

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, only occasionally able 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.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you will donate more than £49 we are able, under current tax legislation, to give you vouchers which may be redeemed for tickets to most of our concerts.

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 £2,500 for Farnham and Alton Talking Newspapers, European Federation of Neurological Associations (EFNA), Riding for the Disabled Association and Homestart – Weywater.

We are now embarking on our 2010/2011 season performing among other works, Bach's *Magnificat* and Carl Orff's *Carmina Burana*. We will be raising funds for: The South West Thames Kidney Fund & St George's Kidney Patients Association, St Andrews Parish Church Organ Fund, Treloar Trust and St Mary's Frensham Trust.

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

Please contact The Patrons' Secretary
Mrs Margaret Mackenzie, 63 Haydock Close,
Alton, Hampshire GU34 2TL Tel: 01420 84686



W The Waverley Singers Carl Orff's *Carmina Burana* AND

Borodin's Polovtsian Dances Rachmaninov Suite for two pianos op. 17 SUNDAY 3 APRIL, 2011

at 7.30 pm

Farnham Maltings

Conductor Richard Pearce

Hannah Bradbury (*Soprano*)

Pianists

Rupert Charlesworth (*Tenor*)

Jakob Rothoff

Jonathan McGovern (*Baritone*)

Jonathan Beatty

with the **Petersfield Youth Choir**
and the **Brandenburg Percussion Ensemble**



Treloar's

Treloar School and College

Enabling Education provides education, care, therapy, medical support and independence

training to young people with complex disabilities and learning difficulties from all over the UK and overseas. Our aim is to prepare these young people for adult life, giving them the confidence and skills to achieve their full potential.

Although the Alton-based education centres are undergoing significant change this year, our aim remains the same. We have been achieving it for more than 100 years, after Sir William Purdie Treloar had a vision, to allow young people with disabilities to dare to dream. As Lord Mayor he launched an appeal, which led to the opening of Treloar's in Hampshire in 1908.

Today Treloar's remains one of the largest non-maintained provisions of its kind in the UK and our employees' passion and expertise gives students the opportunity to live their lives to the full and make a positive contribution to society.

This is achieved partly through state-of-the-art equipment that helps our students remain as mobile as possible, as currently 90 per cent of our students rely on wheelchairs, one in three have little or no natural speech and tragically one in five won't live beyond their early twenties. We also take our expertise beyond our boundary walls, targeting the wider community. Thanks to initiatives such as **Treloar's Direct**, we can also help other disabled youngsters, as we can offer mobile assistive technology and therapy to assess other people with learning difficulties and physical disabilities.

While we work hard behind the scenes to plan for the future, we are happy to be overshadowed by our inspirational youngsters who

achieve amazing results across academic, musical, art and sporting fields.

Take, for example, our award-winning photography student who wowed visitors at an exhibition in London; our college student who attends the Royal College of Music Junior Department in London; and our sporting superstars who are training hard for the Beijing Paralympics.

None of this is easily attained, it takes a lot of hard work and determination from both our staff and students, but we have fought hard to retain our sterling reputation, and we look forward to the next 100 years of Treloar's.

On behalf of everyone at Treloar's – we thank you for your support, for helping us to achieve our Vision. **Vision Treloar's** will see the co-location of the School, College and Trust in Holybourne, turning it into a centre of national expertise.

But it is about so much more than new buildings; it's about pulling together expertise from our teachers, learning support assistants, care staff, occupational therapists, physiotherapists, speech and language therapists, nurses and so many others, to provide the best possible experience for our students and encouraging them to achieve their full, wonderful potential.

There is so much more to tell you about Treloar's. For more information, **please visit our website at www.treloar.org.uk**, where you can read about our work, view our photo galleries and download publications including our quarterly newsletter, **Treloar's Today**.

Hannah Bradbury - Soprano studies with Philip Doghan and Audrey Hyland on the Preparatory Opera Course at the Royal Academy of Music, having graduated from the Academy's BMus course with First Class Honours. Whilst at the Academy, Hannah has been awarded the Sir Arthur Bliss Prize, Arthur Burcher Prize, Samuel Douglas & Birdie Matthews Award, Foundation Award and the Eldee Scholarship. She has also participated in master classes with Dame Kiri Te Kanawa, Robert Tear CBE, Barbara Bonney, Dame Ann Murray, Angelika Kirschlager, Ian Partridge CBE, Anne Howells, Robin Stapleton and Rosa Mannion. Hannah is a Britten-Pears Young Artist.

