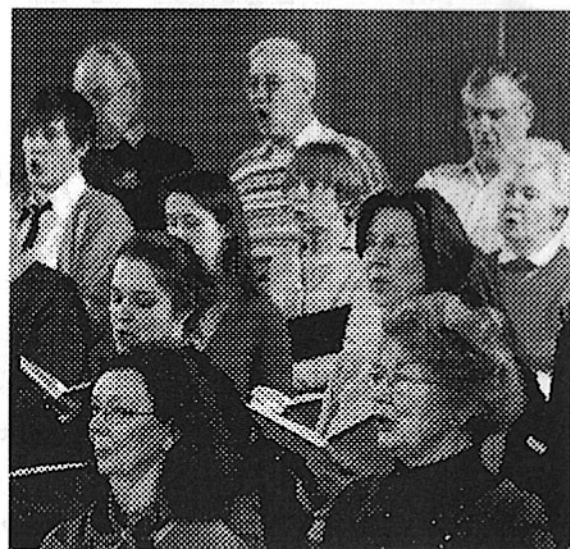


Patrons are the lifeblood of the arts. And our patrons are vital to us in providing the financial support we need for the repertoire we aspire to perform and to help us raise funds for the many charities we support.

Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.



These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, well short of the funds required to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

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You may also like to know that we help other charities by donating part of our ticket receipts to them. Last year we raised just under £3,000 for charities such as Hampshire and Isle of Wight Air Ambulance, St Andrews Parish Church Farnham, Help for Heroes and St Mary's Frensham Trust.

We are now embarking on our 2009/2010 season performing works by Tavener, Haydn Poulenc, Gardner and Howells. We will be raising funds for: Farnham and Alton Talking Newspapers, EFNA (The European Federation of Neurological Associations), Riding for the Disabled and Home-Start WeyWater.

Will you support us, and help us to achieve our ambitions, by becoming a patron?

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WAVERLEY SINGERS



A *Celebration of* EUROPEAN SACRED MUSIC

From Palestrina's *Exsultate Deo*
to Tippett's *Five Spirituals*
including works by Monteverdi,
Bach, Mendelssohn and Bruckner

St Lawrence Parish Church, Alton
Saturday 12th June, 2010 at 7.30pm

Conductor Richard Pearce
Soprano Aoife Miskelly
Organ Iain Farrington

The Waverley Singers is Registered Charity No. 284123

Home START

Support and friendship
for families

Home-Start Weywater is a voluntary organisation which serves families in Alton, Bordon, Liphook and the surrounding villages. It was launched in September 2005 and currently has 33 volunteers who working with families across the community.

Home-Start volunteers support families with young children under five and offer informal, friendly support for parents who are going through difficult times such as:

- ❖ ill health, disability or special needs
- ❖ loneliness and isolation
- ❖ post natal depression
- ❖ first time parenthood
- ❖ arrival of twins, triplets or several pre-school children
- ❖ children's behavioural problems
- ❖ relationship difficulties

Whatever the reason, a volunteer will be carefully matched to a family and visit them in their own home on a regular basis for as long as needed. By offering regular support, friendship and practical assistance, Home-Start volunteers help to prevent family breakdown and enable parents to discover the pleasures of family life.

Our committed and caring volunteers, who have all been parents themselves and understand the challenges families face, are carefully selected and have completed a Course of Preparation before being linked with a family.

A small portion of the funding for the scheme comes from statutory agencies, but the majority is reliant on fundraising and the generous donations of people in the area we serve.

If you would like more information or are interested in helping please, contact Angela Small, Scheme Coordinator. Tel: 01420 473555.

You can also find out more by looking at our Website:
www.homestart-weywater.org.uk.

Charity Registration No. 1108622

Aoife Miskelly – Soprano completed her undergraduate studies as a cellist, gaining a First Class Honours BMus degree from University College Cork before coming to the Royal Academy of Music in London to study for an MA in Vocal Performance. Aoife was a finalist in the 2010 Kathleen Ferrier Awards held in April at the Wigmore Hall, London. She is the winner of the John Stevenson Vocal Award 2010 and runner-up in the Thelma King Award for singers 2010.

As a soloist with the Royal Academy of Music's *Song Circle* team, Aoife appeared in recital at the 2009 Oxford Lieder and Chelsea Schubert Festivals. Forthcoming roles include the *Governess* in Britten's *The Turn of the Screw* for Dartington, *Michal* in Handel's *Saul* at the Spitalfields Festival under Laurence Cummings and the rehearsal soprano for Varèse's *Nocturnal* with the National Youth Orchestra under Paul Daniel. Aoife looks forward to continuing her studies at the RAM Opera School in September under Jennifer Dakin and Mary Hill and is very grateful of the support from the Josephine Baker Trust and the Arts Council of Northern Ireland.

