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Kirker Holidays offers an extensive range of holidays for music lovers. These include our own exclusive opera and chamber music festivals on land and at sea and tours to leading festivals in Europe.

MUSIC IN BADEN-BADEN

FIVE NIGHT HOLIDAYS | 6 APRIL, 31 MAY 2017

A SIX NIGHT HOLIDAY | 18 JULY 2017

Baden-Baden is one of Europe's most stylish small towns, a fashionable spa for almost two hundred years, with elegant architecture and wooded parks and pathways. The Festspielhaus has put the town at the epicentre of musical Europe with performances of the highest international standard.

During 2017 we shall visit Baden-Baden on three separate occasions – for the Berlin Philharmonic's Easter Festival in April, the Whitsun Festival in late May featuring Diana Damrau, Sir András Schiff and Hervé Niquet's Le Concert Spirituel, and in July for the Valery Gergiev Festival featuring the orchestra and singers of the Mariinsky Theatre.



Price from £2,089 per person (five nights) or £2,498 per person (six nights) including return flights, accommodation with breakfast, three dinners, second category tickets for each performance, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

THE EASTER FESTTAGE IN BERLIN

A SIX NIGHT HOLIDAY | 10 APRIL 2017

For the past twenty years, Daniel Barenboim has directed a series of concerts and operas over Easter in a musical tour de force which sees him conducting most of the performances himself. In 2017 he will be joined by Zubin Mehta who will conduct one of the two operas in a mouth-watering programme featuring some of the world's most formidably talented musicians.

Staying at the 5* Ritz-Carlton, we are just two minutes' walk from the Berliner Philharmonie where we shall attend three concerts, featuring the Staatskapelle Berlin, pianists Radu Lupu and Martha Argerich, and violinist Anne-Sophie Mutter. At the Schiller Theatre we will enjoy two operas: Die Frau ohne Schatten by Richard Strauss, conducted by Zubin Mehta; and Parsifal by Wagner, conducted by Daniel Barenboim. During our stay in Berlin we will also explore the city's fascinating museums and galleries and make a day trip to Max Liebermann's villa on the shores of the nearby Wannsee.

Price from £2,289 per person including flights, transfers, accommodation with breakfast, three dinners, tickets for 3 concerts and 2 operas, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



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Kirker



FOR DISCERNING TRAVELLERS

Waverley  Singers

Choral Fireworks

Saturday

5 November * 7.30pm

St Lawrence Church, Alton GU34 2BU

A Celebration of Choral Favourites:

Elgar Te Deum and Benedictus op 34 * **Handel** Hallelujah Chorus
Parsons Ave Maria * **Bizet** Toreador's Aria and Chorus from Carmen
Carl Orff Carmina Burana (O Fortuna) * **Verdi** Chorus of Hebrew Slaves
Brahms Requiem (Wie lieblich) * **Willcocks/Widor** 'Sing'

Conductor **Richard Pearce**

Baritone **Alex Otterburn** • Organist **Philip Scriven**



The Barley Mow

Approaching six months back in Surrey after thirty years away and I feel very 'at home' at The Barley Mow!

Who wouldn't? The customers, neighbours and business concerns have all been very welcoming. I have a fantastic team here at The Barley Mow. The kitchen crew are producing wonderful food, the front of house guys and girls are welcoming and will serve your drinks and if you are dining with us, which I highly recommend, bring your menu choices to you.

Food is available 12-2.30pm & 6-9pm Monday to Saturday with our ever-popular Sunday lunchtime 12-3pm and Sunday supper menu available 6-8pm.

The position of The Barley Mow is amazing. The river running at the bottom of our large garden that brings us ducks, moorhen and geese. The woods that shelter guinea fowl amongst more everyday birds and The Green that every summer weekend is the home to *The Cricketers*, a section of Homo Sapien that isn't entirely alien to me.... And only one broken window all season!

Open Mon-Fri: 9.00-23.00; Sat/Sun: 11.00-23.00

Tel: 01252 792205

Tilford Green, Tilford, Farnham, Surrey GU10 2BU



Cardiac Rehab

Basingstoke & Alton Cardiac Rehabilitation Centre helps those who reside in North, East and Mid Hampshire (and surrounding area) to get back to work as soon as possible after suffering from heart problems. Not only does it speed recovery, but it gives those who use it a firm confidence in themselves after what for many has been a near death experience.