In 2009, Hannah was the winner of the International Mozart Singing Competition where she was also awarded the Young Singer 1st prize and Sacred Song/Aria Prize. Other competition successes include 3rd Prize in the Great Elm Vocal Awards 2009 at the Wigmore Hall, 2nd prize in the Kathleen Ferrier Society Bursary for Young Singers and in 2010, she was one of five finalists in the BBC Radio 2 'Kiri Prize' and subsequently performed with the BBC Concert Orchestra on the "Friday Night is Music Night" programme broadcast on Radio 2. Most recently, Hannah has been awarded the Miriam Licette Scholarship following her performance in the Maggie Teyte and Miriam Licette Competition 2011.

Supported by the Josephine Baker Trust, Hannah has performed as guest soloist with the Brandenburg Sinfonia at St Martin in the Fields. Oratorio work includes Handel's *Messiah*, Haydn's *Creation*, Orff's *Carmina Burana*, Mozart's *Requiem* and the Mozart *C Minor Mass*. Opera roles include Flora in Britten's *The Turn of the Screw* (Dartington Festival), Norina *Don Pasquale*, Ninetta *La Gazza Ladra*, Catherine *La Petit Fille de Perth*, Aneska *Two Widows*, Lucietta *Die Vier Grobiane* and Erste-Madchen *Der Zwerg* in RAM opera scenes.

Rupert Charlesworth - Tenor is currently studying on the Preparatory Opera course at the Royal Academy of Music under the tuition of Philip Doghan and Iain Ledingham. In September he will begin his studies at the Royal Academy Opera School. Rupert is grateful to be supported by the Josephine Baker Trust and Mr and Mrs Sommerville.

Rupert's operatic roles include Prince Philippe A *Dinner Engagement*, Gherardo *Gianni Schicchi* - RAM scene, and Des Grieux *Manon* - RAM scene. His recordings include *The Sealed Angel* (Delphian), and *Rogier: Missa Ego*

Sum Qui Sum (Hyperion). Rupert is also in demand as an oratorio soloist, regularly performing works including the *Requiem Mass* and *Mass in C minor* Mozart, *St Matthew* and *St John Passions* J.S.Bach, *Messiah* Handel, *Vespers della Beata Virgine* Monteverdi and *Dies Natalis* Finzi.

Rupert has sung in master classes with Malcolm Martineau and Helmut Deutsch and has performed with such notable musicians as Laurence Cummings and Graham Johnson. He also sings with the Royal Academy Bach Choir as part of its Kohn Foundation Cantata series. This year Rupert will be singing the role of Damon *Acis and Galatea* in the Festival d'Aix en Provence in July and La Teatro Malibran, Venice in October. Future concert engagements include performing a Handel *Messiah* with Laurence Cummings in December and a tour of performances of the Bach *St Matthew Passion* in Israel in March 2012.

Jonathan McGovern - Baritone, originally from Haslemere, graduated with a first-class honours degree in Music from King's College London. He is in his final year of study with Royal Academy Opera, where he studies with Philip Doghan and Audrey Hyland. He was winner of the first prize and gold medal at the Royal Overseas League Annual Music Competition 2010. Recent operatic roles include Delfo in Cavalli's *Giasone* and Sid in *Albert Herring* with Royal Academy Opera, and Fiorello and Figaro cover in *Barber of Seville* on tour with Armonico Consort Opera. He will make his debut at English National Opera as Jake in a world première of *Two Boys* by Nico Muhly in June. He will also perform the role of Sid in a new production of *Albert Herring* for the Britten-Pears Young Artists at Snape Maltings in October.

Increasingly in demand as a recitalist, Jonathan has performed with pianists Simon Lepper, Timothy End, James Baillieu and James Cheung with whom he has given recitals at the National Portrait Gallery, St James' Piccadilly, King's Place and the Edinburgh Festival. He is also a member of the Royal Academy of Music's Song Circle. Jonathan's oratorio repertoire ranges from the *Requiems* of Fauré, Duruflé and Brahms, to Vaughan-Williams *Five Mystical Songs* and Orff's *Carmina Burana*.

