

Welcome from the Chair

A very warm welcome to the first concert of our new season. Haydn's popular oratorio *The Creation* has been a joy to rehearse, reminding us of the glories of the natural world at a time when the news has been full of recession, conflict and climate change. We do hope you enjoy listening to it as much as we have enjoyed singing it.

Our season continues with two more superb works – Bach's *Magnificat* and Mozart's *Requiem* – which we will be performing in the chapel of the Royal Masonic School on 27th March. Further details of this and our summer concert can be found on the back cover.

We are delighted that the choir is growing in strength, but we always welcome new members, and are particularly looking for tenors and basses. Do get in touch if you would like to join us. We rehearse on Tuesdays at the Free Church Hall in Chorleywood, and have an open rehearsal on 19th January when we would particularly welcome potential new members.

With very best wishes for Christmas and the new year

Gillian Pugh

Chair, Chiltern Choir

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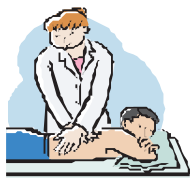
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Shed@ThePark were delighted to receive £440 in September 2009 towards their annual running costs of £36,000, and felt that an added benefit of the donation was to raise awareness of their work in the area.

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THE CREATION

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The New Novello Choral Edition

PART ONE

Introduction

The Representation of Chaos (Organ)

1) Recitative: Raphael (Bass)

In the beginning God created the heav'n, and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

Chorus:

And the Spirit of God moved on the face of the waters. And God said: "Let there be Light", and there was Light.

Recitative: Uriel (Tenor)

And God saw the Light, that it was good: and God divided the Light from the darkness.

2) Aria: Uriel

Now vanish before the holy beams the gloomy dismal shades of dark; the first of days appears. Disorder yields to order fair the place. Affrighted fled hell's spirits black in throngs; down they sink in the deep of abyss to endless night.

Chorus:

Despairing cursing rage attends their rapid fall. A new-created world springs up at God's command.

3) Recitative: Raphael

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament. And it was so.

Accompanied Recitative: Raphael

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky is enflamed and awfull rolled the thunders on high. Now from the floods in steam ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

4) Aria with Chorus:

Gabriel (Soprano)

The marv'lous work beholds amaz'd the glorious hierarchy of Heav'n; and to th' ethereal vaults resound the praise of God, and of the second day.

Chorus

And to th' ethereal vaults resound the praise of God, and of the second day.



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5) Recitative: Raphael

And God said: "Let the waters under the heaven be gathered together unto one place, and let the dry land appear"; and it was so. And God called the dry land: earth, and the gathering of waters called he seas; and God saw that it was good.

6) Aria: Raphael

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge; their tops into the clouds ascend. Thro' th' open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

7) Recitative: Gabriel

And God said: "Let the earth bring forth grass, the herb-yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth"; and it was so.

8) Aria: Gabriel

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent their fumes the fragrant herbs; here shoots the healing plant. By loads of fruit th'expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

9) Recitative: Uriel

And the heav'nly host proclaimed the third day, praising God and saying:

10) Chorus:

Awake the harp, the lyre awake! In shout and joy your voices raise! In triumph sing the mighty Lord! For he the heavens and earth has cloathed in stately dress.

11) Recitative: Uriel

And God said: "Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days, and for years". He made the stars also.

12) Accompanied Recitative: Uriel

In splendour bright is rising now the sun and darts his rays: an am'rous joyful happy spouse, a giant proud and glad, to run his measur'd course. With softer beams and milder light steps on the silver moon through silent night. The space immense of th' azure sky innum'rous host of radiant orbs adorns. And the sons of God announced the fourth day in song divine, proclaiming thus his power:

13) Chorus with Voices:

Chorus

The heavens are telling the glory of God. The wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

To day, that is coming, speaks it the day; the night, that is gone, to following night.

Chorus

The heavens are telling the glory of God. The wonder of works displays the firmament.

Gabriel, Uriel, Raphael

In the all the land resounds the word, never unperceived, ever understood.

Chorus

The heavens are telling the glory of God. The wonder of his works displays the firmament.

PART TWO

14) Recitative: Gabriel

And God said: "Let the waters bring forth abundantly the moving creature that hath life, and fowl, that may fly above the earth in the open firmament of heaven."

