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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.

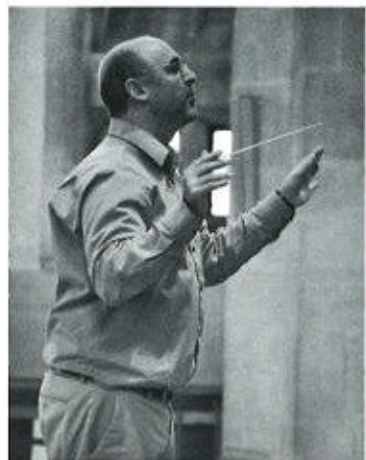
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You may also like to know that we help other charities by donating part of our ticket receipts to them. Last year we helped to raise just over £5,250 for the Kidney Patients Association, St Andrew's Organ Fund, Treloar Trust and Frensham Church Hall.

We are now embarking on our 2011/2012 season performing among other works, the *Fauré Requiem*, Monteverdi's *Vespers of 1610* and Finzi's *In Terra Pax*. We will be raising funds for: the Royal British Legion, Farnham Citizen's Advice Bureau, Surrey Care Trust and the I.T.P. Support Association.

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

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Waverley  Singers

Concert for Remembrance

SATURDAY
12 NOVEMBER, 2011
St Andrew's Garrison Church,
Aldershot GU11 2BY
Conductor Richard Pearce
Brandenburg Sinfonia
Soprano Jennifer France · Baritone Alistair Ollerenshaw

Guest For the Fallen
Vaughan Williams
Dona Nobis Pacem
Fauré Requiem
Barber Adagio
for Strings

Jennifer France – Soprano is currently on the Opera Course at Royal Academy of Music and is studying with Lillian Watson and Iain Ledingham with a major award from The Countess of Munster Music Trust. Since joining RAM, Jennifer has won the Isabel Jay Opera Prize, the Michael Head prize, is a member of the Song Circle and is a soloist for the Bach Cantata series. Jennifer is also a recent Samling Scholar.

Before coming to RAM, Jennifer studied at the Royal Northern College of Music with Sandra Dugdale, where she won many prizes, including the Cronshaw Song cycle competition and 2nd Prize in the Elizabeth Harwood Award for leavers. Roles at the RNCM include Sandrina *L'infedelta delusa* Adele *Die Fledermaus*, Leonie *La belle Helene* and La Pastourelle *L'enfant et les sortilèges*.

Jennifer has performed at Buxton Opera Festival and the International Gilbert and Sullivan Festival for the last two years where roles include Geraldine *A Hand of Bridge*, Philine (Cover – *Mignon*) and Kate *The Yeomen of the Guard*. Forthcoming roles for RAO include Héro *Beatrice et Benedict* and Papagena *Die Zauberflöte*.

Jennifer is kindly supported by The Countess of Munster and the Josephine Baker Trusts.

Alistair Ollerenshaw - Baritone is currently studying at the Royal Academy of Music under the tutelage of Mark Wildman and Iain Ledingham, having previously studied at the Royal Northern College of Music, where he won the Schubert Prize and at the University of Leeds, during which he spent a year at the Franz Liszt Hochschule in Weimar.

Whilst at the Royal Academy, Alistair has taken part in masterclasses with Sir Thomas Allen, Dennis O'Neill CBE, Brindley Sherratt, Malcolm Martineau and Ian Partridge CBE. He reached the final of the prestigious Richard Lewis/ Jean Shanks Award and has performed the roles of Il Conte *Le Nozze di Figaro*, Le Podestat in Bizet's *Le Docteur Miracle* and Lawyer Williamson's *The Growing Castle* in opera scenes as well as covering the role of Peachum in the Royal Academy Opera's production of Kurt Weill's *Die Dreigroschenoper*.

Alistair performs extensively on the concert platform across the UK. His recent performances include Handel's *Messiah* with the Manchester Camerata, Brahms's *Ein Deutsches Requiem* with the Brandenburg Sinfonia at

St Martin in the Fields and Mozart's *Mass in C minor* with the London Symphony Chorus. Other repertoire includes Bach's *St John Passion*, Karl Jenkins' *The Armed Man*, Monteverdi *Vespers*, Puccini's *Messa di Gloria* Rossini's *Petite Messe Solenne*.

