

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 CORNWALL MUSIC FESTIVAL

A FOUR NIGHT HOLIDAY | 1 OCTOBER 2018

Following on from the annual success of the Kirker Music Festival in St. Mawes, we've added a new Cornish Music Festival which includes three concerts given by the Piatti Quartet.

Highlights include visits to Boconnoc near Lostwithiel, where we will be welcomed by Elizabeth Fortescue who lives on the vast estate. We will visit the house twice – once for a morning concert and again for an evening concert followed by dinner in the house. There will be a third concert in the St. Mawes Methodist Chapel. Based in the pretty town of Fowey, our holiday will also include a visit to the newly reopened Tate Gallery in St. Ives and the Barbara Hepworth Studio and Garden.

Price from £1,498 (single supp. £298) for four nights including accommodation with breakfast, one lunch, four dinners, three concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



THE KIRKER MUSIC FESTIVAL IN TENERIFE

A SEVEN NIGHT HOLIDAY | 12 JANUARY 2019

For our fourth exclusive music festival on the island of Tenerife, we will present a series of six concerts featuring the Gould Piano Trio, pianist Benjamin Frith, soprano Ilona Domnich and violist Simon Rowland-Jones.

Staying at the 5* Hotel Botanico, surrounded by lush tropical gardens, we shall also enjoy a programme of fascinating excursions. Highlights include the Sitio Litro Orchid Garden, a cable car journey to the peak of Mount Teide and a visit to the primeval cloud forest of the Anaga Mountains. We will also visit historic and picturesque villages along the spectacular north coast, including Garachico with its 17th century convent.

Price from £2,698 per person (single supp. £375) for seven nights including flights, transfers, accommodation with breakfast, six dinners, six private concerts, all sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.



Kirker

FOR DISCERNING TRAVELLERS

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Waverley  Singers

Fanfare!

Music for choir and brass

Handel **Zadok the Priest**
Simon Johnson **Gloria** • Jongen **Mass op. 130**
Vaughan Williams **Old Hundredth**

Saturday 24th March 7.30pm
St Andrew's Church Farnham GU9 7PW

Brass Ensemble from the
Guildhall School of Music and Drama
Conductor Richard Pearce
Organist Benjamin Frost

Retiring collection: Luna Childrens' Charity

The Waverley Singers is a Registered Charity No. 284123

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Luna Children's Charity

We all see on TV the impact of conflict and disaster on children. The physical damage is evident and the psychological damage shows in their eyes. Luna Children's Charity is working to re-build the long-term mental health of these children.

Luna runs training overseas to help local professionals treat children who are traumatised by war and violence.

Once they are experienced we train these professionals to train others, and spread this expertise in their community.

The consequences of traumatic experiences can be overwhelming for children and lead to post-traumatic stress disorder (PTSD). They may suffer nightmares, flashbacks and constant fear – which severely affect their ability to learn at school, play with friends and enjoy family life.

Luna uses experienced mental health and education professionals from the UK and overseas as volunteers to lead our work. These volunteer trainers teach the Children's Accelerated Trauma Technique (CATT) – a treatment that uses play and art therapy to reduce trauma symptoms, and supports children to take part again in family, school and community life.

Luna's priority for 2018 is to continue to train people working with Syrian children in refugee camps in Jordan, Lebanon and Turkey. Aref's story* illustrates the impact of our work:

Nine-year-old Aref and his family hid underground for 3 days when barrel bombs

caused devastation in his village and he saw his cousin killed. His family escaped to safety in Jordan but Aref suffered nightmares and flashbacks of his cousin's death for over 2 years. He couldn't concentrate at school and was anxious and

fearful all the time. A counsellor trained by Luna used CATT with Aref, and after only 5 sessions he was able to talk about his fears and his nightmares ceased. He started to play with friends and returned to school.

A Luna team is returning to Jordan in April to train another 20 CATT practitioners. Our course is

translated into Arabic and we will have a volunteer interpreter. We're delighted that 3 people we trained 2 years ago will be joining us to be trained as trainers – ensuring the sustainability of this effective individual trauma work with Syrian refugee children like Aref.

Our sustainable approach in another country – Uganda – means there are now 9 Ugandan trainers and 80 trained CATT practitioners! Our costs here have reduced considerably as we no longer need to send UK trainers.

Luna works entirely with volunteers who share our values. Not a penny of your donation will be wasted, and we can show you where every penny goes.

