Waverley Singers

Saturday 24 October 2026, 7:30pm
St Thomas-on-The Bourne, GU9 8HA

Rachmaninov Vespers
Vivaldi Gloria

Soprano - Dani May
Mezzo Soprano - Charlotte Tetley
Conductor - Richard Pearce
Organ - Philip Scriven

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Every 90 seconds, someone in the UK is admitted to hospital with a brain injury. Caused by events such as stroke, road traffic collisions, falls, tumours or infections, brain injury can have a devastating and lifelong impact on individuals and their families.

Headway Surrey is an independent local charity supporting adults with acquired brain injury across Surrey. We help people rebuild confidence, regain independence and reconnect with their communities.

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- 18–30 Young Persons Group for adults 18–30
- Nature Connections and community-based activities
- Employment and volunteering support

We are extremely grateful to the **Waverley Singers** for choosing Headway Surrey as the beneficiary of this evening's concert, and to everyone attending for your generosity and support.

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"Because life after brain injury is a journey no one should have to face alone." ♡

Programme

Rachmaninov *Vespers* – movements 1, 2 & 3

Alto Solo - Charlotte Tetley

1. Priidite, poklonimsya,

2. Blagoslovi, dushe moya, Gospoda

3. Blazhen muzh

Rachmaninov Songs

Soprano - Dani May

Piano - Richard Pearce

To the Children op. 26 no. 7

The Lilacs op. 21 no. 5

Oh never sing to me again op. 4 no. 4

Spring Waters op. 14 no. 11

Rachmaninov *Vespers* – *movements 4, 5 & 6*

Tenor Solo - Naveen Kanamarlapudi

4. Vechernyaya Pesn

5. Nyne otpushchayeshi

6. Bogoroditse devo

Interval

Vivaldi arranged Bach *Concerto no. 2 in A minor*

Organ solo - Philip Scriven

Vivaldi *Gloria*

Gloria

Et in terra pax hominibus

Laudamus te

Gratias agimus tibi

Propter magnam gloriam

Domine Deus rex coelestis

Domine Fili unigenite

Domine Deus, Agnus Dei

Qui tollis peccata mundi

Qui sedes ad dexteram

Quoniam tu solus Sanctus

Cum Sancto Spiritu

Vespers - **Sergei Rachmaninov** (1873-1943)

Rachmaninov developed his love for Orthodox Church music, particularly choral singing, in the churches of St Petersburg from when he was about ten, accompanying his devout maternal grandmother.

During the winter of 1914-15, following Russia's disastrous defeat at the Battle of Tannenberg, Rachmaninov wanted to create a work true to the spirit of the Orthodox services he fondly remembered: his All-Night Vigil, comprising music for three services in the Orthodox Liturgy, was the result, based on the Obikhod, the collection of venerable chants used by the Russian Orthodox Church. The Vigil falls broadly into two sections, of which, the Vespers (Nos 1-6), involving hymns which recall the world's history from its Creation leading to Christ's birth, is the first. (The second part comprises Nos 7-15, for the Matins and First Hour services.)

The Vespers include a movement particularly close to Rachmaninov's heart, the Song of Simeon (which we know as the Nunc Dimittis), which ends with the basses descending to a tenebrous low B flat, a sonic parallel to the sun descending beyond the horizon in the course of the service, and which he requested be performed at his funeral.

The Vespers are written for a four-part choir, complete with basso profondo. However, in many parts there is three-, five-, six-, or eight-part harmony. Movements 2 and 5 feature lengthy solos respectively for alto and tenor, with a brief tenor solo in the 4th movement.

1. **Priidite, poklonimsya**

Priidite, poklonimsya Tsarevi nashemu Bogu.
Priidite, poklonimsya i pripadem Khristu Tsarevi nashemu Bogu.
Priidite, poklonimsya i pripadem Samomu Khristu Tsarevi i Bogu nashemu.
Priidite, poklonimsya i pripadem Emu.

1. **Come, let us worship**

Come, let us worship God, our King.
Come let us worship and fall down before Christ, our King and our God.
Come, let us worship and fall down before the very Christ, our King and our God. Come, let us worship and fall down before him.

