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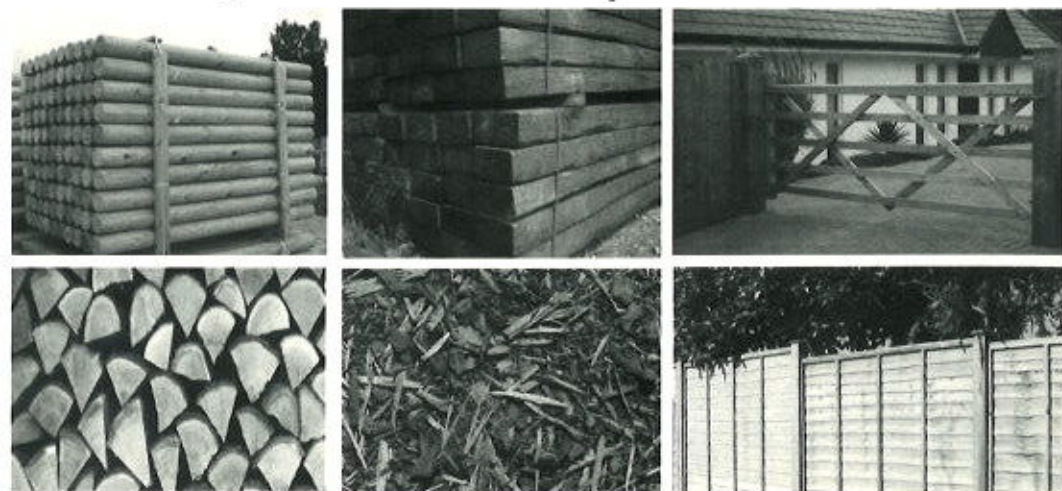
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Waverley  Singers

Christmas Concert

*with Christmas Readings
and Carols for the audience*

including: Elgar **The Snow**

Tavener **The Lamb**

Pearsall **In Dulci Jubilo**

Rutter **Here We Come A-Wassailing**

Warlock **Bethlehem Down**

SATURDAY 16 DECEMBER 7.30 pm

St Andrew's Church, Farnham GU9 7PW

Conductor Richard Pearce • Philip Scriven (Organ)

Kieran Rayner (Baritone)

Retiring collection for
Princess of Wales Royal Regiment Welfare and Benevolent Fund

KIRKER MUSIC HOLIDAYS

FOR DISCERNING TRAVELLERS

Kirker Holidays offers an extensive range of independent and escorted music holidays, including leading festivals in Europe such as the Puccini Opera Festival in Torre del Lago and Grafenegg, as well as Glyndebourne, Buxton and opera weekends in Vienna, Milan, Venice and New York.

We also host our own exclusive music festivals on land and at sea, and arrange short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe.

THE KIRKER MUSIC FESTIVAL ON LAKE COMO

A SEVEN NIGHT HOLIDAY | 15 APRIL 2018

The destination for our new Kirker Music Festival is one of the most beautiful corners of Italy. Lined with villas, cypress trees and low-arching mountains, Lake Como has a peaceful timelessness like no other.

The lake has inspired many composers, most notably Franz Liszt, whose works feature in our music programme, performed by a renowned group of international soloists, including Melvyn Tan, Benjamin Appl and sopranos Katherine Broderick and Rosa Feola. There will be an optional excursion to see Rosa on stage at La Scala, Milan in Donizetti's Don Pasquale, before she gives her recital which will close our Festival. We stay at the 4* Imperiale in the village of Moltrasio at the southern tip of the lake.

Price from £2,645 per person (single supp. £598) for seven nights including flights, accommodation with breakfast, one lunch, five dinners, five concerts and one talk, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



THE KIRKER MUSIC FESTIVAL IN MALLORCA

A SIX NIGHT HOLIDAY | 31 MAY 2018

The works of Frédéric Chopin are central to our Festival in Mallorca and for our sixth visit we will be joined by the Castalian String Quartet, Melvyn Tan, piano and Oliver Condy, organ.

Based in the village of Banyalbufar, we will discover glorious unspoilt north coast of Mallorca. There will be visits to the village of Deià, Palma and the villa of San Marroig. Our series of private concerts includes a recital in the monastery at Valldemossa where Chopin spent three months with his lover the aristocratic Baroness Dudevant, better known as the writer George Sand.



