

FRONT COVER PDF
(supplied separately)



Young people at Change of Scene are aged 7-18 years, many from the more deprived areas of Surrey and Hampshire, who display complex social, emotional and/or behavioural difficulties which cause them to flounder in education. Many have been temporarily or permanently excluded from schools, are in short term provision, or not on a school role and the majority are suffering from poor mental health. All of our attendees find school a daily challenge, with many simply not managing to access education at all. By the time they are referred, most have become accustomed to failure and their self-esteem is at rock bottom. The parents and teachers of many struggle to manage their young people's behaviour.

Under the one-to-one care of a key worker, at Change of Scene, young people learn to care for our thirteen species of animals, including ponies, alpaca, goats and sheep as well as smaller animals such as guinea pigs and a snake. We also offer horticulture, growing produce in our veg patch, raised beds and poly tunnel. Young people learn carpentry with our volunteer carpenter, and cook whenever there is an opportunity. Activities on site are many and varied, and can involve anything from tree clearance to fence mending. The young people work hard in all weathers, learning responsibility and beginning to understand the impact their behaviour can have on the world around them. Our outdoor work improves confidence and gives these young people a chance to succeed.

Change of Scene aims to provide an urgent intervention to help restore young people's belief in themselves, fulfil their potential and enable them to return to sustainable education.

Donations would enable Change of Scene to continue to be a haven for young people in desperate need, helping those with nowhere else to turn.

PROGRAMME

Insanae et vanae curae

Joseph Haydn
(1732-1809)

Trumpet Concerto in E flat major

Joseph Haydn

Soloist: Nick Budd

Allegro

Andante

Allegro

INTERVAL

Mass in C minor K. 427

Wolfgang Amadeus Mozart
(1756-1791)

- 1 Kyrie
- 2 Gloria in excelsis
- 3 Laudamus te
- 4 Gratias agimus tibi
- 5 Domine Deus
- 6 Qui tollis
- 7 Quoniam tu solus
- 8 Jesu Christe
- 9 Cum Sancto Spiritu
- 10 Credo in unum De-
um
- 11 Et incarnatus est
- 12 Sanctus
- 13 Benedictus

PROGRAMME NOTES

Insanae et vanae curae

Joseph Haydn (1732-1809)

Haydn set the Latin text of this motet at the end of his life in 1808, to music he had originally composed as a choral number in his oratorio, *Il ritorno di Tobia* back in 1775. The text suggests that when we feel distress, we can find reassurance by placing our trust in God. The music, with its expressive portrayal of turmoil and then lyrical peace, is typical of Haydn's style, reflecting the *Sturm und Drang* movement in German literature of the time, with its focus on feelings and the natural world. Haydn reinforces his message by repeating the sequence that describes the impact of dread followed by comforting reassurance.

*Insanae et vanae curae invadunt mentes
nostras,
saepe furore replent corda, privata spe.
Quid prodest O mortalis conari pro mundanis,
si coelos negligas? Sunt fausta tibi cuncta, si
Deus est pro te.*

Mad and groundless anxieties flood our
minds,
often with rage they fill our hearts, which
are robbed of hope.
What is the point, O mortal man, of
straining after worldly matters,
if you neglect the heavenly? You will
prosper in everything, if God is with you.

Trumpet Concerto in E flat major

Joseph Haydn

Haydn composed this concerto in 1796 for Anton Weidinger, the trumpeter of the Viennese Court Orchestra, who had developed a keyed trumpet that enabled players to play all the notes of the scale in the low and middle registers as well as the high. Before that time the natural trumpet, an instrument without valves, had a much more limited range. Haydn exploited this rich new potential to the full, as we hear in the solo sections of the first movement. He wrote the concerto after his return from his second London visit, where he had completed his final symphony; it displays his enduring creativity and exuberance. In fact, the concerto did not receive its first performance until 1800, and then it fell into neglect while further developments in trumpet design took place, leading to the instrument with valves that is now commonplace. Only in the 1930s was this concerto played regularly and since then has become a great favourite.

