout their child's life and after death.

Naomi House & Jacksplace provides the compassionate care that families need on the good days, difficult days and last days.

www.naomihouse.org.uk

hello@naomihouse.org.uk

01962 760060



We're supporting



Naomi House
& Jacksplace

hospices for children
and young adults

Charity registration no. 1002832

PROGRAMME

Gloria RV589

Antonio Vivaldi (1687–1741)

Gloria – Et in terra pax – Laudamus te – Gratias agimus tibi –
 Propter magnam gloriam – Domine Deus – Domine Fili unigenite –
 Domine Deus, Agnus Dei – Qui tollis peccata mundi –
 Qui sedes ad dexteram – Quoniam tu solus Sanctus –
 Cum Sancto Spiritu.

INTERVAL

Lobet den Herrn BWV 230

J.S. Bach (1685–1750)

Come Holy Ghost

Jonathan Harvey (1939–2012)

Solo

Jauchzet Gott in allen Landen from Cantata BWV 51 **J.S. Bach**

Sofia Larsson

Solo

Erbarme dich

from *Matthäus Passion* **J.S. Bach**

Katie Coventry

Otche Nash

Nikolai Kedrov (1871–1940)

The Twelve

William Walton (1902–1983)

FARNHAM

ANTIQUE CARPETS

We wish the Waverley Singers all the very best for their upcoming concerts.



Visit our website to view an extensive range of antique & contemporary carpets & rugs. Alternatively visit our barn showroom located in The Old Parsonage in Crondall - Open Monday to Saturday 9.30 to 5.30pm.

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Gloria

Antonio Vivaldi (1687-1741)

Vivaldi was born in Venice and spent most of his life there. Although he was ordained priest in 1703, he devoted his life to music, primarily as composer and violin teacher at a music conservatory and orphanage for girls, the Ospedale della Pietà, not far from the basilica of St Mark's. He was a prolific composer of instrumental music, producing hundreds of concertos, including most famously *The Four Seasons*, which were performed during his lifetime all over Europe; some of his concertos were transcribed by



J S Bach. He also composed many operas and much other vocal music. His *Gloria*, composed for the young ladies at the Ospedale who would have performed all the parts, was lost until the 1920s when it was rediscovered by the City Librarian of Turin, and only given its first modern performance in 1939. This setting of the traditional words from the Roman Catholic mass, has a delightfully sunny character, consisting of twelve bright, exuberant and luminously reflective movements, with striking chromatic harmonies and crisp dancing rhythms. The work has won great popularity for its spontaneity and energy.

- 1: *Chorus: Gloria in excelsis Deo*
Glory to God in the highest
- 2: *Chorus: Et in terra pax hominibus bonae voluntatis.*
And on earth, peace to men of good will.
- 3: *Soprano and Mezzo Soprano duet:*
Laudamus te, benedicimus te, adoramus te, glorificamus te.
We praise you, we bless you, we worship you, we glorify you.
- 4: *Chorus: Gratias agimus tibi*
We give you thanks
- 5: *Chorus: Propter magnam gloriam tuam*
For your great glory
- 6: *Soprano solo: Domine Deus, rex coelestis, Deus Pater omnipotens.*
Lord God, heavenly king, God the Father almighty.
- 7: *Chorus: Domine Fili unigenite, Jesu Christe, Lord Jesus Christ, the only begotten Son,*
- 8: *Mezzo Soprano solo and Chorus:*
Domine Deus, agnus Dei, Filius Patris, rex coelestis,

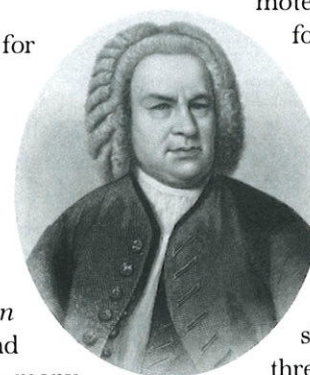
- qui tollis peccata mundi: miserere nobis.*
Lord God, lamb of God, Son of the Father, heavenly king,
who take away the sins of the world: have mercy on us.
- 9: *Chorus: Qui tollis peccata mundi, suscipe deprecationem nostram.*
You who take away the sins of the world, receive our prayer.
- 10: *Mezzo Soprano solo: Qui sedes ad dexteram Patris, miserere nobis.*
You who sit at the right hand of the Father, have mercy on us.
- 11: *Chorus: Quoniam tu solus Sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.*
For you alone are holy, you alone are the Lord, you alone most high, Jesus Christ.
- 12: *Chorus: Cum Sancto Spiritu in gloria Dei Patris, Amen.*
With the Holy Spirit in the glory of God the Father, Amen.