Price from £2,197 per person (single supp. £180) for six nights including flights, accommodation with breakfast, two lunches, six dinners, five concerts, all sightseeing and gratuities and the services of the Kirker Tour Leader.

Kirker



FOR DISCERNING TRAVELLERS

The Princess of Wales's Royal Regiment

Known as the 'Tigers', the Princess of Wales's Royal Regiment was formed 25 years ago on 9 September 1992 with the amalgamation of the Queen's Regiment and the Royal Hampshire Regiment. The origins of the regiment go back to Tudor times and the creation of the Trained Bands of London in 1572.

Since that date the Regiment and its forebears have been represented at almost every campaign the British Army have been involved in from Tangiers in 1661, the oldest battle honour in the British Army, right up to deployments to Iraq and Afghanistan in the last few years.

Throughout history, the forebear Regiments have prided themselves on their endurance, determination and courage - values which we still hold dear today.

The Regiment boasts a very special link to the Royal House of Denmark, one of only two regiments with a foreign Head of State as their Colonel in Chief. This goes back to 1689 when the Lord High Admiral Prince George of Denmark who

was the husband of Princess Anne, later Queen Anne, was named as the first Honorary Colonel. This link continues and this year we celebrate the 20th anniversary of Queen Margrethe II of Denmark's appointment as Colonel in Chief.



With every major conflict, the one certainty is that soldiers will be injured or killed. The Regiment prides itself on its ability to look after its soldiers and veterans and their families. The saying 'Once a Tiger, always a Tiger' is key to the lifelong support we give to our people.

In the last 12 months we have assessed over 250 cases of benevolence some requiring signposting to

medical support but the majority seeking financial assistance. The Tiger Charity allows us to provide that support ranging from new white goods for a veteran and his wife to prosthetic legs to the victim of a roadside bomb in Helmand Province.

After 25 years the modern regiment has fully come of age and as always we look forward to the next 25 years.

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PROGRAMME

Here we come a-wassailing Trad., arr John Rutter (1945–)

Audience Carol **It came upon the midnight clear**

Bethlehem Down Peter Warlock (1894–1930)

In dulci jubilo Old German, arr by R L Pearsall (1795–1856)

Reading: *Christmas* – George Herbert
(read by Dennis Flower)

Audience Carol **O little town of Bethlehem**

Baritone solos – Kieran Rayner

Come Paride vezzoso (from *L'elisir d'amore*)
Gaetano Donizetti (1797–1848)

Hine E Hine Traditional Maori song

O Holy Night Adolphe Adam (1803–1856)

Some Enchanted Evening (from *South Pacific*) Rodgers and Hammerstein

Quem vidistis? Richard Dering (c. 1580–1630)

The Lamb John Tavener (1944–2013)

Reading: *The Innkeeper's Wife* – Clive Sansom
(read by Joan Warren)

I wonder as I wander Carl Rütti (1949–)

Audience Carol **Once in royal David's city**

INTERVAL

Riu, riu, chiu Mateo Flecha (1481–1553)

Audience Carol **Good King Wenceslas**

The Infant King Trad., arr John Rutter (1945–)

Gaude et laetare Cecilia McDowall (1951 –)

There is no rose Richard Rodney Bennett (1936–2012)

Reading: *The Journey of the Magi* (cont.) – Godfrey Rust
(read by Nicola Anderegg)

Audience Carol **See amid the winter's snow**

The snow Edward Elgar (1857–1934)

Organ solo – Philip Scriven

March on a theme by Handel Alexandre Guilmont (1837–1911)

Quelle est cette odeur agréable?
French traditional, arranged by David Willcocks (1919–2015)

Reading: *Christmas Greetings* – Lewis Carroll
(read by Geoffrey Barwick)