2. **Blagoslovi, dushe moya, Gospoda**

Blagoslovi, dushe moya, Gospoda, blagosloven esi, Gospodi.
Gospodi Bozhe moy, vozvelichilsya esi zelo.
Blagosloven esi, Gospodi.
Vo ispovedaniye i v velelepotu obleklsya esi.
Blagosloven esi, Gospodi.
Na gorakh stanut vody. Divna dela Tvoya, Gospodi.
Posrede gor proydut vody. Divna dela Tvoya, Gospodi
Vsya premudristiyu sotvoril esi.
Slava Ti, Gospodi, sotvorivshemu vsya.

2. **Bless the Lord, O my soul**

Bless the Lord, O my soul, blessed art thou, O Lord.
O Lord my God, thou art very great.
Thou art clothed with honour and majesty. Blessed art thou, O Lord.
The waters stand upon the mountains. Marvellous are thy works, O Lord.
In wisdom hast thou made all things.
Glory to thee, O Lord, who hast created all.

3. **Blazhen muzh**

Blazhen muzh, izhe ne ide na sovet nechestivykh. Alliluya.
Yako vest Gospod put pravednykh, i put nechestivykh pogibnet. Alliluya.
Rabotaite Gospodevi so strakhom i raduitesya Emu s trepetom.Alliluya. Blazheni vsi nadeysushchisya Nan. Alliluya. Voskresni, Gospodi, spasi mya, Bozhe moy. Alliluya.

3. **Blessed is the man**

Blessed is the man who walks not in the counsel of the wicked. Alleluia.
For the Lord knows the way of the righteous but the way of the wicked will perish. Alleluia.
Serve the Lord with fear and rejoice in him with trembling. Alleluia.
Blessed are all who take refuge in him. Arise, O Lord! Save me, O my God! Alleluia. Salvation is

Gospodene est spaseniye, i na lyudekh Tvoikh blagosloveniye Tvoye. Alliluya. Slava Otsu, i Synu, i Svyatomu Dukhu, i nyne i prisno i vo veki vekov. Amin.
Alliluya. Slava Tebe, Bozhe.

of the Lord; and thy blessing is upon thy people. Alleluia.
Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto ages of ages. Amen.
Alleluia. Glory to thee, O God.

4. **Vechernyaya Pesn**

Svete tikhyi svyatyya slavy, Bezsmertnago, Otsa Nebesnago,
Svyatago Blazhennago, Iisuse Khriste! Prishedshe na zapad solntsa, videvshe svet vechernii, poyem Otsa, Syna i Svyatago Dukha, Boga!
Dostoin esi vo vsya vremena pet byti glasi prepodobnymi,
Syne Bozhii, zhivot dayai, temzhe mir Tya slavit.

4. **O Gladsome Light**

Gladsome light of the holy glory of the Immortal One, the Heavenly Father, holy and blessed, O Jesus Christ.
Now that we have come to the setting of the sun and behold the light of evening, we praise the Father, Son and Holy Spirit, God. Thou art worthy at every moment to be praised in hymns by reverent voices.
O Son of God, thou art the giver of life; therefore all the world glorifies thee.

5. **Nyne otpushchayeshi**

Nyne otpushchayeshi raba Tvoego, Vladyko, po glagolu Tvoyemu s mirom: yako videsta ochi moi spaseniye Tvoye, ezhe esi ugotoval pred litsem vsekh lyudei, svet vo otkrovenie yazykov, i slavu lyudei Tvoikh Izrailya.

5. **Now Lettest Thou**

Lord, now lettest thou thy servant depart in peace, according to thy Word. For mine eyes have seen thy salvation which thou hast prepared before the face of all people. To be a light to lighten the Gentiles and the glory of thy people, Israel.

6. **Bogoroditse devo**

Bogoroditse devo, raduisya, Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh, i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.

6. **Hymn to the Virgin**

Rejoice O Virgin Theotokos, Mary full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, for thou hast borne the Saviour of our souls.

Four songs – Sergei Rachmaninov

Soprano - Dani May, accompanied by Richard Pearce

To the Children Op 26, No 7, words by Alexei Khomyakov

Rachmaninov's Opus 26 15 Romances comprises settings of songs by several authors. He composed the cycle in 1906, after the completion of two (rarely performed) operas, as his style reached its full maturity during his most fruitful years as a composer and he was starting work on his Second Symphony and Third Piano Concerto.
The lyrics reflect on how children look out into the quiet night, wondering about distant worlds, heaven, and the stars, untouched by the sorrows of the adult world, while the music features a gentle, flowing rhythm (often shifting between 12/8 and 6/8 time) that captures a lullaby-like yet deeply emotional atmosphere, characteristic of Rachmaninov's lyrical style.