15) Aria: Gabriel

On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing, calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft enchanting lays.

16) Recitative: Raphael

And God created great whales, and ev'ry living creature that moveth. And God blessed them, saying: "Be fruitful all, and multiply! Ye winged tribes, be multiply'd and sing on ev'ry tree! Multiply, ye finny tribes, and fill each wat'ry deep! Be fruitful, grow, and multiply! And in your God and Lord rejoice!"

17) Recitative: Raphael

And the angels struck their immortal harps and the wonders of the fifth day sung.

18) Trio: Chorus with Voices

Gabriel

Most beautiful appear, with verdure young adorn'd the gently sloping hills. Their narrow sinuous veins distil in crystal drops the fountain fresh and bright.

Uriel

In lofty circles plays and hover thro' the sky the cheerful host of birds. And in the flying whirl the glitt'ring plumes are dy'd, as rainbows, by the sun.

Raphael

See flashing thro' the wet in thronged swarms the fry on thousand ways around. Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

Gabriel, Uriel, Raphael

*How many are thy works, O God? Who may their numbers tell? Who, O God?
Who may their numbers tell?*

18a) Chorus with Solos

The Lord is great and great his might. His glory lasts for ever and evermore.

19) Recitative: Raphael

*And God said: "Let earth bring forth the living creature after his kind, cattle and
creeping thing, and beasts of the earth after their kind."*

20) Accompanied Recitative: Raphael

*Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures
numberless, in perfect forms and fully grown. Cheerful, roaring, stands the tawny
lion. In sudden leaps the flexible tiger appears. The nimble stag bears up his
branching head. With flying mane and fiery look, impatient neighs the sprightly
steed. The cattle in herds already seeks his food on fields and meadows green.
And o'er the ground, as plants, are spread the fleecy, meek and bleating flock.
Un-number'd as the sands in whirl arose the host of insects. In long dimensions
creeps with sinuous trace the worm.*

21) Aria: Raphael

*Now heav'n in fullest glory shone; earth smiles in all her rich attire. The room of air
with fowl is fill'd; the water swell'd by shoals of fish; by heavy beasts the ground is
trod. But all the work was not complete. There wanted yet that wond'rous being,
that grateful should God's pow'r admire, with heart and voice his goodness praise.*

22) Recitative: Uriel

*And God created man in his own image. In the image of God created he him. Male
and female created he them. He breathed into his nostrils the breath of life, and
man became a living soul.*

23) Aria: Uriel

*In native worth and honour clad, with beauty, courage, strength adorn'd, to heav'n
erect and tall he stands a man, the Lord and King of nature all. The large and
arched front sublime of wisdom deep declares the seat, and in his eyes with
brightness shines the soul, the breath and image of his God. With fondness leans
upon his breast the partner for him form'd, a woman fair and graceful spouse. Her
softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy,
and bliss.*

24) Recitative: Raphael

*And God saw ev'ry thing that he had made; and behold, it was very good; and the
heavenly choir in song divine thus closed the sixth day.*

25) Chorus:

Achieved is the glorious work; the Lord beholds it and is pleas'd. In lofty strains let us rejoice! Our song let be the praise of God.

25a) Trio:

Gabriel, Uriel

On thee each living soul awaits; from thee, O Lord, they beg their meat. Thou openest thy hand, and sated all they are.

Raphael

But as to them thy face is hid, with sudden terror they are struck. Thou tak'st their breath away; they vanish into dust.

Gabriel, Uriel, Raphael

Thou let'st thy breath go forth again, and life with vigour fresh returns. Revived earth unfolds new force and new delights.

25b) Chorus:

Achieved is the glorious work. Our song let be the praise of God. Glory to his name forever; he sole on high exalted reigns, alleluia.

INTERVAL

during which refreshments will be served in the hall

PART THREE

26) Accompanied Recitative: Uriel

In rosy mantle appears, by tunes sweet awak'd, the morning young and fair. From the celestial vaults pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

27) Chorus with Duet:

Eve (Soprano), Adam (Bass)

By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd. This world, so great, so wonderful, thy mighty hand has fram'd.

Chorus

For ever blessed be his pow'r! His name be ever magnified!

