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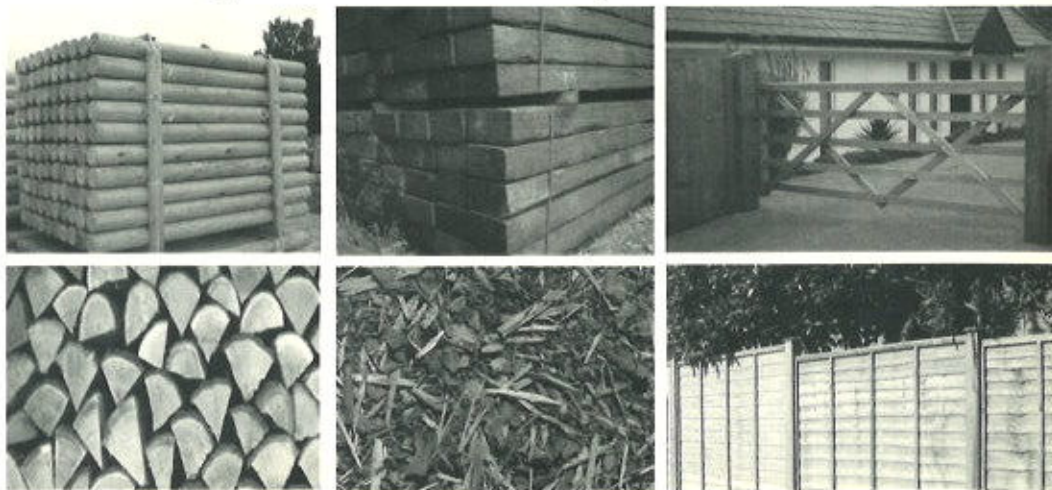
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Waverley  Singers

Bach Cantata 61

Magnificat Pergolesi

Mass in G

Schubert

Serenade to Music

Vaughan Williams

.....
Saturday 17 June • 7.00pm

Church of St Mary the Virgin, Frensham GU10 3EA

Conductor Richard Pearce • Organist Philip Scriven

Claire Ward Soprano • Edward Ross Tenor • Paul Grant Bass

With musicians from The Guildhall School of Music and Drama

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The annual Verdi Festival takes place in one of Italy's most beautiful historic cities, Parma. It is here in the countryside around Parma that Verdi was born, grew up and lived for much of his life.

The special charm of Parma's Verdi Festival is that performances take place not just in the Teatro Regio, but also at the Teatro Verdi in Busseto and this year we shall see La traviata, Messa da Requiem and Jerusalem, with a further special performance of Stiffelio in the imposing Teatro Farnese within the ducal palace. We will be based at the 4* Hotel Palace Maria Luigia and there will be visits to the important art collection at the Palazzo della Pilotta, to Busseto, where we shall see the Villa Verdi and the Museo Nazionale Giuseppe Verdi, and to the nearby city of Cremona.

Price from £2,298 per person for six nights including flights, accommodation with breakfast, two lunches, two dinners, tickets for four performances, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Lecturer.



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FOR DISCERNING TRAVELLERS

Farnham ASSIST

is a small, dynamic Christian organisation. We are passionate about improving the quality of lives for older people, and we aim to show Christian care and concern in a practical way. Through over 100 volunteers and three part time staff, we offer a wide range of services and events specifically aimed at the lonely and the vulnerable in the community. Indeed, a number of our older people have themselves become volunteers, giving them a new interest and purpose to their life.

ASSIST has built up a wealth of experience in working with the over 60s; it is well respected in the town and is well placed for continuing development in the future. On many occasions, we are unaware of the impact that ASSIST makes on people's lives.

Our regular activities and services include a befriending service, Knit n Natter, weekend lunches, Pie & Pint club, computer tuition and church services in both residential care homes and a special monthly Silver Service at Farnham Methodist church. We hold an annual Songs of Praise Service in October to celebrate the Day of the Older Person as well as a Seasonal Carol Service, these are always well attended with delicious refreshments always served afterwards.

As well as our usual activities, our clients are able to enjoy many outings throughout the year. This year will include trips to Garden Centres, Loseley House and West Green House Garden.

Please contact us if you would like a copy of our events diary.