Audience Carol **Hark the herald angels sing**

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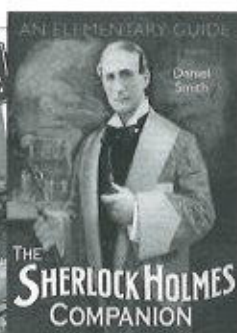
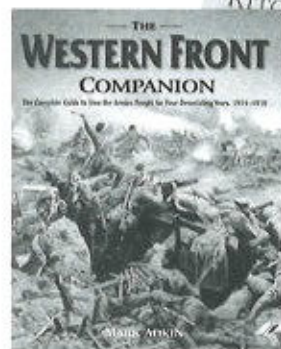
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Here we come a-wassailing

Traditional, arr John Rutter (1945-)

The practice of singing house to house at Christmas and other times of the year, seems to be rooted in Anglo-Saxon tradition, and the word "wassail" means "be in good health!" in Middle English. Often it was peasants calling on their feudal lords to whom they were already known, inviting an exchange of good cheer and material support.

1. Here we come a-wassailing among the leaves so green,
Here we come a-wandering so fair to be seen:

Chorus: Love and joy come to you, and to you your wassail too,
And God bless you, and send you a happy New Year.

2. Our wassail cup is made of the rosemary tree,

And so is your beer of the best barley: Chorus

3. We are not daily beggars that beg from door to door,

But we are neighbours' children whom you have seen before: Chorus

4. Call up the butler of this house, put on his golden ring;

Let him bring us up a glass of beer, and better we shall sing: Chorus

5. We have got a little purse of stretching leather skin;

We want a little of your money to line it well within: Chorus

6. Bring us out a table, and spread it with a cloth;
Bring us out a mouldy cheese, and some of your Christmas loaf: Chorus

7. God bless the master of this house, likewise the mistress too;
And all the little children that round the table go: Chorus

8. Good master and good mistress, while you're sitting by the fire,
Pray think of us poor children who are wand'ring in the mire: Chorus

Bethlehem Down Peter Warlock (1894-1930) Words by Bruce Blunt (1899-1957)

This carol was composed in a pub by the composer and poet together on Christmas Eve 1927 and entered for the *Daily Telegraph* annual Christmas Carol contest, in a bid to finance a heavy drinking bill. They won the competition. The words combine the imagery of the nativity scene at the start of Christ's earthly life with that of his eventual death and burial. The angular musical harmonies match these words to create a hauntingly dark lullaby for the world's saviour.

"When He is King we will give Him the King's gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes" said the young girl to Joseph
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When He is King they will clothe Him in grave-sheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary
Sleeping so lightly on Bethlehem Down.

Here He has peace and a short while for dreaming,
Close-huddled oxen to keep Him from cold,
Mary for love, and for lullaby music
Songs of a shepherd by Bethlehem fold.

In dulci jubilo

This carol, first published in Germany in 1570, was used for processions on Christmas Eve in the early Protestant services. It was described then as “a very ancient song”, and the inclusion of the Latin phrases points to its pre-Reformation origins. This version was arranged with the English translation of the German sections in 1837 by Robert Lucas Pearsall, and expands the setting into eight parts in its later verses. Pearsall was originally a barrister and a largely self-taught composer who spent most of his adult life on the continent. He was instrumental in developing hymnody in both German and English-speaking countries.

Quem vidistis?

Richard Dering composed much English Renaissance music. After studying at Oxford, he travelled to Italy where he converted to Roman Catholicism. He settled in Brussels, until he was invited to become organist at the church of Queen Henrietta Maria in London in 1625.

Quem vidistis, pastores?
Dicite et annunciate nobis,
in terris quis apparuit?
Natum vidimus, et choros
angelorum, collaudantes
Dominum. Alleluia.

*Whom did you see,
shepherds? Speak and tell
us who has appeared on
earth? We have seen one
born, and choirs of angels
praising the Lord.
Alleluia.*

Old German, arr by R L Pearsall (1795–1856)

In dulci jubilo – Let us our homage shew;
Our heart’s joy reclineth – In praeseptio
And like a bright star shineth, Matris in
gremio.
Alpha es et O, Alpha es et O.

O Jesu parvule! I yearn for thee alway!
Hear me, I beseech thee, O Puer optime!
My prayer let it reach thee, O Princeps gloriae!
Trahe me post te! Trahe me post te!

O Patris caritas, O Nati lenitas!
Deeply were we stained Per nostra crimina;
But thou hast for us gained Coelorum gaudia.
O that we were there, O that we were there!

