

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 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 through money raised at our concerts. In our last annual season – 2015-2016 – over £2,600 was raised, and this was enhanced by each charity's Gift Aid or UK Government match funding arrangements. The charities we supported were the Anna Chaplaincy in Alton, Water Aid, the Motor Neurone Disease Association and Naomi House. Many thanks to all who contributed to these great causes.



Our 2016-17 programme includes an exciting selection of Choral Fireworks for 5th November with works by Elgar, Handel, Parsons, Brahms, Verdi, Bizet and Orff, then Handel's *Israel in Egypt* in March, and Pergolesi's *Magnificat* and Schubert's *Mass in G* in June.

This year we are raising funds for Basingstoke & Alton Cardiac Rehabilitation, the Arthritis Research Council, the Fountain Centre and Farnham ASSIST.

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

Please contact The Patrons' Secretary

Mrs Anne Mason, 29 Goodwood Close,
Alton, GU34 2TX. Tel: 01420 89328

Waverley  Singers

CHRISTMAS CONCERT

*with Christmas readings
and carols for the audience*

including: **Mathias Ave Rex**
Bednall Noe, Noe

Head The Road to Bethlehem

Wilberg Ding Dong Merrily on High

McDowall Christ is the Morning Star

Britten A Hymn to the Virgin

SATURDAY 17 DEC 2016 7.30 pm

St Andrew's Church, Farnham GU9 7PR

Conductor Richard Pearce • Stephen Disley (Organ)

Retiring collection for Arthritis Research UK

The Waverley Singers is a
Registered Charity No. 284123

Come Sing

Handel *Israel in Egypt*

Saturday 18 February 2017
St Thomas-on-The Bourne,
Frensham Road, Farnham GU9 8HA

Conductor Richard Pearce
Organist Philip Scriven

Registration with coffee 11am
Sing-through 4pm • Finish 5pm

Singers £18 (own score), £20 (hire score)

Sandwich lunch, teas, and coffees included in the price

Non-singers are welcome to attend the Sing-through, free of charge

There will be a retiring collection in aid of choir funds

For further details contact Carolyn Patey at:
secretary@waverleysingers.com or telephone (01420) 83962
or from the website www.waverleysingers.com
tickets from: ticketsource.co.uk/waverleysingers

Waverley  Singers

The Waverley Singers is a
Registered Charity No. 284123

Arthritis Research UK

Providing answers today and tomorrow

Arthritis Research UK is the charity leading the fight against arthritis. It funds research into the cause, treatment and cure of all forms of the disease. Arthritis affects more than one in six people in the country, including more than 1,000 children who develop inflammatory arthritis. It is the biggest cause of pain and disability in the UK.

Farnham Branch of Arthritis Research celebrates its 50th anniversary this year. It was founded with two aims:

1. To raise money for research.
2. To spread the knowledge of what ARK was doing in the fight against arthritis.

From the outset the Farnham Branch has raised funds through coffee mornings, bring and buy sales, raffles, cake stalls, the sale of Christmas cards, the inevitable flag days and jumble sales, and more recently car boot sales. Our 50th Anniversary programme of fund raising finishes this evening with the collection at the end of the Waverley Singers Concert.

Over the years, with the support and generosity of the people of Farnham and district, over £400,000 has been raised, including £30,778 since 2012, which all supports the research programmes undertaken at the charity's various centres of excellence.

Arthritis Research UK is dedicated to stopping the devastating impact of this disease, and we are proud to have been involved in helping to fund some amazing breakthroughs. In the 1960s pioneering work on hip replacements was to change people's lives. In the 70s and 80s Arthritis Research identified a link between many occupations (including farming) and osteoarthritis.

Arthritis Research UK receives no Government funding, so relies totally on the generosity and commitment of its supporters.

The Farnham branch is now chaired jointly by Mrs Penny Croxson and Mrs Susie Felix. They are looking for new members to join the Committee. Everyone is welcome. Do please join this hard working group so that they can continue to help raise funds for Arthritis Research UK.