He is very grateful to be supported by The Josephine Baker Trust and the Royal Academy of Music.

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 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. He has worked with the London Bach Choir and the City of Birmingham Symphony Chorus. Philip 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 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.

Organist: Philip Scriven



Artistic Director - Robert Porter

Associate Music Director – Sarah Tenant-Flowers

As well as its renowned work in the UK, the Brandenburg Sinfonia is also in great demand abroad and has, in recent years visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg.

The varied range of activities undertaken by the orchestra include a major concert series at St Martin-in-the-Fields and a major Classical Music cruise on the QE2. One of the recent highlights was an International Opera Gala conducted by Richard Bonyngé in the presence of HRH Prince Charles. A large number of artists of international standing have worked with the orchestra including Richard Bonyngé, Yvonne Kenny, Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Emma Kirkby, James Bowman and Gordon Hunt.

Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Central Festival Opera, First Act Opera, London City Opera, and English Pocket Opera.

Violin 1

Susie Candin
James Widden
Gavin Davies

Viola

Matthew Quenby
James Widden
Gavin Davies

Cello

Adrian Bradbury
Harriet Wiltshire

Violin 2

Julia Burkert
Susannah Pattinson

Richard Cookson
Julia Burkert
Susannah Pattinson

Double Bass

Anthony Williams

Harp

Sue Blair

FOR THE FALLEN

Douglas Guest (1916-1996)

Douglas Guest was Organist at Salisbury and Worcester Cathedrals, and then Organist and Master of the Choristers at Westminster Abbey from 1963 until 1981. His best-known composition is this brief setting of Laurence Binyon's words for the annual Remembrance Day service in Westminster Abbey in 1971.

They shall not grow old as we that are left grow old,
Age shall not weary them nor the years condemn.
At the going down of the sun and in the morning
We will remember them, we will remember them.

DONA NOBIS PACEM

RALPH VAUGHAN WILLIAMS (1872 -1958)

Vaughan Williams is arguably the greatest composer Britain has seen since the days of Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of 'Englishness'.

Vaughan Williams was born on the 12th October, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of The English Hymnal he composed several hymns that are now world-wide favourites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success.

At the age of 41 when he could have avoided war service altogether or perhaps been commissioned as an officer, Vaughan Williams volunteered to serve as a private in the Field Ambulance Service in Flanders in 1914. (This

meant being a stretcher bearer not driving an ambulance.) He was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became Professor of Composition at the Royal College of Music in London.

In his lifetime, Vaughan Williams eschewed all honours with the exception of the Order of Merit which was conferred upon him in 1938. He died on the 26th August 1958; his ashes are interred in Westminster Abbey, near Purcell.

Vaughan Williams used poems by the influential humanist American poet Walt Whitman (1819-1892) in several works; *A Sea Symphony* (1903-1909), *Toward the Unknown Region* (1906) and *Dona Nobis Pacem* (1936). (Amongst many other jobs, Walt Whitman served as a volunteer nursing orderly during the American Civil War.) *Dona nobis pacem* is very much a work of its time; the period before the outbreak of the Second World War, when those who had been through the First World War were filled with foreboding. The agnostic Vaughan Williams used three of Whitman's poems, words from the Latin Mass, Old Testament prophets and the famous House of Commons speech made by John Bright during the Crimean War. After the opening supplication, the second movement *Beat! Beat! Drums!* is treated like a kind of *Dies irae* (think of the Verdi *Requiem*) and conveys the horror of artillery fire. The following movement *Reconciliation* poignantly voices a sense of loss and the futility of war. Surprisingly *Dirge for two veterans* was composed twenty five years earlier, in 1911, showing the span of the creative process. In the closing movement there is a joyful *Gloria* before the piece ends as it began with the solo soprano praying for peace.

Biography adapted from notes by Stephen Connock on the Vaughan Williams' Society website

I Agnus Dei: Soprano soloist and Choir:

Agnus Dei, qui tollis peccata mundi
miserere nobis, etc.

Agnus Dei, qui tollis peccata mundi
dona nobis pacem, etc.
Dona nobis, pacem.

