

FRONT COVER PDF
(supplied separately)



The Meath Epilepsy Charity is a specialist residential care home for 82 adults (aged 19 +) who have complex epilepsy, severe physical and learning disabilities. In addition, we provide supported living accommodation to a further 9 adults and welcome thirty Day Centre users.

We recognise ability which means that the people that we support are enabled to live as independently as possible, challenge themselves and to fulfil their potential. This positive 'can do' culture is shared by the people we support, staff and volunteers alike across our broad range of services and facilities. Our very special community is located in a stunning setting and boasts fantastic facilities in central Godalming. The Meath's beautiful Grade II listed manor house, together with other higher-needs modern houses and the Skills Centre are all set in landscaped grounds. We are proud to be at the heart of our local community and to enjoy strong links with the town.

The people we support are some of the most vulnerable in our society; we dispense 228,000 doses of medication per year yet despite this our residents had over 7,000 seizures combined last year. 80% of our residents have movement issues (from moderate to severe) and learning disabilities (from mild to severe) and 40% have Autism. Furthermore, The Meath is committed to increasing awareness of epilepsy and adult disabilities in our wider community working collaboratively with schools and local organisations.

PROGRAMME— First Half

Songs and Sonnets

George Shearing (1919-2011)

Live with me and be my love

(from *Sonnets to Sundry Notes of Music*)

When daffodils begin to peer

(from *The Winter's Tale*, Act IV, scene 2)

Spring

(from *Love's Labour's Lost*, Act V, scene 2)

Who is Sylvia?

(from *Two Gentlemen of Verona*, Act IV, scene 2)

I know a bank

Sarah Quartel (born 1982)

(from *A Midsummer Nights' Dream*, Act II, scene 1)

It was a lover and his lass

Will Todd (born 1970)

(from *As You Like It*, Act V, scene 3)

Shall I compare thee to a summer's day?

Owain Park (born 1993)

(*Sonnet XVIII*)

The Bird of Dawning

Bob Chilcott (born 1955)

(from *Hamlet*, Act I, scene 1)

Soprano Solo: Sara Burnie

It was a lover and his lass

Thomas Morley (1557-1602),
arr. Frederick Bridge (1844-1924)

Three Shakespeare Songs

Ralph Vaughan Williams (1872-1958)

Full Fathom Five

(from *The Tempest*, Act I, scene 2)

The Cloud-Capp'd Towers

(from *The Tempest*, Act IV, Scene 1)

Over Hill, Over Dale

(from *A Midsummer Night's Dream*, Act II, Scene 1)

INTERVAL

The order for the second half follows the Programme Notes for the first half.

Biography of William Shakespeare (1564-1616)

William Shakespeare was born on or around 23 April 1564 (he was baptised on 26 April) in Stratford-upon-Avon. Very little is known about his private life, but he was probably educated in the local grammar school, King's New School, where he was taught Latin, Greek, theology and rhetoric, and may have had a Catholic upbringing. At 18 he married Anne Hathaway, 8 years his senior, and they had three children together.

There are no records for Shakespeare between 1587 and 1592, his so called 'lost years,' but then we find him in London attached to, and shareholder in, a theatre company – The Chamberlain's Men. Between 1590 and 1613 he wrote at least 37 plays and collaborated on several more. Between 1592 and 1594 the playhouses were closed due to the plague, and Shakespeare wrote two narrative poems *Venus and Adonis* and the *Rape of Lucretia*.

In 1599 the theatre company, now renamed as The King's Men, moved to new premises at the *Globe*. When it burned down in 1613 Shakespeare decided to retire from the London theatre world and return to Stratford. He died on 23 April 1616 and was buried in Holy Trinity Church, where he had been baptised 52 years earlier.

The first collected edition of Shakespeare's plays, the *First Folio*, was collated and published in 1623, seven years after the playwright's death. Of the 36 plays in the First Folio, 18 had not yet been printed at all. The text was collated by two of Shakespeare's fellow actors and friends, John Heminge and Henry Condell, who edited it and supervised the printing.

PROGRAMME NOTES

Songs and Sonnets from Shakespeare George Shearing (1919-2011)

1. Live with me and be my love (from Sonnets to Sundry Notes of Music)
2. When daffodils begin to peer (from 'The Winter's Tale', Act IV, scene 2)
4. Spring (from 'Love's Labour's Lost', Act V, scene 2)
5. Who is Sylvia? (from 'Two Gentlemen of Verona', Act IV, scene 2)

George Shearing was born on 13th August 1919 in London. Blind from birth, he started playing piano at the age of three, later studying classical piano at the Linden Lodge School for the Blind and learnt jazz from records. He started playing at pubs and clubs in his teens and began recording in 1936. After visiting America that same year he decided to settle there.

