

KIRKER MUSIC HOLIDAYS

FOR DISCERNING TRAVELLERS

Kirker Holidays offers an extensive range of independent and escorted music holidays, including leading festivals in Europe such as the Puccini Opera Festival in Torre del Lago and Grafenegg, as well as Glyndebourne, Buxton and opera weekends in Vienna, Milan, Venice and New York.

We also host our own exclusive music festivals on land and at sea, and arrange short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe.

THE KIRKER MUSIC FESTIVAL IN TENERIFE

A SEVEN NIGHT HOLIDAY | 12 JANUARY 2019

For our fourth exclusive music festival on the island of Tenerife, we will present a series of six concerts featuring the Gould Piano Trio, pianist Benjamin Frith, soprano Ilona Domnich and violist Simon Rowland-Jones.

Staying at the 5* Hotel Botanico, surrounded by lush tropical gardens, we shall also enjoy a programme of fascinating excursions. Highlights include the Sitio Litro Orchid Garden, a cable car journey to the peak of Mount Teide and a visit to the primeval cloud forest of the Anaga Mountains. We will also visit historic and picturesque villages along the spectacular north coast, including Garachico with its 17th century convent.

Price from £2,698 per person (single supp. £375) for seven nights including flights, transfers, accommodation with breakfast, six dinners, six private concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



THE KIRKER MUSIC FESTIVAL ON LAKE COMO

A SEVEN NIGHT HOLIDAY | 23 SEPTEMBER 2019

The destination for our autumn Music Festival is one of the most beautiful corners of Italy. Lined with villas, cypress trees and low-arching mountains, Lake Como has a peaceful timelessness like no other.

The lake has inspired many composers, and we will enjoy performances by a renowned group of international soloists, including pianists Melvyn Tan and Iain Burnside, tenor Luis Gomes, baritone Sergio Vitaleis, violinist Elisabeth Perry and violist Simon Rowland-Jones.

There will be an optional performance of L'elisir d'amore by Donizetti at La Scala in Milan. We stay at the 4* Imperiale in the village of Moltrasio, the hotel has a lakeside restaurant and a spa with an indoor pool.

Price from £2,947 per person (single supp. £580) for seven nights including flights, transfers, accommodation with breakfast, five dinners, one lunch, five concerts, all sightseeing, entrance fees and gratuities, and the services of the Kirker Tour Leader.



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Kirker



FOR DISCERNING TRAVELLERS

Waverley & Singers

OPERA GALA

...an exciting evening of choruses and arias from your favourite operas, featuring soloists from the Josephine Baker Trust

Stephanie Wake-Edwards: Contralto

Glen Cunningham: Tenor

Adam Maxey: Bass-baritone

Jakob Rothoff: Piano

Richard Pearce: Conductor

SUNDAY 4TH NOVEMBER 2018, 5.00PM

FARNHAM MALTINGS



The Simon Trust is a local charity set up in 2015 to help provide homes in Surrey for a group of vulnerable young adults with severe autism and learning difficulties. Until now there has been nowhere suitable for them to live in our large affluent county, and they have been living far away from their families. In 2015 The Simon Trust found a 6-acre former farm for sale in Alfold, near Cranleigh, which Surrey County Council purchased and is now re-developing to house ten adults with severe autism and complex needs. It will provide a much needed, first of its kind, facility in Surrey.

Planning permission for the new facility was granted in January 2017. There will be a house for 3 people, a house for 2 people, and 5 individual flats, as well as an Activity Centre on the site.

Surrey County Council asked The Simon Trust to work in partnership with them to "personalise and enhance" the Linden Farm site for its residents. We are therefore aiming to raise £500,000 to provide some of the essential extras—a cycle track, Horticulture Manager and glasshouse that can be used 365 days a year, therapy Garden, sensory room and music therapy area, and more, giving these disabled people meaningful activities to do and thus enhancing their quality of life. We hope that Linden Farm will become a Centre of Excellence for autism provision in Surrey.

Building work is well under way and should be completed in early 2019, ready for the ten tenants to move in during early summer 2019.