Mozart composed a dozen or more settings of the Church Mass, mostly to fulfil his commitment as a musician at the court of the Prince-Archbishop of Salzburg, but his great C minor Mass stands in a class of its own, as one of his greatest sacred pieces, even though, like his Requiem, it is incomplete. He vowed to write it as a thank-offering for his young wife Constanze's recovery from sickness, or maybe, as she herself reported many years later, to celebrate the safe delivery of their first-born in 1783. With its length and complexity, the Mass broke new rules set by the Church authorities for the music that was to be used in its services, and maybe Mozart was seeking to establish his credentials as a composer in the great tradition he inherited from Bach and Handel. It was performed in Salzburg in October 1783, not in the Cathedral in Salzburg, but in St Peter's Abbey. Mozart would probably have filled in those parts of the Mass that he had not completed with material from his earlier compositions, but nothing survives to give us that information. As it stands, the last half of the Creed, following on from the *Et incarnatus*, and the *Agnus Dei* which normally concludes the mass, are missing. The work includes several magnificent movements for solo voices, and we know that Mozart's wife Constanze sang the first soprano part, displaying her own musical talents, and perhaps hoping to win over Mozart's father and sister who regarded her background as beneath their station. The Mass is scored for four soloists, double choir and a large orchestra, and displays all the grandeur and dramatic intensity we would expect from a composer who was happiest working on opera. Why he never completed it remains a mystery: was it because he was not interested in religion, and often irritated by the Church hierarchy, or was he disappointed by his father's response to the work, or too devastated by the death of his son in August 1783, at barely two months old?

The opening hushed orchestral introduction builds up a sense of expectation before the choir establish the title key of C minor beyond doubt with a succession of arpeggios for the words of the *Kyrie*, pleading for God's mercy. The movement continues with fugal subject and counter melody, developing a sense of weight and passion. But the *Gloria* that follows is firmly in the major key, and also uses the arpeggio figure to convey the sense of open-hearted fullness that carries on throughout the work. Whatever Mozart's own religious feelings may have been, he certainly knew how to get inside the meaning of the words he was setting and write music that is wonderfully expressive. And he was a master at producing exhilarating effects from the development of traditional Baroque forms, as in the *Cum Sancto Spiritu* chorus, or the tender lyricism of the *Et incarnatus* solo.

Richard Maunder has edited and produced this performing version of the surviving material that Mozart left.

1. Chorus and soprano solo:

Kyrie eleison, Kyrie eleison, Kyrie eleison.
Christe eleison, Christe eleison, Christe eleison.
Kyrie eleison, Kyrie eleison, Kyrie eleison.
*Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.*

2. Chorus:

Gloria in excelsis Deo,
Et in terra pax, hominibus bonae voluntatis.
*Glory to God in the highest.
And on earth peace to people of good will.*

3. Soprano solo:

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 propter magnam gloriam tuam.
We give thanks to you, for your great glory.

5. Soprano duet:

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
*Lord God, heavenly King, almighty God and Father.
O Lord the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,*

6. Double Chorus:

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
*Who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.*

7. Soprano and tenor trio:

Quoniam tu solus sanctus.
Tu solus Dominus, tu solus altissimus,
*For you alone are the holy one,
You alone are the Lord, you alone are the most high,*

8. Chorus:

Jesu Christe.

Jesus Christ.

9. Chorus:

Cum Sancto Spiritu in gloria Dei Patris. Amen.

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

10. Chorus:

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae,
Visibilium omnium et invisibilium.

Credo. Et in unum Dominum Jesum Christum, Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero, genitum, non factum,
consubstantialem Patri: per quem omnia facta sunt.

Credo. Qui propter nos homines et propter nostram salutem
Descendit de caelis.

*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,
Begotten of the Father before all worlds.*

*God from God, light from light, true God from true God,
Begotten, not made, of one being with the Father.*

Who for us men and for our salvation, came down from heaven.

11. Soprano solo:

Et incarnatus est de Spiritu Sancto

Ex Maria Virgine, et homo factus est.

And was incarnate by the Holy Spirit of the Virgin Mary and was made man.

12. Double Chorus:

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna, hosanna in excelsis.