For information please contact **Jane Stockdale on 01252 723161.**

Registered Charity No. 207711

PROGRAMME

Noe, noe David Bednall (born 1979)

AUDIENCE CAROL **While shepherds watched their flocks by night**

The little road to Bethlehem Michael Head (1900-1976)

READING

AUDIENCE CAROL **Silent night**

Organ Solo

All this time William Walton (1902-1983)

Lully, lulla, thou little tiny child Jennette Wickes

There is no rose of such virtue John Joubert (born 1927)

Ave Rex William Mathias (1934-1992)

I Ave Rex

II Alleluya, a new work is come on hand

III There is no rose of such virtue

IV Sir Christèmas

V Ave Rex (repeated)

AUDIENCE CAROL **The first Nowell**

INTERVAL

Ding! Dong! Merrily on high arranged by Mack Wilberg (born 1955)

AUDIENCE CAROL **Personent hodie**

Christ is the morning star Cecilia McDowall (born 1951)

READING

Deck the hall arranged by David Willcocks (1919-2015)

What sweeter music John Rutter (born 1945)

AUDIENCE CAROL **Of the Father's heart begotten**

A hymn to the Virgin Benjamin Britten (1913-1976)

Organ Solo

READING

AUDIENCE CAROL **Hark! the herald angels sing**

FARNHAM ANTIQUE CARPETS

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



Visit our website to view an extensive range of antique & contemporary carpets & rugs. Alternatively visit our barn showroom located in The Old Parsonage in Crondall - Open Monday to Saturday 9.30 to 5.30pm.

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01252 851215



Noe, noe

David Bednall (born 1979)

David Bednall is a leading choral composer and currently Organist of the University of Bristol and sub-organist at the Cathedral there. His works have been performed in the UK and USA. The word "Noel", derived from the Old French, was a special "Hurrah" to express the joy of Christmas in celebrating the birth of Jesus; it is now virtually only found in carols. In this carol, composed this year, the shorter form "Noe!" acts as the refrain to an anonymous medieval carol in Latin which spells out the good news.

Noe.

Resonet in laudibus,

[*Let Zion resound in praises,*]

Cum jucundis plausibus,

[*and with joyful acclaim,*]

Sion cum fidelibus

[*together with the faithful,*]

Apparuit quem genuit Maria.

[*the whom Mary bore has appeared.*]

Noe.

Parvulus fidelius

[*A tiny son*]

Hodie natus est nobis,

[*has been born for us today,*]

Salvator mundi.

[*the saviour of the world.*]

Cantemus et exultemus

[*Let us sing and rejoice*]

et laetemur in eo dicentes

[*and be glad in him, saying:*]

Gloria in excelsis Deo.

[*Glory to God in the highest.*]

Noe.

Audience Carol While Shepherds watched

The little road to Bethlehem

Michael Head (1900–1976)

Michael Head was a composer, pianist and singer who studied music at the Royal Academy in London, and after teaching at Bedales for three years, returned there as Professor of Piano for the rest of his career. He is noted particularly for his songs, of which this carol is his most popular. With its beguiling melody, not unlike a folksong, he evokes the simple purity of the nativity in a pastoral setting as if it were just down a local country lane.

As I walked down the road at set of sun,
The lambs were coming homewards, one by one,
I heard a sheep-bell softly calling them
Along the little road to Bethlehem.

Beside the door, as I drew nigh,
I heard sweet Mary sing a lullaby.
She sang about the lambs at close of day
And rocked her tiny King among the hay.

Across the air the silver sheep-bell rang,
'The lambs are coming home',
sweet Mary sang,
'Your Star of gold is shining in the sky,
So sleep, my little King, go lullaby.'

As I walked down the road at set of sun,
The lambs were coming homewards, one by one,
I heard a sheep-bell softly calling them
Along the little road to Bethlehem.

Words by Margaret Rose.

Reading

Audience Carol Silent night

Organ Solo

All this time

William Walton (1902–1983)

William Walton was an English composer noted for such works as *Façade*, *Belshazzar's Feast* and *Crown Imperial* as well as much fine film music. This carol, one of the very few pieces he wrote for unaccompanied mixed choir, was commissioned in 1970 for the second volume of *Carols for Choirs*. It is simple yet full of harmonic strength; its modal quality matches the late medieval text, in which the English words describing the birth of Jesus unfold the meaning of the Latin *Verbum caro factum est*. Two years after composing it, Walton wrote to a friend that he was "getting to like it a bit myself and so does the great B[ritten] himself."