The Simon Trust is constantly working hard to reach its target, fund-raising through sponsored Marathons, cycle rides, walks, Open Gardens, Quiz Nights, concerts and other exciting events and challenges. We are extremely grateful to the Waverley Singers for selecting us as their chosen charity for tonight's concert.

Thank you for your generosity and for supporting this very worthy cause.

Sally Lawrence, Chairman, The Simon Trust www.thesimontrust.org

Front Cover: Image: Courtesy of Polimerek/FGDL

OPERA GALA PROGRAMME

March of the Toreadors chorus <i>Carmen</i>		Bizet
Habanera <i>Carmen</i>	Stephanie Wake-Edwards and Chorus	Bizet
Toreador's Aria <i>Carmen</i>	Adam Maxey	Bizet
Villagers' chorus <i>William Tell</i>		Rossini
Prelude op. 23 no. 5 in G minor piano solo	Jakob Rothoff	Rachmaninov
Easter Hymn <i>Cavalleria Rusticana</i>	Stephanie Wake-Edwards and Chorus	Mascagni
Pilgrim's chorus <i>Tannhäuser</i>		Wagner
Com'è gentil <i>Don Pasquale</i>	Glen Cunningham	Donizetti
Chorus of Wedding Guests <i>Lucia di Lammermoor</i>		Donizetti
INTERVAL		
Four operatic choruses The Destruction of Sennacherib Salamambo Oedipus in Athens Joshua	with Stephanie Wake-Edwards and Adam Maxey	Mussorgsky
Priva son d'ogni conforto <i>Giulio Cesare</i>	Stephanie Wake-Edwards	Handel
Non più andrai <i>The Marriage of Figaro</i>	Adam Maxey	Mozart
Dalla sua pace <i>Don Giovanni</i>	Glen Cunningham	Mozart
Chorus of peasant girls <i>Eugene Onegin</i>		Tchaikovsky
Waltz scene <i>Eugene Onegin</i>	with Glen Cunningham and Adam Maxey	Tchaikovsky

PROGRAMME NOTES

March of the Toreadors, Habanera and Toreador's Aria from *Carmen* Georges Bizet 1838-1875

Bizet won a string of prizes for his piano playing and composition, having started at the Paris Conservatoire at the age of nine. His masterpiece, *Carmen*, was initially received unfavourably, and he died of heart failure three months after its premiere, aged only 36, never to know that it was to become a favourite opera across the world. He was noted for his ability to conjure up exotic atmosphere and present dramatic truth, and *Carmen* has these in spades. These two choruses capture some of the central character of the opera which is about a wild gypsy woman who turns the heads of all. The famous **Habanera** aria and chorus, borrowing a melody from a

Spanish composer Iradier, presents Carmen at her first appearance with all her allure and danger. Having won the heart of José and taken him from his original sweetheart, she abandons him and gives herself to Escamillo, the darling of the bullring. The **March of the Toreadors** in the final act, thrills with the excitement of the crowd welcoming the procession of those who are to take part in a bull fight, headed by Escamillo himself. The **Toreador's aria** comes in the second act at the point where Escamillo and Carmen encounter one another for the first time, and he sings of the life and loves of the toreador.

Villagers' chorus from *William Tell* Gioacchino Rossini 1792-1868

Written in 1829, *Guillaume Tell* was Rossini's 39th and last opera. The Villagers' Chorus sets an apparently happy rural scene as they welcome a bright May morning, and follows immediately after the

famous overture of galloping horsemen, (used for *The Lone Ranger* TV series). The opera tells of William Tell leading the Swiss people in the 13th century to freedom from their Austrian oppressors.

Easter Hymn from *Cavalleria rusticana* Pietro Mascagni 1863-1945

This one-act opera took the world by storm in 1890, and was soon being performed all over the world, from Russia to Argentina, as well as in Mascagni's native Italy. It tells a story of love, betrayal and death, in a Sicilian village where the fervour of traditional Catholic faith is matched by the intensity of passion in relationships in

the close-knit community. This chorus comes at the heart of the opera and illustrates the religious devotion of the hot-blooded people. It opens with a traditional Easter hymn in Latin and develops into a call in Italian to sing praise to the risen Christ.