The chances are that you will know someone who will need the services of the Cardiac Rehab Centre. In fact, there is a good chance that you know someone who has already benefited from the Centre's services.

The Centre is a purpose-built building. It has its own gymnasium and machine exercise room, together with a medical testing room and meeting rooms for health-related lectures and support groups.

People with heart disease may be excluded from conventional sports centres and health clubs for insurance reasons, or may be put at risk because exercise instructors have insufficient experience of their particular physical needs. All of our instructors are qualified to standards set by the British Association for Cardiac Rehabilitation and all staff, administration and clinical, at the Centre, are trained in cardiac resuscitation techniques.

In 2009 we extended our work by starting up the Staywell Scheme, under which GPs can refer to us people at high risk of developing heart disease, for courses of exercise and health education

The Centre was opened in 1997 after 20 years of hiring rooms at Alton Sports Centre. An appeal raised the £750,000 to build the Centre, entirely from voluntary contributions. We have helped over 6,000 people since then, with about 600 people regularly exercising in the gym and attending pre- and post-surgery information sessions each year. The Centre's running costs are currently about £200,000 a year.

All of this has been achieved without government funding, and with the charity providing facilities for the NHS to run clinics at the Centre for patients who have had treatment for heart problems at the Basingstoke & North Hampshire Hospital.

To maintain viability, we need to raise about £140,000 each year through fundraising events and donations. We wish to ensure this valuable work carries on in the future. We have demonstrated commitment, good governance and probity. Please help us secure our future.

Basingstoke & Alton Cardiac Rehabilitation Charity Ltd

Chawton Park Road, Alton, Hampshire, GU34 1RQ

Tel: 01420 544794 • www.cardiac-rehab.co.uk

PROGRAMME

Te Deum Opus 34 **Edward Elgar** (1857–1934)

**Behold, I tell you a mystery, and
The Trumpet shall sound** **George Frideric Handel** (1685–1759)

Bass recitative and aria from *Messiah* – Alex Otterburn

Hallelujah Chorus from *Messiah* **George Frideric Handel**

Ave Maria **Robert Parsons** (c.1535–c.1571)

Wie lieblich sind deine Wohnungen
from the *German Requiem* **Johannes Brahms** (1833–1897)

Benedictus Opus 34 **Edward Elgar**

INTERVAL

O Fortuna from *Carmina Burana* **Carl Orff** (1895–1982)

Rodrigo's Death Scene from *Don Carlos* **Giuseppe Verdi** (1813–1901)

Baritone solo – Alex Otterburn

Hebrew Slaves' Chorus from *Nabucco* **Giuseppe Verdi**

Music for the Royal Fireworks **George Frideric Handel**

Organ solo – Philip Scriven

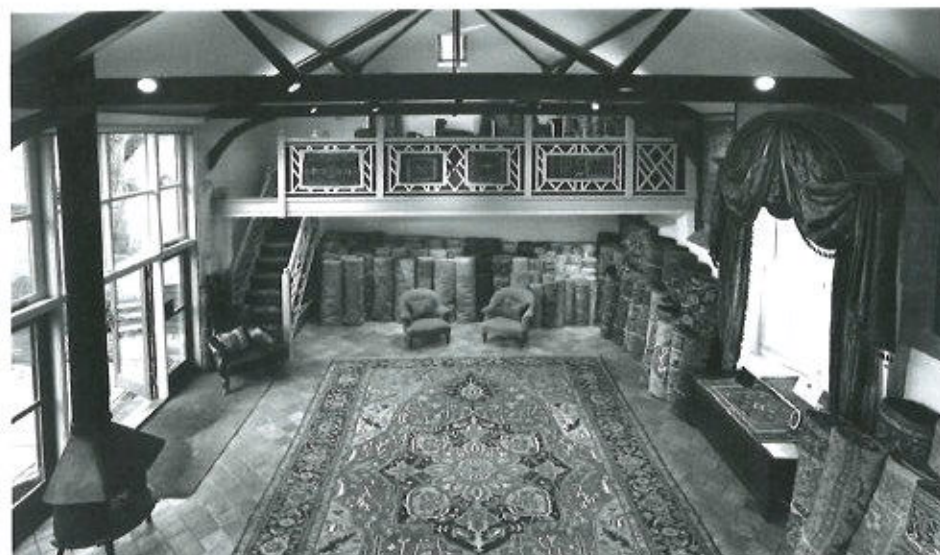
Votre toast – aria and chorus from *Carmen* **Georges Bizet** (1838–1875)

Baritone solo – Alex Otterburn

Sing! **Charles Marie Widor** (1844–1937)
Arranged by **David Willcocks** (1919–2015)

FARNHAM ANTIQUE CARPETS

We wish the Waverley Singers all the very best for their upcoming concerts.



