

STEVENS & BOLTON
S O L I C I T O R S

▼
A leading South-East law firm
based in Surrey
▼

offering a range of legal services
to the business community
and individuals alike

1 The Billings
Walnut Tree Close
GUILDFORD
Surrey GU1 4YD
Tel: (01483) 302264
Fax: (01483) 302254

5 Castle Street
FARNHAM
Surrey
GU9 7HT
Tel: (01252) 725040
Fax: (01252) 723501

HAMPTONS

4 CASTLE STREET FARNHAM SURREY GU9 7HS
TELEPHONE (01252) 714164 FACSIMILE (01252) 733628

SELLING YOUR HOUSE?

**Talk to an oak,
not
an acorn.**

When selling your house, talk to someone experienced in the business of buying and selling property; someone who can call on the resources of an organisation which has been around for 125 years; someone who has connections. In a word...Hamptons.

ANOTHER REASON TO TALK TO **HAMPTONS**

NEED A SURVEY?

Spiders hate us...



...because a Hamptons survey is so thorough. Our qualified surveyors undertake both RICS Homebuyer's reports and full structural surveys so you can have complete peace of mind. Your local office will be pleased to tell you more.

ANOTHER REASON TO TALK TO **HAMPTONS**



J S BACH

St. MATTHEW PASSION

PHILIP DENNIS – *EVANGELIST*
BRINDLEY SHERRATT – *CHRISTUS*

EMMA MABIN – *Soprano*
PENNY VICKERS – *Contralto*
NEIL MACKENZIE – *Tenor*
CHRISTOPHER FOSTER – *Bass*

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA

LEADERS: PETER STEVENS & DAPHNE MOODY
CONTINUO: JULIAN PEARSON (Cello)
LESLEY-ANN BROWN (Chamber Organ)

Conductor – MALCOLM HICKS

**Good Friday March 28th 1997 at 6.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
QUEEN'S AVENUE, ALDERSHOT**

Programme £12



SOLOISTS

EMMA MABIN, originally from Farnham, studied singing at the Guildhall School of Music and Drama under Rudolf Piernay and is currently studying with Ian Barr. In her final year, Emma won the Mirsky Memorial Prize for Lieder and was awarded the Dorothea Crompton Prize for Chanson as well as runner up in the Susan Longfield Competition, the George Painter Prize for G & S, and the Miriam Licette Paris Scholarship.

On leaving college, Emma joined the New D'Oyly Carte Opera Company singing the roles of Mabel and Phyllis on their National and International tours. Whilst working with the Carte, Emma performed in a Royal Command Performance before the Princess Royal at the Alexandra Theatre, Birmingham.

Locally, Emma's performances have included opera, opera gala evenings, recitals and oratorios with many societies throughout the region.

Broadcasts include a live recital for Dutch National Radio and television appearances for BBC's Day Time Live, and for BBC, Northern Ireland.

Future local performances will include a shared recital with Diana Vivien, a summer Opera Gala evening at Dogmersfield Park and the St. John Passion for Fleet Choral Society.

PENNY VICKERS (*contralto*) is a member of the BBC Singers. She trained at the Royal College of Music and has worked with many of the country's leading early music ensembles, such as the Tallis Scholars and the Sixteen. With the Taverner Consort she was a soloist in Liszt's *Via Crucis* which was broadcast on Radio 3 and featured on CD in the BBC's *Music Magazine*. She has recorded three CDs of Renaissance music on the Naxos label with the Rose Consort of Viols. She has recently made several recordings with the Consort of Musicke, most recently a set of madrigals by Weelkes, and she has given a series of recitals with them including a live broadcast on Radio 3.

Her solo appearances have included the *Mozart Requiem from Scratch* at the Royal Albert Hall with Sir David Willcocks and *Messiah* at the London Handel Festival. She has recorded a newly-discovered Bononcini mass with London Baroque for Swiss Radio. With Ivor Bolton she sang the role of Saul in Scarlatti's *Il Pugno David* and sang Alexander Goehr's setting of Psalm 4 at the Lufthansa Festival. She was a soloist at the Proms with the BBC Singers in Thea Musgrave's *Rorate Coeli* and sang for Stephen Cleobury in King's College Chapel in Janacek's *Glagolitic Mass*. She is a soloist on the BBC Singers' latest CD of Arvo Pärt.

