

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,
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The Waverley Singers

FRENCH AND ENGLISH Choral Masterpieces

SUNDAY, 12 JUNE, 2011

7.00 pm

St Mary's Church, Frensham

Conductor Richard Pearce

Organ Philip Scriven

Flute Adam Stoodley

ST MARY THE VIRGIN, FRENSHAM

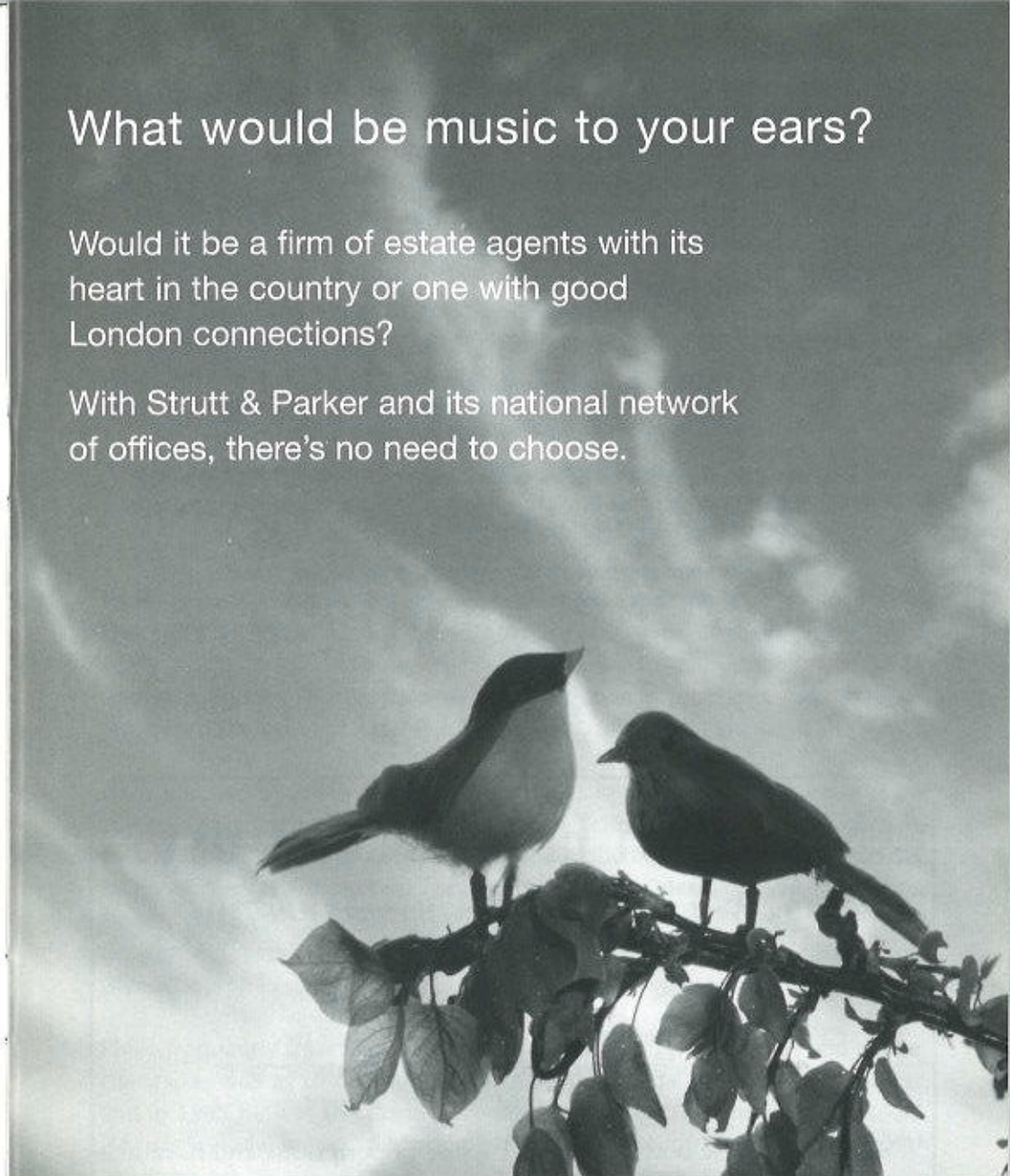
The church of St Mary the Virgin, Frensham is currently raising funds to replace the old church hall, on the other side of the road, with a new hall attached to the north aisle. This will provide a much better environment for church activities such as the Sunday School, and for community activities and visiting choirs! Importantly, we will also be able to provide facilities and much improved access for our disabled visitors.