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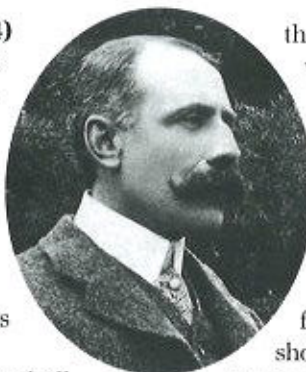
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Te Deum

Edward Elgar (1857–1934)

Elgar wrote his *Te Deum* and *Benedictus* (Opus 34) for the Three Choirs Festival held in Hereford in 1897. They were commissioned by his friend GR Sinclair, the Hereford Cathedral organist, who was one of those whose musical portraits appeared in the *Enigma Variations* two years later. We shall hear these choral settings of words from



the Church's morning service with an organ accompaniment, though they were originally written for full orchestra and chorus. They bear all the hallmarks of Elgar's majestic popular style together with his capacity for quieter reflection, and show him confidently revelling in the creation of stirring music for large forces.

Behold, I tell you a mystery

(recit.) and

The Trumpet shall sound

Bass aria

Hallelujah Chorus

from *Messiah*

George Frideric Handel (1685–1759)

Handel spent just twenty-four feverish days and nights in August and September 1741 composing the whole of his *Messiah* for its first performance. The Hallelujah Chorus which concludes the second of its three parts is generally regarded as Handel's best known piece. Apparently, King George II who was present at the first performance in London was so moved by the opening bars that he stood up, and of course royal protocol required that everyone else did so too, and they remained standing till the end of the



movement. The Trumpet shall sound, which comes in the third part, contains the one and only instrumental solo in the whole work. The trumpet is suitably rousing for the promise of the resurrection of the dead. And notice how Handel stretches the word "immortality" over ten and then eleven bars in the middle section, to emphasise its endurance!

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. King of Kings and Lord of Lords, for ever and ever, Hallelujah.

Ave Maria

Robert Parsons (c.1535– c.1571)

Robert Parsons was appointed a Gentleman of the Chapel Royal in 1564, and wrote a large amount of instrumental music there. But when he drowned in the River Trent in suspicious circumstances, much of his music ceased to be performed and fell into neglect. This sublime anthem suggests how much we have missed through his work being overlooked. With deceptively simple harmonies and straightforward progressions, Parsons lifts us with the

gently measured architecture of his music into a place of deep calm and assurance, a world away from the insecurity that marked life in Tudor England. The text is the first part of the *Hail Mary*, the traditional prayer used in Catholic devotion to celebrate the incarnation:

Ave, Maria, gratia plena; Dominus tecum: Benedicta tu in mulieribus, et Benedictus fructus ventris tui. Amen

Hail, Mary, full of grace; the Lord is with thee; Blessed art thou among women, and blessed is the fruit of thy womb. Amen

Wie lieblich sind deine Wohnungen

Johannes Brahms (1833–1897)

Wie lieblich sind deine Wohnungen is the fourth movement of Brahms's largest composition, his great *German Requiem*, which he completed in 1868. It rapidly became one of the great works in the choral repertoire, and though it precedes all his symphonies, already shows Brahms's power to compose deeply moving and profound music. Without using the traditional Christian texts for a Requiem, it offers reflection through Biblical texts on human grief, to bring hope and comfort. This movement comes at the very centre of the work and expresses human longing to dwell in the courts of heaven.



Wie lieblich sind deine Wohnungen, Herr Zebaoth.

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;

Mein Leib und Seele freuen sich in dem lebendigen Gott.

Wie lieblich sind deine Wohnungen, Herr Zebaoth.

Wohl denen, die in deinem Hause wohnen,

die loben dich immerdar!

