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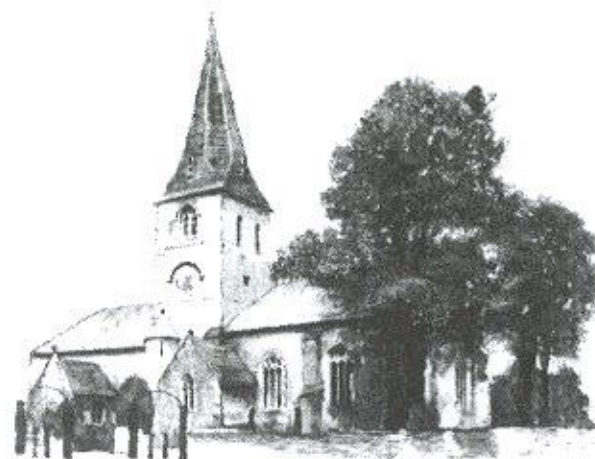
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THE WAVERLEY SINGERS

SOMETHING OLD -

SOMETHING NEW

LOUISE MARTIN - HARP

CHRISTOPHER AINSLIE - COUNTERTENOR

RICHARD PEARCE - ORGAN

Conductor - MALCOLM HICKS

*SATURDAY 17TH JUNE 2006 at 7.30pm
at St Lawrence Church, Alton*

Programme £7.50

*(Including a £2.50 donation to Basingstoke
and Alton Cardiac Centre) CARDIAC REHAB*



HOW TO *giftaid it* TO CARDIAC REHAB

The work of Cardiac Rehab costs over £400 per day to provide and this is raised in a variety of ways including: fees for exercise sessions; charity shops at Alton and Basingstoke; fundraising events and donations from organisations and clubs who adopt us as their chosen charity. These are supplemented by personal donations from Individuals.

Donations from Individuals can be made in several ways that enable us to reclaim the income tax you have paid:-

Cash or Cheque at the door. There is a collection at the end of this concert. Please use the envelope provided and complete the enclosed GiftAid form if you can.

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A Deed of Covenant can be taken out over any period from 4 - 7 years. The donor agrees to pay a fixed amount either monthly, quarterly or annually, and all payments enable the charity to reclaim tax at the basic rate (or more for higher tax payers). For example, a covenant for £10 per month over 4 years, i.e. a total cost of £480, is worth at least £623 to Cardiac Rehab.

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As an alternative to a regular commitment via a Deed of Covenant, donors can make a single donation which will qualify for recovery of tax. For example a £500 payment will benefit Cardiac Rehab by at least £649.

Charities Aid Foundation

High rate taxpayers may wish to route their contributions via the Charities Aid Foundation (CAF) at Kings Hill, West Mailing, Kent ME19 4TA, tel. 01732 520000.

Give As You Earn

A further method of giving is via the 'Give As You Earn' scheme which is also administered by the Charities Aid Foundation (CAF) and enables donors to provide tax free contributions; via deductions from salary.

If you can help in any of these ways, complete the Gift Aid form in the reply-paid envelope provided and return it to the centre, or drop it in the collection points at the end of this concert.

Many thanks

Gordon Haigh General Manager, Cardiac Rehab Centre,
Chawton Park Road, Alton, Hants GU34 1RQ

Tel : 01420 544794 Fax: 01420 544825 email: heartly@cardiac-rehab.co.uk

Charity Registration No. 1013238

Louise Martin won an Exhibition Award to study harp at the Royal College of Music. Having obtained LRAM and ARCM performing diplomas at age seventeen whilst under the tuition of Daphne Boden, she went on to continue her studies with the internationally acclaimed harpist Marisa Robles. In her first year at the RCM she became the first British harpist to be invited to join the European Youth Orchestra and subsequently Guest Principal with the Chamber Orchestra of Europe.

Since leaving college Louise has enjoyed a varied career as soloist, chamber musician and orchestral player. Her performances as a soloist include concerts at the Queen Elizabeth Hall, Purcell Room, Barbican, St John's Smith Square and St Martin-in-the-Fields. In 1990 Louise joined the BBC Symphony Orchestra as Co-Principal Harpist, a position she still holds today. Louise also continues to give regular chamber music recitals, working particularly with flautist and violinist Helen Duffy and also with several colleagues from the BBCSO.

