

# WELCOME FROM THE CHAIR

A very warm welcome to the first concert of our new season. We do hope you will enjoy the works of these two great Czech composers – Dvořák's *Mass in D major* and *Te Deum* and Janáček's *Otčenáš*.

By popular request we are also putting on a concert of Christmas music and readings again this year, at 5.00pm on Saturday 13<sup>th</sup> December in the Chorleywood Memorial Hall. Two years ago this was much enjoyed by young and old alike, and we hope you will stay and join us for mulled wine and mince pies after the concert.

Further details of our 2009 spring and summer concerts can be found inside the back page.

We always welcome new members, and are particularly looking for tenors and basses. Do get in touch if you would like to join us (see opposite). We have an open rehearsal on 15<sup>th</sup> January 2009 when we would particularly welcome potential new members.

With very best wishes for Christmas and the New Year

Gillian Pugh

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## MASS IN D MAJOR

### KYRIE

*Kyrie eleison; Christe eleison; Kyrie eleison.*

### GLORIA

*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 coelestis, Deus Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.*

### CREDO

*Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium: Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.*

*Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt.*

*Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.*

## ATONÍN DVOŘÁK

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

Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give thanks to You for Your great glory, Lord God, heavenly King, almighty God the Father.

Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, who taketh away the sins of the world, have mercy on us; You who take away the sins of the world, hear our prayers.

Who sits at the right hand of the Father, have mercy upon us.

For You are the only Holy One, the only Lord, the only Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible:

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds.

God of God, Light of Light, very God of very God; begotten, not made, being of one substance with the Father; by Whom all things were made.

Who for us men and for our salvation came down from Heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

*Crucifixus etiam pro nobis sub Pontio  
Pilato, passus et sepultus es:  
Et resurrexit tertia die, secundum  
Scripturas, et ascendit in caelum, sedet ad  
dexteram Patris.*

*Et iterum venturus est cum gloria,  
iudicare vivos et mortuos, cuius regni non  
erit finis;*

*Et in Spiritum Sanctum, Dominum et  
vivificantem, qui ex Patre Filioque  
procedit.*

*Qui cum Patre et Filio simul adoratur et  
conglorificatur: qui locutus est per  
prophetas.*

*Et unam, sanctam, catholicam et  
apostolicam Ecclesiam.*

*Confiteor unum baptisma in remissionem  
peccatorum.*

*Et expecto resurrectionem mortuorum, et  
vitam venturi saeculi.*

*Amen.*

### **SANCTUS**

*Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth;*

*pleni sunt coeli et terra gloria tua.*

*Hosanna in excelsis.*

### **BENEDICTUS**

*Benedictus qui venit in nomine Domini.*

*Hosanna in excelsis.*

### **AGNUS DEI**

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

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

And was crucified also for us under Pontius  
Pilate; he suffered and was buried:

And the third day he rose again according to  
the Scriptures, and ascended into Heaven,  
and sits on the right hand of the Father.

And he shall come again, with glory, to  
judge both the living and the dead, whose  
Kingdom will have no end;

And I believe in the Holy Ghost the Lord,  
and Giver of Life, who proceedeth from the  
Father and the Son.

Who with the Father and the Son together is  
worshipped and glorified: who has spoken  
through the Prophets.

And I believe in One Holy, Catholic, and  
Apostolic Church.

I acknowledge one Baptism for the  
forgiveness of sins.

And I look for the Resurrection of the  
Dead: And the Life of the world to come.

Amen.

Holy, Holy, Holy, Lord God of Hosts;

Heaven and earth are full of Your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the  
Lord

Hosanna in the highest.

Lamb of God,  
who takes away the sins of the world,  
have mercy upon us.

Lamb of God,  
who takes away the sins of the world,  
grant us peace.

## OTČENÁŠ (LORD'S PRAYER)

LEOŠ JANÁČEK

Our Father, which art in heaven,  
hallowed be thy name;  
thy kingdom come;  
thy will be done,  
in earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive them that trespass against us.  
And lead us not into temptation;  
but deliver us from evil.  
Amen

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### SHORT INTERVAL

(Refreshments will be served in the Church Hall *after* the concert.)