Pilgrims' Chorus from *Tannhäuser* Richard Wagner 1813-1883

The action of this opera, set in the 13th century, focuses on the balance between spiritual and erotic love. This chorus from Act 3 is sung by a group of travel-weary pilgrims returning from Rome, and

expresses their relief and joy in coming home at last, their vows fulfilled. The theme had already featured in the overture to the whole opera, which was first performed in 1843.

Chorus of Wedding Guests from *Lucia di Lammermoor* Gaetano Donizetti 1797-1848

Donizetti's famous opera is based on Sir Walter Scott's novel, *The Bride of Lammermoor*; in which Lucia is forced to abandon her beloved Edgar (whose household had long feuded with her own) and marry someone who will restore the financial fortunes of her family. This chorus at the wedding suggests that this day brings

joy, hope and love. But in reality it is just a last moment of happiness before Lucia's descent into madness and the tragic ending of the whole work. First performed in 1835 this opera is widely held to be Donizetti's finest and was one of the most popular of its time.

INTERVAL

Four Operatic Choruses Modest Mussorgsky 1835-1881

Mussorgsky was a member of the group of Russian composers known as "The Five", whose aim was the creation of a truly Russian style of music. Rimsky-Korsakov, because of his great skill in colourful orchestration, was the most successful, but Mussorgsky was much the more imaginative; he strove, as he put it, to reveal through his music "Life, wherever it is shown; truth, however bitter; I am a realist in the highest sense - that is, my business is

to portray the soul of man in all its profundity". Unfortunately, as the result of poverty and dissipation he failed to acquire some of the necessary skill and left many works uncompleted. He finished the opera *Boris Godunov*, and most of *Khovanshchina*, but the pieces to be heard this evening represent salvaged fragments of other operas and choral works, orchestrated, and sometimes revised, by Rimsky-Korsakov.

The Destruction of Sennacherib

This chorus was based on the first three stanzas of Byron's poem of the same name. The first two describe the forces of the Assyrians laying siege to Jerusalem. The third, somewhat expanded, tells how they were destroyed in the night by the angel of God, and this forms the central section, being followed by a repetition of the opening stanzas. It was revised twice, once by Mussorgsky himself and once by Rimsky-Korsakov. Here are the first three stanzas from Byron's poem:

*The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.*

*Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:*

*Like the leaves of the forest when Autumn hath blown,
That host of the morrow lay withered and strown.*

*For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still!*

Salammbô

Salammbô was Mussorgsky's first attempt at an opera but only fragments of it remain. It is based on Gustave Flaubert's novel of the same name, set in ancient Carthage. In the final scene, this chorus of priestesses seek to comfort their chief priestess *Salammbô* as they dress her for her wedding. But she is to be married against her will to a treacherous prince, while her beloved has been condemned to death by the victorious Libyans.

Why so sad and for what do you grieve Salammbô? Why do you hang your head and why shed tears? Away with suffering, away with grief, look with an affectionate glance, and on you should descend the blessing of holy Tanita. You should dress in pure white bridal dress, O fragrant flower: You should clothe yourself with a beautiful

robe, beautiful like none other. Unimaginable beauty should shine in you. Why are you still so sad and silent, Salammbô? Why do you hang your head and why shed tears? Give an answer to the voice of friendship, and share your grief. Our tears can flow together and heal your grief.

Oedipus in Athens

This is one fragment from a Russian version of the Oedipus story, other fragments having been incorporated into *Boris Godunov* and other works. A chorus of Athenians in the temple questions whether the sacrifice of Oedipus will save their land from affliction.

What will happen to us? How will our troubles finish? Will the gods require a sacrifice?

Gods, we pray to you! Gods, we entreat you! Heed our supplication. Accept our innocent sacrifice!

The Gods are strong!

When will our troubles end? Our sacrifice will save us. Our sacred blood will pacify the terrible anger of the heavens!

Joshua

This is based on musical material from *Salammbô*, but in this reworking the Israelites are thanking God after the fall of Jericho. As with *The Destruction of Sennacherib*, the middle section, which includes the mezzo-soprano's lament, is followed by a repetition of the opening music.

Chorus:

Hear ye the word of God: Go, my people, forth triumphant. Take arms against the foe,

The Amorite Kings harden their hearts.