Christopher Ainslie – Countertenor began his singing career as a chorister in the choir of St George's Cathedral in Cape Town, his home city. He moved to London in 2005 to begin postgraduate studies with Mark Tucker at the Royal College of Music.

Since moving to the UK Christopher has sung in Bach's *St Matthew Passion* with the Elgar Chorale, and in Handel's *Messiah*, conducted by Sir David Willcocks. Other concert performances include Bach's *Easter Oratorio*, *Magnificat* and various cantatas. Christopher has given numerous solo recitals, especially of early music, but also including composers such as Schubert, Vaughan Williams and Britten.

Forthcoming engagements include the role of Alessandro in Handel's *Tolomeo Re d'Egitto*, conducted by Laurence Cummings, a recital of Handel opera arias at Handel House, the role of Arsemenes in Handel's *Xerxes* at the Edinburgh Festival and the role of Medoro in Handel's *Orlando* at Sadlers Wells in London.

Christopher is grateful for the support of the Ernest Oppenheimer Trust, Audrey Sacher, Coutts & Co Awards and the Josephine Baker Trust.

Richard Pearce was organ scholar at Trinity College, Cambridge. He now divides his time between organ playing, concert accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic F.M. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with the *BBC Music Magazine*. Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Corydon Singers and the Somerset Chamber Choir. In the past year Richard's concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements include recordings with the BBC Singers of music by Stanford and Fauré and Christmas music for BBC1; a recording of Mahler's *4th Symphony*, (chamber version) with the Northern Sinfonia; recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Richard is a professor at the Guildhall School of Music and Drama.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master of the Music 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 a keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films, recordings and on tour abroad, many times in Europe, and as far afield as Japan, Korea, North and South America and the former USSR. He was Associate Conductor of the London Philharmonic Choir and Deputy Conductor of the Royal Choral Society for many years, and continues to work regularly with them as choirmaster and with other principal choirs in London, including the London Symphony Chorus, the BBC Symphony Chorus and the BBC Singers amongst others. He was appointed Musical Director of the Waverley Singers in May 1982.

CHICHESTER PSALMS LEONARD BERNSTEIN (1918- 1990)

Every summer the Cathedral of Chichester joins choral forces with its neighbours, Winchester and Salisbury, to produce a music festival. (Chichester has a great musical tradition, going back to its famed organist-composer of the early 17th century, Thomas Weelkes). For its 1965 Festival the Dean, the Very Rev. Walter Hussey commissioned Leonard Bernstein to write these *Psalms*. (Dean Hussey also commissioned *Rejoice in the Lamb* by Benjamin Britten in 1943 for the choir of St Matthew's Church, Northampton.)

The work was completed on May 7th, 1965 and the world premiere took place on July 15th, 1965 in Philharmonic Hall, New York with the composer conducting. The first performance of the original version for all-male choir, was heard on July 31st, 1965, at Chichester.

Chichester Psalms is a setting of all or part of six psalms in three contrasting movements. The first movement is a dance-like celebration of joyful worship. The second is a clash between the tranquillity of *The Lord is my Shepherd* and the raging of the faithless, as sung by the tenors and basses. Bernstein insisted that the soloist should be a boy or counter-tenor because this is the psalm of David as if sung by David himself, accompanied by the harp. The third movement closes the work in a mood of quiet serenity.

I. Psalm 108 vs 2

Urah, hanevel, v'chinor!
A-irah shahar!

Awake, psaltery and
harp!
I will rouse the dawn!

Psalm 100 entire

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bi'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam
has'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we
ourselves
We are His people and the sheep of His
pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

II. Psalm 23 entire

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot
y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei
tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 2, vs1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

III. Psalm 131 entire

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His annointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133 vs 1

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

OTČENÁŠ

LEOŠ JANÁČEK (1854-1928)

The religious music of the Czech Republic (formerly Czechoslovakia and, before that, Bohemia) has always been unique, sandwiched as the country is between Catholic southern Germany and the Orthodox countries of the East. The Hapsburg dominance of the country in the 18th century combined with 19th-century nationalism to produce an anti-German and anti-Catholic feeling; in short, 19th-century Czech culture was based on a kind of modern reformation myth. The best-known Czech composer is Antonín Dvořák, whose output of religious music was prodigious.