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## TE DEUM

*Te deum laudamus  
Te dominum confitemur.  
Te æternum Patrem  
omnis terra veneratur.  
Tibi omnes angeli,  
tibi cæli: et universæ Potestates.  
Tibi Cherubim  
incessabili voce proclamant:  
Sanctus, Sanctus, Sanctus:  
Sanctus Dominus Deus Sabaoth.  
Pleni sunt cæli et terra  
majestates gloriæ tuæ.  
Te gloriosus  
Apostolorum chorus.  
Te Prophetarum  
laudabilis numerus.  
Te martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
sancta confitetur Ecclesia.  
Patrem immensæ majestatis:  
Venerandum tuum, verum,  
et unicum Filium.  
Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriæ, Christe, tu Patris  
sempiternus es Filius.  
Tu ad liberandum  
suscepturus hominem,  
non horruisti Virginis uterum.  
Tu devicto mortis aculeo,  
aperuisti credentibus  
regna cælorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis, esse venturus.  
Te ergo quæsumus, tuis famulis subveni,  
quos pretioso  
sanguine redemisti.*

## ANTONÍN DVOŘÁK

We praise you O God,  
we acknowledge you to be the Lord;  
all the earth now worships you,  
the Father everlasting.  
To you all angels cry aloud,  
the heavens and all the powers therein;  
to you cherubim and seraphim  
continually do cry:  
Holy, holy, holy  
Holy Lord, God of Sabaoth,  
heaven and earth are full of the  
majesty of your glory.  
The glorious company  
of the apostles praise you,  
the goodly fellowship  
of the prophets praise you,  
the noble army of martyrs praise you,  
the holy Church throughout all the world  
does acknowledge you:  
the Father of an infinite majesty,  
your adorable, true,  
and only Son,  
also the Holy Spirit, the counsellor.

You are the King of glory, O Christ.  
You are the everlasting Son of the Father.  
When you took upon yourself  
to deliver man,  
you humbled yourself to be born of a virgin.  
When you overcame the sharpness of death,  
you opened the kingdom  
of heaven to all believers.  
You sit at the right hand of God  
in the glory of the Father.  
We believe that you will become our judge.  
We therefore pray you help your servants,  
whom you have redeemed with your  
precious blood..

*Aeterna fac  
cum Sanctis tuis in Gloria numerari.  
Salvum fac populum tuum Domine,  
et benedic hereditati tuae.  
Et rege eos, et extolle illos,  
et extolle illos usque in aeternum.  
Per singulos dies, benedicimus te,  
et laudamus nomen tuum  
in saeculum saeculi.*

*Dignare Domine die isto sin  
peccato nos custo dire.  
Miserere nostri Domine,  
miserere nostri.  
Fiat misericordia tua Domine super nos,  
quem admodum speravimus in te.  
In te Domine speravi  
non confundar in aeternum.  
Benedicamus Patrem et Filium  
cum Sancto Spiritu; laudemus et  
superexaltemus eum in saecula.  
Alleluja!*

Make them to be numbered  
with your saints in glory everlasting.  
O Lord save your people  
and bless your heritage.  
Govern them and  
lift them up forever.  
Day by day we magnify you,  
and we worship your name,  
world without end.

Vouchsafe, O Lord,  
to keep us this day without sin.  
O Lord have mercy upon us,  
have mercy upon us.  
O Lord, let your mercy be upon us,  
as our trust is in you.  
O Lord, in you have I trusted,  
let me never be confounded.  
Let us bless the Father and the Son, with the  
Holy Spirit; let us praise and exalt Him  
above all for ever  
Alleluia!.