Iain Farrington - Organ has an exceptionally busy and diverse career as an organist, pianist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University.

As an organist, Iain regularly gives recitals and concert performances around the world. He has given solo recitals in Reykjavik, Iceland, the Bridgewater Hall Manchester, Birmingham Town Hall, Westminster, Peterborough and Gloucester Cathedrals and has accompanied choirs in Hong Kong, Malaysia, Latvia, Sweden, France, Hungary, the Czech Republic, St Paul's Cathedral and Birmingham Symphony Hall. He performed two solo works in the BBC Proms 2007 in the Royal Albert Hall, which the Independent described: "under his hands the Royal Albert Hall instrument was a family-size box of sonic tricks... This was his Proms debut, and an exciting one. He's an authentic star, and deserves to have a Prom all to himself." He regularly broadcasts on BBC Radio Three with the BBC Singers. He was Organ Scholar at St John's College, Cambridge University, and with the College Choir he toured extensively and recorded four CD's on the Naxos and Nimbus labels. He was previously Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions.

Iain also performs extensively as a pianist, and has performed at the Wigmore Hall, Queen Elizabeth Hall, the Purcell Room, the Royal Opera House, St David's Hall, Cardiff, and in Japan, South Africa, and Jordan. He works with

many of the country's leading singers and conductors, including Bryn Terfel, Lesley Garrett, the Royal Ballet, Sir Simon Rattle and Sir Colin Davis. He gives solo piano recitals all across the UK, and with his own Farrington Ensemble in such festivals as Windsor, Banstead and Halifax. Iain is also the accompanist for the London Philharmonic Choir.

As a creative musician, Iain is a prolific composer and arranger. He has arranged and performed over one hundred diverse works, from Mozart to Gershwin. As a composer, Iain has written works for piano, organ, chorus and ensembles. His organ suite *Fiesta!* has been performed in the USA, New Zealand, Sweden, France, Germany, in cathedrals across the UK, and recorded on the Hyperion label. Iain's website is www.iainfarrington.com.

Richard Pearce – Conductor is the Waverley Singers' newly appointed Director of Music. He was organ scholar at Trinity College, Cambridge where he toured and recorded extensively with the chapel choir. 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.

Working with choruses and chamber choirs has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in recordings of Kenneth Leighton and a CD of Elizabeth MacConchy's choral works. He has long standing associations with the Royal Choral Society, as well as twice yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is a professor at the Guildhall School of Music and Drama.

PROGRAMME

Exsultate Deo Giovanni Perluigi da Palestrina (1525 -1594)
O quam gloriosum Tomas Luis de Victoria (1548 – 1611)

Beatus Vir Claudio Monteverdi (1567 – 1643)

Psalm 100
Selig sind die Toten Heinrich Schütz (1585 – 1672)

Organ solo
Dorian Toccata Johann Sebastian Bach (1685 – 1750)
O Jesu Christ, mein Lebens Licht Johann Sebastian Bach (1685 – 1750)

Hear my prayer Felix Mendelssohn (1809 – 1847)

INTERVAL

Geistliches Lied Johannes Brahms (1833 – 1897)
Ave Maria Anton Bruckner (1824 – 1896)

Organ solo
Fugue from Sonata on 94th Psalm Julius Reubke (1834 – 1858)

Cantique de Jean Racine Gabriel Fauré (1945 – 1924)
Bogoroditsye Dyevo Sergei Rachmaninov (1873 – 1943)

Five Spirituals from A Child of our Time Michael Tippett (1905 – 1998)
Steal away
Nobody knows
Go down, Moses
By and by
Deep river

A CELEBRATION OF EUROPEAN SACRED MUSIC

EXSULTATE DEO Giovanni Perluigi da Palestrina (1525-1594)

Palestrina's life and work was centred round Rome. He was born in the nearby town of Palestrina from which he took his name, then trained as a choirboy and worked in Rome. He became internationally famous through publication of his music: seven books of masses, six of motets and volumes of other liturgical pieces and madrigals. Palestrina's music has been used ever since as a model for teaching counterpoint; the weaving together of different melodies. *Exsultate Deo* is a motet: a piece of vocal music with Latin sacred texts designed to be sung during Catholic services. The word motet comes from the French *mots* – words.