All this time this song is best:

'*Verbum caro factum est.*'

[*the word is made flesh*]

This night there is a child y-born
That sprang out of Jesse's thorn;
We must sing and say therefor,

All this time this song is best:

'*Verbum caro factum est.*'

Jesus is the child's name,
And Mary mild is his dame;
All our sorrow shall turn to game:

All this time this song is best:

'*Verbum caro factum est.*'

It fell upon high midnight:
The starres shone both fair and bright;
The angels sang with all their might,
All this time this song is best:

'*Verbum caro factum est.*'

Now kneel we down on our knee,
And pray we to the Trinity
Our help, our succour for to be;
All this time this song is best:
'*Verbum caro factum est.*'

Lully, lulla, thou little tiny child

Jennette Wickes

Jennette is a member of the Waverley Singers and received her musical education as a Junior Exhibitioner at the Royal Academy of Music, where her main study was piano. At the age of eighteen she was a Graduate student at the RAM for three years, graduating with the GRSM diploma, and the LRAM (Pianoforte/Teachers) diploma. She has been arranging music and composing for several years. The choir has sung some of her pieces in the past. This carol, often known as the Coventry Carol dates back to the 16th century. It is a lullaby to the innocent children slaughtered at King Herod's command, as recounted in St Matthew's gospel.

Lully lulla, thou little tiny child,
By by, lully lullay.
O sisters too, how may we do
For to preserve this day
This poor youngling
For whom we do sing,
By by, lully lullay?
Lully lulla, thou little tiny child,
By by, lully lullay.

Herod, the king, in his raging,
Charged he hath this day
His men of might, in his own sight,
All young children to slay.
Lully lullay, thou little tiny child,
By by, lully lullay.

That woe is me poor child for thee!
And ever morn and day,
For thy parting neither say nor sing
By by, lully lullay! By by, lully lullay!

There is no rose of such virtue

John Joubert (born 1927)

The composer John Joubert was born in South Africa and won a scholarship to the Royal Academy of Music in London in 1946; he has lived England ever since, and worked as an academic at Hull and Birmingham universities. He is best known for his choral music including this carol (written in 1954) and *Torches*, but has also written symphonies, concertos and seven operas.

In this 15th century text the rose is a metaphor for the Virgin Mary in her purity, with all heaven and earth contained in the beauty and freshness of a tightly folded bud. The word 'virtue' in Middle English carries not only the sense of goodness and purity but also of power.

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia.

For in this rose containèd was
Heav'n and earth in little space:
Res miranda. [*a wonderful thing*]

By that rose we may well see
There be one God in Persons Three:
Pares forma. [*equal in nature*]

Then leave we all this worldly mirth
And follow we this joyous birth:
Transeamus. [*let us go*]

Ave Rex

William Mathias (1934–1992)

William Mathias studied music at the Royal Academy in London, alongside Lennox Berkeley and Harrison Birtwistle, and then devoted his life, apart from one year teaching at Edinburgh University, to teaching in Wales, at Bangor University. He produced a wide and extensive range of music, but is probably best known for his choral work. His style is always warm, versatile and expressive, and he very much

believed in Britten's philosophy that 'composers should be useful, and to the living.' This sequence of carols was composed in 1969 for the Cardiff Polyphonic Choir, and includes an exciting role for the organist with its lively flourishes. In the opening and second movements, the use of parallel fourths and fifths evokes the medieval quality of the text; there is an appropriately gentle feel in his setting of There is no rose, (compare this with the setting by John Joubert); the rumbustious fourth movement calls up the spirit of Sir Christèmas, a kind of Master of Ceremonies for the season, and is followed by a repeat of the first movement.

I Ave Rex

Ave rex angelorum,
[hail, King of the angels]
Ave Rexque celorum,
[hail, too, King of the heavens]
Ave princepsque polorum.
[hail, too, prince of the heavens]
Hail, most mighty in thy working,
Hail, thou Lord of all thing,
I offer thee Gold as to a King,
Ave, Rex.

II Alleluya, a new work is come on hand
Alleluya, a new work is come on hand,
Through might and grace of God's son
To save the lost of every land, Alleluya,
For now is free what erst was bound;
We may well sing alleluia.

By Gabriel begun it was:
Right as the sun shone through the glass
Jesu Christ conceived was
Of Mary mother, full of grace;
Now sing we here alleluia.

Now is fulfilled the prophecy
Of David and of Jeremy,
And also of Ysaye; Alleluya,
Sing we therefore both loud and high:
Alleluya.

III There is no rose of such virtue

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia.