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## PROGRAMME NOTES

### Antonín Dvořák (1841–1905)

#### *Mass in D major*

1. *Kyrie*

2. *Gloria*

3. *Credo*

4. *Sanctus*

5. *Benedictus*

6. *Agnus Dei*

Dvořák's childhood in rural Bohemia and his youth spent in cultured urban Prague lie at the heart of both his *Mass* and *Te Deum*. He grew up playing native folkdances in the village band and conducted his local Roman Catholic church choir in a range of Austrian and German sacred music but then encountered French and Italian opera playing the viola in the orchestra of Bohemia's Provisional Theatre under the baton of Smetana. A cosmopolitan at heart, and eager to make his name beyond the Czech-speaking world, during his twenties he composed at night and networked assiduously to secure performances of his music until he eventually achieved recognition on both sides of the Atlantic as a major composer, not least with his celebrated 'New World' Symphony. The *Mass* was written in 1887 for the consecration of a small, accessible private chapel designed by wheelchair-bound philanthropist and architect Josef Hlávka for his home at Lužany near Plzeň. Its original scoring for vocal quartet, choir and organ reflects this intimate setting.

The opening *Kyrie* builds on a gently lilting theme introduced by the sopranos and then sung imitatively by each voice part; after a contrasting minor-key 'Christe eleison' first sung by soloists this theme returns. Though reminiscent in texture of Mozart and Schubert masses the music is shot through with gentle Slavic chromaticism. The driving rhythms and dramatic energy of the *Gloria* seem to come straight from the opera house – by this time Dvořák had composed several operas of his own – but perhaps also recall the composer's obsessive love of trains (he was renowned for sending students to note down the numbers of unusual locomotives if too busy to train-spot himself!). In the *Credo* a simple unison plainchant-like melody develops into a sedate triple-metre dance that breaks off for moments of quiet Gounod-style beauty ('Et incarnatus est') or incisive declamation ('Crucifixus'). A jubilant and spiky *Sanctus* with a catchy 'Pleni sunt coeli' melody precedes the restrained beginning of the *Benedictus*, both movements concluding with a robust 'Hosanna'.

In the final *Agnus*, an impassioned and sustained fugato theme introduced by the tenor against a walking stepwise accompaniment climaxes with dotted rhythms and wide intervals at the words ‘miserere mei’ (‘have mercy upon us’) before angelic-sounding upper voices subdue the mood singing ‘dona nobis pacem’ (‘grant us peace’).

### ***Te Deum***

1. *Allegro moderato maestoso*

3. *Vivace*

2. *Lento maestoso*

4. *Lento*

In 1891 the wealthy American socialite and patron Jeannette Thurber asked Dvořák to assume directorship of her newly founded National Conservatory of Music in New York, telegraphing him repeatedly with bigger salary offers until he agreed. She requested that he compose, in advance of his arrival, a setting of a patriotic text chosen by her to celebrate the imminent 400<sup>th</sup> anniversary of Columbus landing in America. But no text materialized and with time running out he wisely composed a fallback, a festive all-purpose *Te Deum Laudamus* (‘We praise Thee, O God’) for soprano and bass soloists, chorus and instrumental accompaniment (originally orchestra). He divided the text, traditionally sung by Christians at the service of Matins, into four sections roughly corresponding to symphonic form.

The rousing instrumental start – imagine drums and folk fiddles – launches an exuberant first chorus characterized by leaping intervals, with voices energetically overlapping each other in broadly pentatonic phrases suggestive of a Czech dance celebration. The atmosphere halts temporarily for a poised solo soprano ‘Sanctus’ passage that is almost mischievously interspersed with recurring snippets of a jaunty motif derived from the opening accompaniment here sounding like birdsong (imitation of sounds from nature features strongly in his works of this period). An appropriately majestic fanfare heralds the *Lento* ‘Tu Rex gloriae’ (‘Thou art the King of glory’) for bass soloist, which shows Dvořák at his most inventive, combining major-minor contrasts and Schubertian modulations with hints of a slow Bohemian dance. After an agitated *Coro* movement the final *Lento*, begun by the solo soprano, draws together themes from the previous movements. The work ends with all voices joining in an expansive ‘Alleluia’ above the spirited accompaniment of the first movement.