Exsultate Deo, adjutori nostro:
jubilate Deo Jacob.

Sumite psalmum et date tympanum:
psalterium jucundum cum cithara.
Buccinate in Neomenia tuba:
insigni die solemnitis vestrae.

*Rejoice in God our helper:
sing aloud to the God of Jacob.
Take the psalm and bring hither the timbrel:
the merry harp with the lute.
Blow the trumpet in the new moon,
even on our solemn feast day.*

O QUAM GLORIOSUM Tomas Luis de Victoria (1548-1611)

Victoria has long been regarded as the greatest Spanish Renaissance composer, though he composed only sacred music. He studied and worked in Rome (perhaps even studying with Palestrina), before returning to work as choirmaster and later organist for Philip II's sister at a convent in Madrid. This motet was published in 1572 and was later used as the basis for a mass setting.

O quam gloriosum est regnum
in quo cum Christo gaudent omnes
sancti!
Amicti stolis albis
sequuntur Agnum quocumque
ierit.

*O how glorious is the kingdom
in which all the saints rejoice with Christ!
Clad in robes of white,
they follow the Lamb wherever he leads.*

BEATUS VIR Claudio Monteverdi (1567-1643)

Monteverdi composed both sacred and secular music including opera and madrigals. He worked in Cremona, Mantua and Venice. *Beatus Vir* is one of his most popular sacred pieces and is based on an earlier light-hearted secular duet. Many busy composers plagiarised their own works and used dance themes and rhythms in sacred music, alternating between duple and triple time.

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;

*Blessed is the man who fears the lord:
He delights greatly in his commandments.
His seed will be mighty on earth;*

Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et iustitia eius manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:

Misericors, et miserator et iustus.

Jucundus homo qui miseretur et
commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit iustus.

Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:

Iustitia eius manet in saeculum saeculi,

Cornu eius exaltabitur in gloria.

Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.
Gloria Patri, et Filio,
Et Spiritui Sancto,
Et nunc et semper,
Et in saecula saeculorum, Amen

*The generation of the upright will be
blessed.
Wealth and riches are in his house;
And his righteousness endures for ever
and ever.
Unto the upright there arises light in the
darkness:
He is gracious, and full of compassion,
and righteous.
Good is the man who is full of compassion
and lends.
He will guide his affairs with discretion:
Because he will not be moved for ever.
The righteous will be in everlasting
remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the lord;
His heart is established:
He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the
poor:
His righteousness endures for ever and
ever,
The strength of his soul will be exalted
with honour.
The sinner will see it, and will be grieved;
He will gnash with his teeth, and melt
away.
Glory be to the Father and to the Son,
And to the Holy Ghost,
As it was in the beginning,
Is now and ever shall be, Amen*

PSALM 100

Heinrich Schütz (1585-1672)

Schütz's position as the first German-speaking composer of international repute, and the greatest of his century, is not disputed, but his works are only now becoming more widely known. Apart from a brief period of study as a young man with Giovanni Gabrieli in Venice, Schütz spent most of his life working in Dresden. *Psalms 100*, from the 1619 collection *Psalmen Davids*, shows the influence of the Venetian style of double choirs imitating and answering one another.

Jauchzet dem Herrn, alle Welt!

Dienet dem Herren mit Freuden;
kommt vor sein Angesicht mit Frohlocken!

*Make a joyful noise unto the Lord, all ye
lands.
Serve the Lord with gladness:
come before his presence with singing.*

Erkennet, dass der Herre Gott ist!
Er hat uns gemacht, und nicht wir selbst,

zu seinem Volk und zu Schafen seiner
Weide.

Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben;
danket ihm, lobet seinen Namen!
Denn der Herr ist freundlich,
und seine Gnade währet ewig
und seine Wahrheit für und für.
Ehre sei dem Vater und dem Sohn,
Und asuch dem heil'gen Geiste,
Wie es war im Anfang, jetzt und
immerdar,
Und von Ewigkeit zu Ewigkeit, Amen

*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..
Glory be to the Father and to the
Son,
And to the Holy Ghost,
As it was in the beginning,
Is now and ever shall be, Amen*

SELIG SIND DIE TOTEN

Heinrich Schütz (1585-1672)

This work, first published in 1648, is in a contrasting style. It is described as a motet, though the language is German. The motet form was adapted by German composers using texts from the Lutheran Bible as a religious meditation, and performed as part of a Protestant church service. Motets could be sung *a cappella* (without accompaniment) or with varied vocal and instrumental resources.