Wie lieblich sind deine

Wohnungen, Herr Zebaoth.

How amiable are thy dwellings: thou Lord of hosts!

My soul hath a desire and longing to enter into the courts of the Lord: My heart and my flesh rejoice in the living God. Blessed are they that dwell in thy house: they will be always praising thee. (Psalm 84)

Benedictus

Edward Elgar (1857–1934)

This is Elgar's setting of the canticle from Morning Prayer that records Zechariah,

the father of John the Baptist, prophesying the role his son would perform in ushering in the Saviour of the world. Elgar composed this in 1897 with his *Te Deum* performed at the start this evening.

O Fortuna from *Carmina Burana* Carl Orff (1895-1982)

This bombastic piece with its stirring rhythms and shouts from the choir has probably lent itself more than any piece of music to use in films and advertisements. It forms both the opening and conclusion of Carl Orff's popular choral setting of a



collection of medieval poetry, the *Carmina Burana*, which was premiered in Germany in 1937. The whole work celebrates the triumph of the human spirit over the arbitrariness of life. This monumental movement tells of the relentless roll of the wheel of fortune that drives through everything indiscriminately. We may rail against our lot, but eventually we all have to accept our destiny.

*O Fortuna, velut Luna statu variabilis,
Semper crescis aut decrescis,
Vita detestabilis nunc obdurat
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.
Hac in hora sine mora corde pulsum
tangite,
Quod per sortem sternit fortem,
Mecum omnes plangite!*

O Fortune, like the moon you are forever changing, waxing and waning;
Hateful life first oppresses and then soothes as fancy takes it;
It melts both poverty and power like ice.
Fate, monstrous and empty, you whirling wheel, you are
Evil; our well-being is hopeless and fades to nothing;
Shadowed and veiled you also plague me
Now, in this game, my back is bared to your villainy.
Any chance of safety and the good is weighted against me,
Constantly exhausted and drained, forever enslaved.
Right now don't wait to pluck the pulsing strings,
Since fate lays low the valiant, let all lament with me.

Rodrigo's Death Scene

from *Don Carlos*

Giuseppe Verdi (1813-1901)

Baritone Solo – Alex Otterburn

Verdi's opera *Don Carlos*, one of his lengthiest, was first performed in Paris in 1867, and tells a story of high political drama and personal passion, and is based on the play by Schiller. The King of Spain, Philip II has married Elisabeth, the daughter of the King of France, to cement peace between their two countries, but she had originally been



intended for his son, Don Carlos, who had already professed his love to her. This rivalry of father and son is matched by their political rivalry: the son espousing the cause of liberty against the established authority of crown and church. Don Carlos' life-long friend Rodrigo is his staunch ally, but while visiting the prince in custody, Rodrigo is assassinated by agents of the Inquisition. As he dies he tells him his beloved Elisabeth will meet with him the next day, and he urges him to bring freedom to Spain and Flanders.

Va pensiero

from *Nabucco* Giuseppe Verdi

Verdi's operas have become the staple of the great opera houses around the world, and *Nabucco* was his first great success. Premiered in Milan in 1842, it captured the political aspirations of his countrymen in their struggle for liberty and political autonomy. The opera tells of the plight of the Hebrew exiles in Babylon during the reign of Nebuchadnezzar (Nabucco), and this chorus from Act III expresses their longing for their homeland, drawing on the words of Psalm 137 'By the waters of Babylon we sat down and wept, when we remembered thee, O Sion.' This tune became a lasting hit for those times, and nearly sixty years later, at Verdi's funeral, the huge crowd there spontaneously burst into song with this chorus; it had become such a powerful evocation of consolation and hope for all Italian people.