For in this rose containèd was
Heaven and earth in little space:
Res miranda. [*a wonderful thing*]

By that rose we may well see
That he is God in persons three:
Pari forma. [*equal in nature*]

The angels sung the shepherds to:
'Gloria in excelsis Deo,' [*Glory to God in the highest*]
Gaudeamus. [*let us rejoice*]

Leave we all this worldly mirth,
And follow we this joyful birth:
Transeamus. [*let us go!*]

IV Sir Christèmas

Nowell, nowell,
Who is there that singeth so, nowell, nowell?
I am here, Sir Christèmas, Sir Christèmas
Welcome, my lord Sir Christèmas!
Welcome to all, both more and less!
Come near, come near, Nowell, nowell.

Dieu vous garde, beaux sieurs,
[God bless you, good fellows]
tidings I you bring:

A maid hath borne a child full young,
Which causeth you to sing: Nowell, nowell.

Christ is now born of a pure maid;
In an ox-stall he is laid,
Wherefore sing we at a brayde: Nowell,
nowell.

Buvez bien, par toute la compagnie.
[drink up, everyone]
Make good cheer and be right merry,
And sing with us now joyfully, Nowell,
nowell.

Audience Carol The first Nowell

INTERVAL

Ding! Dong! Merrily on high

arranged by **Mack Wilberg** (born 1955)
Mack Wilberg, Music Director of the Mormon Tabernacle Choir, is noted for the energy and grandeur of his arrangements and compositions. His arrangement of this traditional carol, with its lively organ accompaniment, offers a fresh take on the 16th century French melody.

Ding! Dong! Merrily on high in heav'n the
bells are ringing!
Ding! Dong! Verily the sky is riv'n with
angels singing!
Gloria! Hosanna in excelsis!

E'en so here below, below, let steeple bells
be swungen,
And "I-o, i-o, i-o!" by priest and people
sung!
Gloria! Hosanna in excelsis!

Pray you, dutifully prime your matin
chime, ye ringers!
May you beautifully rime, your evetime
song, ye singers!
Gloria! Hosanna in excelsis!

GR Woodward (1848–1934)

Audience Carol Personent hodie

Christ is the morning star

Cecilia McDowall (born 1951)

Cecilia McDowall won the British Composer Award for Choral Music in 2014 and her compositions have been performed across the world. She has written for the BBC Singers and King's College Cambridge amongst others, and is noted for her rhythmic vitality and moving lyricism. This carol, composed in 2015, appeals with its rich harmonies and flowing organ accompaniment. It is particularly suited to the season of Advent with its luminous text from the Venerable Bede's Commentary on the Apocalypse, which is to be seen displayed above his tomb in Durham Cathedral.

Christ is the morning star, who when the night of this world is past,
Brings to his saints the promise of the light of life,
And opens everlasting day.
Christ is the morning star, and open everlasting day.

Bede (672/3-735)

Reading

Deck the Hall

arranged by **David Willcocks** (1919-2015)
David Willcocks was Director of Music at King's College Cambridge from 1957 to 1974, and edited and arranged the four books of *Carols for Choirs*. He was for ten years Director of Music at the Royal College of Music and conducted the Bach Choir for 38 years. Here is his rollicking arrangement of a traditional Welsh carol.

Deck the hall with boughs of holly, fa la la.
'Tis the season to be jolly, fa la la.
Fill the mead cup, drain the barrel, fa la la.
Troll the ancient Christmas carol, fa la la.

See the flowing bowl before us, fa la la.
Strike the harp and join the chorus, fa la la.
Follow me in merry measure, fa la la.
While I sing of beauty's treasure, fa la la.

Fast away the old year passes, fa la la.
Hail the new, ye lads and lassies, fa la la.
Laughing, quaffing, all together, fa la la.
Heedless of the wind and weather, fa la la.

What sweeter music

John Rutter (born 1945)

John Rutter is a choral composer and conductor, particularly noted for his carols. He co-edited three of the four *Oxford Carols for Choirs* books. He composes with great technical facility and his carols and anthems have become very popular throughout the world. He has also composed larger scale works,

including his *Gloria*, *Requiem* and *Magnificat*. This carol is a setting of a seventeenth century poem set to music by Henry Lawes and first performed before King Charles I at Whitehall. Rutter's version is slightly abridged and altered.

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heav'nly King?
Awake the voice! Awake the string!

Dark and dull night, fly hence away,
And give the honour to this day
That sees December turn'd to May.

Why does the chilling winter's morn
Smile, like a field beset with corn?
Or smell like a meadow newly shorn
Thus on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quick'ning birth
Gives life and lustre, public mirth,
To heaven and the under-earth.

We see him come, and know him ours,
Who, with his sunshine and his show'rs,
Turns all the patient ground to flow'rs.
The darling of the world is come,
And fit it is, we find a room
To welcome him.