His disciple and countryman, Leos Janáček is more famous for his operas and orchestral works, although he wrote two religious pieces of note: the barbarically stirring *Glagolitic Mass* and the more sensitive setting of the Lord's Prayer, *Otčenáš*, written in 1906. The work is in six short but contrasting movements and is scored for organ, harp, chorus and tenor solo. In three of the movements, the cantabile solo voice alternates with chorus against a background of continuous harmonic modulation; in the three other movements ('Our Father', 'give us this day our daily bread' and 'lead us not into temptation'), the whole choir presents the dominant messages; in the second, seemingly demanding not the consecrated bread of the altar, but the daily bread of true humanity.

Otčenáš note by Barry Creasy, Chairman, Collegium Musicum of London

Chorus:

Otčenáš, jenž jsi na nebesích,
Posvět' se jméno tvé.

Our father, which art in heaven,
Hallowed be thy name.

Tenor solo and chorus:

Ó přijď nám království tvé
Bud' vůle tvá jako v nebi tak i na
zemi.

Thy kingdom come,
Thy will be done in earth as it is
in heaven.

Chorus:

Chléb nas vezdejši dej nám
dnes.
Chléb!

Give us this day our daily bread.
Bread!

Tenor solo and chorus:

A odpust' nám na še viny, jakoži
my odpuštíme naším viníkům.

Neuvod' nás v pokušení, ale
zbav nás všeho zlého.
Amen.

And forgive us our trespasses,
As we forgive them that trespass
against us.
Lead us not into temptation; but
deliver us from evil.
Amen

INTERVAL**THREE MADRIGALS**

Madrigal has been used as a term for two types of secular vocal music, one originating in the 14th century, and the other, better known, flourishing in Italy and spreading through Europe during the 16th and 17th centuries. It was in England that the later Italian madrigal was to have its greatest influence. Starved of continental music after the break with the Papacy in 1534, the publication in 1588 of Nicholas Yonge's *Musica Transalpina*, an anthology of Italian madrigals, was a revelation. Thomas Morley was a master of this fashionable music, rarely profound but always joyful and singable. The tradition of madrigal singing has persisted in England to the present day because of this accessibility.

Thomas Morley, the son of a Norwich brewer, served as choirmaster at Norwich Cathedral and later studied at Oxford. He was a Gentleman of the Chapel Royal for ten years from 1592 and assembled and published a collection in praise of Elizabeth I in 1601, *The Triumphs of Oriana*.

John Wilbye, the son of a tanner, was born in Norfolk, like Morley. He was in service to the Kytson family in Suffolk for most of his life. His reputation rests on about 60 madrigals published in two volumes in 1598 and 1609.

John Bennet is thought to have come from Cheshire. He is best known for his contribution to Morley's *Oriana* anthology, *All creatures now are merry-minded*. Other popular Bennet madrigals are *Weep, O mine eyes, Come, shepherds follow me* and *Thyrsis, sleepest thou?*

**SING WE AND CHANT IT
THOMAS MORLEY (1558-1603)**

Sing we and chant it
While love doth grant it.
Fa la la..
Not long youth lasteth,
And old age hasteth,
Now is best leisure
To take our pleasure.
Fa la la..
All things invite us
Now to delight us.
Fa la la..
Hence care, be packing!
No mirth be lacking!
Let spare no treasure
To live in pleasure.
Fa la la..

**ADIEU, SWEET AMARYLLIS
JOHN WILBYE (1574-1638)**

Adieu, sweet Amaryllis,
For since to part,
to part your will is.
O heavy tiding,
Here is for me no bidding.
Yet once again,
ere that I part with you.
Amaryllis, sweet, Adieu.

ALL CREATURES NOW**JOHN BENNET (c 1575-after 1614)**

All creatures now are merry minded, The shepherds' daughters playing,
The nymphs are falalaing, Yond bugle was well winded.
At Oriana's presence each thing smileth. The flowers themselves discover,
Birds over her do hover; Music the time beguileth.
See where she comes. Queen of all queens renowned
Then sang the shepherds and nymphs of Diana: Long live fair Oriana.

FELIX MENDELSSOHN (1809-1847)**VIER LIEDER OP.100**

These are two of the *Four Songs* opus 100, composed between 1839 and 1844 (during which time Mendelssohn was working on *Elijah*). All are set in a simple and melodious four-part style, and, as always with Mendelssohn, tuneful and impeccably crafted.

Andenken

Die Bäume grünen überall,
die Blumen blühen wieder,
Und wieder singt die Nachtigall nun
ihre alten Lieder.

O glücklich, wer noch singt und lacht,
dass auch der Frühling sein gedacht.