Haiha, haiha, haiha, Jericho's walls lie heaped in ruins,

Haiha, haiha, haiha, Gibeon's princes bow before you.

Forward see the holy ark (Haiha!) To Canaan's distant hills move ever, on to conquest it goes! To arms!

Bear aloft your sword unsheathed, hurl your lance with arm unfailing! See high above where the eagle with strong wing beating, wheels while his piercing eye tracks his prey with watch untiring.

Never too tiring must be your watch O Israel; Be not betrayed by the guile of Canaan's women.

But go forth and fear not for into your hand this fair land is given. All who resist you shall perish.

Hear ye the word of God! Evermore, O Israel, the Lord is your strength and your help.

Great is the Lord.

What will happen to us? Will our sacrifice save us? Take pity, O take pity, Gods. From our troubles you will save us. You, strong heaven, must accept our sacrifice! Gods bless us! O gods take pity!

O horror! What can we see? Oedipus, O gods! We are at the point of death, there is no salvation!

We perish! Gods take pity, we pray to you, have pity.

Mezzo Soprano Solo:

Desolation all around them, Gibeon's women wander bitterly weeping. In the dark sky hanging over Gaza rolls the coming storm. All their age-long glory broken by Gibeon's walls shall end this Ammorite people. There shall be mourning and bitter tears shall fall.

Chorus of women: *Desolation all around them, Gibeon's wives shall wander bitterly crying. In the dark sky over Gaza rolls the coming storm.*

Bass solo: *Behold, O Israel, still stands the sun in heaven.*

Chorus: *Hear ye the word...[as above]...To arms!*

Bear aloft your sword unsheathed, hurl your lance with arm unfailing. Desolation all around them

Gibeon's women weeping stray. Since God hath chosen him, Joshua's praise now let us sing.

Praise him, sing his glory for ever.

All you people of Israel, praise for evermore. Canaan, our inheritance, the Lord into our hand delivers. Yonder the holy Ark is shining. Thanks be unto Him, the Almighty God. He is the Lord

**Chorus of peasant girls, and Waltz Scene from *Eugene Onegin*
Piotr Tchaikovsky 1840-1893**

In Tchaikovsky's *Eugene Onegin*, based on Pushkin's poem of the same name, the spirit of dance is never far away. In Act I the Chorus of peasant girls, returning from working in the fields, sing of their playful attitude towards any handsome young man who comes their way, and this points to the drama that will follow, in which the

arrogant Eugene Onegin spurns the approaches of Tatiana. The Waltz Scene in Act II is part of a ball in which Onegin spars with his friend Lensky, which will lead to their duel. The rest of the party, however, are having a wonderful evening. The opera was first performed in Moscow in 1879 and has been a favourite ever since.

**FUTURE EVENTS FOR YOUR DIARY!
CHRISTMAS CELEBRATION**

**Saturday 15th December 7.00 pm
St Andrew's Church, Farnham**

This comprises carols for the audience, with a varied selection of choir carols and readings

DIXIT DOMINUS

**Saturday 23rd March 2019, 7.30 pm
St Andrew's Garrison Church, Aldershot**

G F Handel: Dixit Dominus – a Baroque masterpiece for choir, soloists and orchestra, famous for its virtuosic and brilliant writing.

Benjamin Britten: The Company of Heaven – written for choir, orchestra, narrator and soloists.

SUMMER CONCERT

**Saturday 15th June 2019, 7.00 pm
St Lawrence Church, Alton
Programme to be announced**

At each of our concerts we sponsor a local charity, and tonight's concert will support The Simon Trust. Please be as generous as you can to support this important cause in the retiring collection. Last year we were delighted to be able to raise just over £2,750 at our concerts for the following causes: the Phyllis Tuckwell Hospice, the Princess of Wales's Royal Regiment Benevolent Fund, Guildford Cathedral, the Luna Children's Charity and Frensham Pond Sailability.

Visit our website for further information at: www.waverleysingers.com

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

**Stephanie Wake-Edwards
Mezzo Soprano**



Stephanie is a young, London-born mezzo-soprano. In September 2017 she began her studies on the Preparatory Opera Masters at the Royal Academy of Music. She studies under Alex

Ashworth and Jonathan Papp. In July 2016 she graduated from the University of York with a BA in Sociology with Social Psychology.

