

FRONT COVER PDF
(supplied separately)



Karuna Action

Karuna Action is a registered charity that has been based in Aldershot since 1988, with the aim of relieving poverty through the support of education, healthcare and income generation initiatives. Traditionally we have supported projects and ventures overseas, starting in Sri Lanka and India and going on to support partners in 11 countries all

over the world. In more recent years we have supported local initiatives, such as foodbanks and the Community Grub Hub, in an effort to relieve poverty on our doorstep. Karuna means compassion, and comes from Sanskrit, the base language that many of our original partners understand.



Bethshalom Boys Home, Gampola, Sri Lanka

Karuna Action is run by Simon and Jessica, who became involved in 2007 before taking on the running of the charity from 2012. We now have 5 members of staff in total, alongside an amazing team of volunteers, that support the work we do.

In 2014 we began to explore the idea of starting a social enterprise, that's when Karuna Coffee was born, we roast and sell coffee and all the profits are given back to Karuna Action to help us run the charity. The enterprise has grown steadily over the last 8 years and we have been able to open a coffee shop, Karuna Coffee House, which has become a community hub in the heart of Aldershot.

Our aim for the future is to keep supporting our partners all over the world, and the local projects and endeavours here in Aldershot, with the support of Karuna Coffee and donors that very generously give to our charitable work. Through the coffee house we have met so many people in our community that have become a part of our daily lives, it is a privilege to be able to serve them and get to know them.

We are very grateful for the support we receive, it enables us to help so many people. Thank you!



Volunteers outside Karuna Coffee House

PROGRAMME

Mass in B Minor by J S Bach

Conductor	Richard Pearce
Soprano	Isabelle Atkinson
Soprano	Elizabeth Green
Alto	Bernadette Johns
Tenor	Harry Grigg
Bass	Johannes Moore

Brandenburg Baroque Soloists

PROGRAMME NOTES

Mass in B Minor

JS Bach

This monumental work transcends the norms of sacred music: while it sets the words of the traditional Catholic liturgy, it could never be performed as part of a service: it is simply too long and rich. Bach was himself a devout Lutheran, yet he recognised the universality of the Catholic texts and the music they had inspired as a timeless expression of Christian faith. He believed that “the aim or final goal of all music shall be nothing but the honour of God and the recreation of the Soul.”

In as far as we can ever know, it would seem that Bach created this work in his last years to offer a consummation of his art and skill. Alongside his other late works, *The Art of Fugue*, the *Goldberg Variations*, and the *Musical Offering*, the *Mass in B Minor* is his final Testament to the world. But although his sons promoted sections of the work, Haydn possessed a copy, and Beethoven longed to, it was never performed in its entirety until more than a century after his death.

It stands as a supreme model of choral writing. The text provides a great variety of moods, and the work exploits these to the full. It uses a range of styles to enliven our attention, full chorus alongside solos and duets, melodies drawn from the centuries old Gregorian chant (notably in the *Credo*), choral writing modelled on the traditions of 16th century church music, and also the astonishing ingenuity and complexity of Bach's own mastery. There are gentle and intricate movements and others that are dance-like and brilliantly exuberant. He uses musical symbolism to underline the faith that was so central in his life. It opens arrestingly and without instrumental introduction with a dramatic plea: *Kyrie, kyrie, kyrie eleison*: Lord, Lord, Lord have mercy. (In the top left-hand corner of Bach's autograph he wrote JJ, short for *Jesu juva* – Jesus, help me!) That sets the tone for all that follows, as Bach explores the text with music that most aptly expresses each of its parts. Some of the music he adapted from earlier work of his own: the *Crucifixus* with its throbbing bass line is based on a Cantata he wrote in 1714; the *Kyrie* and *Gloria*, grouped together as the *Missa*, and written on a huge scale, was originally composed in 1733 to present to the new Elector of Saxony. Other parts were freshly composed. Nevertheless the whole fits together seamlessly as an architectural whole, and gives us arguably the greatest human work of art in any medium for all time.