The Lilacs Op 21, No 5, words by Ekaterina Beketova

The Opus 21 12 Romances (1902), as with his other song cycles, uses words from a number of authors. In this cycle, composed not long after his Second Piano Concerto and during the month he married, he began to achieve a perfect balance between voice and ac-

companiment, using the piano to echo the sentiments of the text (some of the piano parts are, in effect, separate instrumental studies of the poems). The Lilacs has been described as one of his finest songs, and he later transcribed it for piano solo. It captures a delicate, nostalgic, and dreamy atmosphere representing the imagery of gathering spring lilacs.

Oh never sing to me again Op 4, No 4, words by Alexander Pushkin
Rachmaninov composed the Opus 4 6 Romances (1893), one of two song cycles and several other pieces, a year after he graduated from the Moscow Conservatory, at the age of 19. Set in E-flat minor, the song is deeply nostalgic and blends Russian lyricism with exotic, oriental-tinged vocal and piano textures.

Spring Waters Op 14, No 11, words by Fyodor Tyutchev
In 1895 Rachmaninov composed his first symphony, though it was not performed until 1897 when it was not well received. It had many original features not before heard in Russian music, and the 1896 Opus 14 12 Romances continue to strike a more individual tone. No 11, Spring Waters, is one of his most famous and celebrated art songs. The piece is a setting of a vibrant poem, vividly describing fields still white with winter snow, while rushing, turbulent waters underneath proclaim that spring is on its way. Famous for its immense difficulty, the accompaniment requires a torrent of sweeping arpeggios, massive chords, and an Allegro vivace tempo that mimics the unstoppable rush of high water.

Gloria - Antonio Vivaldi (1687-1741)

Vivaldi was born in Venice and spent most of his life there. Although he was ordained priest in 1703, he devoted his life to music, primarily as composer and violin teacher at a music conservatory and orphanage for girls, the Ospedale della Pieta, not far from the basilica of St Mark's.
He was a prolific composer of instrumental music, producing hundreds of concertos, including most famously The Four Seasons, which were performed during his lifetime all over Europe; some of his concertos were transcribed by J S Bach. He also composed many operas and much other vocal music. His Gloria, composed for the girls at the Ospedale who would have performed all the parts, was lost until the 1920s when it was rediscovered by the City Librarian of Turin, and only given its first modern performance in 1939. This setting of the traditional words from the Roman Catholic mass has a delightfully sunny character, consisting of twelve bright, exuberant and luminously reflective movements, with striking chromatic harmonies and crisp dancing rhythms. The work has won great popularity for its spontaneity and energy.

1: Chorus: *Gloria in excelsis Deo.*
Glory to God in the highest.
2: Chorus: *Et in terra pax hominibus bonae voluntatis.*
And on earth, peace to men of good will.
3: Soprano and Mezzo Soprano duet: *Laudamus te, benedicimus te, adoramus te, glorificamus te.*
We praise you, we bless you, we worship you, we glorify you.
4: Chorus: *Gratias agimus tibi.*

We give you thanks.
5: Chorus: *Propter magnam gloriam tuam.*
For your great glory.
6: Soprano solo: *Domine Deus, rex coelestis, Deus Pater omnipotens.*
Lord God, heavenly king, God the Father almighty
7: Chorus: *Domine Fili unigenite, Jesu Christe.*
Jesus Christ, the only begotten Son.
8: Mezzo Soprano solo and Chorus: *Domine Deus, agnus Dei, Filius Patris, rex coelestis, qui tollis peccata mundi: miserere nobis.*
Lord God, lamb of God, Son of the Father, heavenly king who takes away the sins of the world: have mercy on us.
9: Chorus: *Qui tollis peccata mundi, suscipe deprecationem nostram.*
You who take away the sins of the world receive our prayer.
10: Mezzo Soprano solo: *Qui sedes ad dexteram Patris, miserere nobis.*
You who sit at the right hand of the Father, have mercy on us.
11: Chorus: *Quoniam tu solus Sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.*
For you alone are holy, you alone are the Lord, you alone are the most high, Jesus Christ.
12: Chorus: *Cum Sancto Spiritu in gloria Dei Patris, Amen.*
With the Holy Spirit in the glory of God the Father, Amen.