Ubi sunt gaudia, where, if that they be not
there?
There are angels singing, Nova cantica.
There the bells are ringing In regis curia:
O that we were there, O that we were there!

Richard Dering (c. 1580–1630)

The Lamb

John Tavener (1944–2013) Words by William Blake (1757–1827)

Written 35 years ago, The Lamb has become John Tavener’s most popular work, and was performed first in Winchester Cathedral, and then in the King’s College Service of Nine Lessons and Carols in 1982. He wrote the piece for his 3-year-old nephew Simon, having looked through William Blake’s poems. “As soon as I read it, the music was there. Within a quarter of an hour, the piece was finished.” Of particular note is the chord he uses for the word Lamb, which he called the “joy/sorrow chord”, suggesting both innocence and sacrifice, and which he was to use many times in later compositions.

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o’er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I’ll tell thee,
Little Lamb, I’ll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild,
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

I wonder as I wander

Carl Rütti (1949–)

Words by John Jacob Niles (1892–1980)

John Jacob Niles was an American songwriter and composer. He wrote this folk hymn in 1933 based on a fragment of song he heard a girl singing to a crowd of Christians cast out after a police raid.

Carl Rütti, the Swiss composer, has created a new melody in this four-part carol. He is well known for his choral writing, including a 40-part setting of Veni Creator Spiritus.

I wonder as I wander, out under the sky,
How Jesus the Saviour did come for to die
For poor on’ry people like you and like I.
I wonder as I wander out under the sky.

When Mary birthed Jesus, ’twas in a cow’s stall,
With wise men and farmers and shepherds and all.
But high from the heavens a star’s light did fall,
And promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God’s angels in heaven for to sing,
He surely could have it, ’cause he was the King.

INTERVAL

Riu, riu, chiu

Mateo Flecha (1481–1553)

Mateo Flecha el Viejo was a Spanish sixteenth century court composer. This lively Christmas carol attributed to him has a set of nonsense words – riu, riu chiu – for its chorus. They may be intended to

represent the call of the kingfisher who keeps guard over the river bank. This shrill protective call expresses how decisively God acted in sending his son in human flesh to save the world from the wiles of the devil.

Riu, riu chiu la guarda ribera:
Dios guardó el lobo de nuestra cordera.

[Like the kingfisher's cry] "Riu riu chiu"
God kept the wolf away from our sheep.

El lobo rabioso la quiso morder,
Ma Dios poderoso la supo defender;
Quiso la hacer que no pudiese pecar,
Ni aún original esta Virgen non tu viera:

The furious wolf attempted to bite her
But all powerful God knew how to protect her:
He wished to make her without sin,
A Virgin unstained even by our first father's fault.

Este qu'es nacido es el gran monarca,
Cristo patriarca de carne vestido;
Ha nos redimido con se hacer chiquito
Aunqu'era infinito, finito se hiziera:

This new born babe is the mighty monarch,
Christ the patriarch clothed in flesh:
By making Himself a little child He has redeemed us:
He who was infinite, made himself finite.

Muchas profecias lo han profetizado
Y aún en nuestros dias lo hemos alcançado;
A Dios humanado vemos en el suelo
Y al hombre nel cielo porqu'El le quisiera:

Many a prophecy told of His coming,
And now in our days we have seen them fulfilled:
We see God made man upon the earth
And man in heaven because He so willed.

The Infant King

Traditional, arr John Rutter (1945–)

John Rutter is well known for his arrangements of traditional Christmas carols as well as his own original compositions This version of a traditional

Basque Christmas lullaby sets words by S. Baring-Gould (1834–1924), priest, antiquarian and hymn-writer.

Sing lullaby! Lullaby baby, now reclining,
Sing lullaby! Hush, do not wake the Infant King.
Angels are watching, stars are shining
Over the place where he is lying: Sing lullaby!

Soon comes the cross, the nails, the piercing,
Then in the grave at last reposing: Sing lullaby!

Sing lullaby! Lullaby baby, now a-sleeping,
Sing lullaby! Hush, do not wake the Infant King,
Soon will come sorrow with the morning,
Soon will come bitter grief and weeping:
Sing lullaby!