We expect to start building in 2012 and are extremely grateful for the support of the Waverley Singers in our fund-raising.

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Adam Stoodley - Flute has been playing the flute since the age of 9 and achieved his grade 8 at the age of 15. He has participated in a number of orchestras and ensembles, including the Hampshire County Youth Orchestra, the Hampshire Chamber Orchestra and the Hampshire Award Flute Quartet. He has also had the opportunity to be a member of, and play concertos with, the Hampshire Flute Choir and the Winchester Youth Orchestra. Adam has proceeded to the finals of the 'Music for Youth' competition twice with the Hampshire Award Flute Quartet and Hampshire Flute Choir, the latter winning an award for extended techniques. In 2007 he was presented with a Hampshire award for 'exceptional musical ability' and later, joined Lord Wandsworth College as a music scholar.

Adam has recently gained a place at Trinity Laban Conservatoire of Music where he will study full time for his degree in music performance.

Philip Scriven - Organ received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, and held organ scholarships at St. George's Chapel, Windsor Castle, and St. John's College, Cambridge. His teachers have included Peter Hurford, Nicholas Kynaston and Gillian Weir.

After graduating, Philip continued his studies in organ and conducting at the Vienna Musikhochschule and the Juilliard School in New York, where he gained his Master's degree in Orchestral Conducting. On returning to the UK, Philip worked as a répétiteur for English National Opera and Welsh National Opera, conducted for the Cambridge University Opera Society and Pimlico Opera, and was Assistant Conductor for Barroco na Bahia (Brazil) and Glyndebourne Festival Opera.

Philip frequently travels around Europe and the UK giving recitals and master classes, as well as to Australia, New Zealand, Canada and the United States, and in 1995 he was the Royal College of Organists "Performer of the Year". He particularly enjoys performing French music of the 19th and 20th centuries.

Philip was Acting Sub-Organist of Westminster Abbey and Sub-Organist at Winchester Cathedral before moving to Lichfield Cathedral, where he has

been Organist and Master of the Choristers for 8 years. As well as appearing on many recordings with the choirs of St. John's College, Cambridge and Winchester Cathedral, he has recorded three CDs with the Lichfield Cathedral Choir and five solo CDs. He has worked with the London Bach Choir and the City of Birmingham Symphony Chorus, and is frequently invited to give choral workshops in the USA. He has been an examiner for the Birmingham Conservatoire, and regularly plays continuo with ensembles such as Florilegium, Ex Cathedra and the Orchestra of the Age of Enlightenment. He is currently Principal Conductor of the Darwin Ensemble Chamber Orchestra.

In September 2010, Philip moved to Cranleigh School as its first "Organist in Residence", where he presides over a brand new Mander organ, and is developing his freelance career in the London area. His non-musical hobbies include tennis, astronomy, country walking, nature programmes, cooking Indian food, and playing with his two young daughters, Hannah and Leah.

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 making 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.

FUTURE PROGRAMMES

Saturday 12th November 2011

at St Andrew's Garrison Church, Aldershot

FAURÉ: Requiem

Vaughan Williams: Dona nobis pacem

Guest: For the fallen

Saturday 10th December 2011

at St Andrew's Parish Church, Farnham

CHRISTMAS CONCERT

This evening's concert offers opportunities to compare French and English choral music from three periods. The first period is that of the Baroque in the seventeenth century. Purcell and Charpentier were contemporaries, and were preceded by Gibbons, on the cusp of the Renaissance and Baroque, fifty years earlier. Charpentier's music is Italianate in style where Purcell's is a fusion of the earlier English style of Tallis and Byrd, and contemporary continental influences marked with his own stamp of genius.