The nobler part
Of all the house here, is the heart,
Which we will give him; and bequeath
This holly, and this ivy wreath,
To do Him honour; who's our King,
And Lord of all this revelling.

What sweeter music can we bring
Than a carol, for to sing
The birth of this our heav'nly King.

Robert Herrick (1591-1674)

Audience Carol

Of the Father's heart begotten

A Hymn to the Virgin

Benjamin Britten (1913-1976)

Britten wrote this, one of his most well-known and loved choral pieces, when he was just 16, while spending the day in the sick-bay at school, two months before he entered the Royal College of Music to study composition and piano. The text is a medieval English poem, with Latin responses which Britten gives to a semi-chorus to sing, until the very last phrase which the whole choir sings to stress the accomplishment of God's work. He was especially fond of this carol and it was among the very few of his own works used at his funeral. With its deceptive simplicity it expresses the innocence of the virgin Mary and how her response to the angel's greeting "Ave" reversed the sin of Adam and "Eva" in the Garden of Eden.

Of one that is so fair and bright

Velut maris stella [like a star of the sea]

Brighter than the day is light,

Parens et puella: [both mother and maiden]

I cry to thee, thou see to me,

Lady, pray thy Son for me,

Stephen Disley – Organ

Stephen Disley studied organ at Liverpool Cathedral with Ian Tracey before winning a joint Foundation Scholarship to the Royal College of Music and London's Temple Church, studying with Dr John Birch. He won many prizes and awards, studied further under Daniel Roth at Saint-Sulpice in Paris and has performed in prestigious masterclasses.

As a recitalist and accompanist, Stephen appears frequently at the Royal Albert Hall and has played at all of the UK's major venues. His



Tam pia, [so pure]
That I may come to thee.

Maria! [Mary!]

All this world was forlorn

Eva peccatrice, [because of Eve, a sinner]

Till our Lord was y-born

De te genetrix. [through you, his mother]

With *ave* it went away

Darkest night, and comes the day

Salutis [of salvation]

The well springeth out of thee.

Virtutis. [of virtue]

Lady, flow'r of ev'rything,

Rosa sine spina, [a rose without thorn]

Thou bare Jesu, Heaven's King,

Gratia divina: [by divine grace]

Of all thou bear'st the prize,

Lady, queen of paradise

Electa: [chosen]

Maid mild, mother

Es effecta. [you are made.]

Organ Solo

Reading

Audience Carol

Hark! the herald angels sing

performances include Poulenc's Organ Concerto with the London Mozart Players, Janacek's Glagolitic Mass in the Montepulciano Festival, and regular Organ

Galas with the Royal Philharmonic Orchestra (RPO). He recently performed with the Mexico State Symphony Orchestra, conducted by Enrico Batiz, and the Moscow State Symphony Orchestra, conducted by Alessandro d'Agostini. In 2014, he performed as a soloist in Warsaw, Cologne, and at the Royal Festival Hall with the RPO, conducted by Charles Dutoit. *(continued overleaf)*

Stephen is Sub-Organist at Southwark Cathedral and Founding Director of its Girls' Choir which, in addition to its weekly commitments at the cathedral, has undertaken tours to Bergen, Rouen, the Czech Republic, Rome, Belfast, and Paris. The Choir has made three CD recordings, all of which have received excellent reviews, the most recent including works commissioned for the Girls' Choir.

Stephen has appeared as organist with the Royal Philharmonic Orchestra, the BBC

Symphony Orchestra, City of London Sinfonia, and the Royal Liverpool Philharmonic Orchestra and Chorus. He has performed and recorded premiers of music by Sir Peter Maxwell-Davies, Judith Bingham, Bob Chilcott, Gabriel Jackson, Tarick O'Regan and others. Stephen is also involved with the JAM (John Armitage Memorial) Trust and is organist to the City of London School. He has recently been appointed on the professorial staff at Trinity Laban Conservatoire of Music and Dance.