INTERVAL

Lobet den Herrn

J S Bach (1685-1750)

Bach lived his entire life in northern Germany, working for a succession of princely patrons and then from 1723 till the end of his life as Cantor at St Thomas, Leipzig. Among the large collection of choral works that he left, which include the *B Minor Mass*, the *St John* and *St Matthew Passions*, and hundreds of sacred cantatas, many of which have not survived, Bach wrote at least six Motets. It is thought that most of these were written for use at funerals; they set German texts drawn from the Bible and other appropriate material. Little is known for certain about the original purpose of *Lobet den Herrn*, nor when it was written. It was only published for the first time in 1821, from a manuscript that was subsequently lost. Some have doubted whether with its



exuberant and joyful character it would have been appropriate for a funeral, and it stands apart from the other five motets, in being written for only four voices, and with an instrumental accompaniment. Like all of Bach's music, it is challenging for the performer, and full of invention. It uses the entire text of the shortest psalm in the Bible, Psalm 117, and its single movement falls into three sections. It opens with a fanfare-like fugue, which is then followed by and combined with a second fugal subject. The second section opens with the words *Denn seine Gnade und Wahrheit waltet über uns* set to a stately hymn-like tune. Notice Bach's descriptive use of long sustained notes for the word *Ewigkeit* (eternity) in each of the four voices in turn. The work ends with a wonderfully joyful setting of Alleluia, in dancelike triple time.

*Lobet den Herrn, alle Heiden;
preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Halleluja!*

*Praise the Lord, all you nations,
Praise him, all peoples.
For his loving-kindness and righteousness
Reign over us for ever.
Alleluia*

Come Holy Ghost

Jonathan Harvey (1939-2012)

Born into a musical family, Harvey knew that he wanted to be a composer from the age of six. He was a chorister at St Michael's College Tenbury, and later won a scholarship to read music at St John's Cambridge. He was mentored by Benjamin Britten and went on to compose and teach music in the UK, at Southampton and then Sussex Universities, and also in Europe and the USA. At the same time, his abiding interest in spirituality and world religions exercised a formative influence on all his work, whether he was writing for the English choral tradition or launching out into the avant-garde world of electronic music. He spoke of music opening us to 'the real world behind and beyond the world we see and experience'. He also said that he loved 'ambiguity, fluidity and a lack of identity', and he

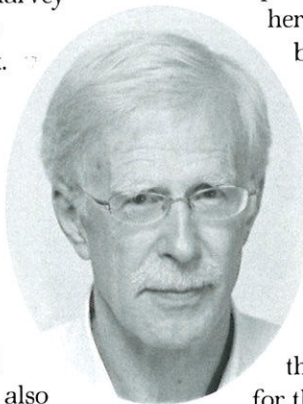
Come, Holy Ghost, our souls inspire,
And lighten with celestial fire;
Thou the anointing Spirit art,
Who dost thy sevenfold gifts impart:

Thy blessed unction from above
Is comfort, life, and fire of love;
Enable with perpetual light
The dullness of our blinded sight:

Anoint and cheer our soiled face
With the abundance of thy grace;
Keep far our foes, give peace at home;
Where thou art guide no ill can come.

was known for his gentleness, generosity and breadth of imagination. While his music was better known and more

frequently performed in Europe than here during his life-time, he is beginning to receive the reputation that his work deserves.



Come Holy Ghost was commissioned by the Southern Cathedrals Festival and first performed in Winchester Cathedral in 1984. The work is based on the ancient plainchant melody for the Whitsuntide hymn *Veni Creator Spiritus*, and after building up rich vocal textures, Harvey's score requires each member of the choir to sing their own seemingly random choice of fragments from the melody for the final verse. In this way, he illustrates the outpouring of the gift of tongues in all their variety at the first Pentecost; he then brings the whole choir back together for the final line in unison.

Teach us to know the Father, Son,
And thee of Both to be but One;
That through the ages all along
This may be our endless song,

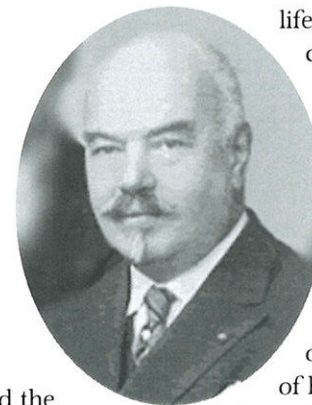
Praise to thy eternal merit,
Father, Son, and Holy Spirit.