I. MISSA - KYRIE and GLORIA

Kyrie eleison <i>Lord have mercy on us</i>	Chorus
Christe eleison <i>Christ have mercy on us</i>	Soprano Duet
Kyrie eleison <i>Lord have mercy on us</i>	Chorus
Gloria in excelsis Deo <i>Glory to God in the highest.</i> Et in terra pax hominibus bonae voluntatis <i>And on earth peace to people of good will.</i>	Chorus
Laudamus te, benedicimus te, adoramus te, glorificamus te. <i>We praise you, we bless you,</i> <i>we worship you, we glorify you.</i>	Soprano Solo
Gratias agimus tibi propter magnam gloriam tuam. <i>We give thanks to you, for your great glory.</i>	Chorus
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe altissime. Domine Deus, Agnus Dei, Filius Patris. <i>Lord God, heavenly King, almighty God and Father.</i> <i>O Lord the only begotten Son, Jesus Christ, the most high.</i> <i>O Lord God, Lamb of God, Son of the Father.</i>	Soprano and Tenor Duet
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. <i>You who take away the sins of the world, have mercy on us.</i> <i>You who take away the sins of the world, receive our prayer.</i>	Chorus
Qui sedes ad dextram Patris, miserere nobis. <i>You who sit at the right hand of the Father, have mercy on us.</i>	Alto Solo
Quoniam tu solus sanctus. Tu solus Dominus, tu solus altissimus, Jesu Christe. <i>For you alone are the holy one,</i> <i>You alone are the Lord, you alone are the most high, Jesus Christ.</i>	Bass Solo
Cum sancto Spiritu in gloria Dei Patris. Amen. <i>With the Holy Spirit, in the glory of God the Father, Amen.</i>	Chorus

2. CREED – SYMBOLUM NICENUM

Credo in unum Deum
I believe in one God Chorus

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium et invisibilium.
*I believe in one God, the Father almighty, maker of heaven and earth,
And of all things visible and invisible.* Chorus

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum, non factum,
consubstantialem Patri, per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de coelis.
*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.* Soprano and Alto Duet

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. Chorus

Crucifixus etiam pro nobis sub Pontio Pilato;
Passus et sepultus est
And was crucified for us under Pontius Pilate, he suffered and was buried. Chorus

Et resurrexit tertia die, secundum Scripturas,
Et ascendit in coelum, sedet ad dextram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cujus regni non erit finis.
*And the third day he rose again according to the Scriptures,
And ascended into heaven and is seated at the right hand of the Father.
And he will come again in glory to judge the living and the dead,
And his kingdom will have no end.* Chorus

Et in Spiritum Sanctum, Dominum et vivificantem: Bass Solo
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam
*And [I believe] in the Holy Spirit, the Lord and giver of life,
Who proceeds from the Father and the Son,
Who with the Father and the Son together is worshipped and glorified;
Who spoke through the Prophets.
And [I believe] in one, holy, catholic and apostolic Church,*

Confiteor unum baptisma in remissionem peccatorum. Chorus
Et exspecto resurrectionem mortuorum,
Et vitam venturi seculi. Amen.
*I acknowledge one Baptism for the forgiveness of sins,
And I look for the Resurrection of the dead, and the life of the world to come. Amen.*

3. SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Chorus
Pleni sunt coeli et terra gloria ejus.
*Holy, holy, holy Lord God of hosts.
Heaven and earth are full of his glory.*

4. OSANNA, BENEDICTUS, AGNUS DEI and DONA NOBIS PACEM

Osanna, osanna in excelsis. Double Chorus
Hosanna, hosanna in the highest

Benedictus, qui venit in nomine Domini. Tenor Solo
Blessed is he who comes in the name of the Lord.

Osanna, osanna in excelsis. Double Chorus
Hosanna, hosanna in the highest

Agnus Dei, qui tollis peccata mundi, miserere nobis. Alto Solo
Lamb of God, who take away the sins of the world, have mercy on us.

Dona nobis pacem Chorus
Give us peace.



Isabelle Atkinson (Soprano)

Isabelle Atkinson is a Josephine Baker Trust artist. She completed her undergraduate degree as a scholar at the Royal College of Music, and then earned a Distinction in her MA at the Royal Academy of Music where she also received a DipRAM for “an outstanding final recital”.

She is currently performing in The Grange Festival’s 2022 season, and in the past has worked with Euphonia Opera, Grange Park Opera, Hurn Court Opera, Royal Academy Opera, Royal College of Music

International Opera School, Strand Chamber Orchestra Opera, and Winterbourne Opera. Her performed roles include Pamina *The Magic Flute*, Almirena *Rinaldo*, Valencienne *The Merry Widow*, Galatea *Acis and Galatea*, Zerlina *Don Giovanni*, Barbarina *The Marriage of Figaro*, and Belinda *Dido and Aeneas*. Her solo work in oratorio includes Bach’s *St Matthew Passion* and Cantatas, Handel’s *Messiah*, Haydn’s *Nelson Mass*, Mozart’s *C Minor Mass* and *Requiem*, Schubert’s *Mass in G*, and Vaughan Williams’ *Serenade to Music*. She continues to work internationally in opera, oratorio, and recital as well giving masterclasses and lessons to aspiring singers.