Selig sind die Toten, die in dem
Herren sterben, von nun an.
Ja der Geist spricht, sie ruhen von
ihrer Arbeit; und ihre Werke folgen
ihnen nach.

*Blessed are the dead, which die in the
Lord, from henceforth.
Yea, says the Spirit, they may rest from
their labours; and their works do follow
them.*

DORIAN TOCCATA

Johann Sebastian Bach (1685-1750)

Dorian Toccata is the name given to a toccata and fugue in D minor (BWV 538) for organ composed in 1717, so called because Bach omitted a B flat from the key signature, giving the impression the work is in the Dorian mode. A toccata is a piece in a free and idiomatic style usually for keyboard and often in several sections.

O JESU CHRIST, MEIN LEBENS LICHT

Johann Sebastian Bach (1685 – 1750)

Bach wrote this motet in 1736 or 1737 for a funeral service in Leipzig. The accompaniment, this evening played on the organ, was originally scored for a brass outdoor group, suggesting processional performance. A chorale melody is sung by the sopranos, whilst the other parts weave in and out. Bach often used a chorale tune as the basis for compositions for voices or organ.

O Jesu Christ, meins Lebens Licht
 Mein Hort, mein Trost, mein
 Zuversicht,
 Auf Erden bin ich nur ein Gast
 Und drückt mich sehr der Sünden
 Last.

HEAR MY PRAYER

Mendelssohn composed this setting of words from Psalm 55 in 1844, at the same time as he was working on *Elijah*. The final section *O for the wings of a dove* became the biggest selling recording for HMV in 1927 after Ernest Lough was recorded by HMV's new mobile recording unit at Temple Church. It is said he had to stand on two large books to reach the microphone! His voice broke in 1928, but the popularity of the recording still continues today.

Hear my prayer, O God, incline Thine ear!
 Thyself from my petition do not hide.
 Take heed to me! Hear how in prayer I
 mourn to Thee,
 Without Thee all is dark, I have no guide.
 The enemy shouteth, The godless come
 fast!
 Iniquity, hatred, up on me they cast!
 The wicked oppress me, Ah where shall I
 fly?
 Perplexed and bewildered, O God, hear
 my cry!

*O Jesus Christ, light of my life,
 my refuge, comfort, and confidence,
 on earth I am but a guest
 and by sin's burden sore oppressed.*

Felix Mendelssohn (1809 – 1847)

My heart is sorely pained, within my
 breast,
 my soul with deathly terror is oppressed,
 trembling and fearfulness up on me fall,
 with horror overwhelmed, Lord, hear me
 call,
 O for the wings, for the wings of a dove!
 Far away, far away would I rove!
 In the wilderness build me a nest,
 and remain there forever at rest.

INTERVAL

GEISTLICHES LIED

Johannes Brahms (1833 – 1897)

Brahms wrote this in 1856 as one of a number of compositions which he and his friend Joachim exchanged for mutual criticism, both men having the aim of improving their contrapuntal mastery. *Geistliches Lied* is a strict double canon in the vocal parts and with canonic writing in the organ too. The double canon in this piece means that Sopranos and Tenors sing exactly the same melody at a few seconds interval and at a different pitch, then Altos and Basses likewise. The mood of gentle, lyric serenity clearly foreshadows the *Requiem*, composed between 1857 and 1868.

Lass dich nur nichts nicht dauren mit
 Trauren,
 sei stille, wie Gott es fügt,
 so sei vergnügt mein Wille!
 Was willst du heute sorgen auf morgen?

Der Eine steht allem für,
 der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,
 steh feste, was Gott beschleusst,
 das ist und heisst das Beste.
 Amen.

AVE MARIA

Bruckner, Austrian organist and composer, the son of a poor village schoolmaster, did not compose his major works, including nine symphonies, until after the age of 40, when he was living in Vienna. He and Brahms were contemporaries but not friends. This setting was written in 1861 whilst the composer was organist of Linz Cathedral. He had just completed a five year course of contrapuntal study during which he was forbidden by his teacher, Sechter, to write 'free' compositions. Bruckner must have been a good pupil, because he succeeded Sechter as a teacher at the Vienna Conservatory in 1868.