John Cosin 1594-1672
based on *Veni, creator Spiritus*

Otche nash (The Lord's Prayer)

Nikolai Nikolayevich Kedrov
(1871-1940)

Russian Orthodox worship aims to draw those present into the presence of God, as though they are standing in the forecourt of heaven, with a sense of its eternal timelessness. Kedrov was steeped in the tradition of Orthodox worship, having grown up as the son of a Russian priest and completed the church precentor course at the Imperial Court Chapel in St Petersburg. He was appointed a professor at the St Petersburg Conservatory, but fled to Paris after the Revolution in 1917. He



composed this piece in the 1920s, no doubt with a deep longing, after leaving his homeland for ever, to perpetuate the best of what had nurtured his own life and faith. The Lord's Prayer contains all that the believer needs to express in approaching the heavenly throne, and Kedrov's setting, echoing so much of the Russian Orthodox musical tradition, offers us a sense of stepping out of the bustle and distraction of our earthly life into the purity of heaven. It has become a favourite in the repertoire of many Orthodox Church choirs as well as other choral groups. The text is sung in Old Church Slavonic, the traditional language for Russian Orthodox worship.

*Our Father, who art in heaven,
Hallowed be thy name,
Thy Kingdom come,
Thy will be done, on earth as it is in heaven.
Give us this day our daily bread
And forgive us our trespasses
As we forgive those who trespass against us,
And lead us not into temptation
But deliver us from evil. Amen.*

The Twelve

William Walton (1902-1983)

William Walton's musical potential was recognised when he was accepted as a chorister at Christ Church Cathedral School in Oxford at the age of ten. At sixteen, he became an undergraduate there, but never completed his degree. He became closely associated with Osbert and Edith Sitwell, for whom he wrote the music for *Façade*, and his career as a composer was launched. In 1931 he composed *Belshazzar's Feast*, and in 1937 he wrote *Crown Imperial* for the coronation of King George VI. A symphony, a violin concerto, and much fine film music



(e.g. for Olivier's *Henry V*) followed. So, in 1964, he was an obvious choice for the Dean of Christ Church to commission an anthem to celebrate the Apostles, with a specially written fresh text by another alumnus of the college, the poet W H Auden (1907-1973). *The Twelve* is a work in which Walton's carefully crafted exuberance matches the highly imaginative and punchy words from one of England's finest twentieth century poets. It includes some sparkling virtuoso accompaniment in the organ part. The work is brought to a rousing conclusion with a boisterous fugue with the words 'Twelve as the winds and the months are those who taught us these things'.

I Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.

When they heard the Word, some demurred,
some mocked, some were shocked: but
many were stirred and the Word spread.
Lives long dead were quickened to life; the
sick were healed by the Truth revealed;
released into peace from the gin of old sin,
men forgot themselves in the glory of the
story told by the Twelve.

Then the Dark Lord, adored by this
world, perceived the threat of the Light to
his might. From his throne he spoke to his
own. The loud crowd, the sedate engines
of State, were moved by his will to kill. It
was done. One by one, they were caught,
tortured, and slain.

II O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
'I shall be there.'

III Children play about the ancestral graves, for
the dead no longer walk.
Excellent still in their splendour are the antique
statues: but can do neither good nor evil.
Beautiful still are the starry heavens: but our fate
is not written there.
Holy still is speech, but there is no sacred tongue:
the Truth may be told in all.
Twelve as the winds and the months are those who
taught us these things: envisaging each in an oval
glory, let us praise them all with a merry noise.
'The Twelve' words by W H Auden © 1966 Oxford
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Sofia Larsson – Soprano

Sofia is in her final year at the Royal College of Music International Opera School, where she is studying with Dinah Harris as the Ruth West Scholar. As the Drapers' Baroness de Turckheim Vocal Scholar she completed her postgraduate studies at the Royal Academy of Music with Distinction and DipRAM in July 2013, studying with Philip Doghan and Audrey Hyland, after completing the ENO Opera Works training programme in 2011 and gaining a first-class honours degree in Music from King's College London in 2009.