Elizabeth (Tilly) Green (Soprano)

Elizabeth (Tilly) Green is a first-year postgraduate at The Royal Academy of Music, studying under Kate Paterson and Raymond Connell. Here, she is a Josephine Baker Trust Scholar.

Elizabeth was a chorister at Rochester Cathedral and a founding member of the Canterbury Cathedral Girls’ Choir. During this time, she appeared on commercial recordings for Regent Records and Decca Records, as part of the choir and as a soloist.

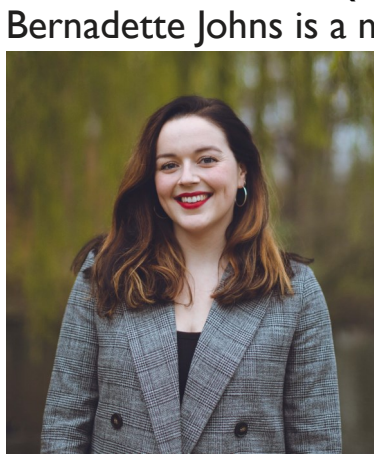
Elizabeth has performed as a soloist nationally and internationally, singing J S Bach’s *St John Passion* in Aachen, Germany, Bob Chilcott’s *St John Passion* in Rochester Cathedral and is a regular soloist for the Edinburgh Royal Choral Union. Elizabeth has performed for the Seventy Chamber Choir and Thanet Festival Choir, singing *Israel in Egypt*, *Messiah*, *Acis and Galatea* and *Trial by Jury*. Her most acclaimed performance yet was as soloist for Canterbury Cathedral’s *Messiah*.

Whilst pursuing her undergraduate studies at The Royal Conservatoire of Scotland where she graduated with first class honours, Elizabeth was nominated for the Kathleen Ferrier Junior Bursary Competition as the only female in her year, and was awarded third prize in the Molly Robb prize for singing. She received a scholarship, and sang in the chorus of *Le Nozze Di Figaro* with the New Generation Festival. Further opera experience includes *Papageno* and *Fiordiligi* in the Royal Conservatoire of Scotland opera scenes. She completed a year-long contract with the Scottish Opera Young Company and a workshop with British Youth Opera. Recently, she performed the role of *Sandman* in Humperdinck’s *Hänsel und Gretel* as a Young Artist, for Westminster Opera.

Elizabeth successfully auditioned for the Associate Artist programme at RCS under the tutelage of world-renowned Mezzo Soprano, Karen Cargill.

Elizabeth has exciting things to look forward to this year, including: The RAM Opera Scenes in the roles of *Yum-Yum (The Mikado)* and *Almirena (Rinaldo)*; *Venus* in *Venus and Adonis* with Hampstead Garden Opera, *Emmie* in Britten's *Albert Herring* with St Paul's Opera, and *Gertrud (Hänsel und Gretel)* with Berlin Opera Academy under the Ian Donald Wilson Memorial Scholarship. Other upcoming performances include Haydn's *Creation* (Luton Choral Society), Karl Jenkins' *The Armed Man* (Lymington Choral Society), and Haydn's *Harmoniemesse* (Furness Bach Choir). Elizabeth is also in demand as a recitalist and will be performing at Cobham Hall School, Christ Church Kensington and Canterbury Cathedral.

Bernadette Johns (Mezzo-Soprano)



Bernadette Johns is a member of Royal Academy Opera (RAO), London. Her awards include Second Prize and Song Prize in the Richard Lewis/Jean Shanks Award, the William Elkin Memorial Prize, the Sybil Tutton Opera Award 2020-21, and the HRH Princess Alice Duchess of Gloucester Prize and she was a finalist in the 2022 Academy Bicentenary Prize at Wigmore Hall. Bernadette would like to thank the Carr-Gregory Trust, the Josephine Baker Trust, the Countess of Munster Musical Trust, the Clive and Sylvia Richards Charity and Help Musicians UK for their support of her opera studies.

Bernadette has performed recitals at Wigmore Hall, Oxford Lieder Festival, Leeds Lieder Festival and the Leeds International Concert Series. She was selected as a Momentum Artist in 2021, a Leeds Lieder Young Artist in 2020, and is a long-standing member of the Academy Song Circle. Bernadette was a Bach Scholar for the 2019 'Bach the European' concert series, performing in concerts directed by Trevor Pinnock, Philippe Herreweghe, Masaaki Suzuki, Rachel Podger, John Butt, and Iain Ledingham. Bernadette has participated in masterclasses with Joyce DiDonato, Dame Sarah Connolly, Edith Wiens, Brindley Sherratt, Hartmut Höll and Christian Gerhaher.