Sing lullaby! Lullaby! is the babe a-waking?
Song lullaby! Hush, do not stir the Infant King.

Dreaming of Easter, gladsome morning,
Conquering Death, its bondage breaking:
Sing lullaby.

Sing lullaby! Lullaby baby, now a-doing,
Sing lullaby! Hush, do not wake the Infant King,

Gaude et laetare

Cecilia McDowall (1951 –)

Contemporary composer Cecilia McDowall is noted for her communicative gift, and her choral music is full of rhythmic vitality and expressive lyricism.

This joyous carol, first performed in 2013, sets words from the fourth century attributed to St Ambrose, celebrating the Virgin Mary's motherhood.

Gaude et laetare,
Exultatio angelorum,
Gaude, Domini Virgo,
Prophetarum gaudium,
Gaudeas, benedicta,
Dominus tecum est.
Gaude, quae per angelum
Gaudium mundi suscepisti,
Gaude quae genuisti
Factorem et Dominum
Gaude quia digna es, esse
Mater Christi,
Gaude et laetare!

Rejoice and be glad,
delight of the angels,
Rejoice, virgin of the Lord,
and joy of the prophets,
May you rejoice, blessed one,
the Lord is with you,
Rejoice, you who through the angel
Have taken upon you the joy of the world,
Rejoice, you who have given birth to
your maker and Lord.
Rejoice for you are worthy to be
the mother of Christ.
Rejoice and be glad!

There is no rose

Richard Rodney Bennett (1936–2012)

The words of this carol are from the early fifteenth century and tell of the virtue of the rose (representing Mary): both pure goodness and also healing and life-sustaining power. Many modern composers, including Britten and Joubert, have set these words to music, and in this version Richard Rodney Bennett has produced an equally beautiful and reflective carol.

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

For in this rose contained was
Heaven and earth in little space. Res Miranda.

By that rose we may well see
There be one God in Persons three. Pares forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo. Gaudeamus.

Then leave we all this worldly mirth,
And follow we this joyful birth. Transeamus.

The snow

This is not a carol but a seasonal song with a reflective and romantic element. The words come from a long poem, Isabel Trevithoe, written in 1879 by Alice Roberts, an accomplished linguist and writer, who took piano lessons with Elgar from 1886 and then married him in 1889. Thereafter she dedicated her life to him as his wife and business manager. Elgar composed this setting in 1895 for women's voices.

O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white as
snow.

O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow,
Beneath the snow.

O snow, in thy soft grave
Sad flowers the winter brave;
O heart, so soothe and save,
As does the snow.

Edward Elgar (1857–1934)

The snow must melt, must go,
Fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou art white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.

Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

Quelle est cette odeur agréable?

French traditional, arranged by David Willcocks (1919–2015)

David Willcocks, the most influential choirmaster of his generation, is particularly famed for editing and arranging four volumes of *Carols for Choirs*. This traditional French carol,

Whence is that goodly fragrance flowing,
Stealing our senses all away?
Never the like did come a-blowing,
Shepherds, in flowery fields in May.

What is that light so brilliant, breaking
Here in the night across our eyes?
Never so bright, the day-star waking,
Started to climb the morning skies!

dating from the seventeenth century, is included in the second of Willcocks' collections.

Translation by A B Ramsay and D Willcocks

Bethlehem! There in manger lying,
Find your Redeemer, haste away,
Run ye with eager footsteps hieing!
Worship the Saviour born today.

Praise to the Lord of all creation,
Glory to God the fount of grace;
May peace abide in every nation,
Goodwill in men of every race.

Kieran Rayner – Baritone

New Zealand baritone Kieran Rayner studies at the Royal College of Music International Opera School with Russell Smythe supported by the Basil Coleman Opera Award, and by Help Musicians UK (Sybil Tutton / Felicity Guinness awards). He is grateful for the support of the Josephine Baker Trust. He is a Samling Young Artist 2017, a Britten Pears Young Artist 2018, attended the 2017 Internationale Meistersinger Akademie with Edith Wiens, and was a 2012–13 Emerging Artist with NZ Opera. Roles include *Le Mari / Le Directeur Les Mamelles de Tirésias*, *Pausanias Une*



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Philip Scriven – Organist

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.

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.