Ave Maria, gratia plena,
 Dominus tecum,
 Benedicta tu in mulieribus

Et benedictus fructus ventris tui,
 Jesus.
 Sancta Maria, mater Dei,
 Ora pro nobis, peccatoribus,
 Nunc et in hora mortis nostrae, Amen

*Do not be sorrowful or regretful;
 Be calm, as God has ordained,
 and thus my will shall be content.
 What do you want to worry about from day
 to day?
 There is One who stands above all
 who gives you, too, what is yours.*

*Only be steadfast in all you do,
 stand firm; what God has decided,
 that is and must be the best.
 Amen*

Anton Bruckner (1824 – 1896)

*Hail Virgin Mary, most highly favoured,
 God's grace is with thee,
 Thou art greatly bless'd, above all
 womankind,
 And blest is he whom in thy womb thou
 bearest, Jesus
 O holy Mary, God's pure Mother,
 Pray for us sinners,
 Now and when earthly life is ended, Amen*

FUGUE FROM SONATA ON 94TH PSALM

Julius Reubke (1834 - 1858)

Julius Reubke, German organist and composer, died tragically early at the age of 24, leaving two major works, both large-scale keyboard pieces. Both show the influence of his teacher, Liszt, specifically his B minor piano sonata and the extended organ work *Ad nos, ad salutarem undam*. Reubke's *Organ Sonata on the 94th Psalm* is one of the great Romantic works for the instrument. The relevant text from the Psalm is:

*But the Lord is my refuge: and my God is the strength of my confidence.
 He shall recompense them their wickedness, and destroy them in their own malice.*

CANTIQUE DE JEAN RACINE

Gabriel Fauré (1845 – 1924)

From 1854 until 1865 Fauré was a pupil at a school for training future church musicians. He composed *Cantique de Jean Racine* in his final year and entered it for the school's composition prize, which it won.

Verbe égal au Très-Haut,
notre unique espérance,
jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le
silence;
Divin Sauveur, jette sur nous les yeux;
Répands sur nous le feu de ta grâce
puissante
que tout l'enfer fuie au son de ta voix.

Dissipe le sommeil d'une âme
languissante
qui la conduit à l'oubli de tes lois!
O Christ sois favorable à ce peuple
fidèle
pour te bénir maintenant rassemblé;
reçois les chants qu'il offre
à ta gloire immortelle,
et de tes dons qu'il retourne comblé.

*O divine Word above,
Our hope and consolation,
Eternal light of the heavens and the earth,
The peaceful night is past, our voices break
the silence;
Saviour direct your divine sight on us
Spread on us the fire of your powerful
grace,
so that all evil disappears at the sound of
your voice.
God wakes up the languished soul from his
sleep*

Christ be kind to your people

*Receive their songs as a gift to your
immortal glory
And the people shall receive peace in
return.*

BOGORODITSYE DYEVO

Sergei Rachmaninov (1873 – 1943)

Rachmaninov worked and studied in Russia until the 1917 revolution, when he decided to emigrate to the USA. He had made his debut there in 1909 giving the premiere of the Third Piano Concerto. Almost every season from his arrival until 1942 was taken up with concert performances which left very little time for further compositions. Rachmaninov wrote this piece, one of fifteen *a cappella* pieces making up the *All-Night Vigil*, in 1915, whilst still living in Russia. The vigil, which included Vespers and Matins, was an immediate success, but the suppression of the Russian Orthodox Church after the 1917 revolution, prevented it achieving wide recognition until the 1960s.

Bogoroditsye dyevo, raduissya,
Blagodatnaya Mariye, Gospod sToboyu.
Blagoslovenna Tyi vzhenakh, i
blagosloven plod chryeva Tvoyego.
yako Spassa rodila esi dush nashikh.

*Hail O Virgin Mother, 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.*

FIVE SPIRITUALS

MICHAEL TIPPETT (1905 – 1998)

Tippett studied at the Royal College of Music before working as a schoolteacher. In 1940 he became director of music at Morley College, London, until 1951, (a position previously held by Gustav Holst). The *Five Spirituals* are part of the oratorio *A Child of our Time* which was written at the beginning of World War 2, and first performed at Morley College in 1941. The five spirituals contained within the work provide the structural role filled by the chorales in Bach's Passions. Tippett sought a similar effect and, whilst considering how to accomplish it for a contemporary audience, heard a radio performance of *Steal Away*. After studying a book of spirituals, he "saw that there was one for every key situation in the oratorio". Whilst symbolizing "the agony of modern Jews in Hitler's Europe", they also had wider reference: the third, *Go Down Moses* draws a clear parallel, for example, between the captivity of the Jews in ancient Egypt and the black slaves in the nineteenth century USA. The popularity of the oratorio after the Second World War led Tippett's publisher, in 1958, to suggest an arrangement of the spirituals for unaccompanied choir.