Recent opera roles include *Der Komponist* in *Ariadne auf Naxos*, *Concepción* in *L'heure espagnole*, *Dido* in *Dido and Aeneas*, *Tirinto* in *Imeneo*, *Hippolyta* in *A Midsummer Night's Dream*, *Zita* in *Gianni Schicchi*, *Jane* in the world premiere of *WITCH* by Freya Waley-Cohen, *Dorabella* (cover) in *Così fan tutte*, and, in scenes, *Octavian* in *Der Rosenkavalier*, *Idamante* in *Idomeneo*, *Maman* in *L'enfant et les sortilèges*, *Isabella* in *L'italiana in Algeri* and the title role in *Giulio Cesare in Egitto*. She is covering the title role in *Carmen* for Longborough Festival Opera in July 2022.

Bernadette grew up in Gloucester and was a member of the Cathedral Youth Choir before reading BA Music at The Queen's College, Oxford as a choral scholar. She holds an MA in Vocal Performance and a DipRAM for outstanding final recital from the Royal Academy of Music.

Harry Grigg (Tenor)



Harry Grigg is from Cheviot, New Zealand and is the Kiri te Kanawa Scholar at the Royal College of Music. He is in the second year of his Masters of Performance, studying with Tim Evans-Jones. He is also supported by the Dame Malvina Major Foundation (DMMF), the Josephine Baker Trust Scheme and is a Kiwi Music Scholar. Harry was the winner of the 2021 Maureen Lehane Vocal Competition and was a Semi-finalist in the Royal Overseas League 2022 Competition. Prior to his studies in London, Harry was a DMMF Studio Artist with New Zealand Opera.

Recent roles include *Amour, Castor et Pollux* (The Rameau Project, The Opera Company), *Monostatos, Die Zauberflöte* (RCM Opera Studio), *The Moon and King of The West, The Enchanted Pig* (Yarra Valley Opera Festival, Australasian premiere), *Scarramuccio, Ariadne auf Naxos* (Lisa Gasteen National Opera School), and *Frederic, The Pirates of Penzance* (Opera Otago).

Johannes Moore (Bass)



Johannes started singing as a chorister at Hereford Cathedral under Geraint Bowen. He will finish his Masters at the Royal Academy of Music, proceeding to the Royal Academy Opera School, with Mark Wildman and Iain Ledingham. He is the winner of the Richard Lewis and Jean Shanks Song prize, the Major Van Someren-Godfrey prize for English song at RAM, and the Hurn Court Opera Audience Prize, and is supported by the Josephine Baker Trust, the Bulmers Young Musician Prize, and the Elmley Foundation.

Opera roles include *Gianni Schicchi* (Gianni Schicchi) and *Dido and Aeneas* (Aeneas), with Edinburgh Studio Opera, Britten's *Midsummer Night's Dream* (Theseus). With the Royal Academy, he has performed scenes from *Don Giovanni* (Don Giovanni) *Così fan tutte* (Guglielmo), *Don Pasquale* (Malatesta), *La fille du regiment* (Sulpice) and *La Bohème* (Schaunard). He regularly features at the St Endellion Festival, with roles in *Death in Venice, The Damnation of Faust* and *Billy Budd*.

As a concert soloist, he has been involved in the Bach cantata series at RAM, conducted by Sir John Butt, Masaaki Suzuki, Iain Ledingham, and recently as 'Christus', in *St John Passion* directed by Phillippe Herreweghe. As a recitalist he has performed across the country including Trinity College Cambridge, St Giles Cathedral Edinburgh, at the RAM and RCM. He is a member of the RAM's prestigious Song Circle. Future engagements include Chorus in *Macbeth*, and *Yeoman of the Guard* at The Grange Festival, and Sir John Falstaff in *Sir John in Love* at Holland Park.



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.

Brandenburg Baroque Soloists

The Brandenburg Baroque Soloists is one of the most dynamic, versatile musical organisations in the country, performing on original period instruments. Together with their sister organisation, the Brandenburg Sinfonia, they take part in over fifty performances a year.

Highlights of their schedule include the biannual Brandenburg Choral Festival of London which brings a varied and eclectic programme of music to iconic venues in the city.

A large number of artists of international standing have worked with the orchestras, including Richard Bonynges, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace.

