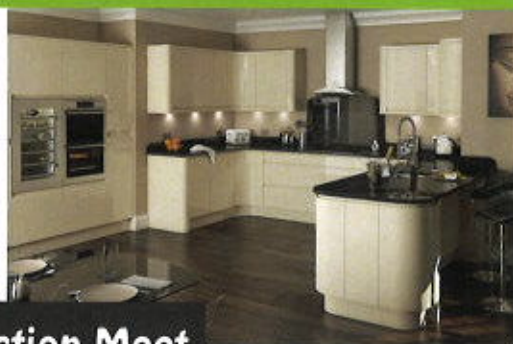
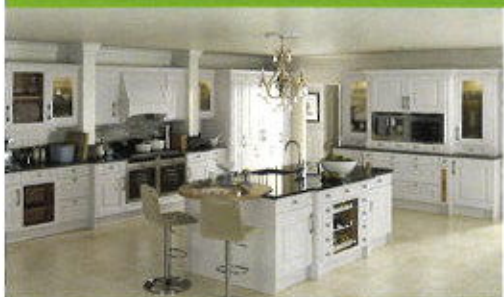


Aldershot Kitchen Designs Ltd

01252 314008



Where Quality And satisfaction Meet



With over 50 years combined experience in the Kitchen industry, why not let Aldershot Kitchen Designs create the perfect kitchen for you?



239 High Street - Aldershot - GU11 1TJ

Kitchens • Bedrooms • Home Study

Waverley  Singers

French Choral Music by Poulenc and Vierne

Saturday 26th October, 7.30pm

St Mary the Virgin Church, Frensham, GU10 3EA

Organ: **Philip Scriven**

Conductor: **Richard Pearce**

www.waverleysingers.com

Retiring collection in aid of Pancreatic Cancer Action

pancreatic
cancer
action

The Waverley Singers is a Registered Charity no. 284123

Pancreatic Cancer Action

Founded by Ali Stunt in 2010 after her own experience of being diagnosed, aged 41, with pancreatic cancer, the charity's mission is to improve survival rates of pancreatic cancer by ensuring more people are diagnosed early and in time for surgery – currently the only potential for a cure – and improve the quality of life for patients affected by pancreatic cancer. We are the only pancreatic cancer charity that focuses on early diagnosis in everything we do.



Pancreatic cancer is currently the 5th biggest cause of cancer death in the UK, however, it is set to become the 4th biggest by 2026 as other cancers' survival rates continue to improve. Shockingly, the statistics for pancreatic cancer have not changed markedly in nearly 50 years.

- Almost **10,000 people** are newly diagnosed with pancreatic cancer each year in the UK and it affects men and women equally
- **One person dies every hour** in the UK from the disease
- **Survival beyond 5 years in the UK remains at 7%, 10 years survival is still only 1%** (Our CEO is in this 1%)
- **50% of all diagnoses are made in the A&E department** – mostly with advanced, inoperable cancer
- **Average age of diagnosis is 72** however **40% of patients are now below 69**. The age of diagnosis is notably falling.

Pancreatic Cancer Action was founded out of a desperate need to give more attention to a disease that has been neglected for far too long. Hearing daily of more people diagnosed late and dying from pancreatic cancer is a powerful reminder of why our work is so vital.

We are a small team based at our offices in Hampshire who are supported by a fantastic board of Trustees, Medical Advisors, Scientific Advisory Committee and Patrons and Ambassadors. Without the amazing generosity and support we receive every day from the general public and support groups, such as the Waverly Singers, we wouldn't be able to carry out our vital work - now and in the future.

With your support we have achieved the following, but there is still much more to do!

- **Improved patient information** by creating a range of booklets – to date, we have sent out over 10,000 booklets to patients, hospitals and care centres.
- **Our awareness regional and national campaigns have reached over 20 million** people in the UK alone and millions more globally
- Currently spent **£274,422.17** towards funding early diagnosis research projects since 2016.
- Created **new resources and information for healthcare professionals**
- Created a **patient health tracker app** – this allows patients to track side effects, symptoms and monitor conditions such as diabetes
- **Run general public health talks** that provide a positive impact in making people aware on how to spot the pancreatic cancer signs and symptoms for an early diagnosis.

Quite simply, we know that pancreatic cancer can be detected early, and as long as we are here and continue to be supported, we will do all we can do to make sure this happens more and more.