This year Stephanie made her debut as Third Noble Orphan (*Der Rosenkavalier*) for The Glyndebourne Festival as well as joining the chorus for *Saul*, *Vanessa* and *Madama Butterfly*. She was a finalist in the Kathleen Ferrier Awards 2018 and The Richard Lewis Award 2018. She is a RAM Bach Cantata/Kohn Foundation scholar, the recipient of the Simon Fletcher Charitable Trust Award 2017, a member of RAM's prestigious Song Circle and is supported by the Josephine Baker Trust, Help Musicians UK and The Royal Academy of Music where she holds a Blue Badge Style Award. She is also the recipient of the Sarah Walker CBE Mezzo-Soprano Award and won second prize in the Isabel Jay Competition 2017.

Recent and future operatic engagements include: Julia Bertram (*Mansfield Park*, Dove) Opera South; Mrs Noye (*Noye's Fludde*, Britten) for English Martyr's, Leicester; Dido (*Dido and Aeneas*, Purcell) for Leicester Music Fest; Old Woman/Book of Fate/Mrs Northwind (*The Enchanted Pig*, Dove), Arnalta (*L'incoronazione di Poppea*, Monteverdi), Third Lady (*The Magic Flute*, Mozart) all for Hampstead Garden

Opera; Florence Pike (*Albert Herring*, Britten), Lucretia (*The Rape of Lucretia*, Britten) both for Aspect Opera and Auntie (*Peter Grimes*, Britten) for The Dartington International Festival.

**Glen Cunningham
Tenor**



Glen Cunningham, from the Highlands of Scotland, is currently studying his Master's degree at the Royal College of Music under Russell Smythe, after completing his Bachelor of Music at The Royal

Conservatoire of Scotland.

Glen has been awarded the Wiseman Prize by Sir James Caird Trust, the Joan Chissell Schumann Competition at the RCM, and the Hugh S Robertson Prize for Scottish Singing at The Royal Conservatoire of Scotland. He has performed in masterclasses with Sir Thomas Allen and Edith Wiens.

Operatic experience includes Eduardo, *La Rondine* (RCS), the lead role of Adam in Dove's *The Walk from the Garden* (Scottish Opera Connect), Chorus member in *The Cunning Little Vixen*, *Riders to the sea* and *Savitri* (British Youth Opera), Francis in the World Premiere of Karen McIver's *The Cabinet of Dr Caligari* (SOC), and his international debut as Le Remendado, *Carmen* (Rotterdam Opera Koor). He sang in the chorus in *Die Fledermaus* (Royal Conservatoire of Scotland), *Il turco in Italia* (Garsington Opera), *Così fan tutte* and *La Traviata* (Opera Holland Park). He sang the Youngest Son in Judith Weir's *The Vanishing Bridegroom* (BYO), and Flute in Britten's *A*

Midsummer Night's Dream (RCM).

In August he took part in the Les Azuriales Opera Young Artists Programme in Nice, and in September he began his studies at the RCM's International Opera School with his first role as Basilio in Mozart's *The Marriage of Figaro* directed by Sir Thomas Allen.

Glen is generously supported by the Josephine Baker Trust, the Countess of Munster Musical Trust and the Robertson Trust.

Adam Maxey
Bass Baritone



Adam is in his second year of postgraduate training at the Royal College of Music under Alison Wells, where he is a Linda Hill Scholar. He is a graduate of the Guildhall School of Music and Drama, where he studied with David Pollard. He is very grateful for the generous support of the Josephine Baker Trust.

Adam's recent operatic experience includes singing the roles of Arthur, Voice of the Cards and Officer 3 in the RCM International Opera School's production of Peter Maxwell-Davies' *The Lighthouse*. This summer he took part in the Verbier Academy performing the role of Ceprano in *Rigoletto*. He sang the role of Quince in *A Midsummer Night's Dream* (RCMIOS), Polyphemus in *Acis and Galatea* (Horn Court Opera) and in the chorus in Judith Weir's *The Vanishing Bridegroom* (British Youth Opera) while also covering the role of Eldest Son. Other operatic roles include Figaro (*Le Nozze di Figaro*, Strand Chamber Opera), Moon Man Two (*A Trip*

to the Moon, (London Symphony Orchestra) conducted by Sir Simon Rattle, Aeneas (*Dido and Aeneas*, (Sudbury Choral Society), Marcello (*La Bohème*) and Simone (*Gianni Schicchi*) in the RCM opera scenes and Don Giovanni (*Don Giovanni*) in GSMD opera scenes.