Find out more at:

<http://lunachildren.org.uk/fundraising-appeal-for-jordan-in-april-2018/>

*a true story made anonymous



PROGRAMME

Zadok the Priest

George Frideric Handel

Brass Ensemble

Sonata (1st two movements)

Stephen Dodgson

Gloria

Simon Johnson

Organ solo

Carillon de Westminster

Louis Vierne

Brass Ensemble

Vocalise (arranged for brass ensemble)

Sergei Rachmaninoff

The Old Hundredth Psalm Tune

Ralph Vaughan Williams

INTERVAL

Mass Op. 130

Joseph Jongen

Kyrie • Gloria • Credo • Sanctus • Benedictus • Agnus Dei

FARNHAM

ANTIQUÉ 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.

We offer the service of viewing any of our carpets & rugs in-situ by appointment. A cleaning & rug restoration service is also available.

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Zadok the priest

George Frideric Handel (1685-1759)

Handel was born in North Germany and had served as Kapellmeister at the court of Hanover under George, the future King of England, before coming to this country in 1713 to remain here for the rest of his life. One of King George I's last actions was to sign the papers for Handel's naturalisation as an English citizen, so he had cause to welcome the invitation to write the anthems for the coronation of his son,



George II in 1727. Handel's early musical reputation was built on Opera in which he demonstrated his dramatic capability, and this is evident in this anthem. It creates a mood of stirring expectation and jubilation for the stately procession of the royal party up the aisle before the choir bursts out with its fanfare of acclamations. *Zadok the Priest* has become one of his most well-known works, and sets words that have been used in one form or another in every English coronation since that of King Edgar in 973.

*Zadok the priest, and Nathan the prophet
anointed Solomon King.
And all the people rejoiced, and said:*

*God save the King! Long live the King!
May the King live for ever! Amen.
Allelujah. (Based on 1 Kings 1, 38-40)*

Sonata for brass ensemble

Stephen Dodgson (1924-2013)

Stephen Dodgson (a distant cousin of Lewis Carroll) was a prolific composer and broadcaster, particularly noted for his work for the guitar, harpsichord and recorder. He taught in schools and colleges for most of his life, and was appointed Professor of Composition at the Royal



College of Music in 1965. He was adept at producing agreeable if challenging music. His style has been described as tonal but ambiguously so, and his music is often intricate and unexpected; he was much influenced by Baroque music and the work of Janacek.

Gloria

Simon Johnson (born 1975)

Simon Johnson is organist and Assistant Director of Music at St Paul's Cathedral, London, where he has played for a number of national occasions including the Diamond Jubilee of Her Majesty the Queen and the funeral of Baroness Thatcher. In addition he has a busy schedule outside the Cathedral as a freelance recitalist, conductor, composer and arranger of music. He has performed in the United States, China and Scandinavia, and works regularly with leading ensembles



as a soloist, accompanist and continuo player.

This setting of the *Gloria* was first performed in Atlanta in February 2014, where it had been commissioned by the Presbyterian Church to celebrate their organist's 20 years of ministry. Formed as a single movement, it is full of catchy rhythms (with its seven beats in the bar) and harmonic twists. It is rich with jubilant fanfares and varied elaboration of the opening musical ideas which lead to a rousing fugue for the voices towards the end.

*Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus sanctus,
Tu solus Dominus, tu solus altissimus,
Jesu Christe,
Cum sancto Spiritu in gloria Dei Patris,
Amen..*

*Glory to God in the highest.
And on earth peace to people of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you, for your great
glory.
Lord God, heavenly King, God the Father
almighty.
O Lord the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
Who take away the sins of the world,
have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the
Father, have mercy on us.
For you alone are the holy one,
You alone are the Lord, you alone are the
most high, Jesus Christ.
With the Holy Spirit, in the glory of God
the Father, Amen.*

Carillon de Westminster

Op. 54, No. 6

Louis Vierne (1870-1937)

Vierne was an organist and composer, and was almost completely blind from birth. As a young man he was an assistant to the organist Widor; he went on to become organist at Notre Dame Cathedral Paris, from 1900 until his death. He died while giving his 1750th recital there, with another great French



organist, Maurice Duruflé, at his side.

This piece comes from his 24 *pièces de fantaisie*, first published in 1927. It uses the chimes (carillon) of the clock tower at Westminster as its central theme. The second quarter of the chimes is changed in this work, perhaps because he misheard it when his friend Henry Willis hummed the tune for him, or maybe because he preferred to work with the modified version.

Vocalise

Sergei Rachmaninoff (1873-1943)

Rachmaninoff was the last great figure of Russian Romanticism. He was the leading virtuoso pianist of his generation and especially known for his composition of piano concertos, symphonies and solo piano pieces. His early life was based in Russia but he went into voluntary exile after the



Revolution, dividing his time between Europe and the USA where he died. He also composed over seventy songs, including *Vocalise*, written in 1913, which is a song without words for soprano or tenor that has often been rearranged for instrumental performance, as in this instance.