On 19th August we will be having a **Summer Garden Party at Waverley Abbey House and plans are underway for an autumn Barn Dance and a Masquerade Ball in November.**

Please do contact us on **01252 717710** to book tickets for any of these events or if you are interested in finding out more about volunteering. We especially need minibus drivers and kitchen help.

www.farnham-assist.org.uk
info@farnham-assist.org.uk

Summer Garden Party
Sat 19th August at Waverley Abbey House. Join us for an afternoon cream tea and live music at this lovely venue.
£12.50 per person. 1.30-5pm.

FARNHAM ASSIST



PROGRAMME

Mass in G

Kyrie eleison
Gloria in excelsis
Credo
Sanctus
Benedictus
Agnus Dei

Franz Schubert

INTERVAL

Serenade to Music

String Ensemble

Two pieces from Henry V
Capriol Suite

Vaughan Williams

William Walton
Peter Warlock

Nun komm, der Heiden Heiland Cantata n. 61 J S Bach

Organ Solo – Chorale Prelude:

Fantasia super Komm, heiliger Geist BWV 651 J S Bach

Magnificat

Magnificat

Et misericordia

Deposuit potentes

Suscepit Israel

Sicut locutus est

Sicut erat in principio

attributed to Pergolesi

FARNHAM

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Mass in G D 167

In his short life, Schubert produced music of stunning freshness and individuality including symphonies, numerous songs that firmly established the form of German Lieder and much chamber music. He also composed a significant amount of choral music for the Church and this mass has long been a favourite for its simple purity and subtle restraint. He completed it in just six days in 1815 when he was barely 18; that year was one of his most prolific, with a couple of symphonies, chamber works and 144 songs, among them *Der Erlkönig*. Schubert wrote this mass for the parish church of Lichtenthal on the edge of



Franz Schubert (1797–1828)

Vienna where he had sung as a boy. It is representative of the transitional period between the classical and romantic, with its tenderness of melody and its harmonic surprises. The opening Kyrie, is full of lyrical aspiration, the Gloria is joyful and majestic and the Credo hypnotic in its understated lightness of touch, clear and expressive. A stately setting of the Sanctus and a lively Osanna follow, after which the Benedictus offers the soloists a magical opportunity to win the hearts of the audience. The soloists again take the lead in the Agnus Dei, pleading for mercy, while the choir echo them with the gentlest of responses.

Kyrie eleison, Christe eleison, Kyrie eleison. *Lord have mercy, Christ have mercy.*

Gloria in excelsis Deo *The Church's song of praise to God on high.*

Credo *I believe in one God (the Church's traditional declaration of faith).*

Sanctus *Holy, holy, holy (hosanna in the highest).*

Benedictus *Blessed is he who comes in the name of the Lord, hosanna.*

Agnus Dei *Prayer to Christ, the Lamb of God, for mercy.*

INTERVAL

Serenade to Music

Vaughan Williams was commissioned to write this piece to honour Sir Henry Wood on the fiftieth anniversary of his debut as a conductor. The words are from the final scene of Shakespeare's *The Merchant of Venice* where the characters sit gazing at the stars at night, listening to music and reflecting on its power. Vaughan Williams perfectly matches the lyrical words



Ralph Vaughan Williams (1872 – 1958)

with the sensuous beauty of the music, its harmonies and soaring lines for the violin. The piece was first performed at a Prom concert in 1938. Rachmaninov, who had performed his own *Second Piano Concerto* in the first part of the concert, sat with Lady Wood in her box to hear the *Serenade* and declared that he had never been so moved by music; he wept as he listened to it.

Vaughan Williams composed the music for sixteen internationally acclaimed solo singers, identified by their initials in the score, and it was repeated at the Proms for the next four years. Recognising the

difficulty of bringing together so many soloists of sufficient calibre, he made alternative arrangements of the work for other performances, such as ours this evening.

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.

Music! Hark!

It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it,
How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion,
And would not be awak'd!

Soft stillness and the night
Become the touches of sweet harmony.

William Shakespeare

Nun komm, der Heiden Heiland Cantata BWV 61

Johann Sebastian Bach (1685-1750)

Bach composed over two hundred cantatas. Most were written during the later part of his life when he was Cantor at Leipzig from 1723, but *Nun komm, der Heiden Heiland* dates from much earlier, in 1714, when Bach was concertmaster at the court of Weimar, where his duties included providing a monthly cantata for the court chapel. This cantata was first performed on Advent Sunday, the beginning of the church year and leading up to Christmas. It opens with a traditional Lutheran chorale, based on a medieval chant. This hymn of hope is set in the context of an imposing instrumental introduction, that suggests the taut anxiety of the life of those times, and it calls for the fulfilment of God's promise to bring salvation to the entire world.