Adam has performed recitals of song and sacred pieces across the UK featuring works by Ravel, Vaughan-Williams and Mozart, as well as Rossini's *Petite Messe Solennelle*, Haydn's *Creation*, Fauré's *Requiem*, Brahms' *Deutsches Requiem*, Handel's *Messiah* and J. S. Bach's *Kaffee Kantata*. Future engagements in 2018 include performing Figaro in *Le Nozze di Figaro* (RCMIOS) in November/December.

Jakob Rothoff
Piano



Jakob Rothoff was born in Stockholm, Sweden. After studies in Musicology at university, he trained at The Royal Academy of Music in the Swedish capital, focusing on piano performance, accompaniment, teaching and conducting. After four years at the Academy he moved to London for further studies in both solo and accompaniment at the Royal College of Music. His teachers at the RCM were John Blakely and John Barstow and he was also taught by guest teachers such as Wolfgang Holzmair, Roger Vignoles and Thomas Allen. During his time at the College Jakob won all the prizes for vocal accompaniment. Since graduating Jakob has performed as a soloist and accompanist in recitals all over the UK, performing with singers and instrumentalists in many venues including the Linbury Theatre, Covent Garden Opera House and King's Place, playing for Boris

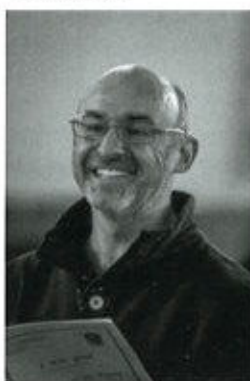
Baraz, Jonathan Lemalu and Jean-Bernard Pommier among many others.

He has also been in demand playing for modern music ensembles, performing the keyboard part in Steve Reich's *City Life*, the piano solo part in Olivier Messiaen's *Couleurs de la Cité Céleste*, and numerous other works by composers such as Stockhausen, Holliger and Takemitsu.

Jakob has been the official coach at the Musiké Course in Durham as well as for the National Youth Orchestra.

He has a long standing position as accompanist for the Waverley Singers, including performances of Carl Orff's *Carmina Burana*, and Rossini's *Petite Messe Solennelle*.

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.

He 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, and in November conducted a recording with the Singers of works by Britten, Poston and

Roxanna Panufnik. He has also directed them in broadcasts from the Vézelay festival in France and a 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 and BBC Symphony Orchestras in London; recent performances have included Mahler's 8th Symphony with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall, and recently he toured China with the Philharmonia performing the 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, and two years ago also performed Rossini's *Petite Messe Solennelle* in Greenwich in a matinée Prom.

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

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

The Waverley Singers

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

Membership is drawn from a wide area of Surrey and Hampshire and currently stands at nearly one hundred singers. We are always keen to welcome new members, and if you are interested joining or simply finding out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email secretary@waverleysingers.com

Sopranos

Nicola Anderegg
Claire Bacon
Janet Benson
Sara Burnie
Janet Carne
Johanna Clift
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Clare Marren
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Margaret Reeder
Vivien Rieden
Tracy Smith
Verity Tucker
Joanne Watson
Margaret Weaver

Altos

Rona Ayling
Juliana Baxter
Hattie Bennett
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Jill Denbigh
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Jane Kenney
Margaret Mackenzie
Anne Mason
Marian Morgan-Cotter
Allison Price
Josephine Reader
Tegwen Robb
Mary Shepherd-Smith
Rachel Sturt
Caroline Thomas
Joan Warren
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Liz Witham

Tenors

Tim Devis
David Edwards
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Chris Lawrence
Deirdre Major
David Martin
Simon Paterson

Basses

Mike Aaronson
Geoffrey Barwick
Andrew Bell
Les Billig
David Budd
Sam Coulter
Rod Eckles
Hugh Gammell
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Tony Parker
Mark Penfold
Simon Rycroft
Martin Simpson
John Smyth
Tim Sturt
Alan Thompson

Accompanist:

Jakob Rothoff

Would you like to sing in a choir?