In 1984 Shearing set a series of pieces for choir, jazz piano and bass with lyrics by

William Shakespeare (1564-1616) that he called Music to Hear. It proved very successful and in 1999 the Mostly Madrigal Singers of St. Charles, Illinois, commissioned a second set called Sonnets and Song from Shakespeare. Shearing was assisted by his amanuensis Frank Metis (1925-2010), and his friend John Rutter (b.1945), who conducted the premiere on 9th June 1999.

I Know a bank where the wild thyme blows (from “A Midsummer Night’s Dream”, Act 2, Sc.1) Sarah Quartel (b. 1982)

Canadian composer and educator Sarah Quartel is known for her fresh and exciting approach to choral music. She writes in a way that connects singer to singer, ensemble to conductor, and performer to audience.

This heart-warming setting features all the hallmarks of Quartel's signature style, with uplifting melodies and a supportive, accessible piano accompaniment.

It was a lover and his lass (from “As You Like It”, Act 5, Sc.3) Will Todd (b. 1970)

English Composer Will Todd is well known for his beautiful and exciting music. His works encompass choral works large and small, opera, musical theatre and orchestral pieces, as well as jazz compositions and chamber works. His music is valued for its melodic intensity and harmonic skill, often incorporating jazz colours, and his choral music is much in demand from amateur and professional performers such as The Sixteen and Tenebrae.

With fluid melodies and rich harmonies peppered with tonal shifts and syncopations, this setting perfectly captures a pair of lovers on a beautiful day in spring, underpinned by a flowing, supportive piano part.

Shall I compare thee to a Summer's Day (from “Sonnet 18”) Owain Park (b. 1993)

Owain Park was born in Bristol in 1993. He is a Fellow of the Royal College of Organists (FRCO), and was awarded the Dixon Prize for improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. He was a Tenebrae Associate Artist for two seasons, and has worked with ensembles including The Sixteen, Gabrieli Consort, and Polyphony. His own vocal consort, The Gesualdo Six, tours extensively around the world and has been lauded for their interpretation of renaissance and contemporary music.

Park's setting of Shakespeare's well-known sonnet is evocative and bittersweet. With irregular phrases that imitate the spoken word and expressive dissonances, the resulting soundscape offers a beautiful feeling of nostalgia.

The Bird of Dawning (from “Hamlet”, Act I, Sc. I) Bob Chilcott (b. 1955)

As a composer, conductor, and singer, Bob Chilcott has enjoyed a lifelong association with choral music, first as a chorister and choral scholar in the choir of King’s College, Cambridge, and for 12 years as a member of the King’s Singers. He became a full-time composer in 1997, and has produced a large catalogue of music for all types of choirs.

This spellbinding setting depicts a bird of dawn singing all night long in celebration of the Saviour’s birth, with Shakespeare’s characteristically evocative imagery heightened by Chilcott’s artful word-setting.

It was a lover and his lass (from “As You Like It”, Act 5, Sc. 3)

Thomas Morley (1557-1602) arr. Frederick Bridge (1844-1924)

The original musical setting of this piece was written by Thomas Morley, one of the few composers to have worked with Shakespeare during his lifetime and a member of the English Madrigal school of composers. It is presumed (but not proven) that Morley’s setting was used in a contemporary production of *As You Like It* in the 1590’s.

Morley lived in the same parish as Shakespeare, and this song was published in 1600, the same year as the première of the play, it is entirely possible that they knew each other and that this is the music that the play’s original audience heard.

Three Shakespeare Songs

Ralph Vaughan Williams (1872-1958)

1. Full Fathom Five (from “The Tempest”, Act I, Sc. 2)
2. The Cloud-Capp’d Towers (from “The Tempest”, Act IV, Sc. I)
3. Over Hill, Over Dale (from “A Midsummer Night’s Dream”, Act II, Sc. I)

In 1951 the conductor Armstrong Gibbs (1889-1960) invited the president of the festival, Vaughan Williams, to compose a ‘test piece’ for the June competition of The British Federation of Music Festivals. The result was therefore designed to be pedagogic in nature, and is a triumph of *a capella* composition. *Full Fathom Five* is the most complex of the settings, and its ethereal, rather eerie music conveys the effect of underwater voices and bells. This is followed by the serene and stately *Cloud Capp’d Towers* which contrasts beautifully with the blithe and brisk *Over Hill, Over Dale*.