“Played with a verve and sparkle” – *The Times*

“...the chamber orchestra was consistently well-shaded and nuanced.” – *The Daily Telegraph*

Violin I

Persephone Gibbs

Sarah Moffatt

George Clifford

Alicja Smietana

Julian Trafford

Violin 2

Bill Thorp

Naomi Burrell

Felicity Broome-Skelton

Judy Taylor

Viola

Wendi Kelly

Jane Norman

Oakki Lau

Cello

Joe Crouch

Gavin Kibble

Double Bass

Jan Zakourek

Flute

Michael Cox

Jonty Slade

Oboe

Geoff Coates

Andres Villalobos

Bassoon

Jenni Cooper

Rosie Cow

Horn

Ursula Monberg

Trumpet

Peter Mankarius

Paul Bosworth

Heidi Bennett

Timpani

Tristan Fry

Keyboard Continuo

Richard McVeigh

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.

Sopranos

Nicola Anderegg

Claire Bacon

Jan Benson

Sara Burnie

Janet Carne

Joy Cartwright

Johanna Clift

Rosie Collinson

Elaine Cook

Philippa Cullen

Louise Douglas

Diane Drewett

Jane Eckles

Janet Gunn

Anneliese Handley

Rosemary Heasman

Carolyn Heathcote

Sue Hubbard

Pat Martin

Catherine May

Alyson Paterson

Carolyn Patey

Louise Pearce

Anne Perret

Margaret Reeder

Vivien Rieden

Tracy Smith

Alison Stickland

Verity Tucker

Joanne Watson

Margaret Weaver

Sally Wooding

Altos

Juliana Baxter

Mayonne Coldicott

Lin Cantlay

Sue Crosfield

Jill Denbigh

Fiona Dick

Sylvia Ellison

Catherine Hadfield

Maureen Jackson

Jane Kenney

Margaret Mackenzie

Anne Mason

Faye Mylward

Gillian Phelps

Gillian Pickering

Pamela Poust

Allison Price

Tegwen Robb

Rachel Sturt

Esther van Rooyen

Joan Warren

Christine Wilmshurst

Lindy Wiltshire

Liz Witham

Tenors

Vernon Burford

Tim Devis

David Edwards

Robert Gussman

Jo Huddleston

Chris Lawrence

David Martin

Alan Mort

Simon Paterson

Basses

Mike Aaronson

Andrew Baxter

David Budd

Paul Chambers

Sam Coulter

Rod Eckles

Derek Fisher

Hugh Gammell

Iain Gammell

Bill Griffin

Max Hadfield

Nigel Hague

Graham Hey

John Holden

John Hubbard

Jeremy Keep

Mark Masterman

Mark Penfold

John Rowland

Simon Rycroft

Martin Simpson

Simon Stoodley

Tim Sturt

Alan Thompson

Neil Thompson

Laurence Welch

Accompanist:

Jakob Rothoff

ACKNOWLEDGEMENTS

This concert is sponsored in memory of Brenda and Michael Carne, who loved the Mass in B minor, and sang it many times.

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
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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.

The Waverley Singers would like to thank the clergy and the Kirk Session of St Andrew's Garrison Church for making them so welcome in their lovely building.

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

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. At our October concert, this raised £324.00 for the Waverley Singers; in December £459.66 for the St Lawrence Alton Organ Fund; in April £818 for Change of Scene. This makes a total £1,601.66 this season. We are grateful to all who gave so generously.

Please 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.

Future events for your diary

- ◇ **Saturday 2nd July 2022 – Elgar: Dream of Gerontius**
7.30 pm, Romsey Abbey
- ◇ **Saturday 29th October – Duruflé: Requiem**
7.30 pm, St Thomas on the Bourne, Farnham
- ◇ **Saturday 3rd December – Christmas Concert**
7.00 pm, St Lawrence, Alton
- ◇ **Saturday 14th January 2023 – Choral Workshop on Brahms Requiem.**
10 am – 4 pm, South Farnham School
- ◇ **Saturday 25th March – Brahms: Requiem**
7.30 pm, St Andrew's Garrison Church, Aldershot

Elgar's The Dream of Gerontius

Christopher Bowen - tenor
Jessica Gillingwater - mezzo-soprano
Michael Pearce - baritone

Conductor - Richard Pearce

7.30pm - Sat 2nd July 2022 - Romsey Abbey

TICKETS \$20 nave, \$12 aisle - students half price
Romsey Tourist Information Centre Tel: 01794 512987
Music in Romsey website, or on the door

www.csorchestra.org - www.romseychoral.org.uk
www.waverleysingers.com

Waverley  Singers

Would you like to join the Waverley Singers?

- * Singing is fun.
- * Singing helps to energise you and take away stress.
- * 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.

Performing a varied and challenging repertoire to a high standard is deeply satisfying.

Come and get to know people who share your love of music.

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 9.45 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!

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**



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