PROGRAMME

Messe Solennelle (Op. 16)
Kyrie – Gloria

Louis Vierne

Salve Regina (Op. 67 no. 1) *Soprano Solo*

Gabriel Fauré

Messe Solennelle (continued)
Sanctus – Benedictus

Louis Vierne

Ave Maria (Op. 93 no 2) *Soprano Solo*

Gabriel Fauré

Messe Solennelle (continued)
Agnus Dei

Louis Vierne

Finale from Symphony no 6 *Organ Solo*

Charles-Marie Widor

INTERVAL

O sacrum convivium

Olivier Messiaen

Gloria

Francis Poulenc

- Gloria
- Laudamus te
- Domine Deus
- Domine fili unigenite
- Domine Deus, Agnus Dei
- Qui sedes ad dexteram Patris

PROGRAMME NOTES

Messe solennelle

Louis Vierne 1870-1937

Louis Vierne is one of the outstanding French organists of his time, and among his compositions, the Six Symphonies he wrote are widely regarded as the pinnacle of 20th century organ music.

He was born with severe cataracts, and even after experimental surgery when he was only six, he only ever had very limited vision of oversized texts written on an easel. Nevertheless he had prodigious musical talent, and while he was at the Institute for Blind Youth in Paris, the composer and organist César Franck discovered his potential and enrolled him as a pupil of his at the Paris Conservatoire. After Franck's death in 1890, Vierne continued his studies under Widor and excelled as a performer and improviser. In 1900 he won the competition to become organist titulaire at Notre Dame Cathedral and remained there for the rest of his life. When he started there, the organ was in very poor condition, and he spent many years raising funds to have it restored, through concert tours that took him as far as the USA. He taught in turn the next generation of organists, including Nadia Boulanger, Marcel Dupré, and Maurice Duruflé. He died from a fatal heart attack in the organ loft at Notre Dame as he was about to begin an improvisation on a given theme.

He composed his *Messe Solennelle* in 1899, and played the choir organ at its first performance in the church of St Sulpice in Paris in 1901. It is clearly intended for liturgical use, and is a work of romantic grandeur and devotion. It is often chromatic and full of modulations and dissonance that would have been very daring at the time, breaking new ground in French music. Although it is entitled Solemn Mass, it omits the Creed, and consists of five movements, Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei. It was originally composed for choir and two organs, with the larger organ at the opposite end of the church from the choir helping to create a powerfully majestic stereophonic sound. Tonight's performance uses an arrangement for single organ.

If the *Messe Solennelle* were being performed liturgically, the church service would continue after the Gloria, and then again between the Benedictus and the Agnus Dei, and this evening we shall hear two pieces by Gabriel Fauré at these points: they are settings for solo soprano of traditional devotional prayers.

Salve Regina (Op. 67 no. 1) and Ave Maria (Op. 93 no.2) Gabriel Fauré 1845-1924

Fauré was a French composer, organist and teacher, whose life bridges the early Romantic and the modernist movements. He stands among the greatest of all song composers, and concentrated on piano and chamber music. He wrote no symphonies or concertos, but is particularly remembered for his *Requiem*, many songs for voice and piano, and the *Dolly Suite* for piano duet. When he died, he was given a state funeral. It has been said of him that his music "contains the essence of everything Gallic – form, grace, wit, logic, individuality, urbanity." The two pieces we hear this evening are settings of traditional devotional prayers: the *Salve Regina*, most often said or sung at the end of the evening service of compline, and the *Ave Maria*, the classic Roman Catholic prayer celebrating the incarnation.

Kyrie – Gloria

Kyrie eleison, Kyrie eleison, Kyrie eleison.
Christe eleison, Christe eleison, Christe eleison.
Kyrie eleison, Kyrie 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.

Salve Regina Opus 67 no 1

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

Sanctus – Benedictus

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

Benedictus, qui venit in nomine Domini.
Hosanna in excelsis

From Vierne's Messe Solennelle

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us.

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, almighty God and Father.
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.

Gabriel Fauré

Hail, holy Queen, mother of mercy,
Our life, our sweetness, and our hope.
To you do we cry, poor banished children of Eve,
To you do we send up our sighs,
Mourning and weeping in the vale of tears.
Turn then, most gracious advocate,
Your eyes of mercy towards us,
And after this exile show to us the blessed fruit of your womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

From Vierne's Messe Solennelle

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.

Ave Maria Opus 93 no. 2

Gabriel Fauré

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now and at the hour of our death. Amen.*

Agnus Dei

From Vierne's Messe Solennelle

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.