NEIL MACKENZIE (*tenor*) was born in Glasgow and was a choral scholar at Cambridge, where he studied music. While still an undergraduate, he made his solo debut both at the South Bank and on Radio Three.

After a time as a lay clerk at Christ Church, Oxford, where he also held the post of Director of Music of the Cathedral School, he moved to London, where he is now firmly established as a versatile performer in a wide-ranging repertoire in concerts, recitals and oratorios throughout the UK, and as a frequent broadcaster for the BBC. He regularly performs at the Proms, Aldeburgh and Almeida Festivals, and has had international engagements in Toronto, Aix-en-Provence, Granada and Rome.

Neil Mackenzie's discography includes the solos in Monteverdi's *Vespers of 1610* for Hyperion, for which he received significant critical acclaim in both the British and French press, Israel in Egypt for Collins Classics and Carl Rutti's *Magnificat* on ASV. Recent radio performances include Stravinsky's *Canticum Sacrum* with the BBC Symphony Orchestra, under David Robertson in Paris, and the Narrator in Scarlatti's opera *Il pugno David* with Ivor Bolton and the St. James's Baroque orchestra. He has given a number of premieres in the last year, including Naji Hakim's *Saul of Tarsus*, Ronald Corp's *Laudamus* and Elle Pehkonen's *The First Coming*. Future plans include two performances of Monteverdi's *Vespers* in Istanbul.

CHRISTOPHER FOSTER (*baritone*) graduated from Newcastle University in 1985 with B.A.(Hons) Mus. In 1991 he was a winner of the N.F.M.S. Young Concert Artists' Award for men's voices which led to engagements, covering an extensive repertoire, with choral and concert societies throughout the UK. Operatic roles have included: the title role in Britten's *Noye's Fludde*; Baron Douphol (*La Traviata*) for Clonter Opera; the title role in *The Marriage of Figaro* for Surrey Opera and Loseley Opera; covering the role of Count Almaviva (*Le Nozze di Figaro*) for John Eliot Gardiner; and studying Nick Shadow (*The Rake's Progress*) at the Britten-Pears School for Advanced Musical Studies.

Christopher has appeared on French radio: with Phillippe Herreweghe and *La Chapelle Royale* and with Mark Minkowski and *Les Musiciens du Louvre* — the latter leading to his debut at the Concertgebouw, Amsterdam. Performances for Radio 3 have included the world premiere of Donizetti's cantata *Christopher Columbus* with the BBC Concert Orchestra and Britten's *The Rescue of Penelope* at the Aldeburgh Festival with the BBC Symphony Orchestra under the direction of Nicholas Cleobury. Again with the BBC Concert Orchestra, he has recorded *Schön Ellen* by Max Bruch and, he has appeared in the 1994 Henry Wood Promenade Concerts as Judas in Joshua Rifkin's performance of the *St. Matthew Passion*.

In February 1997 he sang in *Le Rossignol* with the BBC Symphony Orchestra conducted by Pierre Boulez at the Royal Festival Hall followed by a European tour of Brussels, Messina, Ferrara, Rome and Lisbon.

He studies with David Mason and Colin Baldy.