Jonathan is generously supported by the Josephine Baker Trust. He holds the Ferrey Scholarship at the Academy and a Sybil Tutton Award administered by the Musicians Benevolent Fund.

Jakob Rothoff – Piano was born in Sweden, and studied piano, piano teaching and conducting at The Royal Academy of Music in Stockholm. At the Academy he developed a love for the vocal repertoire which led him to study further at the Royal College of Music in London. At the College Jakob obtained a Postgraduate Advanced Diploma in Piano and Accompaniment, as well as winning all the lieder/song accompanist prizes.

Since leaving the College, Jakob has been working freelance as a pianist and teacher, performing in all parts of the UK in both vocal and instrumental recitals. He has done a lot of work for Trinity College of Music, taking part in contemporary music projects, performing works by Messiaen, Steve Reich and Holliger among others. He has also performed at Spitalfields and Canterbury contemporary music festivals, as well as The Musike Festival in Durham where he has been the official accompanist. Jakob has also been an arranger/performer for several cd projects of different musical styles recording in studios such as Abbey Road among others.

Later in the year Jakob will be touring the South of England accompanying cello recitals.

Jonathan Beatty – Piano completed his first degree at Clare College, Cambridge and his Masters in accompaniment at the Guildhall School of Music and Drama with Graham Johnson and Eugene Asti. Awards include prizes for the best accompanist at the Kathleen Ferrier and English Singers' and Speakers' Competitions, an MBF Special Award and Megan Foster Prize at the Maggie Teyte Competition, as well as several prizes at the Guildhall.

Recent performances include Wigmore Hall, the Royal Opera House and Bridgewater Hall, as well as regular broadcasts on the In Tune programme on BBC Radio 3, and a concert for the International Kodaly Symposium with the Songmakers' Almanac. Jonathan is a member of Kokoro, the contemporary wing of the Bournemouth Symphony Orchestra, and he also works regularly with the BBC Singers, Monteverdi Choir and Philharmonia Chorus. He plays the cello, sings tenor in the Choir of the Royal Hospital, Chelsea, and has recently qualified as an ABRSM examiner.

Jonathan is particularly grateful for the support of the Musicians' Benevolent Fund over the past few years, and has also been supported by the Countess

of Munster Charitable Trust and the Worshipful Company of Tallow Chandlers.

Richard Pearce - Conductor was organ scholar at Trinity College, Cambridge, where, as conductor and organist 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.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals over the last year at London's Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He has performed with the Philharmonia orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in broadcasts of Wesley, Purcell and Gibbons, and CDs of choral works by Elizabeth Maconchy and Daniel Asia. 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. He has been Musical Director of the Waverley Singers since February 2009.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.



Artistic Director - Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Percussion ensemble is drawn from members of the Sinfonia. The Brandenburg Sinfonia is one of the most dynamically versatile musical organizations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in most of the major venues across the country and, in London, at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg.

PETERSFIELD YOUTH CHOIR : Director Elizabeth Gotto

Zoe Barlow	Aiofa McDonald
Kydia Dickens	Ciara McDonald
Caitlin Eddy	Susie Pearce
Lauren Eddy	Phoebe Stone
Francesca Keenan	Florence Willcocks

The Petersfield Youth Choir was launched in 1995 by Elizabeth Gotto to encourage children to sing and learn about music generally, including musicianship, covering sight reading and aural work. Originally there were two choirs Infant and Junior which gradually led into the formation of the Youth Choir.

The Choirs have been involved in many performances over the years covering choral concerts and performances such as *Noyes Fludde* and *Let's make an opera* by Benjamin Britten conducted by Jonathan Willcocks. A fine performance of *St. Nicholas* was given with The Finchley Children's Music Group and Froxfield Choir conducted by Nicholas Wilkes in St. Peter's Church, Petersfield. Many other works have been performed including the Pergolesi *Stabat Mater* accompanied on the organ by Richard Pearce, *Missa Luba* and the Fauré *Requiem* in conjunction with Froxfield Choir.

The choirs continue to rehearse weekly and are still open to new members.

CARMINA BURANA

Carl Orff (1895-1982)

The title *Carmina Burana* literally means 'songs of Beuren' and was given to poems contained in an early 13th-century German manuscript found in 1803 in the Benedictine abbey of Benediktbeuern, south of Munich in the Bavarian region. The poems were thought to be written by *goliards* – defrocked monks and minstrels. When Orff discovered the *Carmina Burana*, the poems changed his entire career. He was over forty years old and better known in his native Munich as a music educator than a composer. In writing *Carmina Burana*, he found his own, unmistakable style, influenced by the rhythmic vitality of the music of Stravinsky.