II Beat! beat! drums! - blow! bugles! blow!: Choir:

Beat! Beat! Drums! - blow bugles blow!
Through the windows - through doors -
burst like a ruthless force,
Into the solemn church, and scatter the
congregation,
Into the school where the scholar is
studying;
Leave not the bridegroom quiet - no
happiness must he have now with his
bride,
Nor the peaceful farmer any peace,
ploughing his field or gathering his grain,
So fierce you whirr and pound, you
drums - so shrill you bugles blow.

Beat! beat! drums! - blow! bugles! blow!
Over the traffic of cities - over the
rumble of wheels in the streets;
Are beds prepared for sleepers at night
in the houses?
No sleepers must sleep in those beds --
No bargainers bargain by day - would
they continue?
Would the talkers be talking? would the
singer attempt to sing?
Then rattle quicker, heavier drums - you
bugles wilder blow.

*O Lamb of God that takest away the sins
of the world, have mercy upon us.
O Lamb of God that takest away the sins
of the world, grant us thy peace*

Beat! beat! drums! - blow! bugles! blow!
Make no parley - stop for no
expostulation,
Mind not the timid - mind not the
weeper or prayer,
Mind not the old man beseeching the
young man,
Let not the child's voice be heard, nor
the mother's entreaties,
Make even the trestles to shake the dead
where they lie awaiting the hearses,
So strong you thump O terrible drums -
so loud you bugles blow.

III Reconciliation: Baritone soloist and Choir:

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of
carnage must in time be utterly lost,
That the hands of the sisters Death and
Night incessantly softly wash again,
and ever again, this soil'd world;
For my enemy is dead, a man divine as
myself is dead,
I look where he lies white-faced and still
in the coffin--I draw near,
Bend down and touch lightly with my lips
the white face in the coffin.
Walt Whitman (1819-1892)

IV Dirge for two veterans: Choir

The last sunbeam
Lightly falls from the finish'd Sabbath,
On the pavement here, and there
beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly,
phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-key'd
bugles,
All the channels of the city streets they
are flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive
drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce
assault they fell,
Two veterans son and father dropped
together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite
has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves
illumin'd,
'Tis some mother's large transparent
face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face
you soothe me!
O my soldiers twain! O my veterans
passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you
music,
And my heart, O my soldiers, my
veterans,
My heart gives you love.
Walt Whitman

V Soprano and Baritone soloists and Choir:

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright 1811-1889 against Crimean War

Dona nobis pacem

We looked for peace, but no good came; and for a time of health, and behold trouble!

VI Baritone and Soprano soloists and Choir:

O man, greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

Daniel X 19

The glory of this latter house shall be greater than the former ... and in this place will I give peace.

Haggai II 9

'Nation shall not lift up a sword against nation, neither shall there be war any more. And none shall make them afraid, neither shall the sword go through the land. Mercy and truth are met together, righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land, ... and those that dwell therein. . . .

The harvest is past, the summer is ended, and we are not saved...

Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah VIII 15-22

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens, and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.'

Glory to God in the highest, and on earth peace, good-will toward men.

Adapted from Micah IV 3, Leviticus XXVI 6, Psalms LXXXV 10 and CXVIII 19, Isaiah XLIII 9 and LXVI 18-22 and Luke II 14.

Dona nobis pacem

INTERVAL

ADAGIO FOR STRINGS

Samuel Barber (1910-1981)

Samuel Barber was an American composer of orchestral, opera, choral, and piano music. His *Adagio for Strings* is his most popular composition and widely considered a masterpiece of modern classical music. This work was first composed as the second movement of Barber's String Quartet No 1, Op 11, whilst he was spending a summer in Europe. Two years later Barber scored it effectively for string orchestra as a single piece which was performed by Toscanini. The *Adagio* was broadcast over the radio at the announcement of Roosevelt's death and played at the funeral of Einstein. It has also been used as a soundtrack in many films, notably Oliver Stone's Oscar-winning film about Vietnam, *Platoon*.

REQUIEM

Gabriel Fauré (1845-1924)

The French composer, Gabriel Fauré, trained as a church musician from the age of 9 and was a protégé of Saint-Saëns. Fauré became Director of the Paris Conservatoire in 1905 and held that post until deafness forced his retirement in 1920. He composed songs, chamber and piano music as well as orchestral works and an opera, though the *Requiem* is possibly his best known work.