Composing in the nineteenth century, Stanford and Franck were also almost contemporaries and both great educators respectively in England and France. Stanford was particularly influential as a teacher of composition, whilst Franck was a professor of organ.

Finally, in the twentieth century, Bainton, Finzi and Duruflé were more or less contemporary; Bainton, a little earlier than the other two. He made a significant contribution to the musical life of Australia in the mid twentieth century as an educator and composer. Finzi and Duruflé illustrate respectively the Anglican and Catholic traditions in choral music.

Rejoice in the Lord always

Hear my prayer

Remember not, Lord, our offences

Henry Purcell (1659-1695)

Henry Purcell was born and worked for most of his life in London. He was a chorister at the Chapel Royal during the first years of the Restoration and later became organist at Westminster Abbey, where he was buried after his tragically early death in 1695. Purcell studied with Pelham Humfrey and John Blow, and later composed both sacred and theatre music for Charles II, James II and William and Mary. He was composing at a time of great change in England; with the re-establishment of the monarchy after the ravages of the Civil War and Cromwell's rule, and the rebuilding of London after the death and destruction of the Plague and Fire. Although Purcell was recognised as a genius in his lifetime, his music was sadly neglected until the late 1870s. In the twentieth century he was to have a profound influence on Britten and also, surprisingly, Pete Townshend of The Who. Now we appreciate Purcell's

inspired use of harmony and the individual composer's voice which shine through the works written as commissions to please royal patrons.

Rejoice in the Lord always is nicknamed the Bell Anthem because of the use of the opening bass scale which mimics a descending peal of bells. The opening vocal trio music is imitated by the choir and returns to conclude the work after a contrasting middle section.

Rejoice in the Lord always, and again I say rejoice.

Let your moderation be known unto all men.

The Lord is at hand.

Be careful for nothing, but in everything, by prayer and supplication with thanksgiving, let your requests be made known unto God.

And the peace of God, which passeth all understanding, shall keep your hearts and minds through Jesus Christ our Lord.

Philippians 4 vvs 4-7

Hear my prayer and *Remember not, Lord, our offences* were written in the early 1680s. In contrast to the later *Rejoice*, both anthems look back to the Elizabethan style of Byrd and Tallis with clashing harmonies and distinctive chromatic passages.

Hear my prayer, O Lord, and let my crying come unto thee.

Psalm 102,v1

Remember not, Lord, our offences, nor th'offences of our forefathers, neither take thou vengeance of our sins but spare us, good Lord, spare thy people, whom thou hast redeem'd with thy most precious blood, and be not angry with us for ever.

Organ solo

***Récits de Cromorne et de Cornet Separé,
en Dialogue and Dialogue sur les Grands Jeux
from Suite du Premier Ton***

Louis-Nicolas Clérambault (1676-1749)

**O clap your hands together
This is the record of John**

Orlando Gibbons (1583-1625)

Orlando Gibbons was a chorister at King's College, Cambridge and later organist of the Chapel Royal, and, in 1623, also of Westminster Abbey. He composed madrigals, keyboard music and sacred music. During his lifetime he was famed as an organist and virginalist.

Perhaps his best known verse anthem is *This is the record of John*, which sets an Advent text for solo countertenor or tenor, alternating with full chorus. *O clap your hands*, by contrast, is a full anthem (no verses for solo voices) for double choir for Ascension Day. Gibbons makes inspired use of the double choir imitating and alternating the voices, sometimes only a crotchet apart.

This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, Who art thou? And he confessed and denied not; and said plainly, I am not the Christ.

And they asked him, What art thou then? Art thou Elias? And he said, I am not. Art thou the prophet? And he answered no. Then said they unto him, What art thou? That we may give an answer unto them that sent us. What sayest thou of thyself? And he said, I am the voice of him that crieth in the wilderness, Make straight the way of the Lord.