Recent operatic roles include Gretel in Humperdinck's *Hänsel und Gretel* (Royal College of Music), Ginevra in Handel's *Ariodante*, as part of the London Handel Festival, and the title role in Holst's *Savitri* (British Youth Opera). Previous roles include Miss Wordsworth in Britten's *Albert Herring* (RCMOS), Calisto in Handel's *Giove in Argo* (London Handel Festival), Pamina in *Die Zauberflöte* (RCMOS), cover Tartagliana in Jonathan Dove's *The Little Green Swallow* (British Youth Opera), Zerlina and Despina in *Così fan tutte* (Winterbourne Opera), and Bastienne in Mozart's *Bastien und Bastienne* (Grove Park Music Festival).



Sofia was a soloist for the Kohn Foundation Bach Cantata Series at the Royal Academy of Music. She performs regularly in concert venues across the UK.

Recent and future concert highlights include Handel's *Messiah* and *Theodora*, Bach's *St John Passion* (St John's Smith Square), *Weihnachts-Oratorium* under Paul Spicer (Lichfield Cathedral), and *Cantatas 5 & 41* (Royal Academy of Music), Mozart's *Exsultate, Jubilate* and *Coronation Mass* (St James Piccadilly), Mendelssohn's *A*

Midsummer Night's Dream (Newbury) and Haydn's *Creation* with the Waverley Singers in Guildford Cathedral.

Winner of the 2012 Elena Gerhardt Lieder Prize and a member of Song Circle at the Royal Academy of Music, Sofia is a keen recitalist. She has performed at the Oxford Lieder Festival, in Bristol's Colston Hall, Bath's Guildhall, Petersfield's Festival Hall, and London's Queens' Gate Terrace and Charlton House. In Summer 2013, Sofia was Britten-Pears Young Artist in Aldeburgh. At the Royal Academy of Music, she was awarded the Amanda von Lob Memorial Prize, the Andrew Sykes Prize and the Helen Eames Prize.

Sofia is incredibly grateful for the generous support of the Josephine Baker Trust.

Katie Coventry – Mezzo Soprano

Scottish Mezzo Soprano, Katie Coventry, is training at the Royal College of Music International Opera School where she studies with Tim Evan-Jones as a Drapers' De Turkheim Scholar supported by the South Square Trust.

Katie graduated with First Class Honours in History and Music from Royal Holloway, University of London before arriving at the Royal College of Music where she received her Masters of Performance with Distinction.

Recent roles for RCMIOS include Prince Orlofsky *Die Fledermaus* with John Copley, Nancy for Liam Steele's *Albert Herring*, Zweiter Knabe *Die Zauberflöte*, (Jean-Claude Auvray) and L'Écureuil and La Chatte *L'enfant et les sortilèges* (James Bonas). Other roles include Ariodante *Ariodante* (London Handel Festival), The Fox *The Cunning Little Vixen* and 3rd Singing Apple *The Little Green Swallow* (BYO), Le Prince Charmant, (Opera Holloway) and Stephano (Opera Bearwood). In scenes Katie has performed the roles of Cenerentola, Dorabella and Tisbe, created the role of The Reader for Josephine Stephenson's chamber opera *On False Perspective* as part of RCM 'Hogarth's Stages', was female cover for Iain Burnside's *Journeyping Boys* and has worked with Simon Butteriss in a staged production of



Mahler's *Lieder eines fahrenden Gesellen* and Shoenberg's *Brettli Lieder* (RCM Britten Theatre).

Recent oratorio performances include Bach *Christmas Oratorio*, Beethoven *Mass in C*, Handel *Dixit Dominus* and *Messiah*, Haydn *Nelson Mass* and Vivaldi *Gloria*. Katie is also an avid recitalist and concert performer, such engagements include Joseph Horowitz's *Lady Macbeth* at the Victoria

and Albert Museum, Ravel's *Chansons Madécasses* (RCM Britten Theatre), Luigi Nono's *Dondé estàs hermano?* (King's Place) and works by Hanns Eisler and Egon Wellesz as part of RCM's Singing a Song in a Foreign Land project. In masterclasses she has worked with Dame Felicity Lott, Dame Ann Murray, Sarah Connolly, Janis Kelly, Peter Savidge and Barry Banks.

Upcoming performances include the Hänsel for RCMIOS' production of *Hänsel und Gretel*, Mazet for Opera Danube and West Green House Opera's *La Colombe* and Kate Julien for British Youth Opera's *Owen Wingrave*.