Holy, holy, holy Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna, hosanna in the highest

13. Soloists quartet:

Benedictus, qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord.

Double Chorus:

Hosanna in excelsis

Hosanna in the highest.



Henna Mun soprano

Known for her sparkling and rich colours, Henna Mun is a Midori Nishiura Scholar and is in her first year of the Master of Performance (Vocal) Programme at the Royal College of Music in London. She is currently studying with Dinah Harris and Caroline Dowdle.

Henna has been the recipient of several awards and scholarships over the past couple of years, including the Midori Nishiura Scholarship, Opera McGill Undergraduate Award, Gaelyne Gabor Memorial Prize, E.M. Wirth Scholarship in Music, Alma Mater Scholarship (Schulich School of Music of McGill University), Bert Gould Award (Kiwanis Club of Toronto Foundation), and the Kiwanis Club of Casa Loma Scholarship. She has also been placed first place in numerous music festivals in Canada. Henna is currently supported by the Josephine Baker Trust. Henna has participated in masterclasses with Sir Thomas Allen, Sumi Jo, Michael Schade, Joyce El-Khoury, and more.

This season, Henna is excited to be singing select songs from *Les nuits d'été* (Berlioz), with Sir Andrew Davis conducting the RCM Symphony Orchestra in June. In April, she will be playing Barbarina in the production of *Le nozze di Figaro* with the Verbier Festival Chamber Orchestra, conducted by Christoph Koncz (Ibiza Clasico). In July, Henna will be performing in the opera, *Hänsel und Gretel*, with the Verbier Opera Atelier Lyrique and the Verbier Festival Junior Orchestra, conducted by Stanislav Kochanovsky. She is also going to be involved in the Song Program at the Verbier Festival.

Henna's previous roles include covering Papagena (*Die Zauberflöte*) and the Dew Fairy (*Hänsel und Gretel*) with the Royal College of Music Opera Studio, as well as playing Adina (*L'Elisir d'amore*) for the RCM Opera Scenes concert. Additionally, she was the soprano soloist for the *Ein deutsches Requiem* (Brahms) with the RCM Symphony Orchestra. In the 2020-2021 season, Henna played the titular role of Cinderella in Rodgers and Hammerstein's *Cinderella* and has played the role of Isabella in *Rosa*, a new Canadian opera composed by James Rolfe. In 2019, she had made her operatic debut in *La Clemenza di Tito* (Opera McGill). In 2019, she was the soprano soloist for Vivaldi's *Gloria* (University Choir – Schulich School of Music).

In 2021, Henna graduated from the Schulich School of Music of McGill University with a B.Mus., Performance (Voice) degree with an Outstanding Achievement in Voice Award. She has previously studied under Cynthia Hoffmann and Dominique Labelle. Born and raised in Japan, Henna is very excited to be making beautiful music with her colleagues this year.





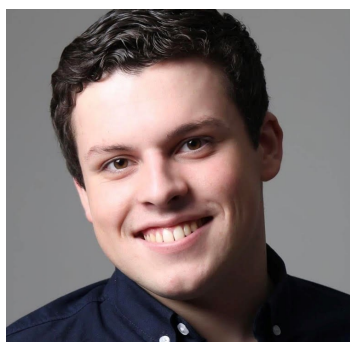
Hannah Crocker soprano

British soprano Hannah Crocker made her operatic debut in the roles of Chorus Leader and Showgirl in *La belle Hélène* (Offenbach), sung in English, with Blackheath Halls Opera in July 2019. The opera received a four-star review from The Observer. More recently, she has performed in the Royal College of Music's Opera Scenes, with roles including Mab in Jonathan Dove's *The Enchanted Pig* and the title role in Handel's *Theodora*.

Hannah is currently in her second year of the Master of Performance degree at the Royal College of Music, studying under Amanda Roocroft, where she is a Theo Max van der Beugel Scholar. She was delighted to have also been recently selected as one of the Josephine Baker Trust's approved singers, and is hugely grateful for their support. Hannah was awarded a Bachelor of Music degree with first-class honours at Trinity Laban Conservatoire of Music and Dance, where she studied under Alison Wells and Joan Rodgers. She is delighted to have been awarded the Director's Prize of Excellence in Voice from Trinity Laban, and was excited to represent the vocal faculty in their Gold Medal Showcase Competition last year.