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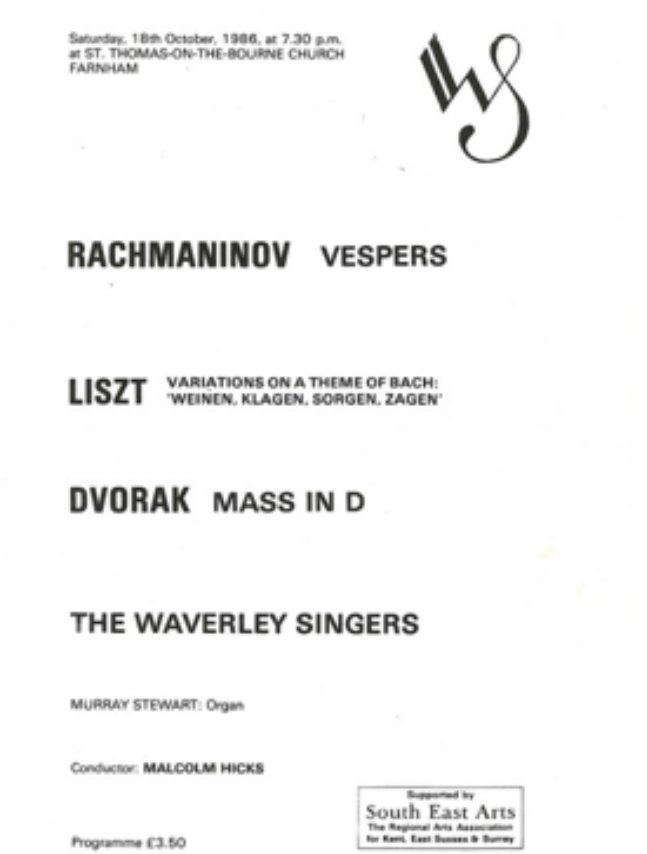
Over the years we have on many occasions performed one or more of the movements from Rachmaninov's *All Night Vigil*, of which the first 6 movements comprise the *Vespers* we are performing tonight. Of these, the most popular has been number 6*: Bogoroditsye Dyevo (Hymn to the Virgin)*, and we have also included pieces from the other sections of the *All Night Vigil*, i.e. the *Matins* and *The First Hour*, most notably in All Saints Church in Odiham in 1992.

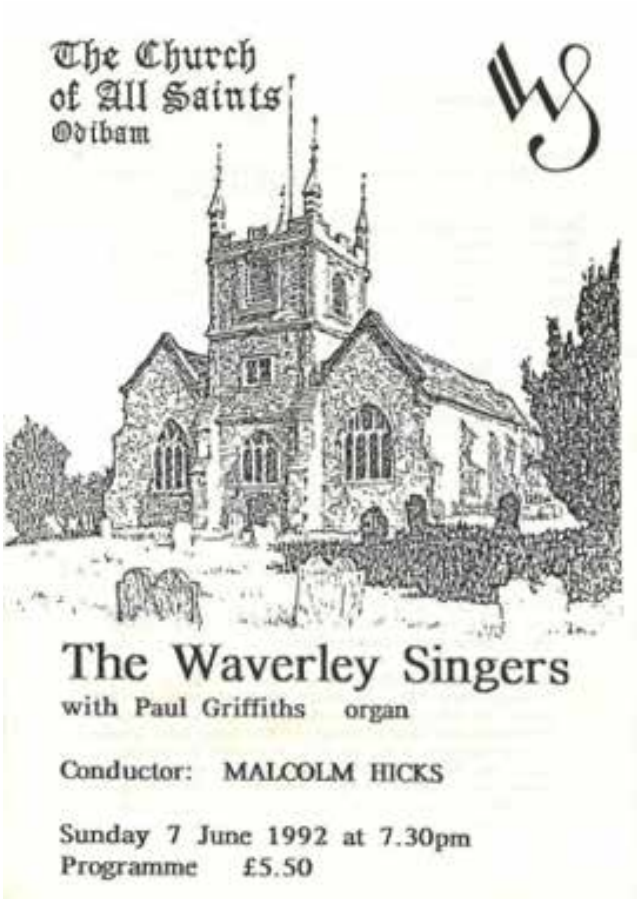
The only time we have claimed to perform the entire *Vespers* was in October 1986. However, a close reading of the programme for that concert shows that, in fact, only four of the six pieces performed were from the *Vespers* proper, the remaining two coming from the *Matins*. Dramatic licence, no doubt!