Katie is also generously supported by the Countess of Munster Musical Trust, a Sir James Caird Travelling Award, the Cross Trust and the Josephine Baker Trust.

katiecoventry.com

Philip Scriven – Organ

Philip Scriven received his early musical

training at Westminster Abbey and Charterhouse, and was organ scholar at St George's Chapel, Windsor Castle and St John's College, Cambridge. He subsequently studied conducting at the Vienna Musikhochschule, and at the Juilliard School in New York. Accompanist and Assistant Conductor to The Bach Choir since 2011, Philip has also

worked for English and Welsh National Operas, and was Assistant Conductor for Glyndebourne Festival Opera. He has twice performed the complete organ works of J.S. Bach, and transcribed works



by Brahms, Warlock and Bernstein for the instrument. He has made numerous recordings including jazz-inspired music

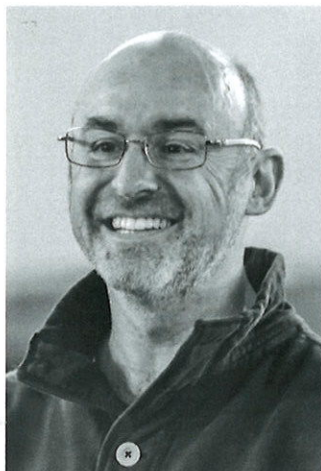
for organ, and his own transcription of Holst's *The Planets*. His CD *Piping Hot* was praised in Gramophone magazine for 'the outstanding quality of his playing ... good-humoured and sparkling ... a joy to listen to'. He has held positions at Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, and is currently Organist in Residence at Cranleigh

School and Principal Conductor of the Darwin Ensemble Chamber Orchestra. Forthcoming projects include concert tours of France, Italy, Germany, Russia and Australia.

Richard Pearce – Conductor

Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers on both piano and organ, and conducted them in broadcasts from the Vézelay festival in France and a recent concert featuring works by James MacMillan and Judith Bingham. Richard enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.



Richard is regular organist with the Philharmonia Orchestra in London; recent performances have included Mahler's 8th Symphony with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall, and

last year he toured China with the Philharmonia performing the Saint-Saëns organ symphony with Vladimir Ashkenazy. He also performs regularly with the BBC Symphony Orchestra in Promenade concerts and recordings, including the *Last Night of the Proms* to a worldwide television audience. This summer he is appearing in the Proms with both BBC Singers and BBC

Symphony Orchestra.

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

Richard is a sought-after accompanist for chamber choirs in London and elsewhere, and has recorded several CDs over the last year for Oxford University Press, championing new compositions and composers, as well as CDs with the BBC Singers and with Oxford-based choir 'Commotio'.

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

The Waverley Singers

Conductor: Richard Pearce • Accompanist: Jakob Rothoff

Sopranos

Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Janet Carne
Johanna Clift
Sarah Constantine
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Kate Hillerby
Jane Kenney
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Margaret Reeder
Sarah Shepherd
Barbara Tansey

Hilary Vail
Joan Warren
Joanne Watson
Maggie Weaver
Fiona Webb
Kate Wilson
Liz Witham

Altos

Rona Ayling
Juliana Baxter
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Eunice Hopkins
Margaret Mackenzie
Linda Mansell
Anne Mason
Marian Morgan-Cotter
Sonja Nagle
Mary Parker

Allison Price
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Colin Alderman
Jeff Ayling
Dennis Bignell
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Christopher Lawrence
David Martin
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
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Acknowledgements

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Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs Anne Mason, 29 Goodwood Close, Alton, GU34 2TX. Tel: 01420 89328. All Patrons receive advance notice of concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes and they are also invited to the choir's social events. Donations made under Gift Aid are particularly valuable to the choir.

If you would like to join the choir as a singing member, please contact Mrs Sarah Shepherd, on 01252 715838 or email secretary@waverleysingers.com.

The Waverley Singers would like to thank the Revd. Karen Hutchinson, Vicar of St Thomas on the Bourne, the Churchwardens and 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 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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Programme written and edited by Robert Gussman, and designed by Robert Updegraff.

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

Waverley Singers

Future Events

5th November

Choral Fireworks, including Hallelujah Chorus, Carmina Burana opening chorus, and opera choruses by Verdi and Bizet, at St Lawrence Church, Alton.

17th December

Christmas Concert at St Andrew's Church, Farnham.

12th January 2017 Open Rehearsal

18th February

Come & Sing Handel's *Israel in Egypt*

25th March

Israel in Egypt at St Andrew's Garrison Church, Aldershot

17th June

Pergolesi *Magnificat* and Schubert *Mass in G* at St Mary's Church, Frensham

Information and tickets from:

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