Adam

Of stars the fairest, O how sweet thy smile at dawning morn! How brighten'st thou, O sun, the day, thou eye and soul of all!

Eve

And thou, that rul'st the silent night, and all ye starry host, spread wide and ev'rywhere his praise in choral songs about.

Adam

Ye strong and combrous elements, who ceaseless changes make, ye dusky mists and dewy streams who raise and fall thro' th'air:

Eve, Adam, Chorus

Resound the praise of God our Lord! Great his name, and great his might.

Eve

Ye purling fountains tune his priase and wave your tops, ye pines! Ye plants exhale, ye flowers breathe at him your balmy scent!

Adam

Ye, that on mountains stately tread and ye that lowly creep, ye birds, that sing at heaven's gate, and ye that swim the stream;

Eve, Adam, Chorus

Ye living souls, extol the Lord! Him celebrate, him magnify!

Eve, Adam

Ye valleys, hills and shady woods, our raptur'd notes ye heard; from morn to eve you shall repeat our grateful hymns of praise!

Chorus

Hail, bounteous Lord! Almighty, hail! Thy word called forth this wondrous frame. Thy pow'r adore the heav'n and earth; we praise thee now and evermore.

28) Recitative

Adam

Our duty we performed now, in off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be, and and ev'ry step pours new delight into our breast, shews wonders ev'rywhere. Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart his bounty celebrate. Come, follow me! Thy guide I'll be.

Eve

O thou for whom I am! My help, my shield, my all! Thy will is law to me. So God, our Lord, ordains, and from obedience grows my pride and happiness.

29) Duet

Adam

Graceful consort! At thy side softly fly the golden hours. Ev'ry moment brings new rapture, ev'ry care is put to rest.

Chorus

Proclaim in your extended course the glorious pow'r and might of God!

Eve

*Spouse adored! At thy side purest joys o'erflow the heart. Life and all I am is thine;
my reward thy love shall be.*

Eve, Adam

*The dew-dropping morn, O how she quickens all! The coolness of ev'n, O how she
all restores! How grateful is of fruits the savour sweet! How pleasing is of fragrant
bloom the smell! But, without thee, what is to me the morning dew, the breath of
even, the sav'ry fruits, the fragrant bloom? With thee is ev'ry joy enhanced, with
thee delight is ever new; with thee is life incessant bliss; thine it whole shall be.*

30) Recitative: Uriel

*O happy pair, and always happy yet, if not, misled by false conceit, ye strive at
more as granted is, and more to know as know ye should!*

31) Chorus with Soloists

*Sing the Lord, ye voices all! Utter thanks all ye his works! Celebrate his pow'r and
glory. Let his name resound on high! The Lord is great, his praise shall last for
aye.*

Amen.

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Programme Notes

Josef Haydn (1732-1809): *The Creation*

In 1790 the 58-year-old Haydn suddenly found himself jobless and pensioned off after almost thirty years of loyal service, when his arts-loving patron Prince Nikolaus Esterházy died and was succeeded by an unmusical heir. So Haydn accepted an invitation from impresario J. P. Salomon to visit London. Adored by the British public ('I went the rounds of the newspapers for three successive days') he stayed in England for eighteen months composing and performing at the keyboard. But his most treasured experience was sitting in Westminster Abbey hearing two Handel oratorios sung by massed choirs and orchestras to mark the fiftieth anniversary of *Messiah*. Such a celebration was fast becoming a ritual tradition in Britain with audiences adoring these unstaged musical dramas on biblical subjects, as Mendelssohn and Elgar were later to appreciate.

Perhaps with an eye on posterity, Haydn resolved to compose his own weighty oratorio tackling obliquely the meaning of life and existence through the story of the creation of the world. Using a now lost libretto, apparently written for Handel and never used, and the books of Genesis, Psalms and Milton's *Paradise Lost* he fashioned an English text. His friend Gottfried van Swieten, librarian to the Vienna court and a Handel enthusiast, helped translate it into German and made various musical suggestions. With no urgency to compose for a deadline Haydn wrote his bilingual oratorio slowly and carefully but with a childlike faith, remarking 'I was never so devout as when I was working on *The Creation*'. In 1798 the piece was first performed privately in Vienna. So many members of the public thronged outside to catch an earful of it that thirty police officers were called in to maintain order. Subsequent public performances in Vienna and London were sold out. As a Vienna audience member remarked 'I would not have believed that human lungs and sheep gut and calf's skin could create such miracles... I never left a theatre more contented'. Haydn considered the work his masterpiece. Its success prompted him to embark immediately on a second big oratorio, *The Seasons* and he never returned to symphonic composition.