PHILIP DENNIS trained at the Guildhall School of Music and Drama where he won the Howard Opera Prize. For five years he was a member of the RSC playing roles in *As You Like It*, *Much Ado About Nothing*, *Romeo and Juliet*, *Cyrano de Bergerac*, *the Love-girl* and *the Innocent*, and *Swan Down Gloves*. He also joined them on a world tour in 1984 before turning to opera. He has appeared with a number of opera companies including Kent Opera, Royal Opera, ENO, Travelling Opera, Devon Opera and Berlin Chamber Opera, playing such lyric roles as Don Ottavio, Tamino, Idamante, Fenton, Tom Rakewell, Alfredo and Don José. A wide range of concert work has taken him all over the country, particularly Scotland as well as Holland, France, Spain and even to Africa where he performed Haydn's *Creation* in Nairobi Cathedral. Recent concerts have been Bruckner's *Mass in F minor* with the Birmingham Festival Choir, Bach's *Christmas Oratorio* at Eton College, C.P.E. Bach's *Magnificat* with the Newcastle Bach Choir and *Hymnus Paradisi* by Howell's at Hereford Cathedral. He has made a number of recordings on radio, TV and disc, most recently Dvorak's *Mass in E minor* for BBC Radio 3. Philip Dennis studies singing with David Pollad.

BRINDLEY SHERRATT was born in Lancashire. He studied trumpet and singing at the Royal Academy of Music, where he was awarded the Mario Grisi, Robert Radford and Gilbert Benjamin prizes for opera and recital singing. Whilst completing his studies, he took the post of Lay-Clerk at St George's Chapel, Windsor Castle and went on to become a member of the BBC Singers. As a solo artist, he has made many broadcasts for radio, including Mozart's *C Minor Mass*, Rossini's *Petite Messe Solonelle*, and Berlioz's *L'Enfance du Christ*, and has appeared on BBC television's "Songs of Praise".

His work overseas has taken him to both North and South America. He has performed in Bach's *St John Passion* in Bonn and Stravinsky's *Les Noces* at the Chatelet in Paris with Pierre Boulez and the Ensemble Contemporain. More recently he has sung in performances of Stravinsky's *Canticum Sacrum* in Paris with the BBC Symphony Orchestra and Handel's *Messiah* in Hong Kong with "The Sixteen Orchestra". In the lead up to Christmas 1996 Brindley took part in a performance of Handel's *Messiah* at the Royal Opera House, Covent Garden, in aid of the Handel Society and enjoyed singing part one of Bach's *Christmas Oratorio* as part of a Raymond Gubbay "Festive Spectacular" at the Royal Albert Hall with Kings College Choir.

Brindley is looking forward to a busy period of concerts around the country over the Easter period and hopes to capitalise on recent successes in recitals, with opportunities to perform works from the whole repertoire. Even some Rodgers and Hammerstein!

Amendment to Programme

Unfortunately, Philip Dennis is indisposed and is unable to sing the part of the Evangelist in this evening's performance. We are very grateful that Neil Mackenzie has been able to take over the part, at short notice. We are also very grateful that at equally short notice, Andrew Murgatroyd has agreed to come and sing the tenor arias.

Andrew Murgatroyd was born in Halifax, West Yorkshire, and first studied singing with Barbara Robotham at Lancaster University, where he read music; subsequently spending two years as a Lay-Clerk at Christ Church Cathedral, Oxford. During this period he attended masterclasses given by Sir Peter Pears and furthered his vocal studies with Rudolf Piernay.

Andrew's concert engagements have included Beethoven's *Missa Solemnis* at Snape Maltings; Tippett's *Child of our Time* in Cologne; *St John Passion* (Evangelist) in Bremen; *Dream of Gerontius* in London, Harrogate and Denmark; Haydn's *The Seasons* at the Wexford Festival; performances of Beethoven's Symphony no 9 in the Flanders Festival; Mozart's *Requiem* in Switzerland with London Baroque and a concert performance of Frank Martin's *Le vin herbé* with the Swedish Radio Choir. Appearances at the BBC Promenade concerts have included Teixeira's *Te Deum* with The Sixteen Choir and Orchestra and Tavener's *We Shall See Him As He Is*, recorded live by Chandos, and Weill's *Mahagonny Songspiel* with the Matrix Ensemble. Recordings include Beethoven's *Missa Solemnis* and Ninth Symphony with The Hanover Band (both Nimbus) and Monteverdi's *Vespers* in a new reconstruction by Graham Dixon with The Sixteen Choir and Orchestra, for Hyperion.