Chorale: Nun komm, der Heiden Heiland, der Jungfrauen Kind erkannt, des sich wundert alle Welt, Gott solch Geburt ihm bestellt.

Tenor recitative: Der Heiland ist gekommen, hat unser armes Fleisch und Blut an sich genommen, und nimmet uns zu Blutsverwandten an. O, allerhöchstes Gut was hast du nicht an uns getan? Was tust du nicht noch täglich an den Deinen? Du kommst und lässt dein Licht mit vollem Segen scheinen.

Tenor Aria: Komm, Jesu, komm zu deiner Kirche, und gib ein selig neues Jahr. Befördre deines Namens Ehre, erhalte die gesunde Lehre, und segne Kanzel und Altar.



After this opening statement, Bach embarks on a four-part fugue setting the next lines of the hymn, and ends the movement with an emphatic

recapitulation of the opening chorale. The movements that follow develop this longing for the saviour, calling him to bless his church, and encouraging its individual members to welcome Jesus in their hearts, with the three soloists each taking on a different section of the text. The work concludes with a short setting of the final part of another traditional chorale: *Wie schön leuchtet der Morgenstern* (How brightly shines the morning star), sung by the Sopranos above florid accompaniment from the other parts. The very brevity of this finale conveys the urgency in the text.

Chorale: Come now, Saviour of the Gentiles, revealed in the Virgin's child, astounding the whole world, such a birth ordained by God.

Tenor recitative: The Saviour has come, he has assumed our flesh and blood, and taken us to be his own blood relations. O highest source of goodness, what have you not done for us? What do you not do for us day by day? You come and make your light shine, full of grace.

Tenor aria: Come, Jesus, come to your church and grant us a blessed new year. Set forth the glory of your name, uphold sound teaching and bless both pulpit and altar.

Bass recitative: Siehe, siehe! Ich stehe vor der Tür und klopfe an. So jemand meiner Stimme hören wird und die Tür aufthun: zu dem werde ich eingehen, und das Abendmahl mit ihm halten, und er mit Mir.

Soprano Aria: Öffne dich mein ganzes Herze, Jesus kommt und ziehet ein. Bin ich gleich nur Staub und Erde, will er mich doch nicht verschmäh'n, seine Lust an mir zu seh'n, dass ich seine Wohnung werde. O, wie selig werd ich sein.

Chorus: Amen! Komm du schöne Freudenkrone, bleib nicht lange. Deiner wart ich mit Verlangen.

Bass recitative: Behold! I stand at the door and knock. Whoever hears my voice and opens the door, I will come in to them, and I shall eat with them and they with me.

Soprano aria: I open wide my heart to you, Jesus, come and dwell therein. Though I am but dust and ashes, yet he will not forsake me, regarding me with joy, that he might live in me. O how blessed shall I be.

Chorus: Amen! Come, you beauteous crown of joy; do not delay. I await you with such longing.

Fantasia super Komm, heiliger Geist BWV 651

J S Bach

Organ Solo: Philip Scriven

This Fantasia is the first of a collection of 18 chorale preludes that Bach assembled during the last ten years of his life from works that he had originally written much earlier when he was working at the court of Weimar. The exuberant music

suggests the rushing mighty wind of the Holy Spirit, with a second ornamented subject symbolising the Hallelujahs at the end of the hymn. The original chorale melody is played on the pedals beneath this impressive fanfare.

Magnificat

attributed to Giovanni Battista Pergolesi (1710-1736)

This setting of the Magnificat involving both soloists and chorus is one of the most familiar works of eighteenth-century Italian sacred music. For much of the twentieth century the work was attributed to Pergolesi, who in his tragically short life was known primarily for his comic operas; he also wrote much sacred music including his often performed *Stabat Mater*. In fact, it is now generally agreed that this Magnificat was composed by Pergolesi's teacher Francesco Durante (1684-1755), who was an influential



teacher and composer of Church music, and spent his entire life in Naples.

The melody that dominates both the opening and final movements is a simple piece of plainsong, traditionally used for psalms and canticles in monastic services. The composer gives this line to each part in turn, and then adds a light energetic melody in the other parts, driving the music forward and bringing out the joyful character of the text.