The Old Hundredth Psalm Tune

Ralph Vaughan Williams (1872-1958)

Vaughan Williams stands out as one of the greatest English composers of all time. He wrote nine symphonies, many sacred and secular vocal works and much more. He was keen to make music available to everyone, and particularly championed the heritage of Tudor composers and English folk-song. Vaughan Williams composed



this arrangement of the well-known traditional hymn for the Coronation of Her Majesty Queen Elizabeth II in Westminster Abbey on 2nd June 1953. He added his own opening flourish, and in verse 4 made use of a harmonisation by the early English composer John Dowland (1563-1626). The words are an old metrical version of Psalm 100 dating from the sixteenth century.

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God indeed,
Without our aid he did us make,
We are his folk, he doth us feed,
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel host
Be praise and glory evermore.

INTERVAL

Mass Op. 130

Joseph Jongen (1873–1953)

Joseph Jongen is considered the greatest Belgian composer after César Franck, but is little known despite his prolific output, which included much sacred and secular choral music, an opera, a ballet, a symphony, and a host of chamber and solo instrumental pieces. He studied at Liège Conservatoire where he astounded his examiners with his brilliant skills at improvisation on the organ, and went on to win the prestigious Prix de Rome in 1897. This enabled him to tour Europe to meet and consult with composers including Richard Strauss, Max Bruch and Gabriel Fauré. He was appointed Professor of Harmony at Liège in 1911, but at the outbreak of the First World War fled with his wife and children to England where he lived in London and Bournemouth, continuing to perform and compose. After the war, he returned home and was appointed Professor of Composition at Brussels Conservatoire in 1920, and then Director in 1925, where he remained until his retirement.

He began work on his Mass during the Second World War, to commemorate his closest brother who had died after surgery, but the shock of that death



stunted his ability to compose. His son Jacques persuaded him to continue, but when he was arrested in April 1944 by the Gestapo and sent to Buchenwald, his father became incapable of doing anything at all. At last, in March 1945 Joseph received news that Jacques was to be freed in the Allied advance, and he wrote in his memoirs "What a Resurrection!" His creative flow was restored, and he was able to complete the Mass. It reflects so much of his own emotional journey, with its passionate fervour; it is coloured too with the musical influence of Rachmaninoff and French impressionist composers. He produced two versions of the work: one for chorus and organ, the other with the glorious addition of a brass ensemble. It was first performed in 1946 in memory of his brother Alphonse, a canon at Liège Cathedral, and on the 700th anniversary of institution of the Feast of Corpus Christi, to honour the Blessed Sacrament. In 1948, he completed the Credo section, but this was never heard in his lifetime, and the whole piece remained unperformed until 1985. Tonight we hear the entire work, with organ and brass ensemble.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus, Tu solus Dominus, tu solus altissimus, Jesu Christe,
Cum sancto Spiritu in gloria Dei Patris, Amen.

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, Visibilia omnium et invisibilia.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem Descendit de caelis.
Et incarnatus est de Spiritu Sancto Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato;
Passus et sepultus est,

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Glory to God in the highest.
And on earth peace to people of good will.
We praise you, we bless you, we worship you, we glorify you.
We give thanks to you, for your great glory.
Lord God, heavenly King, God the Father almighty.
O Lord the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
Who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are the holy one,
You alone are the Lord, you alone are the most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father, Amen.

I believe in one God, the Father almighty, maker of heaven and earth, And of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God, Begotten of the Father before all worlds. God from God, light from light, true God from true God, Begotten, not made, of one being with the Father: through whom all things were made.
Who for us men and for our salvation, came down from heaven.
And was incarnate by the Holy Spirit of the Virgin Mary and was made man.
And was crucified for us under Pontius Pilate, he suffered and was buried.

Et resurrexit tertia die, secundum
Scripturas,
Et ascendit in caelum, sedet ad dexteram
Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et
vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et
conglorificatur:
qui locutus est per prophetas.
Et in unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna, hosanna in excelsis.

Benedictus, qui venit in nomine Domini.
Hosanna in excelsis

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*And the third day he rose again according
to the Scriptures,
And ascended into heaven and is seated at
the right hand of the Father.
And he will come again in glory to judge
the living and the dead,
And his kingdom will have no end.
And [I believe] in the Holy Spirit, the Lord
and giver of life,
Who proceeds from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified:
Who spoke through the Prophets.
And [I believe] in one, holy, catholic and
apostolic Church,
I acknowledge one Baptism for the
forgiveness of sins.
And I look for the Resurrection of the dead,
and the life of the world to come. Amen.*

*Holy, holy, holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna, hosanna in the highest*

*Blessed is he who comes in the name of the
Lord.
Hosanna in the highest.*

*Lamb of God, who take away the sins of
the world, have mercy on us.
Lamb of God, who take away the sins of
the world, have mercy on us.
Lamb of God, who take away the sins of
the world, give us peace.*

Brass Ensemble

The brass musicians for tonight's concert are all current and former students at the Guildhall School of Music and Drama in London. The GSMD is one of the world's leading conservatoires and drama schools, offering musicians, actors, stage managers and theatre technicians an inspiring environment in which to develop as artists and professionals.