Composed in 1886, perhaps in memory of the composer's father, a shorter version of the Requiem (without the *Hostias* and the *Libera Me*) was first performed at the Madeleine in Paris in 1888, by which time his mother was also dead. A chamber orchestra version with the two additional movements was performed in 1893 with Fauré conducting. In 1900, under some pressure from his publishers, a full orchestral version was released, although there is some debate as to whether the orchestration was made by Fauré or one of his pupils. This version was later performed at Fauré's own funeral service in 1924.

In its sequence of movements the *Requiem* departs significantly from the standard liturgical text. Fauré made a personal selection, including two new

sections, the lyrical *Pie Jesu* and the ethereal *In Paradisum*, with its soaring vocal line and murmuring harp accompaniment. Fauré's music concentrates on the idea of eternal rest rather than the terrors of judgment, and unlike Berlioz and Verdi, he devotes only a short section in the *Libera Me* to the text of the *Dies Irae*. The prevailing mood is one of serenity and acceptance.

According to his pupil Nadia Boulanger, who conducted the first English performances in 1936: 'No external effect detracts from its sober and somewhat severe expression of grief: no disquiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence, its tender and peaceful expectation'.

Introit and Kyrie : Choir

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison
Kyrie eleison.

*Grant them eternal rest, o Lord,
and may perpetual light shine upon
them
Thou, o God, art praised in Sion, and unto
Thee shall the vow be performed in
Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy*

Offertory: Baritone solo and Choir

O Domine, Jesu Christe, Rex Glorae,
libera animas defunctorum
de poenis inferni et de profundo lacu.
O Domine, Jesu Christe, Rex Glorae,
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne cadant in
obscurum.

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and from
the bottomless pit.
Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.
We offer unto Thee this sacrifice of
prayer and praise
Receive it for those souls
whom today we commemorate.
Allow them, o Lord, to cross from death
into the life*

Hostias et preces tibi Domine, laudis
offerimus:
tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad
vitam.

Quam olim Abrahae promisisti et semini
eius.

O Domine, Jesu Christe, Rex Glorae,
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.
Amen.

Sanctus: Choir

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

*which once Thou didst promise to
Abraham and his seed.
Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hells and from
the bottomless pit. Nor let them fall into
darkness.
Amen*

Pie Jesu: Soprano solo

Pie Jesu, Domine, dona eis requiem,
dona eis requiem, sempiternam
requiem.

*Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.*

Agnus Dei: Choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem
Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam
requiem.
Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum, quia pius
es
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

*O Lamb of God, that takest away the sin
of the world, grant them rest
O Lamb of God, that takest away the sin
of the world, grant them rest, everlasting
rest.
May eternal light shine on them, o Lord,
with Thy saints for ever, because Thou
are merciful.
Grant them eternal rest, o Lord,
and may perpetual light shine on them.*

Libera me: Baritone solo and Choir

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per
ignem.
Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,

*Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be
moved, when thou shalt come to judge
the world by fire.
I quake with fear and I tremble
awaiting the day of account and the
wrath to come.
That day, the day of anger,*

dies illa, dies magna,
et amara valde.
Requiem aeternam dona eis Domine
et lux perpetua luceat eis
Libera me, Domine, de morte aeterna
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per
ignem.

In Paradisum: Choir

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

*of calamity, of misery,
that day, the great day, and most bitter.
Grant them eternal rest, o Lord,
and may perpetual light shine upon
them.
Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved,
when thou shalt come to judge the world
by fire.*

*May the angels receive them in Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem.*

*There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.*

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Mr G F C Mellstrom
Dr and Mrs J S B Meyer
Dr Graham Parlett
Mr Iain Paterson
Mr D P Patey
Mr J Pickering
Mr A Robb
Mrs C I Rycroft
Mr and Mrs I Smith
Mr Paul Smy
Mr & Mrs A Thomson
Mrs R Twinn
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 Jim Aitchison and the Kirk Session 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.

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Please visit our website for further information at: www.waverleysingers.com

FUTURE PROGRAMMES

Saturday 10th December 2011
at St Andrew's Parish Church, Farnham
BRITTEN: ST NICOLAS
FINZI: In Terra Pax

Saturday 3rd March 2012
at Guildford Cathedral
MONTEVERDI: VESPERS OF 1610

Saturday 16th June 2012
at All Saints' Parish Church, Odiham
A programme of American music.