However, this technical detail did not disturb the reviewer in the *Farnham Herald*, who wrote:

The partnership between the singers and their musical director Malcolm Hicks, now four years old, is well established to judge from these performances which were full of confidence and assurance. The Rachmaninov Vespers, sung in Russian, began with "Come, let us worship" which in this setting was not just an invitation but came across as a splendid and fervent command. The singers immediately showed the power and discipline of their attack, and throughout were impressive for their full-blooded approach. The special quality of Russian choirs comes so much from those unbelievably cavernous sounds which their bottom basses produce; such voices are born not made and are not generally in the British genes. However the Waverley Singers seem to have found some; there was a fine sonority from the baselines.

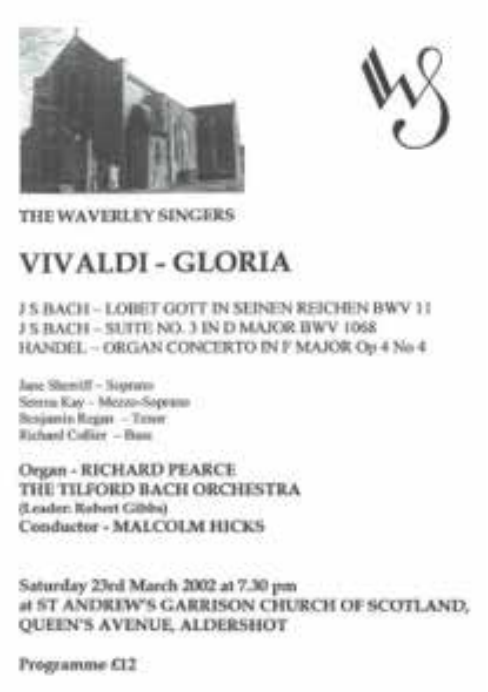
We are expecting similar feats from our Second Basses tonight!





This is the fourth time we have performed the Vivaldi *Gloria*. The first, under the direction of John Cotterill, was in April 1971, also in St Thomas-on-The Bourne. The work formed part of a programme including Haydn, Monteverdi, Palestrina, and Willaert. A review in the local paper judged this to have been "A finely-wrought performance", and concluded: "Who said Vivaldi was tame?"!

Subsequent performances were in March 2002 at St Andrew's Garrison Church in Aldershot under Malcolm Hicks, and in June 2016 back in St Thomas-on-The Bourne under Richard Pearce. In Aldershot, the work closed the first half and was accompanied by works by Bach and Handel. In 2016, it opened the concert, which also included works by Bach, Jonathan Harvey, Nikolai Kedrov, and William Walton.





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Dani May
Soprano

Dani studied music at Bristol University, followed by a postgraduate diploma at the Guildhall School of Music & Drama, specialising in vocal repertoire from the Baroque and Classical periods. She sings as soprano soloist for weddings and for choral societies alongside freelance work for a wide variety of choral ensembles, which have included such diverse groups as BBC Singers, Exaudi and Academy of Ancient Music, and she is a founder member of new vocal ensemble Vox Urbane. Dani frequently sings for services at many of London's places of worship including Temple Church, St Margaret's Church, Westminster and West London Synagogue; she has held the position of regular soprano at Lincoln's Inn Chapel since 2006. Dani particularly enjoys performing Baroque repertoire, especially Bach, as well as contemporary music; notably taking part in the world première of Stockhausen's opera *Mittwoch aus Licht* for the London 2012 Festival. With London Voices she has sung for many film scores and studio recordings, as well as participating in live soundtrack performances to film screenings, both in Lucerne and in London.

Dani is a peripatetic music teacher, and she also teaches music lessons privately in Earley, Berkshire, where she lives with her composer husband, Roger; they have two sons, who are also accomplished musicians themselves.
Dani is delighted to be joining the Waverley Singers this evening, having regularly worked alongside Richard Pearce over the years.



Charlotte Tetley
Mezzo Soprano

charlottetetley.co.uk

Charlotte studied vocal studies as a postgraduate at the Royal Academy of Music, London followed by Opera Studies at the Royal Scottish Academy of Music and Drama, Glasgow. After graduating Charlotte went to Glyndebourne for the next two years as a member of the chorus in both the Festival and Touring Opera.

