

Waverley  Singers

JS BACH

Mass in B minor

Brandenburg Baroque Soloists

RICHARD PEARCE Conductor

Saturday 21st March 2020

St Andrew's Garrison Church, Aldershot

Retiring collection in aid of New Surrey Performing Arts Library

NewSPAL

The performing arts library in Surrey

A large number of amateur orchestras, choirs and drama groups in Surrey and neighbouring areas rely heavily on the resources of the Surrey Performing Arts Library (SPAL) collection. The SPAL collection was built up by Surrey County Council (SCC) over many years and is now one of the largest in the country. Because of financial pressures, SCC decided it could no longer support SPAL.

A new charitable organisation (NewSPAL) has been formed by and for users to take over the SPAL collection, give it a new home and revitalise it for the future in the charity sector. Much has already been achieved but to set up the new library and service NewSPAL still needs to raise at least another £50,000 by Spring 2020.

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For more information about NewSPAL and ways to support the cause please visit: www.newspal.org.uk/support-us

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PROGRAMME

Mass in B Minor by J S Bach

Conductor

Richard Pearce

Soprano

Olivia Brett

Soprano

Emily Loftus

Mezzo Soprano

Annabel Kennedy

Tenor

Philippe Durrant

Bass

Jack Comerford

Brandenburg Baroque Soloists

PROGRAMME NOTES

Mass in B Minor

JS Bach

This monumental work transcends the norms of sacred music: while it sets the words of the traditional Catholic liturgy, it could never be performed as part of a service: it is simply too long and rich. Bach was himself a devout Lutheran, yet he recognised the universality of the Catholic texts and the music they had inspired as a timeless expression of Christian faith. He believed that “the aim or final goal of all music shall be nothing but the honour of God and the recreation of the Soul.”

In as far as we can ever know, it would seem that Bach created this work in his last years to offer a consummation of his art and skill. Alongside his other late works, *The Art of Fugue*, the *Goldberg Variations*, and the *Musical Offering*, the *Mass in B Minor* is his final Testament to the world. But although his sons promoted sections of the work, Haydn possessed a copy, and Beethoven longed to, it was never performed in its entirety until more than a century after his death.

It stands as a supreme model of choral writing. The text provides a great variety of moods, and the work exploits these to the full. It uses a range of styles to enliven our attention, full chorus alongside solos and duets, melodies drawn from the centuries old Gregorian chant (notably in the *Credo*), choral writing modelled on the traditions of 16th century church music, and also the astonishing ingenuity and complexity of Bach's own mastery. There are gentle and intricate movements and others that are dance-like and brilliantly exuberant. He uses musical symbolism to underline the faith that was so central in his life. It opens arrestingly and without instrumental introduction with a dramatic plea: *Kyrie, kyrie, kyrie eleison*: Lord, Lord, Lord have mercy. (In the top left-hand corner of Bach's autograph he wrote JJ, short for *Jesu juva* – Jesus, help me!) That sets the tone for all that follows, as Bach explores the text with music that most aptly expresses each of its parts. Some of the music he adapted from earlier work of his own: the *Crucifixus* with its throbbing bass line is based on a Cantata he wrote in 1714; the *Kyrie* and *Gloria*, grouped together as the *Missa*, and written on a huge scale, was originally composed in 1733 to present to the new Elector of Saxony. Other parts were freshly composed. Nevertheless the whole fits together seamlessly as an architectural whole, and gives us arguably the greatest human work of art in any medium for all time.

I. MISSA - KYRIE and GLORIA

Kyrie eleison <i>Lord have mercy on us</i>	Chorus
Christe eleison <i>Christ have mercy on us</i>	Soprano Duet
Kyrie eleison <i>Lord have mercy on us</i>	Chorus
Gloria in excelsis Deo <i>Glory to God in the highest.</i> Et in terra pax, hominibus bonae voluntatis <i>And on earth peace to people of good will.</i>	Chorus
Laudamus te, benedicimus te, adoramus te, glorificamus te. <i>We praise you, we bless you,</i> <i>we worship you, we glorify you.</i>	Soprano Solo
Gratias agimus tibi propter magnam gloriam tuam. <i>We give thanks to you, for your great glory.</i>	Chorus
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe altissime. Domine Deus, Agnus Dei, Filius Patris. <i>Lord God, heavenly King, almighty God and Father.</i> <i>O Lord the only begotten Son, Jesus Christ, the most high.</i> <i>O Lord God, Lamb of God, Son of the Father.</i>	Soprano and Tenor Duet
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. <i>You who take away the sins of the world, have mercy on us.</i> <i>You who take away the sins of the world, receive our prayer.</i>	Chorus
Qui sedes ad dextram Patris, miserere nobis. <i>You who sit at the right hand of the Father, have mercy on us.</i>	Alto Solo
Quoniam tu solus sanctus. Tu solus Dominus, tu solus altissimus, Jesu Christe. <i>For you alone are the holy one,</i> <i>You alone are the Lord, you alone are the most high, Jesus Christ.</i>	Bass Solo
Cum sancto Spiritu in gloria Dei Patris. Amen. <i>With the Holy Spirit, in the glory of God the Father, Amen.</i>	Chorus