*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.*

Organ solo: Finale from Organ Symphony no 6 Charles-Marie Widor 1844-1937

Widor was a French organist, composer and teacher, whose ten Organ Symphonies are still regularly performed. The Toccata from his 5th Symphony is particularly popular at church weddings. At the age of 26 he was appointed to the supremely prestigious post of organist at the Saint-Sulpice church in Paris where he remained for 64 years. As professor of organ at the Conservatoire, he taught Vierne and many other subsequently famous organists. He was highly honoured during his lifetime.

INTERVAL

O Sacrum Convivium

Olivier Messiaen 1908-1992

Messiaen began composing at the age of seven, and entered the Conservatoire in Paris at eleven. He wrote primarily sacred music, and his inspiration sprang from his deep faith. Debussy and Stravinsky were strong influences on his composing style, and later in life he incorporated birdsong in his works. He is perhaps best known for his *Quartet for the end of time*, written while he was in a prisoner of war camp during World War II, and he also wrote a lot of music for the organ. He was particularly fascinated by modality, exploring scales beyond the more traditional major and minor keys, and this is evident in much of his music. He was organist at Sainte Trinité Church in Paris from 1931 till his death.

O Sacrum Convivium is his only liturgical choral motet; it was written early in his life in 1937 and has a more romantic feel than his later work. While the sopranos carry the melody, the three underlying parts are more static, and this conveys a feel of ancient harmony, evoking an era of simpler and more profound reverence in worship. The music rises to a climax in each half of the piece, emphasising the words "passionis eius" (his suffering), and "et futurae gloriae" (future glory). The Latin text comes from the service of Vespers for the Feast of Corpus Christi, celebrating the Blessed Sacrament, and the Eucharist is described as a banquet that is also a foretaste of the hereafter.

O sacrum convivium! In quo Christus sumitur:
Recolitur memoria passionis eius:
Mens impletur gratia:
Et futurae gloriae nobis pignus datur,
Alleluia.

*O sacred banquet,
in which Christ is received,
the memory of His Passion is renewed,
the mind is filled with grace,
and a pledge of future glory is given us.
Alleluia.*

Gloria

Francis Poulenc 1899-1963

On first hearing, Poulenc's *Gloria* sounds almost brash and skittish. The composer breaks new ground in combining his earthy exuberance with the solemnity of a religious text, yet the work also shines with serenely reflective and ethereal passages that demonstrate how Poulenc the man was said to interlock "soul and flesh, sacred and profane". The *Gloria* resounds with the composer's distinctive style, and is one of the great religious scores of the 20th century.

Francis Poulenc was born in Paris where his father directed an important chemical production company. He learned the piano from his mother, and from the age of 14 was taught by Ricardo Viñes, a great virtuoso and friend of Debussy and Ravel. Viñes encouraged him to develop his playing and composing, and also introduced him to the composers Satie and Auric with whom he was to become part of a group known as Les Six. Together they sought to break away from the formality of the German tradition and employ a simpler and more direct style. Poulenc composed a considerable quantity of songs, and much orchestral and chamber music, as well as choral and operatic works.

He was deeply affected by the death of a musical colleague in a car accident in 1935, and a visit to Rocamadour, a popular place of pilgrimage in the south of France, rekindled his childhood Catholic faith. He was particularly struck by the "peasant devotion" he found there, and that sometimes crude but vigorous devotion shines through his religious and choral music. His *Gloria*, composed towards the end of his life in 1959, sums up his exuberant and profound devotion. The violently percussive, short and angular phrases, and his jagged harmonies, seem to be at odds with the text that comes from the heart of a Church service. Poulenc wrote that "while writing it, I had in mind those Gozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day." Alongside the impression of a ragamuffin, his *Gloria* offers us a deep sensitivity to the poignancy of life and faith, through its sensuous sonorities and the beauty and charm of its melodic line. In particular, the soaring solo soprano part has some ravishing moments. Poulenc wrote "I think I put the best and most authentic side of myself into my choral music." This work, commissioned by the Koussevitsky Foundation and first performed in Boston in 1961, has become an enduring favourite the world over. It is scored for soprano solo, chorus and orchestra.

1: Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis

*Glory to God in the highest and on earth, peace to
people of good will.*

2: Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam

*We praise you, we bless you, we adore you, we
glorify you.
We give you thanks for your great glory.*

3: Domine Deus, Rex coelestis, Deus Pater
omnipotens.