Charlotte is a keen lieder singer and recitalist and has worked closely with pianists such as James Baillieu, Malcolm Martineau and Christopher Glynn. As a recitalist she has performed as part of the 'Leeds Lieder' festival, Dorchester and Holt Festivals and sung Elgar's *Sea Pictures* with Oxford Studio Orchestra. She has recently finished a small tour of her recital programme 'Her voice, her song', a programme dedicated to championing female British composers. Charlotte sings as the mezzo soloist for choral societies up and down the country. In June she was the mezzo soloist for Grayshott Concerts in the Durufle *Requiem* with The London Handel Players. This season's repertoire includes Mozart's *Requiem* and *Solemn Vespers*, Handel's *Messiah* and *Coronation Anthems* and Elgar's *Music Makers*. Charlotte runs a collection of concerts from her home in Headley; 'Music at Hartfield' raises money for charity and culminates in a large opera gala in August. She lives down the road in Headley with her four children and is taught by Christine Cairns.



Philip Scriven

Organist

Philip Scriven received his early musical training at Westminster Abbey and Charterhouse, and was organ scholar at St George's Chapel, Windsor Castle and St John's College, Cambridge. He subsequently studied conducting at the Vienna Musikhochschule, and at the Juilliard School in New York. Accompanist and Assistant Conductor to The Bach Choir since 2011, Philip has also worked for English and Welsh National Operas, and was Assistant Conductor for Glyndebourne Festival Opera. He has twice performed the complete organ works of J.S. Bach, and transcribed works by Brahms, Warlock and Bernstein for the instrument. He has made numerous recordings including jazz-inspired music for organ, and his own transcription of Holst's *The Planets*. His CD *Piping Hot* was praised in Gramophone magazine for 'the outstanding quality of his playing … good-humoured and sparkling … a joy to listen to'. He has held positions at Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, and is currently Organist in Residence at Cranleigh School and Principal Conductor of the Darwin Ensemble Chamber Orchestra. Forthcoming projects include a Royal Festival Hall performance of the Poulenc *Organ Concerto* with the Philharmonia Orchestra.



Richard Pearce

Conductor

Photo - Ian Skelly

Richard has been Musical Director of the Waverley Singers for over 17 years, conducting major performances in Guildford Cathedral and local churches, including works by Monteverdi, Verdi, Beethoven, Brahms, Mozart and Bach, as well as leading the choir on tours in the UK and Europe. Recent highlights range from Bach's *Mass in B Minor* to Will Todd's *Mass in Blue*, and include new commissions, most recently *Five Nocturnes* by Owain Park.
A former organ scholar at Trinity College, Cambridge, Richard graduated with first-class honours and trained at the Guildhall School of Music and Drama, where he now teaches and coaches singers and instrumentalists for careers in opera and on the concert platform. He is a trustee of the Josephine Baker Trust, which supports young singers studying at the London conservatoires, some of whom perform as soloists in Waverley Singers' concerts.
Active as a conductor, pianist and organist, Richard is also Musical Director of the Romsey Choral Society and has a long-standing association with the Royal Choral Society. He works regularly with professional choirs including the BBC Singers, both accompanying and conducting them for broadcast.
Richard is a regular organist with the Philharmonia and BBC Symphony Orchestras in London, appearing with them in numerous concerts and recordings. He collaborates with many leading conductors and performs regularly at the Royal Albert Hall, including at the BBC Proms. He also accompanies services at St Margaret's Church, Westminster and the Houses of Parliament.



The Waverley Singers

The Waverley Singers is a vibrant and exciting choir. We perform four or five concerts a year in the Farnham area, covering a wide range of repertoire from Josquin to Jazz. We are lucky to be able to work with our Musical Director, Richard Pearce, who has a particular gift for devising inspiring and enjoyable programmes, using his vast knowledge of the repertoire. We have the pleasure of singing with professional orchestras and ensembles, soloists, and accompanists, including our versatile and gifted rehearsal accompanist, Jakob Rothoff.

We are a friendly and sociable group of people. Every January we host a Choral Workshop, which in 2027 will be on Bach's *St Matthew Passion* ahead of our concert performance of that work in April. As part of our connection to the local community, we have a charity collection at the end of every concert, and since our concert programme restarted after the pandemic in October 2021 we have raised over £15,000!

In recent years we have performed major traditional choral works such as the Mozart and Verdi *Requiems*, the Mozart *Mass in C Minor*, Bach *St John Passion*, Mendelssohn *Elijah*, Handel *Israel in Egypt* and Monteverdi *Vespers*, as well as smaller scale classical and contemporary pieces by a wide range of composers, including a sellout performance in March 2024 of Will Todd's *Mass in Blue*. In addition, we have made very successful tours, including to Austria and Slovakia in July 2019 and to France in 2024.