John 1:19

Alto solo: Cathy Bell

O clap your hands together, all ye people;
O sing unto God with the voice of melody.
For the Lord is high and to be feared;
He is the great King upon all the earth,
He shall subdue the people under us, and the nations under our feet.
He shall choose out an heritage for us, ev'n the worship of Jacob, whom he loved.
God is gone up with a merry noise, and the Lord with the sound of the trumpet.
O sing praises unto our God: o sing praises unto the Lord our King.
For God is the King of all the earth: sing ye praises with the understanding. God reigneth over the heathen; God sitteth upon his holy seat. For God, which is highly exalted, doth defend the earth as it were with a shield.
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, world without end. Amen.
Psalm 47

**Flute solo
Sonatina**

Eldin Burton (1913-1979)

**Laudate Dominum omnes gentes
Nisi Dominus Marc-Antoine Charpentier (1643-1704)**

Charpentier studied with Carissimi in Rome from 1662 to 1667, before returning to work in Paris, where he was a contemporary and rival of Lully. He was composer to the Duchess of Guise who favoured his Italianate style in contrast to the French style of Lully. Charpentier composed music for both church and theatre, and, from 1679, for the royal family, through the patronage of Louis XIV's son. He also served as master of music to the Jesuit church of Saint Louis. In 1698, Charpentier was appointed master of music at the Sainte-Chapelle in Paris in 1698, a royal post he held until his death in 1704.

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum.
Amen.
Psalm 116

*Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to
the Holy Spirit; as it was in the beginning,
is now, and ever shall be, world without
end. Amen.*

Nisi Dominus aedificaverit domum, in
vanum laboraverunt qui aedificant eum.
Nisi Dominus custodierit civitatem, frustra
vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis, qui
manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce, haereditas Domini filii: merces,
fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum
ex ipsis: non confundetur cum loquatur
inimicis suis in
porta.
Gloria Patri et Filio et
Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.
Psalm 127

*Unless the Lord builds the house, they
labour in vain who build it.
Unless the Lord watches over the city, in
vain the watchman keeps his vigil.
It is in vain that you rise before dawn:
rise later, ye who have eaten the bread of
sorrows;
When he will give sleep to his chosen.
Children are a heritage from the Lord, and
the fruit of the womb is a gift.
Like arrows in the hand of a warrior are
the children of one's youth.
Blessed is the man whose quiver is full of
them: they shall not be ashamed when
they confront their enemies in the gate.

Glory be to the Father and to the Son and
to the Holy Spirit.
As it was in the beginning, is now, and
ever shall be, without end. Amen.*

PROGRAMME

Rejoice in the Lord always
Hear my prayer
Remember not Lord

Henry Purcell (1659-1695)

Justorum animae
Coelos ascendit
Beati quorum
Panis angelicus

Charles Villiers Stanford (1852-1924)

Cesar Franck (1822-1890)

*Récits de Cromorne et de Cornet Separé, en Dialogue and
Dialogue sur les Grands Jeux (from Suite du Premier Ton)
(organ solo)* Louis-Nicolas Clérambault (1676-1749)

Syrinx for solo flute

Claude Debussy (1862-1918)

O clap your hands
This is the record of John

Orlando Gibbons (1583-1625)

Ubi caritas
Tota pulchra es
Tu es Petrus
Tantum ergo

Maurice Duruflé (1902-1986)

*Sonatina
(flute solo)*

Eldin Burton (1913-1979)

*Allegro agitato (from Rubaiyat)
(organ solo)*

Naji Hakim (1955 -

Laudate Dominum
Nisi Dominus

Marc-Antoine Charpentier (1643-1704)

And I saw a new heaven
God is gone up

Edgar Bainton (1880-1956)
Gerald Finzi (1901-1956)

INTERVAL

INTERVAL

Three Motets Op 38 Charles Villiers Stanford (1852-1924)

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century. Foreign composers such as Handel, Haydn and Mendelssohn played a significant role in English music but there was no native composer of note. Charles Stanford, Hubert Parry and Charles Grove were arguably the most influential in bringing about a renaissance in English music. It was largely thanks to their untiring work as composers, teachers, performers and administrators that musical standards gradually improved.