*Va', pensiero, sull'ali
dorate;
Va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!
Del Giordano le rive saluta,
di Sionne le torri atterrate...
O mia Patria sì bella e
perduta!
O membraza sì cara e
fatal!
Arpa d'or dei fatidici vati,
perchè muta dal salice
pendi?
Le memorie nel petto
raccendi,
ci favella del tempo che fu!
O simile di Solima ai fati,
traggi un suono di crudo
lamento;
o t'ispiri il Signore un
concento
che ne infonda al patire
virtù!*

*Hasten thoughts on golden
wings.
Hasten and rest on the densely
wooded hills,
where warm and fragrant and
soft
are the gentle breezes of our
native land!
The banks of the Jordan we
greet
and the towers of Zion.
O, my homeland, so beautiful
and lost!
O memories, so dear and yet so
deadly!
Golden harp of our prophets,
why do you hang silently on the
willow?
Rekindle the memories of our
hearts,
and speak of the times gone by!
Or, like the fateful Solomon,
draw a lament of raw sound;
or permit the Lord to inspire us
to endure our suffering!*

Music for the Royal Fireworks

George Frideric Handel (1685-1759)

Philip Scriven – organist

Now for some real Fireworks music! Handel was commissioned to write music to accompany a great fireworks display in 1749 to celebrate the treaty at the end of the War of the Spanish Succession. Thousands attended the event in Green

Park, as well as its rehearsal over the river, and the music was an even greater success than the fireworks as typically English wet weather dampened the proceedings.

The work was originally scored for wind instruments, though Handel added strings for later performances and we shall hear three movements from the arrangement for organ solo: *Bourrée*, 2. *Alla Siciliana* 3. *Minuet and Trio*

Escamillo's aria 'Votre toast'

from *Carmen* Georges Bizet (1838-75)

Baritone solo – Alex Otterburn

When Bizet's opera *Carmen* was first produced in Paris in 1875 it was lambasted by most critics and deemed a failure. This may well have aggravated his angina, and within three months Bizet was dead. He never knew of the success that was to follow. Among those who attended the first production was Tchaikovsky who predicted rightly that it was to become



one of the most popular operas of all time. *Carmen*, a fiery and wildly seductive girl from a Seville cigarette factory, wins the hearts of whoever she

chooses. The second man she sets her eyes on is Escamillo, a star of the bullring, and we hear his aria "Votre toast" sung at his entry in Act II.

In this aria, Escamillo sings about all the excitement of the bullfight, the roar of the spectators, the drama of the combat, and above all his dream that love awaits him.



Sing!

David Willcocks (1919-2015)

To be sung to the accompaniment of the Toccata by Charles-Marie Widor (1844-1937)

Widor's Toccata has become one of the most regularly requested pieces of music for weddings, and was chosen notably by Princess Margaret, Princess Anne and Prince William for the recession at theirs. It is actually the final movement of his fifth Symphony for organ, composed in 1879 (he wrote ten). Widor was organist of St

Sulpice in Paris from 1870 for 64 years, and in 1890 succeeded César Franck as Professor of Organ at the Paris Conservatoire. He taught many fine pupils, including Dupré and Vierne. This choral arrangement is not a new idea, but had first been suggested to Widor by one of his pupils. Sir David Willcocks, who was Director of Music at King's College Cambridge (1957-1974) set his own text to the thunderous pedal tune which underpins the sparkling arpeggios from the organ, and it received its premiere at the Royal Albert Hall in 1999.

Philip Scriven – Organ

Philip Scriven received his early musical training at Westminster Abbey and Charterhouse, and was organ scholar at St George's Chapel, Windsor Castle and St John's College, Cambridge. He subsequently studied conducting at the Vienna Musikhochschule, and at the Juilliard School in New York. Accompanist and Assistant Conductor to The Bach Choir since 2011, Philip has also worked for English and Welsh National Operas, and was Assistant Conductor for Glyndebourne Festival Opera. He has twice performed the complete organ works of J.S. Bach, and transcribed works by Brahms,



Warlock and Bernstein for the instrument. He has made numerous recordings including jazz-inspired music for organ,

and his own transcription of Holst's *The Planets*. His CD *Piping Hot* was praised in Gramophone magazine for 'the outstanding quality of his playing ... good-humoured and sparkling ... a joy to listen to'. He has held positions at Westminster Abbey, Winchester Cathedral and Lichfield Cathedral, and is currently Organist in Residence at Cranleigh School and Principal Conductor of

the Darwin Ensemble Chamber Orchestra. Forthcoming projects include concert tours of France, Italy, Germany, Russia and Australia.