Violinists for Elgar *The Snow*: Lavender Rodriguez and Maria Takeuchi

Waverley Singers

Conductor: Richard Pearce

Accompanist: Jakob Rothoff

Sopranos

Nicola Anderegg
Claire Bacon
Jan Benson
Janet Carne
Johanna Clift
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
Margaret Reeder

Vivien Rieden
Verity Tucker
Joanne Watson
Magaret Weaver
Kate Wilson

Altos

Rona Ayling
Juliana Baxter
Mayonne Coldicott
Sue Crosfield
Pamela Darker
Fiona Dick
Sylvia Ellison
Catherine Hadfield
Didi Hall
Jane Kenney
Margaret Mackenzie
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Tim Devis
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston
Chris Lawrence
Deirdre Major
David Martin
Simon Paterson

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Mike Aaronson
Geoffrey Barwick

Andrew Bell
Les Billig
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Rod Eckles
Dennis Flower
Hugh Gammell
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John Hubbard
Jeremy Keep
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Simon Rycroft
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Alan Thompson

Future Events

**Saturday 27th
January 2018,
7.30 pm in
Guildford Cathedral
Verdi Requiem,**

with Romsey Choral Society,
and the Brandenburg
Sinfonia.
Conductor: Richard Pearce

**Saturday 24th March,
7.30 pm, in
St Andrew's Farnham
Fanfare!**

With Brass ensemble
Concert includes Handel
Zadok the Priest, Vaughan
Williams The Old Hundredth,
and Jongen Mass, op 130.
Conductor: Richard Pearce

**Saturday 16th June,
7.00 pm in
St Thomas
on-the-Bourne
Summer
Concert**

Conductor: Richard Pearce

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Mr J M Darker
Mrs C Edgoose
Mr and Mrs J Fathers
Mr and Mrs Barry Field
Mrs E Gammell
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Mrs Molly Goddard
Mr & Mrs M Hadfield
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Mr M Hicks
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Mr S Rycroft
Mr C Shepherd
Mr and Mrs I Smith
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 **Tim Sturt** at **14 Arthur Road, Farnham, GU9 8PB**, tel.: **01252 710968** or email **t.sturt@btopenworld.com**

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 soloist in tonight's concert.

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.

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

making music

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**.

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.



The Waverley Singers as a Regional Chorus No. 264123

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 various charities through money raised at our concerts. At our last concert, the Messiah from Scratch in October, £536.25 was collected for the Phyllis Tuckwell Hospice. The charity we are supporting during this evening's concert is the Princess of Wales Royal Regiment Benevolent Fund. In 2018 we shall be supporting Guildford Cathedral on 27th January, in March the Luna Children's Charity that helps children who have experienced trauma, and in June, Frensham Pond Sailability that supports adults and children with disabilities who wish to sail. Please be as generous as you can with the retiring collections at these concerts.

Will you support us, and help us to achieve our ambitions, by becoming a patron? Please contact The Patrons' Secretary

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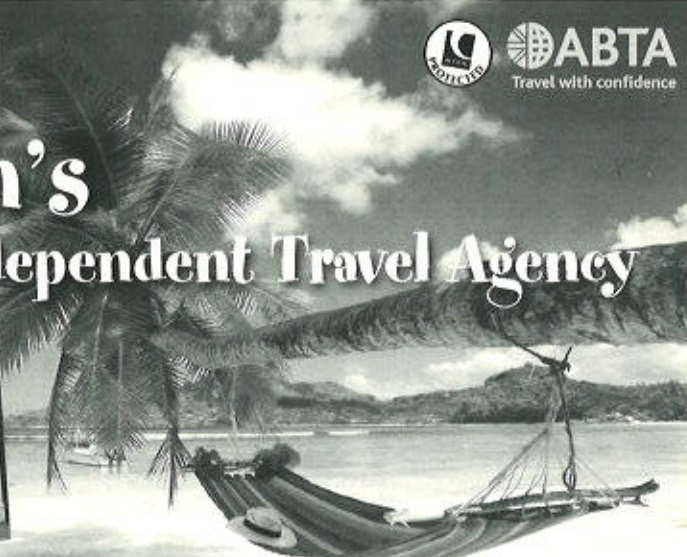
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