2. CREED – SYMBOLUM NICENUM

Credo in unum Deum
I believe in one God Chorus

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium et invisibilium.
*I believe in one God, the Father almighty, maker of heaven and earth,
And of all things visible and invisible.* Chorus

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia secula.
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 coelis.
*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,
Who for us men and for our salvation, came down from heaven.* Soprano and Alto Duet

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est.
And was incarnate by the Holy Spirit of the Virgin Mary and was made man. Chorus

Crucifixus etiam pro nobis sub Pontio Pilato;
Passus et sepultus est
And was crucified for us under Pontius Pilate, he suffered and was buried. Chorus

Et resurrexit tertia die, secundum Scripturas,
Et ascendit in coelum, sedet ad dextram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cujus regni non erit finis.
*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.* Chorus

Et in Spiritum Sanctum, Dominum et vivificantem: Bass Solo
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam
*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,*

Confiteor unum baptisma in remissionem peccatorum. Chorus
Et expecto resurrectionem mortuorum,
Et vitam venturi seculi. Amen.
*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.*

3. SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Chorus
Pleni sunt coeli et terra gloria ejus.
*Holy, holy, holy Lord God of hosts.
Heaven and earth are full of his glory.*

4. OSANNA, BENEDICTUS, AGNUS DEI and DONA NOBIS PACEM

Osanna, osanna in excelsis. Double Chorus
Hosanna, hosanna in the highest

Benedictus, qui venit in nomine Domini. Tenor Solo
Blessed is he who comes in the name of the Lord.

Osanna, osanna in excelsis. Double Chorus
Hosanna, hosanna in the highest

Agnus Dei, qui tollis peccata mundi, miserere nobis. Alto Solo
Lamb of God, who take away the sins of the world, have mercy on us.

Dona nobis pacem Chorus
Give us peace.

Olivia Brett – Soprano



English soprano Olivia Brett is a second-year Masters student at the Royal College of Music, London, where she is the Bruce-Payne Vaseppi Scholar. She studies closely with her vocal professor Tim Evans-Jones and repertoire coaches Andrew Robinson and Gary Matthewman. Whilst at the RCM, she has participated in masterclasses with Michael Chance and Susan McCulloch, presented four operatic roles in the RCM Opera Scenes and received Highly Commended in the RCM Lieder Competition, adjudicated by Stephan Loges.

Prior to studying in London, she read Theology and Religious Studies at Clare College, Cambridge, graduating in 2018. In Cambridge, as a well-established soprano, she performed four major roles with the Cambridge University Opera Society and won first prize in the Clare College Song Competition as well as the Clare College John Northam Prize. She was an award holder on the University's Lieder Scheme in 2017/18, which included regular tuition with the critically-acclaimed accompanist Joseph Middleton and masterclasses with John Mark Ainsley and Amanda Roocroft.

Olivia has performed in numerous oratorios from those by Bach, Mozart and Mendelssohn, to the contemporary *Passion and Resurrection Oratorio* by Ēriks Ešņvalds. Olivia has recorded numerous disks and toured America, Italy, France, Hong Kong, Singapore and Malaysia with the Clare College Chapel Choir, Cambridge and Bedales School. In addition to frequent recitals, Olivia performed two world-premiers of song cycles by contemporary English composers at St Martin-in-the-Fields in October 2018.

Olivia is very grateful to be supported by Adrian Frost and the Josephine Baker Trust.

Jack Comerford - Bass



Jack read Music at the University of York and was awarded a Choral Scholarship to York Minster, later taking over duties as a Songman when he was still an undergraduate. Jack then went on to sing as a Lay Clerk at Winchester Cathedral before starting a Masters degree at the Royal College of Music where he studies with Tim Evans-Jones. He is an RCM scholarship holder and is supported by the Josephine Baker Trust.