Boasting three vocal soloists and chorus, *The Creation* would originally have been scored for a large orchestra. In Handelian style, it falls into three sections. During the first two, archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), narrate and comment on the day-by-day creation of the world in one week, while in the shorter Third Part the

soprano and bass soloists take on the roles of Adam and Eve, describing their idyllic life in the Garden of Eden.

Part One opens with a decidedly non-biblical instrumental introduction entitled 'The Representation of Chaos', whose nebulous harmony and form may be inspired by Haydn's discussions with the astronomer and musician William Herschel at the latter's observatory in Slough in 1791. From the hushed darkness Raphael announces 'In the beginning' but it is only when the chorus proclaims the arrival of 'light' on Day One with a fortissimo C major chord that the music suddenly takes off. A loose formal pattern then ensues: each day's new creation is announced by a soloist in recitative form (like sung dialogue) and celebrated and given thanks for in a combination of solo arias (or songs) and choruses. Throughout Haydn seizes any opportunity for musical word-painting. Raphael's description of the firmament and waters created on Day Two is underscored first by rushing semiquavers representing turbulent rolling waves and then by the bubbling triplet accompaniment of an eddying brook. Gabriel conveys the emergence of grass, fruit-trees and flowers on Day Three with phrases that shoot upward and blossom floridly as she sings of how the fields appear 'With verdure clad'. Listen out for a brief but stunning instrumental rendition of sunrise on Day Four with the ensuing creation of day, night, seasons, the sun and the moon, all celebrated in the chorus 'The heavens are telling', often sung as a stand-alone piece in its own right.

Part Two commences with the appearance of beasts on Day Five. The soaring eagle, merry lark, cooing dove and later a tuneful nightingale are graphically evoked through the shape of Gabriel's vocal line and by snatches of quasi-birdsong in the accompaniment. After a graceful trio, Day Six brings similarly colourful depictions of land animals: the low 'cheerful roaring' of the lion and the rhythmic jumping movements of the 'flexible tiger' and 'nimble stag' as Raphael introduces a menagerie that includes the horse, cattle, insects and even the humble earthworm. God's ultimate creation – mankind – is celebrated in a long chorus of praise ('Achieved is the glorious work') that also enjoys an independent life beyond the oratorio, albeit without the interjections of the soloists.

The music of Part Three is noticeably simpler and more tonal than before, exhibiting a Mozartian lightness reminiscent of the then recently composed *Magic Flute*. After Uriel describes how the 'rosy mantle' of morning reveals a freshly made Adam and Eve walking blissfully hand-in-hand in the Garden of Eden, the soprano and bass soloists now become the couple, never reverting to their earlier personas as archangels.

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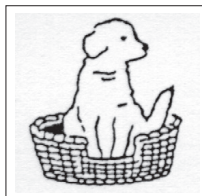
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The remainder of the piece is essentially their extended hymn of thanksgiving to God, supported by the chorus, and a love-song to each other demonstrating their newfound independence from the Creator. Texturally their duets encompass intertwining melodic lines, tenderly imitative answering phrases ('graceful consort', 'spouse adored') and passages where they sing together harmoniously in parallel thirds and sixths. Haydn ends the work with a grand and rousing final chorus built on a fugato structure ('The Lord is great') embellished with contrastingly florid 'Amen' passages.

Notes © Madeleine Ladell 2009

This Evening's Performers

Claire Watkins, Soprano...