Wohl alles, was im Schlummer lag,
erwacht zu neuem Leben,
und jede Blüt' an jedem Hag
darf such zur Sonne heben
Was soll mir Blüt' und Vogelschall,
du fehlst mir überall.

O liebes Herz, und soll ich dich nun
niemals wieder sehen?
So muss der Frühling auch für mich
ohn' Blüt' und Sang vergehen.
Was soll der Frühling doch für mich,
Was ist ein Frühling ohne dich?
Es ist kein Frühling ohne dich!

Im Wald

O Wald, du kühlender Bronnen, wie
labst du die lechzende Brust!
Vom sengenden Brande der Sonnen
lädst du zu erfrischender Lust.
Und ruh'n wir beschattet von Zweigen,
Das Auge zum Aether gewandt, so
scheint sich der Himmel zu neigen,
kühl weht's aus himmlischem Land.

O Wald, du Tempel der Töne,
hoch wölbt sich dein grünendes Dach,
hell klingt in verdoppelter Schöne
Gesang in den Wipfeln noch nach.
Und rührt uns beim Klange der Lieder
des Gottes allmächtige Hand,
dann säuselt's aus Zweigen hernieder,
wie Träume aus himmlische Land.

Memory

Everywhere the trees are turning green,
Again the flowers are blossoming
And again the nightingale sings her old
songs.

O fortunate is the one who still sings and
laughs,
That Spring remembered him.

All things that lay in slumber
Awake to a new life,
And each flower in each grove
May rise towards the sun.
But what is all the blossom and birdsong to
me,
I am missing you.

O dear heart, and shall I never see you
again?
Then Spring will pass also for me
Without blossom and song.
What then is Spring for me
What is Spring without you?
Without you there is no Spring.

In the Woods

O woods, you cool fountain,
How you refresh the longing breast!
Out of the burning heat of the sun
You invite to refreshing pleasure.
And when we rest shaded by the branches,
The eye turned towards the ether,
The sky seems to bow,
A cool breeze blowing as from a heavenly
land.

O woods, you temple of sounds,
High arches your green roof,
Brightly lingers the song in redoubled
beauty in the tree tops.
And when hearing the sound of the songs
We are moved by God's mighty hand,
Then murmurs come out of the branches
Like dreams from a heavenly land.

DER GEIST HILFT UNSRER SCHWACHHEIT AUF JOHANN SEBASTIAN BACH (1685-1750)

Although less well known than the two great Passions, the *Mass in B Minor* or the *Christmas Oratorio*, Bach's motets are by no means inferior in craftsmanship and inspiration. The motets alone among his liturgical works continued to be performed in Leipzig, where most of them were composed, whilst the large-scale choral works were neglected for almost a century. (In fact, Mendelssohn gave the first 'modern' performance of the *St Matthew Passion* in 1829.) Mozart heard a performance of the motet, *Singet dem Herrn* in April 1789, in Leipzig and declared "Here is something one can learn from".

Texts for German motets usually consisted of passages from the Bible or verses from a hymn (chorale) and the preferred setting was for two four-part choirs. This motet was composed for the funeral of the headmaster of the St Thomas School (where Bach served as Kantor from 1723 to 1750) in Leipzig, on 20th October 1729.

Der Geist hilft unser Schwachheit
auf, denn wir wissen nicht, was wir
beten sollen, wie sich's gebühret;
sondern der Geist selbst vertritt uns
aufs beste mit unaussprechlichem
Seufzen.

Der aber die Herzen forschet, der
weiß, was des Geistes Sinn sei;
denn er vertritt die Heiligen nach
dem, das Gott gefällt.

Du heilige Brunst, süßer Trost
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
Und stärk des Fleisches Blödigkeit,

Dass wir hie ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja, halleluja.

The spirit supports us in our weakness, for
we do not know how we should pray or
what is proper;
For rather, the spirit itself represents us
in the best way with inexpressible sighs.

Who searches within the hearts, he knows
what the meaning of the spirit is for he
represents the saints in the manner that
pleases God.

Thou holy ardour, sweet consolation,
now help us, joyful and confident
in your service, to remain secure,
not to be driven off by affliction.
O Lord, through your strength prepare us;
and strengthen us against the weakness of
the flesh,
that we chivalrously persevere
through death, and enter life.
Hallelujah, hallelujah.