INTERVAL

PROGRAMME— Second Half

Five Elizabethan Songs	Ivor Gurney (1890-1937), arr. Iain Farrington (born 1977)
Spring	Thomas Nashe (1567-c.1601)
Under the Greenwood Tree (from <i>As You Like It</i> , Act II, scene 5)	
Tears	attributed to John Fletcher (1579-1625)
Orpheus (from <i>Henry VIII</i> , Act III, scene I)	
Sleep	John Fletcher
Where the bee sucks (from <i>The Tempest</i> , Act V, scene I)	Robert Johnson (c.1583-1633)
Four songs from <i>The Songbook</i> for Piano Solo	George Gershwin (1898-1937)
The Man I love 'S Wonderful Do it again I Got Rhythm	Jakob Rothoff - piano
Choral Selection from <i>West Side Story</i>	Leonard Bernstein (1918-1977) arr. William Stickles
Tonight I Feel Pretty One Hand, One Heart Maria America	(lyrics by Stephen Sondheim 1930-2021)
Touch her soft lips and part (from <i>Henry V</i> , Act II, scene 3)	William Walton (1902-1983) arr. Bob Chilcott
When that I was and a little tiny boy (from <i>Twelfth Night</i> , Act V, scene I)	Alan Bullard (born 1947)

PROGRAMME NOTES

Five Elizabethan Songs

Ivor Gurney (1890-1937) arr. Iain Farrington (b. 1977)

1. Spring – Thomas Nashe (1567-1601)
2. Under the Greenwood Tree (from “As You Like It”) – William Shakespeare (1564-1616)
3. Tears – John Fletcher (1579-1625)
4. Orpheus (from “Henry VIII”) – William Shakespeare (1564–1616)
5. Sleep – John Fletcher (1579-1625)

Ivor Gurney was born in Gloucester and was a boy in the cathedral choir there. He studied composition with Charles Stanford (1852-1924) whilst at the Royal College of Music. He enlisted for service in 1915 and fought in France whilst still composing and writing poetry. After being gassed in 1917 he was sent to hospital in Edinburgh and in 1918 he suffered a mental breakdown. He recovered and continued to write and compose, but his mental health remained fragile and in 1922 he was officially declared insane.

Gurney wrote hundreds of songs, and this set dates from 1913/14 when he was a student at the Royal College of Music. They are among his most loved songs, exhibiting a wide range of emotions from bright cheerfulness to sombre introspection. In these arrangements for choir and piano, which date from 2015, much of the original piano part remains intact, with new choral textures added and the vocal lines redistributed among the voices.

“Where the bee sucks” (from “The Tempest” Act V, Sc. I)

Robert Johnson (c.1583-1633) arr. Andrew Sims

Robert Johnson’s father had worked as lutenist for Elizabeth I and on his death in 1594, his son Robert was employed by George Carey, 2nd Baron Hunsdon (1547-1603). Carey and his wife, Elizabeth Spenser, a relative of the poet Edmund Spenser, were patrons of the arts, supporting both John Dowland, and the theatre company that William Shakespeare worked with, *The Lord Chamberlain’s Men*, subsequently known as the *King’s Men*.

Johnson provided music for the *King’s Men* from 1610-1617 and is the only composer known for certain to have set Shakespeare’s songs to music for the plays’ original performances.

Four songs from The Songbook for Piano Solo

George Gershwin (1898-1937)

Born in 1898, George Gershwin showed early promise as a writer of songs. He started piano lessons in his early teens, and soon started working for the J.H. Remick Company in the famous music industrial Tin Pan Alley, New York City. George was a prolific song writer, and soon a working relationship developed with his brother, Ira, as lyricist. This resulted in a total of 18 productions that they wrote together.

Before his early death, caused by a brain tumour in 1937, George Gershwin achieved an impressive catalogue spanning these shows, but also music for a classical setting. His aim was to find a musical style which incorporated an American sound, drawing on influences from jazz and blues. Well known examples of these are the opera *Porgy and Bess*, *Rhapsody in Blue* and *An American in Paris*.

George Gershwin's Song-Book, published in 1932, has complex arrangements of 18 songs for piano solo, of which four will be performed today.

The Man I Love was composed in 1924 for the show *Lady, Be Good*. It is commonly performed by jazz singers in a more lyrical style than in this arrangement, which is a bit more flamboyant.

'S Wonderful was included in the 1927 Broadway show *Funny Face*, and is also regarded as a jazz standard, commonly performed by jazz singers and instrumentalists.

The song *Do It Again*, was a collaboration not with his brother Ira, but with Buddy DeSylva. It is a soft ballad with long, sensual melody lines.

I Got Rhythm comes from the musical *Girl Crazy* in 1930 and was originally used as a slow song in an earlier show, before finding its more popular version as in this joyful piano arrangement, with dazzling runs, fast moving "stride" bass, and rich jazz harmonies.