Orff's secular cantata based on the poems from the manuscript was first performed in 1937 and has been an accessible and popular work ever since. The poems comprise religious, political, moral and erotic verses; celebrating life and love! Orff originally conceived the work for the stage. His explicit ambition for it was "total theatre" in which words, music and movement were co-ordinated. The work is divided into three parts under the titles of In Springtime, In the Tavern and The Court of Love, opened and closed by a huge chorus to Fortune.

FORTUNA IMPERATRIX MUNDI

1. O FORTUNA

O Fortuna, velut Luna
statu variabilis, semper crescis
aut decrescis; vita detestabilis
nunc obdurate et tunc curat
ludo mentis aciem, egestatem,
potestatem dissolvit ut glaciem.

Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata michi quoque
niteris; nunc per ludum
dorsum nudum fero tui sceleris.

Sors salutis et virtutis
michi nunc contraria est affectus
et defectus semper in angaria.

FORTUNE EMPRESS OF THE WORLD

1. O FORTUNE

O Fortune, like the moon
you are changeable, ever waxing
and waning; hateful life
first oppresses and then soothes
as fancy takes it; poverty
and power, it melts them like ice.

Fate – monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to
nothing, shadowed and veiled
you plague me too; now through the
game I bring my bare back to your
villainy.

Fate is against me in health
and virtue, driven on
and weighted down, always enslaved.

animo vernali lasciviens.
Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Veni domicella, cum gaudio,
veni, veni, pulchra, iam pereo.

23. DULCISIME

Dulcissime,
totam tibi subdo me!
BLANZIFLOR ET HELENA

24. AVE FORMOSISSIMA

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar ave mundi rosa,
Blanziflor et Helena, Venus generosa!

*the breath of spring makes him lust.
My virginity makes me playful
my innocence holds me back.
Come, my mistress, with joy, come,
come, my pretty, I am dying!*

*Sweetest one!
I give myself to you totally!*

*Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, rose of the world,
Blanziflor and Helena, noble Venus!*

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA

FORTUNE EMPRESS OF THE WORLD

25. O FORTUNE

INTERVAL

SUITE NO 2 FOR TWO PIANOS Op 17

Sergei Rachmaninov (1873 – 1943)

After the poor reception given to his first symphony in 1897 and with his situation compounded by personal difficulties, Rachmaninov suffered a period of depression. The *Suite* was composed in Italy in the first months of 1901, and like the famous second piano concerto, Op.18, composed about the same time, it confirms the return of the creativity of the composer after four years of silence. The Suite was first performed on November 24, 1901, by the composer and his cousin Alexander Siloti.

Dramatic and lyrical by turns, the *Suite* displays Rachmaninov's keyboard characteristics: intense Russian flavour, rich and bold sonorities, compelling rhythmic drive, and brilliant virtuosity. There are four movements beginning with a sombre *Introduction*, followed by a lively and lyrical *Valse*. The languid, melodic *Romanza* is succeeded by a *Tarantella*, in which the popular theme from Italian folk music is expressed in turn by each of the two players for a high-energy dialogue that brings the piece to a spirited conclusion.

PRINCE IGOR CHORAL DANCE No 17

(POLOVTSIAN DANCES)

Alexander Borodin (1833-1887)

Prince Igor is Borodin's only opera and was left unfinished on his death in 1887. It was completed by Rimsky-Korsakov and Glazunov and premiered in 1890 in St Petersburg. Borodin was an amateur musician and composed in between his professional commitments as a research chemist and teacher. He was part of the group of composers called 'The Five', comprising of Balakirev, Mussorgsky, Rimsky-Korsakov and Cui, whose aim, inspired by Glinka, was to make art music which was specifically Russian in its use of themes and subjects.

The libretto of *Prince Igor* was adapted from the East Slavic epic *The Lay of Igor's Host*, which recounts the campaign of Russian prince Igor Svyatoslavich against the invading Polovtsian tribes in 1185. The Polovtsian Dances come at the end of Act 2 of the opera. Prince Igor has been captured by the Khan, Konchak, who has offered Igor his freedom if he would join forces with him. Igor refuses. At the end of the opera Igor escapes and returns home. Music from *Prince Igor* and Borodin's string quartets was later adapted for the musical *Kismet*.