...is a former Head Chorister of St. Davids Cathedral Choir and graduated in 2007 with a DipRam from the Royal Academy Opera where she studied with Beatrice Unsworth and Audrey Hyland. She has a BMus (Hons) from Cardiff University and a PGDip (Distinction) from the Royal Welsh College of Music and Drama. Throughout her studies Claire was generously supported by the MBF, the Countess of Munster Musical Trust and the Kohn Foundation. She participated in the Georg Solti Accademia di Bel Canto alongside Leo Nucci and is a 2009 Samling Scholar. Earlier this year she participated in a series of masterclasses and concerts with Sir Thomas Allen, Malcolm Martineau and Yvonne Kenny at The Sage, Gateshead for The Samling Foundation.

Equally at home on the concert platform and the operatic stage, Claire has performed with the BBC National Orchestra of Wales at St. Davids Hall and appeared at the Wigmore Hall, St. Martin-in-the-fields and the Royal Albert Hall. Operatic roles include Donna Anna *Don Giovanni*, Laretta *Gianni Schicci*, Venus *Dardanus* and Amelia *Simon Boccanegra* in Valladolid. In the last six months Claire has covered several roles including the title role in Massenet's *Manon* for Scottish Opera, Bronwyn Jones in *Carbon 12* for Welsh National Opera and is currently covering the role of Giannetta in *L'elisir d'amore* for Scottish Opera. Future plans include Constance in *The Sorcerer* for Opera della Luna, Beethoven *Mass in C* with Brian Kay and Handel's *Messiah* at the Royal Albert Hall with Sir David Willcocks.

In 2010 Claire will make her house debut by covering the role of Leila in *The Pearl Fishers* for English National Opera.

David Knight, Tenor...

...graduated from Surrey University with an honours degree in Music and Business Studies in the summer of 1995. In 2008 he decided to dedicate all of

his time to music, having spent the previous 13 years balancing both a career working for a city law firm and singing professionally.

In April 2008 David accepted a Lay Clerk's position at Westminster Cathedral, London. When not at Westminster Cathedral David teaches singing at the London Oratory School and continues to study privately with Nicholas Powell. He also performs with Oxford Camerata, Gabrieli Consort and Philharmonia Voices as well as with other professional groups in and around London.

Previous solo work has included: Handel *Solomon*; Jonathan in Handel *Saul*; Bach *St. John Passion* in Canterbury Cathedral; Stainer *Crucifixion* for Barry Rose; Mendelssohn's *Elijah*; Rachmaninov *Vespers* for Stephen Layton; Haydn *Creation*; Monteverdi *Vespers of 1610* in London Oratory Church; Purcell's *Dido and Aeneas*; Cristiano Serino's *Seven Last Words from the Cross*; Payton-Jones' *Against Oblivion -Part 2* for Tête-à-Tête Opera Festival July 2009.

Future engagements include Evangelist in Bach's *Christmas Oratorio* and *St. Matthew Passion*; Handel *St. Johannes Passion*.

Adam Green, Bass...

...was born in Harrogate, North Yorkshire and studied at St John's College, Cambridge, the Royal Academy of Music, London, and the National Opera Studio. He has won several competitions including the Song Prize at the National Mozart Competition, and was awarded the prestigious Ian Fleming and Sybil Tutton Awards.

Recent engagements include the lead role in *Don Giovanni* at the Berbigueres Festival, France; The Barber, *The Barber of Seville* for WNO; First Mate, *Billy Budd* with Daniel Harding and the LSO; Aeneas (*Dido and Aeneas*) for Opera North, Opera du Lille, and the Grand Theatre d'Aix en Provence; Retrofire, *Buzz on the Moon*, by Jonathan Dove, for Channel 4; Judge in Korngold's *Das Wunder der Heliane* (LPO and Vladimir Jurowskii) and The Count for OEP.

Further roles include Aeneas - Aix-en-Provence Festival, Ford Falstaff, Burgess *Peter Grimes* in Salzburg and Berlin with Sir Simon Rattle and the Berlin Philharmonic, Sergio Fedora and Naval Officer *Manon Lescaut* for Holland Park Opera, *The Pig* (Title role) by Jonathan Dove, at Glyndebourne, the Assassin *Tangier Tattoo*, Glyndebourne on Tour, and Il Conte *Le Nozze di Figaro* with the Southbank Sinfonia.