Current engagements include Haydn's *Nelson Mass* with the Academy of St Martin in the Fields, Mozart's *Coronation Mass* with the Royal Flanders Philharmonic Orchestra, Bach's *Christmas Oratorio* in Oslo Cathedral, Bach's *St Matthew Passion* in Bath Abbey, Elgar's *Dream of Gerontius* in Wells Cathedral, the role of Incredible in *Andrea Chenier* for VARA Radio in the Concertgebouw, concerts of music by Bach in Israel with the Gabrieli Consort, and a performance of the *Te Deum* by Berlioz in Snape Maltings.

TILFORD BACH ORCHESTRA

ORCHESTRA 1

Peter Stevens *Leader*
Bridget Wallace

Christine Read
Marilyn Taylor

Elizabeth Watson

Sara Pacey

Alan Brown

Evelyn Frank
Patrick Taggart

Stella Dickinson
Elizabeth Linley

Lesley-Ann Brown

First Violins

Second Violins

Viola

Cello

Double Bass

Flutes

Oboes, Oboe d'amore
Cor anglais

Chamber Organ

Continuo 'cello — Justin Pearson

Viola da gamba — Reiko Ichise

ORCHESTRA 2

Daphne Moody *Leader*
Gregory Warren-Wilson

Gordon Buchan
Ruth Whitehouse

Christopher Wellington

Muriel Daniels

Philip Batten

Linda Coffin
Christine Hankin

Jo Lively
Clare Philpot

Paul Griffiths

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London Orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times in Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and BBC Choirs. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

St. MATTHEW PASSION

By Bach's time the setting of the Passion had reached a fairly sophisticated musical form. Initially, during the twelfth century, the Passion was performed by three priests, each one intoning at a different pitch to represent the three main parts involved; Christ, the Narrator and the Crowd. By the seventeenth century many innovations had been absorbed into the musical setting of the Passion, including the *stile recitativo* already common to opera, the *de capo* aria, the orchestra and the Chorale, as well as far freer treatment of the biblical text, and the insertion of purely poetic interpolations.

In Bach's St. Matthew Passion the narrative, set largely in recitative for the Evangelist or in short choruses for the crowd, is based directly on the Bible, while the poetic texts by Picander are used for the arias and larger choruses. Bach sought to clarify and underline Picander's text as a meditative dialogue between the Daughter of Zion and the Faithful by a most striking innovation — the use of the two Choirs. The soloists and chorus of Choir I represent the Daughter of Zion, that is Jerusalem, as the symbol of the Church, and Choir II represents the larger congregation and the Faithful. All the biblical characters and the Evangelist therefore belong to Choir I (with the interesting exception of the two false witnesses) while the chorus and soloists of Choir II are generally associated with the various personifications of the Faithful. The two Choirs lose their separate identity only when Bach wishes to use his full forces to speak with a common voice, such as in the Chorales and the larger choruses where a wider emotion is expressed by Picander's poetry, or to contrast the unanimity of the priests, scribes and populace with the Christian minority.

How Bach managed to arrange the players and singers in St. Thomas's Church, Leipzig, for the first performance on Good Friday, 1729, is not known, but it seems fairly certain that for a later performance in 1736 he exploited his setting for two Choirs by placing them and their respective groups of soloists and instrumentalists at opposite ends of the Church, thus separating them completely. Choir I was at the altar end, supported by its own orchestra and continuo, and included a small portable chamber organ. Choir II, again with its own orchestra, was placed in the West Gallery of the Church with the main organ, where the music for the Sunday service was normally performed.

In today's performance it is obviously impossible to separate the Choirs to this extent, although some attempt has been made by placing the first Choir and orchestra to the conductor's left, and the second Choir and orchestra to his right, thereby Bach's division of roles between the choirs is generally speaking maintained. The original German text is retained in order to achieve the particularly subtle fusion of words and music, which is one of Bach's greatest achievements in this work.