THE WAVERLEY SINGERS

VISIT TO BRUGES

The Waverley Singers have just returned from a successful trip to Bruges and Ghent in Belgium on 1st to 4th June 2006. We travelled by coach through the Channel Tunnel and stayed for three nights in Bruges. We sang in St Jacob's Church in Ghent on Friday 2nd June and in The Church of Our Lady in Bruges on Saturday 3rd June.

Both Bruges and Ghent are famous for their historical and cultural heritage and both the concert venues are of interest. St Jacob's Church in Ghent houses many art treasures, among others a beautiful renaissance tabernacle, the pulpit and several paintings. The Onze Lieve Vrouwekerk (Church of Our Lady) in Bruges, dates mostly from the thirteenth century and has an impressive 120 metre brick tower. Michelangelo's splendid white marble Madonna can be seen on one of the altars. The tombs of the Dukes of Burgundy are also of interest.

The Waverley Singers performed choruses from Handel's *O praise the Lord with one consent*, Byrd's *Laudibus in sanctis*, Gibbons' *This is the record of John*, Monteverdi's *Ave maris stella*, Mozart's *Laudate Dominum* and Bach's *Lobet den Herrn*. We also sang the *Kyrie* and *Gloria* from Joseph Jongen's *Mass*, which, in its entirety, will form part of the programme for our November concert. We were accompanied by Richard Pearce and joined by Soprano soloist Margaret Humphrey Clark. Robert Gussman was the Tenor soloist in *This is the record of John*.

Joseph Jongen was born in 1873 in Liege, Belgium. He studied at the Liege Conservatory and later in Italy, France and Germany. In 1903 he became professor of harmony at Liege. During World War I he took refuge in England and formed a piano quartet, which included the viola player, Lionel Tertis. Jongen became Director of the Brussels Conservatory in 1925 until 1939. He died in 1953 near Liege. Today Jongen is best known for his *Symphonie Concertante* for organ and orchestra. The *Mass* was written in 1946 for choir, organ and brass ensemble.

FUTURE PROGRAMMES

Saturday 4th November, 2006

Music for Choir and Organ
at St Andrew's Garrison Church, Aldershot

Joseph Jongen – Mass

Finzi – Lo the full final sacrifice

Handel – My heart is inditing
and vocal solos

Saturday 9th December 2006

Christmas Concert with Brass Group
at St Andrew's Parish Church, Farnham
Vaughan Williams – Fantasia on Christmas
Carols

Honneger – Christmas Cantata
Carol arrangements
and carols for all

Sunday 25th March 2007
at The Anvil Basingstoke
Verdi - Requiem

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Janet Carne
Elaine Cook
Beth Davenport
Meryl Davies
Jane Eckles
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Fiona Lowdon
Beverley Mellstrom
Judith Miller
Angela Morecroft
Gill Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Kate Wilson
Caroline Winfield
Liz Witham
Anne Wolstencroft

Altos

Celestine Allison
Rona Ayling
Alison Bosence
Carolyn Calvert
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Sheila Edwards
Kathryn Flenley
Elizabeth George
Marian Gooding
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Romola Harper
Eunice Hopkins
Isabel Hyde
Linda Katz
Maggie Larkin
Christopher Lawrence
Margaret MacKenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Gill Smith
Lucy Stewart
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Tony Amery
Jeff Ayling
Dennis Bignell
David Boxen
Philip Critchley
John D'Arcy
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Ben Flenley
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
Tony Parker
Graham Rankin
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Simon Stoodley
Neil Thompson
Andrew Thomson
David Wilson

Accompanist and Deputy Conductor: Richard Pearce

ACKNOWLEDGEMENTS

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Mrs C I Rycroft
Mr and Mrs P Slimming
Mr and Mrs I Smith
Mr Paul Smy
Mr and Mrs D C Steele
Mrs M Thomson
Mr and Mrs J A Tice
Mrs F Todd
Mrs R Twinn
Mr and Mrs B Whelan
Mr G R Wickes
Mr S J Williamson
Mr D Wilson
Mrs E Witham

Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Catherine Hadfield, Binsted Place, Binsted, Alton, GU34 4PQ (Tel:01420 23146). 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. Patrons donating over £50 will receive one free ticket per season. Those donating £100 plus will receive a free season ticket annually. Donations made under Gift Aid are particularly valuable to the choir.

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 Rev Peter Doores and the PCC for making them so welcome in their lovely church.

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: www.waverleysingers.co.uk