The School is a global leader of creative and professional practice and promotes innovation, experiment and research. Selected as one of the top ten institutions for performing arts in the world

Trumpets

Rebecca Toal
Isabelle Draper
Matthew Rainsford

Horns

Alex Willett
Fabian van de Geest
Matt Head
Emily Burley

(QS World University Rankings 2016) and the top-rated conservatoire in the Guardian University Guide 2017 league table for Music, it has over 900 students in higher education, drawn from nearly 60 countries around the world. The School is also the UK's leading provider of specialist music training at the under-18 level with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.

The Wind and Brass department in particular has a very strong reputation within the orchestral profession, and Guildhall alumni can be seen as the backbone of many of the London orchestras' brass sections.

Trombones

Ian Sankey
James Goodwin
Ali Goodwin

Tuba

George Lee

Timpani

Peter Ashwell

Benjamin Frost

Ben studied music at Exeter University, graduating with Distinction in performance, was Organ Scholar at Exeter Cathedral and became an associate of the Royal College of Organists. After University he studied at the Guildhall School of Music and Drama where his tutors included Gordon Back and Graham Johnson, and trained as a répétiteur at the National Opera Studio. He has worked with the BBC, Lesley Garrett, Nelly Miricioiu, Marianne Cornetti, Sally Matthews, English National Opera and The Opera Group.

His experience as an accompanist and chorus master ranges from silent films at the Queen Elizabeth Hall, to *The Boy Friend*, *Cabaret*, Bernstein's *Trouble in Tahiti* and several rarely performed

operas with Chelsea Opera Group. He has also accompanied the London Philharmonic Chorus, the BBC Singers, the BBC Symphony Chorus and the Monteverdi Choir.

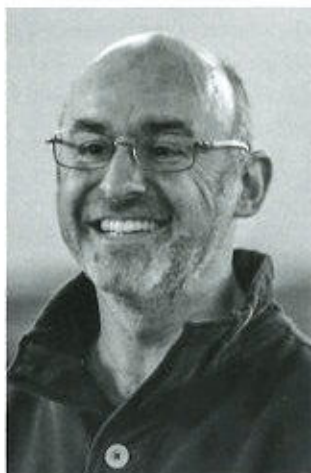
He is currently working as a freelance répétiteur and until 2011 was Assistant Director of Music at St. Luke's, Chelsea. He has also appeared on *In Tune* for Radio 3 and *Operatunity* for Channel 4. He has given many organ recitals, including Exeter and Bristol Cathedrals and Westminster Abbey.

In 2017, he was appointed Chorus Accompanist of the London Symphony Chorus. He recently worked with the BBC Singers on *Moth Requiem* by Birtwistle. In 2018, he will be one of four pianists in *Les Noces* by Stravinsky at Queen Elizabeth Hall.

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 two years ago 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
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Marian Jones
Clare Marren
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering
Margaret Reeder

Vivien Rieden

Verity Tucker
Joanne Watson
Margaret Weaver
Kate Wilson

Altos

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

Josephine Reader

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

Tenors

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

Basses

Mike Aaronson
Geoffrey Barwick
Andrew Bell
Les Billig
David Budd
Sam Coulter
Rod Eckles
Dennis Flower
Hugh Gammell
Iain Gammell
Bill Griffin
Max Hadfield
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

Summer Concert

A new song: choral masterpieces from across the centuries, including works by Holst, MacMillan, Mathias, Purcell, Gabriel Jackson and Schütz.

Saturday 16th June, 7.00 pm

St Thomas on-the-Bourne

Conductor: Richard Pearce

Information and tickets from:

Jo Reader 01252 792563 or www.waverleysingers.com

Acknowledgements

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

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Anyone who is interested in becoming a patron of the choir is invited to contact **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 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

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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 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 various charities through money raised at our concerts. At our three most recent concerts, we have raised a total of £1,833.75 for the **Phyllis Tuckwell Hospice**, **The Princess of Wales' Royal Regiment Benevolent Fund**, and **Guildford Cathedral**. The charity we are supporting during this evening's concert is the **Luna Children's Charity**. At our Summer Concert in St Thomas on the Bourne on 16th June we shall be collecting for **Frensham Pond Sailability**, which supports adults and children with disabilities who wish to sail. Please be as generous as you can with the retiring collections at our concerts.

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

Tim Sturt at 14 Arthur Road, Farnham, GU9 8PB,
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