Alex Otterburn – Baritone

A 2014 winner of the International Opera Awards bursary, Alex read Economics at The University of Manchester and went on to complete his masters at the Royal Academy of Music (Distinction, Dip RAM). Since then 2015 saw Alex make his international debuts at the Amsterdam Concertgebouw singing Curio *Giulio Cesare* with Lawrence Zazzo and at the National Concert Hall, Dublin singing Schaunard *La bohème* with the RTÉ Concert Orchestra. Other debuts include the title roles of *Don Giovanni* in London and *Yevgeniy Onegin* for Dartington International Festival under Russian specialist Sian Edwards. This year will see the release of Alex's debut CD which features the compositions of Susanna Self, including her art songs and piano trios,



performed by Alex and acclaimed tenor James Gilchrist, accompanied by Susanna Stranders. This summer Alex sang

Malatesta *Don Pasquale* with Opera Holloway touring through south England, and made his debut with the Chamber Orchestra of Geneva in Victoria Hall singing arias by Mozart. Future engagements include Guglielmo *Così fan tutte* with Bury Court Opera and Fauré *Requiem* with the Saffron Walden Choral Society. His credits include

work with Grange Park Opera, Opera Ireland, Schleswig-Holstein Musik Festival and lecture recitals with Opera Prelude at the Cadogan Hall, London. Alex is currently studying on the Royal Academy Opera course with a full scholarship from the Sickel Foundation, and is kindly supported by the Josephine Baker Trust.

Richard Pearce – Conductor

Richard Pearce 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.

Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers, and this week he conducted a recording with the Singers of works by Britten, Poston and Roxanna Panufnik. He has also directed them in broadcasts from the Vézelay festival in France and a concert featuring works by James MacMillan and Judith Bingham. Richard enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and

performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.



Richard is regular organist with the Philharmonia and BBC Symphony Orchestras in London; recent performances have included Mahler's 8th Symphony with Esa-Pekka Salonen to great acclaim in London's Royal Festival Hall, and last year he toured China with the Philharmonia performing Saint-Saëns organ symphony with Vladimir Ashkenazy. He also performs regularly in

Promenade concerts and recordings, including at the *Last Night of the Proms* to a worldwide television audience, and this year also performed Rossini's *Petite Messe Solennelle* in Greenwich in a matinée Prom.

He frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama in London.

Waverley Singers

Conductor: Richard Pearce • Accompanist: Jakob Rothoff

Sopranos

Nicola Anderegg
Claire Bacon
Jan Benson
Janet Carne
Johanna Clift
Sarah Constantine
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Katherine Hillerby
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Sarah Shepherd

Hilary Vaill

Joan Warren
Joanne Watson
Maggie Weaver
Kate Wilson
Liz Witham

Altos

Rona Ayling
Juliana Baxter
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Jane Kenney
Margaret Mackenzie
Anne Mason
Marian Morgan-Cotter
Allison Price

Josephine Reader

Tegwen Robb
Caroline Rock
Mary Shepherd-Smith
Rachel Sturt
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Jeff Ayling
Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Chris Lawrence
David Martin
Deirdre Major
Simon Paterson
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Gerard Gent
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
Simon Rycroft
Martin Simpson
John Smyth
Simon Stoodley
Tim Sturt
Alan Thompson

Future Events

17th December

Christmas Concert at St Andrew's Church, Farnham.

12th January 2017 Open Rehearsal

18th February

Come & Sing Handel's *Israel in Egypt*

25th March

Israel in Egypt at St Andrew's Garrison Church, Aldershot

17th June

Pergolesi *Magnificat* and Schubert *Mass in G* at St Mary's Church, Frensham

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

Acknowledgements

The Waverley Singers would like to thank their advertisers and the Patrons for their continuing support.

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Anyone who is interested in becoming a patron of the choir is invited to contact - **Mrs Anne Mason, 29 Goodwood Close, Alton, GU34 2TX. Tel: 01420 89328.**

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 Mrs Sarah Shepherd, on 01252 715838 or email secretary@waverleysingers.com.

The Waverley Singers would like to thank the Revd. Andrew Mickelfield, Vicar of St Lawrence Alton, the Churchwardens and PCC for making them so welcome in their lovely church.

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

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.



Programmes printed by Charterlith, 30 Reading Road South, Fleet, Hampshire GU52 7QL, 01252 614406.

Choir photographs by courtesy of Stuart Kenney Photography, LRPS, LBIPP. www.stuartkenneyphotography.com

Programme written and edited by Robert Gussman, and designed by Robert Updegraff.

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www.waverleysingers.com

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