Jack has sung and recorded with some of the UK's best ensembles including The Sixteen, I Fagiolini, The Hilliard Ensemble, La Nuova Musica, Yorkshire Baroque Soloists and The Orchestra of the Age of Enlightenment. Highlights have included solos in Bach's *St Matthew Passion* with Nicholas Mulroy (YBS), Brahms's *Requiem* with Marin Alsop (OAE), Haydn's *Harmoniemesse* with Sir Andras Schiff (OAE), Mozart's *Mass in C Minor* (La Nuova Musica), concerts of Striggio in Florence with Robert Hollingworth (I Fagiolini), Fauré's *Requiem* solos with the Belgravia Chamber Orchestra, and Bach's Motets at the BBC Proms at The Royal Albert Hall with Harry Christophers (The Sixteen).

Recent engagements have included tours of Gluck's operas *Orfeo & Iphigenie* with Laurence Cummings in Romania (OAE), Mendelssohn's *Elijah* at The Royal Festival Hall with Masaaki Suzuki, *Messiah* solos in Chichester Cathedral and *St John Passion* solos with James Gillchrist at New Hall, Winchester College.

Jack is also a Visiting Music Teacher (Piano) at Winchester Cathedral Choir School, The Pilgrims' School and away from the music scene takes a keen interest in the Middle East, having studied Arabic at the Jordan Language Academy in Amman.

Philippe Durrant – Tenor



Young British Tenor Philippe Durrant is studying with Tim Evans-Jones for a Masters of Performance at the Royal College of Music, where he is generously supported by a Leverhulme Arts Scholarship and the Josephine Baker Trust. Having previously read Music at Durham University, Philippe is an alumnus of Samling Academy and the Waterperry Opera Festival Young Artist Programme.

Upcoming and recent solo concert performances include Bach's *St. John Passion* (Evangelist), *St. Matthew Passion* (Evangelist), *Mass in B Minor*, Handel's *Messiah* and Monteverdi's *Vespers*. Recent operatic engagements include *Acis* (*Acis and Galatea*), *Don José* (*Carmen*) and *Bill* (*A Hand of Bridge*) with Waterperry Opera Festival.

Philippe has participated in masterclasses with Sir Thomas Allen, James Baillieu and Nicky Spence. Formerly a Lay Clerk at Durham Cathedral, Philippe also enjoys ensemble singing, and sings with The Sixteen.

Annabel Kennedy – Mezzo-Soprano



Annabel Kennedy is a 22-year-old Mezzo-Soprano from Devon. She is a Violet Lucas Scholar and is supported by the Josephine Baker Trust, studying a Masters in Performance at the Royal College of Music, under the tutelage of Amanda Roocroft and Caroline Dowdle.

She has performed in the chorus of the RCMIOS production of Mozart's '*Le Nozze di Figaro*', directed by Sir Thomas Allen and a semi-staged performance of Mahler's '*Des Knaben Wunderhorn*' directed by Roger Vignoles. She has also had the pleasure of performing in masterclasses with Kathryn Harries, Dennis O'Neill CBE and Dame Ann Murray.

Last summer season she performed as a Nevill Holt Opera Young Artist, including singing in the chorus for Mozart's '*Così fan tutte*', directed by Adele Thomas. Most recently, Annabel made her solo debut at Cadogan Hall performing a '*Suite of Lieder*' composed by Prince Albert of Saxe-Coburg and Gotha with the London Chamber Orchestra, conducted

by Christopher Warren-Green and solo concerto performance of Mahler's 'Rückert-Lieder' with the RCM Philharmonic Orchestra under the baton of Martyn Brabbins.

Her recent awards include First Prize in the RCM Concerto Competition, Second Prize in the 2019 Maureen Lehane Vocal Awards, First Prize for the 'AESS Courtney Kenny Award' and the 'Undergraduate Prize' for the Brooks van der Pump English Song Competition.

Future engagements include Alto Soloist for Beethoven's 'Missa Solemnis' for Collegium Laureatum, Cambridge and performing the role of Euterpe in Handel's 'Parnasso in festa' at Wigmore Hall as part of the London Handel Festival.

Emily Loftus - Soprano



Originally from Cheshire, Emily Christina Loftus is a soprano currently completing her Master's at the Royal College of Music (2019-2021) studying with Rosa Mannion and Caroline Dowdle as the *Helen Marjorie Tonks Scholar*. Emily is supported by the Josephine Baker Trust and is recipient of the Sir James Caird Travel Scholarship.

Emily is a First Class graduate of the Royal Conservatoire of Scotland (2014-2018) where she completed her undergraduate degree as a scholar under the tutelage of Scott Johnson and Patricia MacMahon.