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 in November 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 the 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
Katharine Hillerby
Marian Jones
Pat Martin
Catherine May
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Carolyn Patey
Louise Pearce
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Gillian Pickering
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Joan Warren
Joanne Watson
Maggie Weaver
Kate Wilson
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Rona Ayling
Juliana Baxter
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Mary Parker
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Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Deirdre Major
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Simon Paterson
Robert Updegraff
Sam Williamson

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Geoffrey Barwick
Les Billig
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Dennis Flower
Hugh Gammell
Iain Gammell
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Graham Hey
John Holden
John Hubbard
Jeremy Keep
Tony Parker
Mark Penfold
Simon Rycroft
Martin Simpson
John Smyth
Simon Stoodley
Tim Sturt
Alan Thompson

Future Events

12th January 2017:

Open Rehearsal: 7.30 pm at Farnham Middle School

18th February:

Come & Sing Handel's *Israel in Egypt* at St Thomas on the Bourne 11 am – 5 pm

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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Mrs I Hyde
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Mr S D Kenney
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Mr R J Mackenzie
Mrs A Mason
Mr G F C Mellstrom

Dr Graham Parlett
Mr D P Patey
Mr J Pickering
Mr A Robb
Mr S Rycroft
Mr and Mrs I Smith
Mrs A Thomson
Mrs S C Wakefield
Mrs M W Webb
Mr G R Wickes
Mr S J Williamson
Mr N Wilmshurst
Mr D Wilson
Mrs E Witham

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. David Uffindell, Rector of St Andrew's Farnham, the Churchwardens

and PCC for making them so welcome in their lovely church.

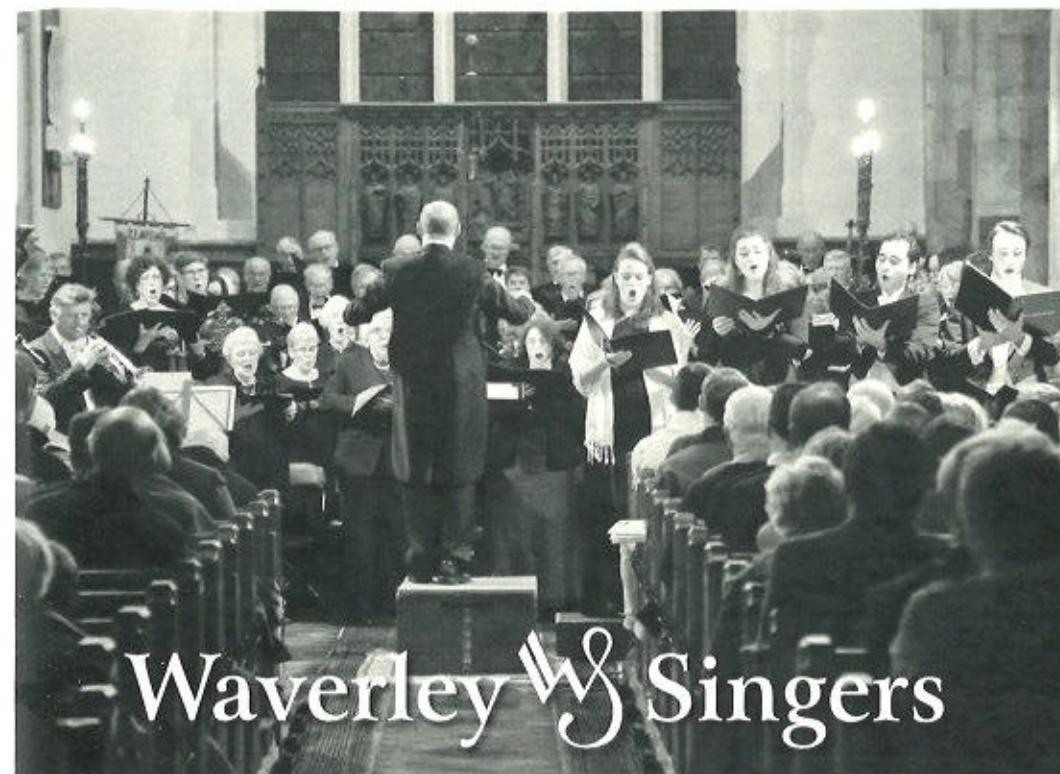
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Programme written and edited by Robert Gussman, and designed by Robert Updegraff.

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



Waverley Singers

All singers are invited to an Open Rehearsal of choruses from HANDEL *Israel in Egypt*

Thursday, 12th January, 2017 at 7.30pm
South Farnham School, Menin Way, Farnham GU9 8DY
Richard Pearce *Conductor*

You will receive a warm welcome and experience an enjoyable and stimulating evening with the chance to socialise with the choir after the interval when light refreshments will be available. Copies of the music will be provided.

For further information, please contact
Carolyn Patey, 01420 83962 • secretary@waverleysingers.com
or www.waverleysingers.com for details