Lord God, heavenly king, God the Father almighty.

4: Domine fili unigenite, Jesu Christe!

Lord Jesus Christ, the only begotten Son.

5: Domine Deus, Agnus Dei, Filius Patris, Rex
coelestis,
Qui tollis peccata mundi: miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram

*Lord God, Lamb of God, Son of the Father,
heavenly King,
Who take away the sins of the world: have mercy
on us.
You who take away the sins of the world, receive
our prayer.*

6: 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.

*You who sit at the right hand of the Father, have
mercy on us.
For you alone are holy, 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.*



HAND'S OF ROWLEDGE

Continuing the Tradition with Great Service and
Premium Quality Meats from Local Farms
(when possible), Free Range Poultry & Game and
Fantastic Tasting Freshly Made on The Premises
Sausages and Burgers

Cumpsteys Corner, The Long Road, Rowledge,
GU10 4DQ

01252 792204



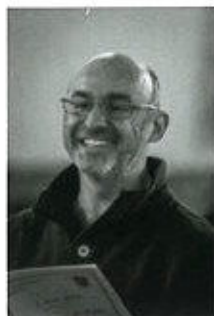
Charlotte Bowden - Soprano

Charlotte is currently studying at the Royal College of Music with Rosa Mannion and Simon Lepper. She is an RCM Scholar, a Harriet Cohen Memorial Music Award holder and is grateful for the support of the Josephine Baker Trust. Charlotte is also a Philip and Dorothy Green Young Artist, a Britten-Pears Young Artist having studied the role of Theodora with Sarah Connolly and Christian Curnyn in 2018 and studied at the Verbier Festival Atelier Lyrique in July 2019. She was recently awarded Second Prize and the Audience Prize in the 2018 Maureen Lehane Vocal Awards and First Prizes in the Marjorie Thomas Art of Song Prize and the Michael Head Prize. Charlotte's operatic repertoire includes the title roles in *Acis and Galatea*, *Semele*, and *Theodora*. She has also appeared as Bridesmaid in *Der Freischütz* with Sir Mark Elder and the OAE and recently covered roles including Second Woman in ETO's triple bill production of *Dido and Aeneas/Jonas/I Will Not Speak*. She has performed at Cadogan Hall, Snape Maltings, Aldeburgh Festival and will make her Wigmore Hall debut in March 2020. Upcoming engagements include the role of Flaminia in *Il mondo della luna* for RCM Opera Studio, Tippet *A Child of our Time* at Chichester Cathedral and Mozart *Mass in C minor* at Guildford Cathedral.



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, Russia and America.



Richard Pearce (Conductor)

This year, Richard celebrates 10 years as musical director of the Waverley Singers. During this time, he has led the choir in some 40 performances. Particular highlights have been concerts in Guildford Cathedral of Monteverdi *Vespers*, Verdi *Requiem*, Beethoven *Mass in C*, Brahms *Schicksalslied*, Mozart *Requiem* and Bach *Magnificat in D*. Other favourites for him have been Mendelssohn *Elijah*, Bach *St. John Passion*, Handel *Messiah* and *Israel in Egypt*. Alongside these major works he has introduced new and varied repertoire to the choir, including commissions by composer Will Todd, and many newly-written compositions.

Richard Pearce was organ scholar at Trinity College, Cambridge. 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 where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music and the Royal College of Music in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and took up a new position as Musical Director of the Romsey Choral Society this September. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including much contemporary and new music. He recently conducted works by James MacMillan, Judith Bingham, Britten and Roxanna Panufnik for broadcast on BBC Radio 3. As organist and pianist he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, Bob Chilcott and Sofi Jeannin.

Richard 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; with them he has performed with many inspirational conductors including established *maestri* Lorin Maazel, Pierre Boulez, Oliver Knussen, Andrew Davis, Sakari Oramo, Marin Alsop and Ed Gardner, as well as up-and-coming stars such as Santtu-Matias Rouvali and Valentina Peleggi.

Recent performances have included the solo organ part in the European première of Unsuk Chin's *Le Chant des Enfants des Étoiles* with Esa-Pekka Salonen in London's Royal Festival Hall, and a tour of China performing Saint-Saëns *Organ symphony* with Vladimir Ashkenazy. He also performs regularly in Promenade concerts and recordings, including at the Last Night of the Proms to a worldwide television audience.