As a teacher of composition, Sir Charles Stanford was without equal. A list of his many pupils at the Royal College of Music reads like a Who's Who of early twentieth-century British music: Vaughan Williams, John Ireland, Gustav Holst, Herbert Howells and also Edgar Bainton. The Three motets, Op 38 for unaccompanied choir were published in 1905 but probably date from 1892. They are dedicated to his successor as organist at Trinity College, Cambridge, Alan Gray, and the college choir, and are amongst the finest of his choral compositions.

Justorum animae in manu Dei sunt, et
non tanget illos tormentum malitiae,
Visi sunt oculis insipientium mori, illi
autem sunt in pace.

Wisdom, 3

Coelos ascendit in hodie, Jesus Christ
Rex gloriae,
Sedet ad Patris dexteram, Gubernat
coelum et terram,
Iam finem habent Omnia, Patris Davidis
carmina,
Sedet in Dei solio, In hoc triumph
maximo,
Benedicamus Domino, Laudatur Trinitas,
Deo dicamus gratias, Alleluia.

An Ascension Day motet for double choir.

*The souls of the just are in the hand of
God; and the torment of malice shall not
touch them. In the sight of the unwise
they seemed to die, but they are in peace.*

*Today Jesus Christ, the King of Glory,
has ascended into the heavens, Alleluia!
He sits at the father's right hand, ruling
heaven and earth, Alleluia!
Now are David's songs fulfilled, now is the
Lord with his Lord, Alleluia!
He sits upon the royal throne of God, in
this his greatest triumph, Alleluia!
Let us bless the Lord; let the Holy Trinity
be praised,
let us give thanks to the Lord, Alleluia!*

Beati quorum via integra est: Qui
amubulant in lege Domini,
Psalm 119, v 1

*Blessed are the undefiled in the way, who
walk in the law of the Lord.*

Panis angelicus

Cesar Franck (1822-1890)

Franck showed precocious talent as a pianist and composer and, after childhood studies in his native Liège, Belgium, enrolled at the Paris Conservatoire in 1837 to study organ. He became organist at Sainte Clotilde in 1858 and later professor of organ at the Conservatoire in 1872. Franck's fame rests on a small number of compositions written in later life. One of the best known of his shorter works is *Panis angelicus*, a setting of words by St Thomas Aquinas, originally for tenor solo, but here arranged for choir.

Panis angelicus fit panis hominum.

*The bread of angels becomes the bread
of humankind.*

Dat panis coelicus figuris terminum.

*The heavenly bread gives an end to
earthly forms.*

O res mirabilis manducat Dominum:
Pauper, servus et humilis.

*O marvelous and wondrous sacrament:
the poor one, the servant and the humble
all partake of the Lord.*

Syrinx for solo flute

Claude Debussy (1862-1918)

Quatre Motets sur des thèmes Grégoriens Op 10

Maurice Duruflé (1902-1986)

Duruflé began his musical education as a boy chorister at Rouen before studying the organ in Paris, first with Tournemire and then at the Conservatoire, where he later taught harmony. He was appointed the organist at St Etienne-du-Mont. Duruflé published few works; the best known being the *Requiem* Op 9, 1947. Gregorian chant was an important influence on Duruflé's style as is apparent in the *Quatre Motets* Op 10, 1960.

The texts for the four motets come from church liturgy and each is based on its associated chant. *Ubi caritas* was originally the final melody sung at mass on Holy Thursday during the washing of feet, an action that commemorated Jesus washing the feet of his disciples at the Last Supper. Intended for the feast of the Immaculate Conception, *Tota pulchra es* is written for three-part women's voices. The third motet, *Tu es Petrus*, is a rousing statement of the Church's foundation on the rock of Saint Peter, which climaxes with a dramatic crescendo to the only *fortissimo* of the set. *Tantum ergo* concludes the motets with the familiar Catholic hymn most often sung during the benediction of the Blessed Sacrament.

Ubi caritas

Ubi caritas et amor Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus et in ipso jucundemur
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a
sincere heart.*

Tota pulchra

Tota pulchra es, Maria,
Et macula originalis non est in te.
Vestimentum tuum candidum quasi nix
Et facies tua sicut sol.
Tota pulchra es, Maria,
Et macula originalis non est in te.
Tu Gloria Jerusalem
Tu laetitia Israel
Tu honorificentia populi nostri.