As an operatic lead, Emily recently debuted with British Youth Opera as *Girl in Jeans/Evita* in the London premier of "Scoring a Century" by David Blake, directed by Keith Warner and conducted by Lionel Friend. Further operatic performances include the lyric coloratura role of *Mary Crawford* in Dove's *Mansfield Park* (Edinburgh Studio Opera), and scenes performances of *Gretel* (The Royal College of Music), *Ilija* (Royal conservatoire of Scotland), *1st Lady* (British Youth Opera), *Oscar* (Fife Young Classical Artist), *Musetta* (Fife Young Classical Artist) and *Susanna* (JRNCM).

Further engagements include chorus for: *The Enchanted Island* (British Youth Opera) *The Day After* (ENO and Royal Conservatoire of Scotland), *The Fiery Angel* (Scottish Opera), *Eugene Onegin* (Dorset Opera) and *Macbeth* (Dorset Opera). Further to this, Emily performed in the SWAP'ra 2018 Inauguration Gala Concert, singing the *Silver Birch* women's chorus. Choral engagements include: *St Johns Passion* (Royal Conservatoire of Scotland), *Britten Spring Symphony* (Glasgow City Halls) and *A Child of Our Time* (JRNCM).

Outside of performance, Emily is a keen choir director and enjoys bringing music to different community groups.

Emily is grateful to be further supported by the Sir James Caird Travel Scholarship, the *Kathleen Trust*, the *Stapley Trust* and the *Mario Lanza Trust*.



Richard Pearce (Conductor)



Last year, Richard celebrated 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.

Brandenburg Baroque Soloists

The Brandenburg Baroque Soloists is one of the most dynamic, versatile musical organisations in the country, performing on original period instruments. Together with their sister organisation, the Brandenburg Sinfonia, they take part in over fifty performances a year.

Highlights of their schedule include the biannual Brandenburg Choral Festival of London which brings a varied and eclectic programme of music to iconic venues in the city.

A large number of artists of international standing have worked with the orchestras, including Richard Bonyng, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace.

“Played with a verve and sparkle” – *The Times*

“...the chamber orchestra was consistently well-shaded and nuanced.” – *The Daily Telegraph*

Violin I

Alice Earl
Kirra Thomas
Charlotte Amherst
Julian Trafford
Orpheus Leander

Violin 2

Christiane Eidsten Dahl
Olivia Jarvis
Ed Webb
Mari Minoda

Viola

Clare Barwick
Lisa Bucknall
Kate Musker

Cello

Sebastian Comberti
Aliza Millett

Double Bass

Andrew Kerr

Flute

Rachel Brown
Flavia Hirte

Oboe

Geoff Coates
Tristan Cox
Rebecca Cherry

Bassoon

David Chatterton
Tristan Lambert

Horn

Richard Bissell

Trumpet

David Staff
Nick Wright
Stephen Penycad

Timpani

Tristan Fry

Keyboard Continuo

Philip Scriven

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
Teresa Caillard
Janet Carne
Joy Cartwright
Johanna Clift
Elaine Cook
Louise Douglas
Diane Drewett

Tracy Smith
Alison Stickland
Verity Tucker
Heather Turner
Hilary Vaill
Joanne Watson
Margaret Weaver
Wendy Wilson
Joy Windsor
Sally Wooding

Altos

Jane Eckles
Anneliese Handley
Rosemary Heasman
Carolyn Heathcote
Clare Marren
Pat Martin
Catherine May
Alyson Paterson
Carolyn Patey
Louise Pearce
Philippa Penfold
Margaret Reeder
Vivien Rieden

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

Faye Mylward
Gillian Phelps
Gillian Pickering
Allison Price
Tegwen Robb
Rachel Sturt
Caroline Thomas
Esther van Rooyen
Joan Warren
Christine Wilmshurst
Lindy Wiltshire
Liz Witham

Tenors

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

Basses

Mike Aaronson
Geoffrey Barwick
Andrew Baxter
Les Billig
Charles Bockett-Pugh
David Budd
Sam Coulter
Rod Eckles
Hugh Gammell
Iain Gammell
Bill Griffin
Nigel Hague
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
Lars Mosesson
Mark Penfold
Simon Rycroft
Martin Simpson
Garrod Stephen
Simon Stoodley
Robin Sturdy
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
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Mrs I Hyde
Mrs A Joy
Mrs M J Mackenzie
Mr R J Mackenzie
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Mr G F C Mellstrom
Mr D P Patey
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Mr C Shepherd
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Mrs M W Webb
Mr G R Wickes
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Mr D Wilson
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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.

The Waverley Singers gratefully acknowledge the financial support of the Josephine Baker Trust for the soloists in this evening's concert.

The Waverley Singers would like to thank the clergy and the Kirk Session of St Andrew's Garrison Church for making them to welcome in their lovely building.