West Side Story (Choral Selection)

Leonard Bernstein (1918-1990) arr. William Stickles (1882-1971) / Stephen
Sondheim (1930-2021)

1. Tonight (SATB) Allegro con brio (Warmly)
2. I feel Pretty (SSA) Brightly alla Spagnola (With pulse)
3. One Hand, One Heart (SATB) Slowly (Tenderly)
4. Maria (TTBB) Slowly and freely (Slowly)
5. America (SATB) Più mosso (Lightly)

In 1949 choreographer Jerome Robbins (1918-1998) approached Leonard Bernstein with a plan to adapt Shakespeare's *Romeo and Juliet*. In his diary, Bernstein called it "a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter–Passover celebrations." Working titles for the project were East Side Story, "the Romeo show," and Gangway! It lay dormant for seven years, until Stephen Sondheim (1930-2021) was hired to provide the lyrics. In 1955 Bernstein reported: "We're fired again by the Romeo notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and have come up with what I think is going to be it: two teenage gangs as the warring factions, one of them newly-arrived Puerto Ricans, the other self-styled 'Americans.' The Broadway opening took place on September 26th 1957 at the Winter Garden Theatre in New York. The film version, with Natalie Wood, Richard Beymer, Russ Tamblyn, George Chakiris and Rita Moreno, appeared in 1961. It was voted Best Picture of the Year and earned ten Oscars.

Touch her soft lips and part (from "Henry V", Act 2, Sc.3)

William Walton (1902-1983) arr. Bob Chilcott (b. 1955)

The title was adapted from the line 'Touch her soft mouth, and march' in the play for the 1944 film of *Henry V*. Walton's original piece is a tender interlude for strings, this melancholic setting is simple yet highly effective.

When that I was and a little tiny boy (from "Twelfth Night", Act 5, Sc.1)

Alan Bullard (b. 1947)

Alan Bullard grew up in London and has been writing music all his life. He frequently undertakes commissions for choral societies, church choirs, orchestral societies and many other ensembles. Many of his choral works are published by Oxford University Press and works are recorded on CD and are regularly broadcast in the UK and the US. This setting captures the humour and the pathos of the epilogue to Shakespeare's *Twelfth Night*.



Jakob Rothoff - piano

Jakob was born in Stockholm, Sweden. After studies in Musicology at university, he trained at The Royal Academy of Music in the Swedish capital, focusing on piano performance, accompaniment, teaching and conducting. After four years at the Academy he moved to London for further studies in both solo and accompaniment at the Royal College of Music.

Jakob has performed as a soloist and accompanist in recitals all over the UK, performing with singers and instrumentalists in many venues including the Linbury Theatre, Covent Garden Opera House and King's Place, playing for Boris Baraz, Jonathan Lemalu and Jean-Bernard Pommier among many others. He has also been in demand playing for modern music ensembles, performing the keyboard part in Steve Reich's *City Life*, the piano solo part in Olivier Messiaen's *Couleurs de la Cité Céleste*, and numerous other works by composers such as Stockhausen, Holliger and Takemitsu.

Jakob has been the official coach at the Musiké Course in Durham as well as for the National Youth Orchestra. He has a long-standing position as accompanist for the Waverley Singers, including performances of Carl Orff's *Carmina Burana*, and Rossini's *Petite Messe Solennelle*. As well as this choir, Jakob works with other vocal groups in London of Afro Caribbean heritage. This included a very well received Coronation concert in Hackney Town Hall.



Richard Pearce—Conductor

Richard celebrates 13 years as musical director of the Waverley Singers this year. During this time, he has led the choir in over 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*. Last year he conducted the Bach *Mass in B minor*, postponed by the pandemic, and Elgar *Dream of Gerontius* in a combined performance with the Romsey Choral Society.

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, the Royal College of Music and the Guildhall School of Music and Drama in London.