Recent events on the concert platform include her debut of Handel's *Messiah* with Buckingham Choral Society, performing alongside other soloists supported by the Josephine Baker Trust from the Royal College of Music. Hannah also recently performed a complete programme of song repertoire by female composers alongside pianist and duo partner Claire Habbershaw as part of the Calne Music and Arts Festival. Hannah and Claire are currently in the process of expanding this programme, with a view to performing it in venues across London and further afield.

Alongside various solo performances, Hannah has also participated in ensemble projects and performances such as working with the Philharmonia Orchestra and Philharmonia Voices for a performance of Schoenberg's *Gurrelieder* in the Royal Festival Hall, under the baton of world-renowned conductor Esa-Pekka Salonen. Hannah is also proudly one of two soprano scholars in West London Chorus and recently enjoyed performing in their Choral Composition Competition, premiering new works. The choir also recently recorded and released their first commercial disk of works by Bob Chilcott, in which Hannah had a solo role.



Dafydd Jones tenor

Welsh tenor, Dafydd Jones, is in his first year of Masters studying at the Royal College of Music under the tutelage of Mark Tucker and Caroline Dowdle. Dafydd is very generously supported as a Huawei Scholar, supported by the Ivor Llewellyn Foster scholarship, by the The Munster Trust, and by the Josephine Baker Trust.

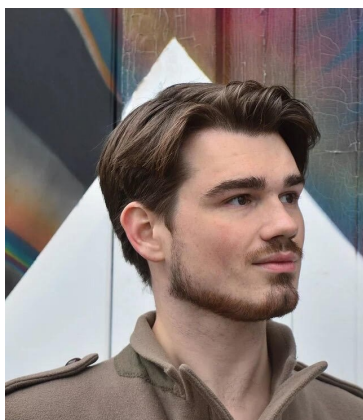
Recently, he won the Prix Thierry Mermod at the Verbier Festival as a member of the Academy Atelier Lyrique. At the College, Dafydd has won the Ted Moss and Berther Taylor-Sach award for First Prize in the Lieder Competition, and was also Runner Up and recipient of the Cuthbert-Smith prize in the College's Lies Askonas Competition. In February 2020, he was a finalist in the Brooks-Van der Pump English Song Competition. Dafydd has also gained many accolades in Welsh competitions, to include winning the Osborne Roberts Memorial Prize – The Blue Ribbon at the National Eisteddfod of Wales, giving him the opportunity to perform at the North America Festival of Wales held in Philadelphia, USA, later this year.

Dafydd has had the honour of being the tenor soloist in the World Premiere of Bob Chilcott's remembrance work *Move him into the sun* conducted by the composer himself and has just performed a world premiere of Brian Hughes' song cycle *The Green Desert* at the North Wales International Music Festival.

As a keen song enthusiast, Dafydd was a Young Artist at this year's Leeds Lieder Festival, a member of the 2021 Academy Atelier Lyrique at the Verbier Festival, and also made his debut at the Oxford Lieder Festival.

Operatic roles include Don Ottavio in *Don Giovanni* (Opra Cymru), Monostatos in *Die Zauberflöte* (Royal College of Music International Opera Studio), Joe in *La Fanciulla del West* (Verbier Festival) – Cancelled due to COVID-19, Belmonte in *Die Entführung aus dem Serail* (RCM Opera Scenes), Richard in *Ruddigore* (RCM Opera Scenes), Adario in *Les Indes Galantes* (RCM Opera Scenes), Pastore and Apollo in *L'Orfeo* (RCM Opera Scenes).

Future engagements see Dafydd making his debut in *L'Orfeo* at Garsington Opera as an Alvarez Young Artist and at the Bregenz Festival as Clotarco in their production of Haydn's *Armida* this summer.