The whole work is full of effective word painting, where the music reflects literally the meaning of the

words; for instance, listen out in the third movement for the descending shape of the music to the words *deposuit potentes*

I: Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.

Quia respexit humilitatem ancillae
suae. Ecce enim ex hoc, beatam me
dicent omnes generationes.

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

II: Et misericordia eius a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

III: Deposuit potentes de sede et
exaltavit humiles. Esurientes implevit
bonis et divites dimisit inanes.

IV: Suscepit Israel puerum suum,
recordatus misericordiae suae.

V: Sicut locutus est ad patres nostros:
Abraham et semini eius in secula.
Gloria Patri et Filio et Spiritui Sancto.

VI: Sicut erat in principio et nunc, et
semper, et in secula seculorum. Amen.

(he hath put down the mighty) followed
by the bouncy fluttering of the music for
exaltavit (he hath lifted up).

I: My soul doth magnify the Lord, and my
spirit hath rejoiced in God my saviour.

For he hath regarded the lowliness of his
handmaiden. For behold from henceforth, all
generations shall call me blessed. For he that
is mighty hath magnified me, and holy is his
name.

II: And his mercy is on them that fear him,
throughout all generations. He hath shewed
strength with his arm: he hath scattered the
proud in the imagination of their hearts.

III: He hath put down the mighty from their
seat: and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.

IV: He remembering his mercy hath holpen his
servant Israel:

V: As he promised to our forefathers,
Abraham and his seed, for ever.
Glory be to the Father, and to the Son, and to
the Holy Spirit;

VI: As it was in the beginning, is now, and ever
shall be: world without end. Amen.

Claire Ward – Soprano

Claire is a postgraduate soprano at the Royal Academy of Music under the tutelage of Kathleen Livingstone and Andrew Smith. She graduated in June 2016 from Durham University with First Class Honours in Music and French. As an Erasmus scholar Claire spent a year at the Conservatoire à Rayonnement Régional de Toulouse where she studied voice and piano accompaniment with Anne Fondeville and Nicolas Kaitasov. She also was both a chorus member and soloist with L'Ensemble Baroque de Toulouse.

Claire is a two-time Samling Academy graduate and has participated in masterclasses with Sir Thomas Allen, Patricia MacMahon, Benjamin Appl and Susan Bullock. Claire is also a member of the prestigious Royal Academy of Music/Kohn Foundation Bach Cantata



series. Oratorio highlights include Haydn's *Little Organ Mass*, Duruflé's *Requiem* and Bach Cantata BWV 78.

Operatic roles so far include Yum-Yum (*The Mikado*, Gilbert and Sullivan), Micaëla (*Carmen*, Bizet) and Mary Crawford (*Mansfield Park*, Dove) with the Durham Opera Ensemble, Susanna (*Marriage of Figaro*, Mozart) in scenes at Conservatoire de Toulouse and Gretel (*Hansel and Gretel*, Humperdinck) in scenes at the Royal Academy of Music. She has been chorus for Opera Brava (*Madam Butterfly*) and Ryedale Festival

Opera (*The Merry Widow*). Claire also studied the role of Despina (Mozart, *Così fan tutte*) in a series of workshops this April with British Youth Opera.

Claire is grateful for the support from the Mario Lanza Educational Trust, the Josephine Baker Trust and the Royal Academy of Music.

Edward Ross – Tenor

Edward Ross is a member of an incredibly musical family – the Bevan Family – and was brought up from an early age with music being an important part of his life. As a boy soprano, Edward appeared as soloist performing throughout Europe in venues such as The Vienna State Opera house where he performed Bernstein's *Chichester Psalms* under Leonard Slatkin, and in major Hollywood films such as *The Lord of the Rings*. Later he became head chorister of the renowned London Oratory Schola under Michael McCarthy.

Edward continued his musical education at the London Oratory School and Junior Academy (at the Royal Academy of Music) where he studied the horn with Simon de Souza. Edward went on to spend four years as a lay clerk at St. George's Cathedral Southwark under Nick Gale.



During this period, he developed as a tenor and took singing lessons with Ben Johnson. Since then, Edward has been expanding his career singing in choirs around the south-east including: Tenebrae, Classical Opera, and most notably, singing with the Orchestra of the Age of Enlightenment, under Marin Alsop for the Brahms Prom 2015. He also performs Oratorio regularly as a soloist. Most recently, performing the role of Evangelist in Bach's *St John Passion* at St Cuthbert's, Edinburgh with the Edinburgh Bach Choir, and at Lincoln Cathedral in April 2017. Edward is currently a lay clerk at St Bartholomew the Great, Smithfield and is studying for his Masters degree at the Royal Academy of Music under the distinguished Scottish tenor Neil Mackie.