2025 was our 70th anniversary year, and commemorations included the first performance of a new composition by Owain Park, commissioned thanks to a generous bequest from former Choir member Jo Reader.

We are always delighted to welcome new singers; we welcome prospective members to attend a few rehearsals first. We rehearse at the Spire Church, South Street, Farnham GU9 7QU, on Thursday evenings, 7.30pm – 9.45pm in term time. If you are interested in joining or simply wish to find out more, please contact our membership secretary **Eleanor Raynsford** via **membership@waverleysingers.com**

Sopranos

Ceren Abbatt
Nicola Anderegg
Claire Bacon
Janet Carne
Joy Cartwright
Johanna Clift
Elaine Cook
Philippa Cullen
Diane Drewett
Jane Eckles
Elizabeth Flitcroft
Janet Gunn
Anneliese Handley
Caroline Hardy
Carolyn Heathcote
Sue Hubbard
Pat Kitchen
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Eleanor Platt-Williams
Eleanor Raynsford
Margaret Reeder
Vivien Rieden
Miranda Sargent
Susan Sharpe
Tracy Smith
Joanne Watson
Maggie Weaver
Sally Wooding

Altos

Juliana Baxter
Sara Burnie
Sarah Church
Sue Crosfield
Jill Denbigh
Fiona Dick
Sheena Ewen
Catherine Hadfield
Jane Kenney
Margaret Mackenzie
Anne Mason
Anna Milburn
Liz Milburn
Faye Mylward
Gillian Pickering
Pamela Poust
Tegwen Robb
Hazel Rowley
Judith Stradling
Rachel Sturt
Sylvia Turner
Esther van Rooyen
Joan Warren
Catherine White
Chris Wilmshurst
Liz Witham

Tenors

Nick Bailes
Tim Devis
David Edwards
Jeremy Edwards
Robert Gussman
Rosie Jeffery
Naveen Kanamarlapudi*
Jeremy Keep
David Martin
Alan Mort
Simon Paterson

**Tenor Scholar*

Basses

Mike Aaronson
Simon Austin
Andrew Baxter
Paul Chambers
Iain Cockburn
Sam Coulter
Rod Eckles
Joe Edwards
Hugh Gammell
Bill Griffin
Max Hadfield
Ben Hastings
Graham Hey
John Holden
John Hubbard
Michael Manzi
Mark Penfold
Glen Plant
John Rowland
Philip Sharpe
Martin Simpson
Simon Stoodley
Alan Thompson
Alan Whiting

Accompanist: Jakob Rothoff

Dates for the Diary

5 December 2026, 7pm - **Carol Concert** - All Saints Church, Odiham

16 January 2027, 10:30am - 4:30pm - ***St Matthew Passion*** **Choral Workshop**
St Thomas-on-The Bourne, Farnham.

17 April 2027, 7:30pm - ***St Matthew Passion*** - Holy Trinity Church, Guildford

19 June 2027, 7pm - **Summer Concert** - St Andrew's Church, Farnham

Solo, Duo, Trio

Yuri Zhislin, Katya Apekisheva, Bart LaFollette



Brahms Intermezzo 118-2 - Solo

Dvorak "Silent Woods" - Duo

Dvorak "Dumky" - Trio

3-00pm Sunday 25 October

Spire Church, Farnham, GU9 7QU

Free entry, retiring collection please register on website

01252 613 130

www.tilbach.org.uk

Acknowledgements

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

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Anyone who is interested in becoming a patron of the choir is invited to contact **Gillian Pickering on 07730 478445 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 would like to thank the clergy and staff at St Thomas-on-The Bourne for making them so welcome this evening. Our thanks also to Simon Claiden for photography, Jonathan Pickering and Robert Gussman for programme notes, Mike Aaronson for archival content, and Sara Burnie for programme editing and graphic design.

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. Last season we raised just over £3000 across all our concerts. This evening we are delighted to support **Headway** and are very grateful to all who have given so generously.

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

The Waverley Singers is Registered Charity no. 284123

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St Christopher's Church, Haslemere GU27 1DD

Christmas with The Queen's Six

Elisabeth Paul, Tom Lilburn (alto)
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Andrew Thompson, Thomas Lowen (Baritone/Bass)

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