Edward Jowle baritone

Brought up in Derbyshire, Edward Jowle is a member of the Royal College of Music's Opera Studio, studying with Russell Smythe and Roger Vignoles. He has participated in masterclasses with Sir Thomas Allen, Dame Sarah Connolly, Thomas Hampson, Gerald Finley and with Thomas Quasthoff. He is a Janet & Michael Levesley Scholar and is supported by the Josephine Baker Trust. A Samling Artist and an alumnus of the Verbier Festival Atelier Lyrique, he was a finalist in the 2021 Kathleen Ferrier Awards and a prize winner of the 2021 Cesti

Competition and the 2020 Patricia Routledge Award.

Recent stage work includes: Colline (*La Bohème*: Verbier Festival); Guglielmo (*Così fan tutte*: Devon Opera); Elviro (*Serse*: Accademia Europea Dell'Opera, Italy); Papageno (*Die*

Zauberflöte); Garibaldo (*Rodelinda*); Lord Dunmow (*A Dinner Engagement*); Falke (*Die Fledermaus*: Nanyang Academy of Fine Arts, Singapore); Gendarme (*Les Mamelles de Tirésias*: Euphonia Studio); Alidoro (*La Cenerentola*: Bedford Park Festival) and Adonis (*Venus and Adonis*: Brighton Early Music Festival).

His recent concert highlights include Handel *Messiah* (Nevill Holt); Bach *B Minor Mass* (Lloyds Choir); Berlioz *L'enfance du Christ* (Scherzo Ensemble) and Elgar *The Apostles* (London Philharmonic Orchestra).

Future engagements include Steward (*Flight*) for the RCM, Polyphemus (*Acis and Galatea*) for the Ryedale Festival and appearances with English Touring Opera in the coming season.



Nick Budd trumpet

Having recently graduated with a first class degree in Music from the University of Oxford, Nick Budd is currently a postgraduate student at the Royal Academy of Music where his studies are supported by Help Musicians UK and the Countess of Munster Musical Trust.

At the Academy Nick studies with Mark David, Jeroen Berwaerts and Paul Beniston and receives natural trumpet lessons from Robert Farley. Since starting his postgraduate he has performed with the Academy's Symphony Orchestra, under the direction of conductors Edward Gardner and Marc Elder, Chamber Orchestra and Symphonic Brass Ensemble. He has also worked alongside renowned brass septet Septura and has performed with the Academy's contemporary Manson Ensemble.

As a soloist, Nick has performed recitals with both piano and organ. He has also featured as a soloist with the Winchester Symphony and Alton Concert Orchestras, performing trumpet concertos by Haydn and Hummel.

Whilst at Christ Church, Oxford, Nick was heavily involved in musical performance, playing principal trumpet with the Oxford University Orchestra and Sinfonietta, Ensemble ISIS and Consortium Novum. Highlights from his time at university include performing solo recitals at Christ Church Cathedral and New College Chapel, student-led productions of Mark-Anthony Turnage's *Blood on the Floor* and Stravinsky's *The Rake's Progress*, and recording a studio album with the Oxford University Jazz Orchestra.

Since leaving Oxford Nick has continued to pursue the academic study of music. As part of the Academy's MMus postgraduate programme he is researching twentieth-century French music for trumpet and piano and hopes to perform a recital of little-known repertoire at the end of his studies.

Chameleon Arts Orchestra

The Chameleon Arts Orchestra were formed in 1987 by Chameleon Arts Management, to answer the need of Choral Societies nationwide for quality performances of the great works for choir and orchestra. From Monteverdi to Maxwell Davies and beyond, the orchestras perform in Churches, Cathedrals and Concert Halls throughout the country and can regularly be seen in concert at venues such as St John's Smith Square, Worcester Cathedral, Sherborne Abbey, St Martin-in-the-Fields, Tewkesbury Abbey, Leominster Priory, Ripon Cathedral, Snape Maltings Concert Hall, Southwark Cathedral and the prestigious Saffron Hall.

Chameleon Arts Orchestra boasts some of the country's leading freelance players whose other work includes performing with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, The Royal Opera Orchestra, London Symphony Orchestra, Bournemouth Symphony Orchestra and English Chamber Orchestra. As the premiere orchestra devoted to the performance of choral works, the players have a vast knowledge and experience of works regularly performed by choral societies. This experience is invaluable to choirs and conductors constrained by the traditional three-hour on-the-day rehearsal.