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

Saturday 20th June 7.00 pm St.Andrew's Church, Farnham

“*Last Night of the Proms*” which will include works by Elgar (Land of Hope and Glory, Give unto the Lord, From the Bavarian Highlands), Opera arias, Rule Britannia, Jerusalem and Auld Lang Syne

Put the date in your diary, and join us for a fun night of fabulous music, Pimms and flag waving!

At each of our concerts we sponsor a local charity, and tonight's concert will support New Surrey Performing Arts Library (NewSPAL). Please be as generous as you can in supporting these important causes in the retiring collection.

During last year's series, we raised nearly £2,400 for four different local charities. This season we have collected £721 for Pancreatic Cancer Action, in October and £580.50 for Farnham and Alton Talking News in December.

Why not join us?

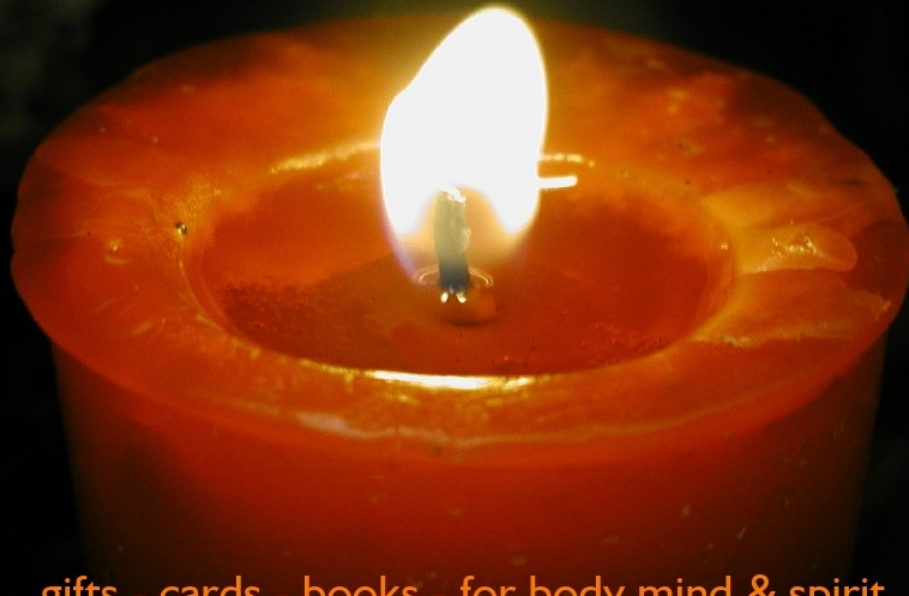
We welcome prospective singers to try us out at one or two rehearsals; admission to the choir will then be offered to new members following a short informal audition. We have special arrangements for young singers including an annual scholarship scheme. For further information contact Membership Secretary, Mrs Carolyn Heathcote, on 01420 475418 or membership@waverleysingers.com

To find out more, please join our mailing list at www.waverleysingers.com/subscribe.htm

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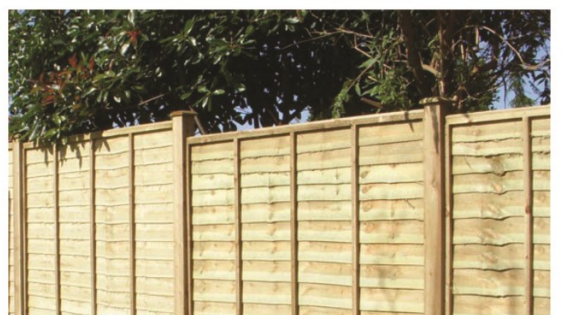
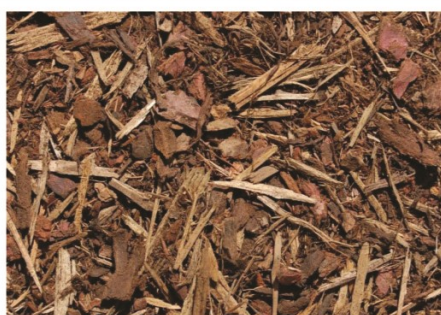
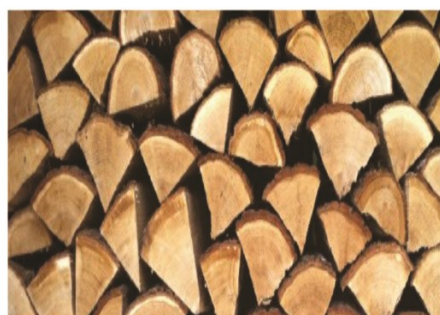
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