*You are completely pure, Mary, and the
stain of original sin is not within you.
Your clothing is white like snow, and your
face is like the sun.
You are completely pure, Mary, and the
stain of original sin is not within you.
You are the glory of Jerusalem, you are
the joy of Israel, you are the honoured of
our people.*

Tu es Petrus

Tu es Petrus
Et super hanc petram
Aedificabo ecclesiam meam.

*You are Peter,
and on this rock
I will build my church.*

Tantum ergo

Tantum ergo sacramentum Veneremur
cernui
Et antiquum documentum Novo cedat
ritui;
Praestet fides supplementum sensuum
defectui
Genitori, genitoque
Laus et jubilatio salus
Honor virtus quoque sit
et benefictio
Procedenti ab utroque
Comparsit laudatio

*So great a sacrament let us then worship
with bowed head,
and let the old form give way to the new
rite;
may faith make up for the shortcoming of
our senses.
To the Begetter and the Begotten
be praise and jubilation,
well-being, honour also virtue and
blessing,
and to the One who proceeds from both
be equal praise.*

Organ solo

Allegro agitato (from Rubaiyat)

Naji Hakim (1955-

And I saw a new heaven

Edgar Bainton (1880-1956)

Edgar Bainton was born in London and studied at the Royal College of Music under Stanford. He was a prisoner of war during the First World War and was responsible for the music in the prison camp, an important part of maintaining morale. After working as the principal of the Newcastle Conservatory of Music, in 1934 he emigrated to Australia with his wife and children to take up the directorship of the New South Wales Conservatorium in Sydney. *And I saw a new heaven*, written in 1928, is probably his best known work. It is composed in the style of early English twentieth century church music, reminiscent of Vaughan Williams and Holst.

And I saw a new Heaven and a new earth

For the first heaven and the first earth were passed away and there was no more sea,
And I John saw the holy city, new Jerusalem coming down from God out of heaven,
prepared as a bride adorned for her husband.

And I heard a great voice out of heaven, saying,

Behold the tabernacle of God is with men and he will dwell with them and they shall be
his people, and God himself shall be with them and be their God

And God shall wipe away all tears from their eyes

And there shall be no more death, neither sorrow nor crying

neither shall there be any more pain for the former things are passed away.

Revelations XXI vv1-4

God is gone up

Gerald Finzi (1901-1956)

Finzi studied privately, first with Ernest Farrar in Harrogate, then Bairstow in York. His childhood was marred by the death of three of his brothers and his teacher Farrar in the First World War. After some early works were performed in London, Finzi met Vaughan Williams and Holst and taught for a while at the Royal Academy of Music in London. After Finzi's marriage in 1933 he moved to Wiltshire and later Berkshire to continue composing, apple growing and collecting rare editions of poetry. Works include songs (both orchestral and piano settings), choral works, and a concerto for clarinet and also for cello.

God is gone up was composed for the St Cecelia's Day Service at St Sepulchre's, Holborn in 1951, which has been the official musicians' church for many years and is associated with many famous musicians (including Sir Henry Wood who played the organ there). Although composed in 1951, it is firmly in the Anglican tradition of Stanford, but with Finzi's individual voice.

God is gone up with a triumphant shout:
The Lord with sounding Trumpets' melodies:
Sing Praise, sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphicwise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev'ry string
More to enravish as they this tune sing.

Sacramental Meditations Edward Taylor (1646-1729)

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Cathy Boyes
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Pamela Darker
Fiona Dick
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Helen Griffiths
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Lindy Wiltshire
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Dennis Bignell
Phillip Critchley
John D'Arcy
Tim Devis
Richard Greenway
Robert Gussman
Peter Haines
Jo Huddleston
Phil Kirby
Deirdre Major
John Palfreyman
Simon Paterson
Robert Updegraff
Bill Wickenden
Sam Williamson

Basses

Mike Aaronson
Simon Austin
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
Alan Rousell
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 would like to thank Rev Jane Walker and the PCC for making them so welcome in their lovely church.

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