Richard is busy as a conductor, pianist and organist with professional choirs, and is also Musical Director of the Romsey Choral Society. 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. With them, he has 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 local venues. 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
Janet Benson
Sara Burnie
Janet Carne
Joy Cartwright
Johanna Clift
Rosie Collinson
Elaine Cook
Gillian Craigen
Philippa Cullen
Diane Drewett
Jane Eckles
Janet Gunn
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Sue Hubbard
Pat Martin
Sally Maxfield
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Margaret Reeder
Vivien Rieden
Susan Sharpe
Tracy Smith
Alison Stickland
Verity Tucker
Joanne Watson

Margaret Weaver

Sally Wooding

Altos

Juliana Baxter
Sue Crosfield
Jill Denbigh
Fiona Dick
Sylvia Ellison
Sheena Ewen
Catherine Hadfield
Jane Kenney
Margaret Mackenzie
Anne Mason
Anna Milburn
Elizabeth Milburn
Faye Mylward
Gillian Phelps
Gillian Pickering
Pamela Poust
Allison Price
Tegwen Robb
Rachel Sturt
Esther van Rooyen
Joan Warren
Christine Wilmshurst
Liz Witham

Tenors

Brian Bailey
Vernon Burford
Tim Devis
David Edwards
Robert Gussman
Jo Huddleston

Christopher Lawrence

David Martin

Alan Mort

Simon Paterson

Basses

Mike Aaronson
Simon Austin
Andrew Baxter
David Budd
Paul Chambers
David Corran
Sam Coulter
Rod Eckles
Derek Fisher
Hugh Gammell
Bill Griffin
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Mark Penfold
John Rowland
Simon Rycroft
Philip Sharpe
Martin Simpson
Garrod Stephen
Simon Stoodley
Tim Sturt
Alan Thompson
Paul Thompson
Accompanist:
Jakob Rothoff

ACKNOWLEDGEMENTS

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

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Mr R Heasman	Mr R J Mackenzie	Mr D Wilson
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Mrs Jane Hey	Mr J Pickering	

Anyone who is interested in becoming a patron of the choir is invited to contact Joy Cartwright on 01428 741648 or email **patrons@waverleysingers.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, Vicar of St Mary the Virgin, Frensham, the Churchwardens and PCC for making them so welcome in their lovely building.

Thanks must also go to Robert Gussman and Paul Chambers for programme content, to Philippa Penfold for programme editing, Sara and Daniel Burnie for graphics and to Simon Claiden for photography.

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

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

Supporters' Mailing List

If you would like to be kept informed of our concerts, please join our supporters' mailing list at www.waverleysingers.com/support.htm.

We won't sell or give your information to anyone else, and we promise not to flood your mailbox with messages; we send four or five a year at most.

The Waverley Singers are delighted to welcome new singers to the choir. We rehearse every Thursday during term-time, from 7.30 to 9.45 pm in South Farnham School, Menin Way, Farnham GU9 8DY. If you are interested in joining or simply wish to find out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email membership@waverleysingers.com, or visit the website www.waverleysingers.com.

Future events for your diary

- ◇ **Saturday 21st October, 7.30 pm St Thomas-on-The-Bourne, Farnham – *Gloria in Excelsis: Sacred Choral Music from Italy***
- ◇ **Saturday 2nd December, 7.00 pm St Lawrence, Alton – *Christmas programme***
- ◇ **Saturday 13th January 2024, 10.30am South Farnham School—*Choral Workshop***
- ◇ **Sunday 24th March 2024, 6.00 pm Farnham Maltings – *Will Todd's Mass in Blue***
- ◇ **Saturday 22nd June 2024, 7.00 pm St Andrew's, Farnham – *Summer Concert***

At each of our concerts, we invite a local charity to receive the proceeds of a retiring collection. At our recent concerts we raised £875 for the DEC Ukraine Humanitarian Appeal in October, £740 for the King's Arms in December, and £794 for the Therapy Garden in March. We are grateful to all who have given so generously. Tonight, we shall be supporting the Meath Epilepsy Charity.

Would you like to join the Waverley Singers?

Singing is fun.

Singing helps to give you new energy and set aside stress after a busy day.

Regular rehearsing with a choir develops your musical skills and allows you to get to know some of the greatest music from the inside.

Performing a varied and challenging repertoire to a high standard is deeply satisfying.

Come and get to know people who share your love of music and enjoy the satisfaction of entertaining others.

The Waverley Singers enjoy exploring the great repertoire of choral music stretching back over 500 years. We perform large-scale oratorios and sacred pieces by Bach, Handel, Mozart and Brahms, and also shorter pieces, dating from the Renaissance and Tudor repertoire, including anthems by Byrd and Tallis, to contemporary works by James MacMillan, Cecilia MacDowell and Will Todd.

We normally perform four concerts each year, in the autumn, before Christmas, around Easter, and in mid-June. We rehearse every Thursday during term-time, from 7.30 to 9.45 pm, in South Farnham School, Menin Way, Farnham GU9 8DY, where there is ample parking.

Come along and find out if this could be a wonderful new opportunity for you! We are always keen to welcome new members, and if you would like to find out more, please contact **Mrs Carolyn Heathcote**, on 01420 475418, or email **secretary@waverleysingers.com** or visit the website **www.waverleysingers.com**





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