Like all freelance players, members of the Chameleon Arts Orchestra have had a difficult couple of years, and are delighted that opportunities to perform are gradually returning.

Leader	Miranda Allen
First violins	Andrew Harper, Orpheus Papafilippou, Stephanie Waite, Emma Shackleton, Helen Stanley
Principal 2nd Violin	Alistair Kennedy
Second Violins	David Burton, Helen Twomey, Liz Norton
Principal Viola	Jason Glover
Violas	Jane Tyler, Ursula John
Principal Cello	Lorraine Deacon
Cellos	Lawrence Durkin, Dan Burrowes
Principal Double Bass	Damon Burrows
Double Bass	Kate Addis
Flute	Nick Cartledge
Oboes	Sue Busby, Sylvia Ellison
Bassoons	Dieter Hester, Howard Legge
Horns	Kevin Elliott, Clare Lintott
Trumpets	Oliver Preece, Simon Gabriel
Trombones	Tom Lees, Jeremy Gough, Ian Fasham
Timpani	Scott Bywater

Richard Pearce (Conductor)



Richard celebrates 13 years as musical director of the Waverley Singers this year. During this time, he has led the choir in over 40 performances. Particular highlights have been concerts in Guildford Cathedral of Monteverdi *Vespers*, Verdi *Requiem*, Beethoven *Mass in C*, Brahms *Schicksalslied*, Mozart *Requiem* and Bach *Magnificat in D*. Other favourites for him have been Mendelssohn *Elijah*, Bach *St. John Passion*, Handel *Messiah* and *Israel in Egypt*. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and many newly-written compositions.

Richard Pearce was organ scholar at Trinity College, Cambridge. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music and the Royal College of Music in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and is also Musical Director of the Romsey Choral Society. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including much contemporary and new music. He recently conducted works by James MacMillan, Judith Bingham, Britten and Roxanna Panufnik for broadcast on BBC Radio 3. As organist and pianist he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, Bob Chilcott and Sofi Jeannin.

Richard has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is regular organist with the Philharmonia and BBC Symphony Orchestras in London; with them he has performed with many inspirational conductors including established *maestri* Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as up-and-coming stars such as Santtu-Matias Rouvali and Valentina Peleggi. Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in London's Royal Festival Hall, and a tour of China performing Saint-Saëns *Organ Symphony* with Vladimir Ashkenazy. He also performs regularly in Promenade concerts and recordings, including at the *Last Night of the Proms* to a worldwide television audience.

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

The Waverley Singers

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, and more recently Bratislava and Vienna in 2019.

<i>Sopranos</i>	Carolyn Patey	Anne Mason	<i>Basses</i>
Nicola Anderegg	Louise Pearce	Faye Mylward	Mike Aaronson
Claire Bacon	Anne Perret	Gillian Phelps	Andrew Baxter
Jan Benson	Margaret Reeder	Gillian Pickering	David Budd
Sara Burnie	Vivien Rieden	Allison Price	Paul Chambers
Janet Carne	Tracey Smith	Tegwen Robb	Sam Coulter
Joy Cartwright	Verity Tucker	Rachel Sturt	Rod Eckles
Johanna Clift	Joanne Watson	Esther van Rooyen	Derek Fisher
Elaine Cook	Margaret Weaver	Joan Warren	Hugh Gammell
Philippa Cullen	Sally Wooding	Christine Wilmshurst	Iain Gammell
Louise Douglas	<i>Altos</i>	Lindy Wiltshire	Bill Griffin
Diane Drewett	Juliana Baxter	Liz Witham	Max Hadfield
Jane Eckles	Mayonne Coldicott	<i>Tenors</i>	Graham Hey
Janet Gunn	Sue Crosfield	Vernon Burford	John Holden
Anneliese Handley	Jill Denbigh	Tim Devis	John Hubbard
Rosemary Heasman	Fiona Dick	David Edwards	Jeremy Keep
Carolyn Heathcote	Sylvia Ellison	Robert Gussman	Mark Masterman
Sue Hubbard	Catherine Hadfield	Jo Huddleston	Mark Penfold
Pat Martin	Maureen Jackson	Chris Lawrence	Simon Rycroft
Catherine May	Jane Kenney	Deirdre Major	Martin Simpson
Alyson Paterson	Margaret Mackenzie	David Martin	Simon Stoodley
		Alan Mort	Tim Sturt
		Simon Paterson	Alan Thompson
Accompanist: Jakob Rothoff			Neil Thompson

Coming Soon...