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

The Waverley Singers

The Waverley Singers was formed in 1955 by a group of girls from Farnham Girls Grammar School, taking their name from the address where they met, performing various concerts in the Farnham area. In 1960, the Waverley Singers became a mixed choir and began to perform with full orchestral accompaniment and a number of eminent professional soloists. The choir soon established an excellent reputation locally, performing all the major works in the choral repertoire. They currently perform four or more concerts a year in venues including St Andrew's Church Farnham, Farnham Maltings, St Andrew's Garrison Church Aldershot and Guildford Cathedral. They have undertaken several foreign tours, singing in France, Belgium and Holland, and more recently Bratislava and Vienna in 2019.

Sopranos

Nicola Anderegg
Claire Bacon
Jan Benson
Sara Burnie
Janet Carne
Joy Cartright
Johanna Clift
Elaine Cook
Diane Drewett
Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Clare Marren
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Gillian Pickering

Margaret Reeder
Vivien Rieden
Tracy Smith
Verity Tucker
Joanne Watson
Margaret Weaver

Altos

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

Allison Price
Tegwen Robb
Rachel Sturt
Caroline Thomas
Joan Warren
Christine Wilmshurst
Lindy Wiltshire
Liz Witham

Tenors

Tim Devis
David Edwards
Tim Farmer
Robert Gussman
Jo Huddleston
Deirdre Major
David Martin
Simon Paterson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
David Budd
Sam Coulter
Rod Eckles
Hugh Gammell
Iain Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
Simon Rycroft
Martin Simpson
Tim Sturt
Alan Thompson

Accompanist:

Jakob Rothoff

ACKNOWLEDGEMENTS

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

Mr P Anderegg
Mrs J Bridges Webb
Dr A R Christmas
Mr T Coldicott
Dr David Colley
Mr J M Darker
Mrs C Edgoose
Mr and Mrs J Fathers
Mr D Flower
Mr I Gammell
Mr & Mrs M Hadfield
Mrs E Haines
Mr R Heasman
Mr and Mrs R Heathcote
Mrs Jane Hey
Mrs J Hicks
Mr M Hicks
Mrs R Holden
Dr J G Holmes-Smith

Mrs S Hubbard
Mrs I Hyde
Mrs A Joy
Mrs M J Mackenzie
Mr R J Mackenzie
Mrs A Mason
Mr G F C Mellstrom
Mr D P Patey
Mr J Pickering
Mr A Robb
Mr S Rycroft
Mr C Shepherd
Mr and Mrs I Smith
Mrs M W Webb
Mr G R Wickes
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.

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

We are delighted to report that at our last concert in March, the retiring collection raised £434.00 towards the work of the Bushy Leaze Community Support Fund.

Thanks must also go to Robert Gussman for programme content, to Philippa Penfold for programme editing, and to Simon Claiden for photography.

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

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

Future events for your diary

Sunday 15th December 7.00 pm at St Lawrence Church, Alton - Christmas Concert to include excerpts from Handel's *Messiah* and Bach's *Christmas Oratorio*

Saturday 11th January 10.30 am – 4.30 pm Choral Workshop, on Bach's *B minor Mass*, at **South Farnham School, Farnham**.

Saturday 21st March 2020 7.30 pm St Andrew's Garrison Church, Aldershot - Bach *B minor Mass*

Saturday 20th June 7.00 pm St. Andrew's Church, Farnham – "Last Night of the Proms"

At each of our concerts we sponsor a local charity, and tonight's concert will support Pancreatic Cancer Action. Please be as generous as you can in supporting these important causes in the retiring collection. During last year's series, we raised £918.00 for The Simon Trust at our November Opera Gala, at the Christmas Concert in December, £548.42 for Home-Start in Waverley at the Christmas Concert, £487.31 for the Frimley Health Charity Stroke Appeal in March, and £434.00 for the Bushy Leaze Community Support Fund, making a total of £2,387.73 for the year.

C.E.Hall Optometrists

Independant Family Eyecare Est. 1975



01252 713785

111 West Street
Farnham
Surrey GU9 7HH
info@cehalloptometrists.co.uk
www.cehalloptometrists.co.uk

- ✓ Audiology Service - Ear wax removed by Microsuction
- ✓ Diabetic screening and Retina imaging
- ✓ Glaucoma and Macula Degeneration screening
- ✓ Red Eye / Emergency appointments available
- ✓ Hearing Tests and Hearing Aids



Official **RODENSTOCK** Stockist