76 Recitative

Evangelist: Und Joseph nahm den Leib und wickelte ihn in ein rein' Leinwand und legte ihn in sein eigen neu' Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die setzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Phariseer sämtlich zu Pilato und sprachen:

Chor: Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten; und werde der letzte Betrug ärger, denn der erste.
Evangelist: Pilatus sprach zu ihnen: *Pilatus:* Da habt ihr die Hüter. Gehet hin und verwahrt's, wie ihr wisset.
Evangelist: Sie gingen hin, und verwahrten das Grab mit Hüttern, und versiegelten den Stein.

77 Recitative and Chorus

Solo (Bass): Nun ist der Herr zur Ruh' gebracht.

Chor: Mein Jesu, gute Nacht!

Solo (Tenor): Die Mühe ist aus, die unsre Sünden ihm gemacht.

Chor: Mein Jesu, gute Nacht!

Solo (Alto): O selige Gebeine, Seht, wie ich Euch mit Buß und Reu beweine, Daß Euch mein Fall in solche Not gebracht.

Chor: Mein Jesu, gute Nacht!

Solo (Soprano): Habt lebenslang Vor Euer Leiden tausend Dank, Daß Ihr mein Seelenheil so wert geachtet.

Chor: Mein Jesu, gut Nacht!

78 Chorus

Wir setzen uns mit Tränen nieder Und rufen Dir im Grabe zu: Ruhe sanfte, sanfte ruh'! Ruht, ihr ausgesognen Glieder! Ruhet sanfte, ruhet wohl Euer Grab und Leichenstein Soll dem ängstlichen Gewissen Ein bequemes Ruhekrissen Und der Seelen Ruhstatt sein. Höchst vergnügt Schlummern da die Augen ein.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre, and he departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

Sir, we remember that the deceiver said, while He was yet alive, "After three days I will rise again." Therefore command the grave to be made sure, until the third day, lest His disciples come by night and steal Him away, and say unto the people, "He is risen from the dead", so the last error shall be worse than the first.

Pilate said unto them, Ye have a watch, go your way, make it as sure as you can. So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

And now the Lord to rest is laid.

Lord Jesus, fare Thee well!

His task is o'er; for all our sins He hath atoned.

Lord Jesus, fare Thee well!

O weary, broken Body!

See, with repentant tears we would bedew it,

Which our offence to such a death has brought

Lord Jesus, fare Thee well!

While life shall last,

O let Thy suffering claim our love,

Since Thou for man salvation sure hast wrought.

Lord Jesus, fare Thee well!

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee, O Saviour dear. Lie Thou softly, softly here: Rest Thy worn and bruised Body. Lie Thou softly, softly here, At Thy grave, O Jesu blest. May the sinner, worn with weeping, Comfort find in Thy dear keeping, And the weary soul find rest, Sleep in peace, sleep Thou In the Father's breast.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Jennie English
Jane Ford
Clare Gardner
Alison Griffiths
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Beverley Mellstrom
Judith Miller
Helen Morten
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Sarah Shepherd
Christine Siddall
Janis Smy
Cathy Tornbohm
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham

Altos

Vicki Anderson
Rosemary Andrew
Anne Beadle
Alison Bosence
Angela Carmichael
Alex Cingneil

Pamela Darker

Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Didi Hall
Linda Hodson
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Valerie Leggett
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Miranda Ommanney
Mary Parker
Joyce Percy
Briony Pope
Jo Reader
Anne Rendell
Tegwen Robb
Rosemary Russell
Susannah Russell
Ann Tice
Susan Vega
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Julia Wood
Pamela Woodroffe

Tenors

Tony Amery
Catherine Butler-Ricketts
Michael Clark
Philip Critchley

David Danson

Byron Davies
Robert Gussman
Peter Haines
Jo Huddleston
John Jackson
Chris Lallemand
Stephen Law
Simon Paterson
Sam Williamson

Basses

David Austin
John Barton
Geoffrey Barwick
Mike Cabot
Nick Carter
Sam Coulter
Paul Davis
John Dunham
Rod Eckles
Roger Godfrey
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Reggie Hoare
John Hubbard
Tom Law
Alec Leggett
Norman Lingard
David Morrison
Jan Newell Price
Tony Parker
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Deputy Chorus Master: Margaret Houston
Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude for an anonymous donation of £5000 towards the cost of this performance. Also, to thank their advertisers and patrons for their continuing support.