Edward is grateful to the Josephine Baker Trust for their continuing support.

Recent performances include recitals in London, Edinburgh and Glasgow as well as a concert in Oxford with the group *three parts vied* and performing as a soloist for the RAM/Kohn Foundation Bach Cantata Series.

Paul is very grateful to the generous support from The Dewar Arts Awards, The Robertson Scholarship Trust, The Leverhulme Charitable Trust, The Sir James Caird Travelling Scholarship, The Michael Shea Scholarship, The University of Edinburgh Bucher-Fraser Scholarship and the Josephine Baker Trust.



Paul Grant – Bass

Born and raised in Edinburgh, Paul Grant is currently studying at the Royal Academy of Music with Glenville Hargreaves and Jonathan Papp. He was a finalist in the 2017 Joan Chissell/Rex Stephens Schumann Lieder Prize and Highly Commended in the 2016 Marjorie Thomas Art of Song Prize and Commended in the Elena Gerhardt Lieder Prize.

This summer, Paul will be attending the Georg Solti Accademia di Bel Canto and covering the title role in *Don Giovanni* with British Youth Opera before starting the opera course at the Royal Academy of Music in September.

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.

He 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 recently 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 last 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.

An Ensemble of String Players from the Guildhall School of Music and Drama

Violins: Will Newell, Conor Masterson

Violas: May Dolan, Tim Widdicombe

Cello: Philip Collingham

Double Bass: Jess Ryan

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.

Future Events

Saturday 14th October, 6.00 pm

Messiah from Scratch, in The Maltings, Farnham

On Saturday 14 October we will perform Handel's Messiah with orchestra and soloists 'from scratch' – no rehearsals, just turn up and sing.

This is primarily an event for singers; we are inviting local choirs to join in to make it a great massed choir event.

There will be a limited number of audience tickets too, but only when we've gauged the choir take-up.

11th November

Verdi Requiem, with Romsey Choral Society in Romsey Abbey

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

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
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Vivien Rieden

Sarah Shepherd
Verity Tucker
Hilary Vaill
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
Mary Parker

Allison Price
Josephine Reader
Tegwen Robb
Caroline Rock
Mary Shepherd-Smith
Rachel Sturt
Joan Warren
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

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

Basses

Mike Aaronson
Geoffrey Barwick
Andrew Bell
Les Billig
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Hugh Gammell
Iain Gammell
Gerard Gent
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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 Carolyn Heathcote**, on **01420 475418** or email **secretary@waverleysingers.com**.

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

The Waverley Singers would like to thank the Revd. Jane Walker, Vicar of St Mary the Virgin, Frensham, the Churchwardens and PCC for making them so welcome in their lovely church.

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making music

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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**.

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



Waverley Singers are pleased to announce a new scholarship scheme for singers!

Who can apply?

All singers (sopranos, altos, tenors and basses) aged 18 to 26.

What are the benefits?

Cash rewards up to £200 per year and a certificate of participation. You will also have the opportunity to work with an eminent conductor, great musical experience and a useful addition to your CV.

How many concerts would I sing?

We usually perform four concerts a year.

Will there be an audition?

Yes, we give all new members of the choir a simple audition.

Do I have to be able to read music?

Yes, all the members of the choir can read music.

I've never sung in a big choir before

That's not a problem - it's why we are offering you this opportunity.



Do I have to go to all the rehearsals?

Like all members of the choir, you should attend at least 80% of the rehearsals for any concert.

Will I have to buy my own music?

No! We'll hire or buy it for you.

For how long does the scholarship last?

It can be for up to 2 years.

How do I apply?

Fill in the form on our website: waverleysingers.com/scholarships.htm and return it to us by early September.

For further information, please contact: scholarship@waverleysingers.com

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.



The Waverley Singers is a Registered Charity No. 284123



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.

This year we have already raised over £2,000, including Gift Aid, for the Basingstoke & Alton Cardiac Rehabilitation, the Arthritis Research Council, and the Fountain Centre.

Tonight's concert will support 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



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 Sapiens 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