Concert: Bach Mass in B Minor

Saturday 18th June, 7.30pm

Venue: St Andrew's Garrison Church, Queen's Avenue, Aldershot GU11 2BY

This is a rare opportunity to hear Bach's mighty work performed by choir, soloists, and full orchestra at a price you can afford! The concert was originally scheduled for March 2020, but postponed because of the pandemic. We are really looking forward to picking up this wonderful work once again and performing it for what we hope will be a full house! Full details, and tickets, on our website:

waverleysingers.com

If you'd like to join us to sing this concert we have a special temporary membership rate: please email membership@waverleysingers.com First rehearsal is on Thursday 7th April!

Our sponsored charity for this concert will be a very worthwhile local charity: Karuna Action. Please come along and give us both your support!



Future events for your diary

Saturday 18th June, 7.30pm St Andrew's Garrison Church, Aldershot – Bach: Mass in B Minor, with Orchestra. (This concert originally planned for 21st March 2020 was postponed due to the pandemic lock-down).

Saturday 2nd July 2022, 7.30pm Romsey Abbey—Elgar: Dream of Gerontius (with Romsey Choral Society)

ACKNOWLEDGEMENTS

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

Mr P Anderegg	Mr and Mrs R Heathcote	Mr J Pickering
Mrs J Bridges Webb	Mrs Jane Hey	Mr A Robb
Dr A R Christmas	Mrs J Hicks	Mr S Rycroft
Mr T Coldicott	Mr M Hicks	Mr C Shepherd
Dr David Colley	Mrs R Holden	Mr I Smith
Mr J M Darker	Dr J G Holmes-Smith	Mr J Smyth
Mrs A Fathers	Mrs S Hubbard	Mr S Stoodley
Mr D Flower	Mrs I Hyde	Mrs M W Webb
Mr I Gammell	Mrs A Joy	Mr G R Wickes
Mr & Mrs M Hadfield	Mrs M J Mackenzie	Mr N Wilmshurst
Mrs E Haines	Mr R J Mackenzie	Mr D Wilson
Mr R Heasman	Mr D P Patey	Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact **Tim Sturt** at 14 Arthur Road, Farnham, GU9 8PB, tel.: 01252 710968 or email patrons@waverleysingers.com. All Patrons receive advance notice of concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes and they are also invited to the choir's social events. Donations made under Gift Aid are particularly valuable to the choir.

The Waverley Singers gratefully acknowledge the financial support of the Josephine Baker Trust for the soloists in this evening's concert.

Thanks must also go to Robert Gussman for programme content, Philippa Penfold for programme editing and Sara and Daniel Burnie for graphics.

The October concert raised £324.00 for the Waverley Singers, and the December concert, £459.66 for the St Lawrence Alton Organ Fund, making a total of £783.66 so far this season.

Bequest in memory of Peter Curry

The Waverley Singers wish to express their grateful thanks to the family of Peter Curry for a donation in his memory. Peter lived in Farnham for the last 35 years of his life, and was a lover of choral music and an enthusiastic chorister in St George's Church, Badshot Lea. He was a great supporter of the arts and also of his local district.

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

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

Would you like to join the Waverley Singers?

- * Singing is fun.
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- * Regular rehearsing with a choir helps to develop your musical skills and enable you to get to know some of the greatest music from the inside.

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

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

Come along and find out if this could be a wonderful new opportunity for you! We are always keen to welcome new members, and if you are interested in joining or simply finding out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email secretary@waverleysingers.com, or visit the website www.waverleysingers.com

Supporters' Mailing List

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Waverley Singers

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