Brigadier W. F. Anderson
Mr. and Mrs. B. J. T. Baldwin
Mrs. Patricia Burnett
Dr. A. R. Christmas
Mr. and Mrs. J. A. G. Collier
Mrs. Rosemary Coulter
Mr. and Mrs. D. Coupe
Colonel H. G. Cowley
Mr. and Mrs. H. Cuckson
Mr. J. M. Darker
Mr. G. C. Dearing
Mrs. Charlotte Dunham
Mr. and Mrs. T. H. Edwards
Mr. and Mrs. R. Ellen
Mr. G. M. Elphick
Mr. R. J. Epps
Miss Sheila Evans
Mrs. Marie Finelli
Mrs. Merula Frankel
Mr. C. H. Garnett
Mrs. M. Goddard
Mr. J. Griffiths
Mrs. M. Gay Hadfield
Mr. C. F. Hales-Hunt
Mrs. Jane Hey
Mr. P. C. Hicks
Dr. J. G. Holmes-Smith

Mr. R. Krish
Mr. R. C. Lallemand
Mr. and Mrs. B. J. Lewis
Mr. David MacKenzie
Mr. and Mrs. F. P. Martin
Mr. G. F. C. Mellstrom
Mr. K. Mentzel
Dr. and Mrs. J. Meyer
Mrs. J. Miller
Mr. H. J. Morris
Dr. and Mrs. G. R. Parlett
Mr. D. P. Patey
Mr. J. Pickering
Mrs. M. Ramsden
Mr. and Mrs. W. J. Redpath
Mrs. C. I. Rycroft
Mr. and Mrs. I. Smith
Mr. and Mrs. R. S. Smith
Mr. Paul Smy
Mr. and Mrs. D. C. Steele
Mr. J. A. Tice
Mrs. F. Todd
Mrs. R. Twinn
Mr. G. R. Wickes
Mr. and Mrs. J. W. Wilson
Mr. P. M. B. Youll

Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Ann Garnett, 21 Tavistock Road, Fleet (Tel. Fleet 615713). 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 gentlemen are entitled to wear the very attractive Waverley Singers' tie. They are also invited to the choir's social events. Present contributions from Patrons range from £25 to £100, and because of the tax benefits the choir particularly appreciates contributions by Deed of Covenant.

If you would like to join the choir as a singing member would you please contact the Secretary, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (01252) 613765.

The Waverley Singers would like to thank the Reverend John Dailly and the Kirk Session for making them so welcome in their lovely church.

This concert is subsidised by Waverley Borough Council.

The Waverley Singers are affiliated to the National Federation of Music Societies.

Staging provided by Firgrove Trussed Rafters Ltd. and Avalon Farm Nursery, Churt.

FUTURE PROGRAMMES

Sunday, June 15th, 1997: at St. Lawrence's Church,
Alton, with Paul Griffiths (organ).

Summer Concert

Works by Mendelssohn, Wolf, Schumann, Britten, Bach, etc

Saturday, November 1st, 1997: at Farnham Parish
Church, with Paul Griffiths (organ).

Music for Choir and Organ

Saturday, December 13th, 1997: at St. Andrews Garrison
Church of Scotland, Aldershot.

Christmas Concert with Locke Brass Ensemble



Arrow Press

QUALITY AND ECONOMY

COMMERCIAL PRINTING
BOOKLETS • BROCHURES
NCR FORMS • BUSINESS STATIONERY

- ESTABLISHED 25 YEARS
- MODERN PLANT
- APPLEMAC IMAGESETTING & DATA CONVERSION
- FINISHING
- TECHNICAL EXPERTISE

FARNHAM
(01252) 722790

11 Riverside Park Industrial Estate, Farnham, Surrey GU9 7UG. Fax: (01252) 721874