His concert experience is already extensive - Bach's *Weihnachtsoratorium* in Frankfurt under Lutz Köhler, Brahms' *Requiem*, Handel's *Messiah* and Fauré's *Requiem* at the Royal Albert Hall under Sir David Willcocks and with the RPO, Elgar's *Coronation Ode* with the BBC Symphony Orchestra, *Elijah* in Budapest, *Carmina Burana* televised in Ely Cathedral, and Telemann *Matthäus Passion* at the Snape Maltings.

Huw Williams, Organist...

...is Sub-Organist at the Chapel Royal, St James's Palace, London where he works daily with the professional choir of men and boys. He is the Musical Director of the Stroud and the Monmouth Choral Societies and teaches at Cambridge University.

Huw has performed as an organ soloist in Canada, USA, Europe and the UK. He has made two solo recordings at St Paul's Cathedral: Christmas Organ Music from St Paul's and Organ Spectacular which received Gramophone magazine's Editor's Choice award. He will shortly be releasing a new recording on the magnificent Mander Organ in Peachtree Road United Methodists Church, Atlanta. He has made eighteen recordings as accompanist with St Paul's and Hereford Cathedrals and The Sixteen and broadcast live on television and radio around the world on numerous occasions. He has performed and recorded with other ensembles including the London Symphony Orchestra, London Philharmonic Orchestra, National Orchestra of Wales, City of London Sinfonia, London Mozart Players and the Orchestra of the Age of Enlightenment. Recent concerts included appearances in Paris, Edinburgh and Washington DC.

Huw has directed all types of choirs: amateur, professional, children and adult in both large and small scale ensembles, and has adjudicated several choral competitions. He was awarded the Associate of the Royal Academy of Music and featured in a documentary on S4C (Welsh Television).

Michael Cayton, Musical Director...

...began his musical career at the age of 16 as a trumpeter in the Grenadier Guards. He went on to study the piano at the Royal College of Music where he was awarded several prizes for conducting, composing and improvisation. He won a scholarship enabling him to continue his studies at the RCM as Repetiteur for the London Schools Opera whilst also becoming the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Michael is in demand as a choral conductor, accompanist and organist. He has performed at the Wigmore Hall, Royal Festival Hall, Albert Hall and in cathedrals all over the country. In the course of his career he has toured extensively to the United States of America, the Far East and Europe. Michael gave his debut recital as an organ recitalist in Westminster Abbey and has given recitals in many cathedrals and parish churches in the UK. He has made several broadcasts for BBC radio including a live broadcast for BBC World Service and has recently appeared on "Songs of Praise". Michael is Director of Music at St. John's Wood Church in London where he conducts the Church's critically acclaimed professional choir. He is also Organist at Belsize Square Synagogue and this is his 7th season as Musical Director of the Chiltern Choir. Michael's choral compositions are published by Redemptorist Publications.



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See our website at
www.chilternchoir.org.uk

Chiltern Choir Members Singing this Evening

Sopranos

Jane Anderson
Caroline Bartlett
Marion Bryan
Mary Bungard
Lu Chadder
Ana De'Ath
Annie Facer
Jenny Gorsuch
Beverley Grayley
Anne Grove
Jill Haslam
Rachel Haywood-
Thornton
Barbara Johnson
Sue Kestevan
Janet Lowndes
Patricia Parkes
Sally Powell
Merriss Ratliff
Margaret Ross
Angela Sedgwick
Beverley Small
Lyndsay Ward
Sarah Warren
Gillian Watson
Anne Wilson

Altos

Roy Cottrell
Jill Double
Cathrien Dyas
Rita Fryer
Vivien Gabriel
Philippa Goss
Helen Heenan
Anne Keyworth
Fiona Lean
Joan Martin
Liz Pendered
Gillian Pugh
Jill Swainson
Rhona Taylor
Brenda Tomsett
Susan Treanor
Marian Wax
Jenny West
Beryl Whittaker

Tenors

Simon Allard
Jonathan Carmichael
Mike Currey
Tim Gwynne-Evans
Paul Jenkins
Colin Parkes
Tony Watts

Basses

Steven Frank
Malcolm Gaudie
Tim Goodwin
Nick Hardey
Bernard McMahon
Chris Ottaway
Martin Robinson
Bill Sharp
Richard Watson

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Mrs O. M. Lloyd
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Mrs G. Rope
Mrs A. Rossiter
Mrs F. Sanderson
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