1. Borne on wings of gentle breezes,
Fly swiftly home, ye songs of grief and
exile,
Away to our far distant mother country,
Where once we sang, rejoicing in our
freedom.

There beneath warm skies the languid air
moves softly,
There the cloud-capp'd mountains
dream beside the whisp'ring sea.

There the green and fragrant pastures of
our dear land lie basking in the sunshine,
The crimson roses cluster in the valleys,
And nightingales sing loud in moonlit
forests, and dusky glades.

There the roses bloom and purple grapes
hang ripe and sweet.
Speed, O song by zephyrs wafted,
Speed, O song on gentle winds.

2. Sing we praises to our glorious Khan!
Praise him for his valour, peerless Khan!
Hail, great Khan! Praise our Khan!
He is like the sun at midday! Hail!
There is no one like our glorious Khan!

Women

Bend before him, lowly captives,
Praise him, praise our Khan, our glorious
Khan!

Men

See'st thou these fair maidens,

brought from distant shores?
 See'st thou these slaves from beyond the
 far Caspian Sea?
 Tell me, O Prince, which maiden thou
 dost favour
 She shall be thine, fain would I give thee
 unfetter'd choice.

Sing we praises to our glorious Khan!
 Praise his valour, praise his conquests,
 Hail!
 Mighty Khan, Hail! Ruthless Lord, Hail!
 There is no one like our glorious Khan!
 He is like the sun at midday! Hail!

Men

3. Famous art thou as thy forbears,
 proud Khan Konchak!
 Mighty as thy sires art thou, Ruthless
 Khan! Khan Konchak!
 Hail to thee, Khan Konchak,
 Hail, all hail Khan Konchak!

4. *reprise of* Borne on wings

5. May our dancing give him pleasure,
 Look with favour on our handmaids,
 For we strive to please thee,
 lowly slaves we strive to please thee,
 Maidens charm our glorious Khan.
 May we give thee pleasure,
 Maidens dance to please our master,
 Strive to please him Khan Konchak!

FUTURE PROGRAMMES

Sunday 12th June 2011

St Mary's Church, Frensham

A CONCERT OF FRENCH & ENGLISH

CHORAL & CHAMBER MUSIC

THE WAVERLEY SINGERS

Sopranos

Jan Benson
 Janet Carne
 Jane Compton
 Elaine Cook
 Beth Davenport
 Diane Drewett
 Lizzie Espinoza
 Lesley Field
 Janet Gunn
 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
 Gillian Pickering
 Margaret Reeder
 Vivien Rieden
 Sarah Shepherd
 Christine Siddall
 Janis Smy
 Hilary Vaill
 Joan Warren
 Mo Whitaker
 Kate Wickenden
 Kate Wilson
 Liz Witham

Altos

Rona Ayling
 Cathy Boyes
 Mayonne Coldicott
 Pamela Darker
 Fiona Dick
 Merril Evans
 Helen Griffiths
 Esther Grosskopf
 Elspeth Mackeggie
 Gurney
 Catherine Hadfield
 Didi Hall
 Anneliese Handley
 Jean Hawkins
 Eunice Hopkins
 Isabel Hyde
 Linda Katz
 Camilla Litchfield
 Margaret Mackenzie
 Anne Mason
 Eileen McDermott
 Marian Morgan-Cotter
 Brenda Northgraves
 Mary Parker
 Josephine Reader
 Tegwen Robb
 Mary Shepherd-Smith
 Jennette Wickes
 Christine Wilmshurst
 Lindy Wiltshire
 Kate Witham

Tenors

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

Basses

Mike Aaronson
 Geoffrey Barwick
 Les Billig
 John Broom
 Mike Cabot
 Sam Coulter
 Dennis Flower
 Iain Gammell
 Max Hadfield
 Graham Hey
 Greg Hollidge
 John Hubbard
 Jeremy Keep
 Alec Leggatt
 Brian Marquard
 Tony Parker
 Mark Penfold
 Simon Rycroft
 John Smyth
 Simon Stoodley
 Andrew Thomson

Accompanist: Jakob Rothoff

ACKNOWLEDGEMENTS

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

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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

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