1 Steal Away

Steal away, steal away,
Steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.
My Lord he calls me
He calls me by the thunder,
The trumpet sounds within-a my soul
I han't got long to stay here.
Green trees abending,
poor sinner stands trembling,
The trumpet sounds within-a my soul
I han't got long to stay here.

2 Nobody Knows

Nobody knows the trouble I see,
Nobody knows like Jesus.
O brothers, pray for me,
Help me drive old Satan away.
O mothers, pray for me,
Help me drive old Satan away.

3 Go, down Moses

Go down Moses
Way down in Egypt land,
Tell old Pharaoh,
To let my people go.

When Israel was in Egypt land,
Oppressed so hard they could not stand,
"Thus spake the Lord," bold Moses said,
"If not I'll smite your first-born dead."

4 By and by

O by and by, by and by,
I'm going to lay down my heavy load,
I know my robe's going to fit me well,
I've tried it on at the gates of Hell,
Hell is deep and a dark despair,
O stop poor sinner and don't go there!

5 Deep river

Deep river,
my home is over Jordan,
Deep river,
Lord I want to cross over into
campground.
Oh chillun! Oh don't you want to go
to that gospel feast,
That promised land where all is peace.
Walk into heaven and take my seat,
And cast my crown at Jesus' feet.

THE WAVERLEY SINGERS

Sopranos

Janet Carne
Jane Compton
Elaine Cook
Tegan Creedy
Beth Davenport
Diane Drewett
Lizzie Espinoza
Lesley Field
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Lucy Huber
Linda Hutton
Jane Kenney
Kate Mapes
Sally Maxfield
Gillian Nash
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Anne Perret
Gillian Pickering
Sarah Shepherd
Christine Siddall
Janis Smy
Hilary Vaill
Joan Warren
Kate Wickenden
Kate Wilson
Liz Witham

Altos

Rona Ayling
Mayonne Coldicott
Pamela Darker
Fiona Dick
Merril Evans
Helen Griffiths
Catherine Hadfield
Didi Hall
Anneliese Handley
Eunice Hopkins
Isabel Hyde
Linda Katz
Janet Lansdale
Christopher Lawrence
Camilla Litchfield
Elspeth Mackeggie
Margaret Mackenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Josephine Reader
Tegwen Robb
Hilary Roberts
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Jeff Ayling
Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
John Duke
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
John Broom
Mike Cabot
Sam Coulter
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
Jeremy Keep
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Accompanist: Jakob Rothoff

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Mr M Hicks
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Mrs S Lingard
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Mr S Mapes
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Mr & Mrs A Thomson
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Mrs M W Webb
Mr and Mrs B Whelan
Mr G R Wickes
Mr S J Williamson
Mr D Wilson
Mrs N Wilson-Soppitt
Mrs E Witham

Anyone who is interested in becoming a patron of the choir is invited to contact - Mrs M Mackenzie, 63 Haydock Close, Alton, Hants, GU34 2TL. 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.

If you would like to join the choir as a singing member, please contact the Secretary, Mrs Pamela Darker, on 01256 882334 or email secretary@waverleysingers.com.

The Waverley Singers would like to thank Rev Peter Doores and the PCC for making them so welcome in their lovely church.

The Waverley Singers acknowledge the support given by the Josephine Baker Trust to the soloists in tonight's concert.

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.com

FUTURE PROGRAMMES

**Sunday 10th October 2010
at FARNHAM MALTINGS
Vivaldi: Gloria
with The Brandenburg Sinfonia**

**Saturday 23rd October 2010
at GUILDFORD CATHEDRAL
Bach: Magnificat
with The Brandenburg Baroque Soloists
and
Ruth Jenkins - Soprano
Kate Symonds-Joy - Contralto
Thomas Hobbs - Tenor
Marcus Farnsworth - Baritone**



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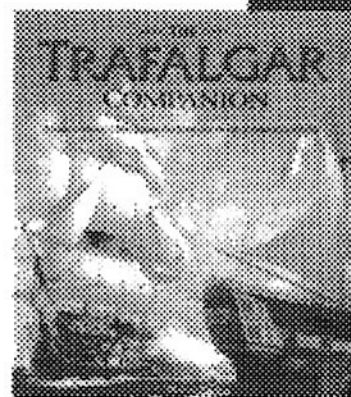
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