Singing is fun!

It gives us energy and helps to set aside stress after a busy day at work.

It is rewarding getting to know from the inside some of the greatest music ever created.

It is stimulating when we are able to perform music at a high standard that has been challenging to learn.

It is great to entertain others whilst making new friends.

The Waverley Singers enjoy exploring the great repertoire of choral music stretching back 500 years, from the large-scale oratorios and sacred pieces by Bach, Handel, Mozart and Brahms, to shorter pieces, be they Tudor anthems by Byrd and Tallis, or contemporary works by James MacMillan and Gabriel Jackson

We rehearse every Thursday during term-time, from 7.30 to 9.45 pm in South Farnham School, Menin Way, Farnham GU9 8DY.

Come along and find out if this could be a wonderful new opportunity for you!

For further information, see www.waverleysingers.com, email secretary@waverleysingers.com, or contact the membership secretary Mrs Carolyn Heathcote, on 01420 475418

WAVERLEY SINGERS

A CHRISTMAS CELEBRATION

Including works by JS Bach, Javi Busto and Carl Rütti
Interspersed with Christmas readings and carols for the audience

Saturday 15th December, 7.00 pm
St Andrew's Farnham, GU9 7PR

Philip Scriven - organ Richard Pearce - conductor

Tickets £15, (£5 for under 16s and students)
Subject to availability, from

Strutt & Parker, Farnham • Newbury Building Society, Alton
• all choir members • at the door • telephone: 01252 792563 •
www.ticketsource.co.uk/waverleysingers (no card fees)

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ACKNOWLEDGEMENTS

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

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Mrs J Bridges Webb	Mrs S Hubbard
Dr A R Christmas	Mrs I Hyde
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Dr David Colley	Mr S D Kenney
Mr J M Darker	Mrs M J Mackenzie
Mrs C Edgoose	Mr R J Mackenzie
Mr and Mrs J Fathers	Mrs A Mason
Mr and Mrs Barry Field	Mr G F C Mellstrom
Mr I Gammell	Mr D P Patey
Mrs Molly Goddard	Mr J Pickering
Mr & Mrs M Hadfield	Mr A Robb
Mrs E Haines	Mr S Rycroft
Mrs D Hall	Mr C Shepherd
Mr R Heasman	Mr and Mrs I Smith
Mr and Mrs R Heathcote	Mrs M W Webb
Mrs Jane Hey	Mr G R Wickes
Mrs J Hicks	Mr N Wilmshurst
Mr M Hicks	Mr D Wilson
Mrs R Holden	Mrs E W Witham

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

Patrons are the lifeblood of the arts, and all our patrons are vital to the Waverley Singers in providing the extra financial support we need for the repertoire we aspire to perform. Our concerts require not only enormous commitment from our conductor Richard Pearce and all our choir members, but we also need to cover the costs of engaging top-class musicians to perform with us, soloists as well as accompanists and orchestral players. We have to hire music and pay for the venues in which we perform. Each member of the choir pays a substantial annual subscription, but we cannot cover all our costs without extra help from our supporters, and we can only afford to present the large-scale works which people love to hear, if we have a good 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 with seats reserved in the position of your choice. Secondly, 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 concert.

Will you support us, and help us achieve our ambitions, by becoming a patron? Please contact the Patrons' Secretary Tim Sturt at 14 Arthur Road, Farnham, GU9 8PB, tel.: 01252 710968, or email t.sturt@btopenworld.com

The Waverley Singers are delighted to welcome to our concert this evening

Cllr. Denise Le Gal, Mayor, Waverley Borough Council
Cllr. Paula Dunsmore, Deputy Mayor, Farnham Town Council

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If you would like to be kept informed of our concerts, please join our supporters' mailing list at www.waverleysingers.com/support.htm. We won't sell or give your information to anyone else, and we promise not to flood your mailbox with messages; we send four or five a year at most. You can also request a postal copy of our annual brochure using the same form!



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