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## Leoš Janáček (1854–1928) *Otčenáš ('The Lord's Prayer')*

1. *Andante*

2. *Moderato*

3. *Con moto*

4. *Adagio*

5. *Energico moderato*

Janáček came from Moravia, the next-door province to Bohemia, but like Dvořák studied at the Organ School in Prague, which is where the two composers probably began their long friendship. Bound together by a shared language – Czech – and by a love of folksong and opera, they frequently corresponded and even went on walking holidays together. Despite being an atheist Janáček founded an organ school in his home city of Brno and wrote several religious works including the *Glagolitic Mass* before achieving fame as an opera composer in the final decade of his life. This short setting of *The Lord's Prayer* dates from 1901, while he was working on his first major opera, *Jenůfa*. It was composed to accompany a set of religious *tableaux vivants* ('living pictures', created by costumed people standing in fixed poses), based on a series of canvasses by the Polish artist Jozef Mecina-Krzesz.

In the quiet opening *Andante* the choir plead to 'Our Father' until the tenor soloist serenely looks forward to the coming of 'thy kingdom'. The *Moderato* ('Thy will be done') is a plaintive minor-key melody for soloist echoed by the choir, heavily influenced by Moravian folksong. Janáček sets 'Give us this day our daily bread' as a jubilant eruption of choral joy at a harvest dance before the soloist begs the Lord to 'forgive us our trespasses' with another folk-like melody in the *Adagio*. The work closes with unison upper voices starkly demanding 'lead us not into temptation' before the whole choir join together in a punchy and decisive 'Amen'.

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### *PERFORMING THIS EVENING*

#### **Carole Kendall (Soprano)...**

...was born in The Lake District. She read music at Leicester and Reading Universities and studied singing with Linda Esther Gray, Elizabeth Gale and Jennifer Dakin.

Carole has appeared as a soloist and as part of small ensembles in many well known venues including the Purcell Room, St John's Smith Square and The Albert Hall. She has given solo recitals throughout Britain for many music societies, charities and at music festivals, including the Edinburgh Fringe, the Lake District Festival and the Mananan Festival. The latter included singing at the top of Snae Fell, having taken the mountain railway! She has appeared with choral societies in the South East at many of the major concert venues, singing solo parts in choral works such as most of the Mozart and Schubert and Haydn Masses, the Mozart *Requiem*, The Fauré and Duruflé *Requiems*, *Messiah*, Vivaldi's *Gloria*, the Bach Passions and Rossini's *Petite Messe Solennelle*.

Her operatic experience includes roles in *The Magic Flute*, *The Marriage of Figaro*, *The Beggar's Opera*, *The Fairy Queen* and Gilbert and Sullivan Operetta. She took part in the London International Opera Festival world premier of *La Malinche*, for which she had to sing in an ancient Mexican dialect and cover herself in clay! She later recorded this for BBC Radio 3.

Carole particularly enjoys singing as a member of small ensembles.

Her experience includes broadcasts for BBC Radio 3 and 4 and Sky TV, business functions, weddings, memorials and private parties. She has broadcast live on many occasions for BBC Radio 4's Daily Service. She sings in the professional octet at St John's Wood Church in London each Sunday. As well as performing, Carole teaches singing privately, for the London Borough of Enfield and Hertfordshire. She also works for The Voices Foundation as an advisory teacher which takes her all over London and the South East.

## **David Knight (Tenor)...**

...graduated from Surrey University with an honours degree some ten years ago having studied Music and Business Studies at Roehampton Institute. Since then, David has continued to enjoy balancing a rewarding career both in music and up until March 2008, working for an international city law firm as a member of its in house tax team.

David's musical career continues develop in many ways, most recently with his appointment to Westminster Cathedral as a Lay Clerk in its internationally acclaimed choir, and also as a vocal teacher to the students of The London Oratory School Schola which also has its own internationally identity though concerts and film work, home and abroad. Previously David has held similar posts with Southwark Cathedral,

Ealing Abbey, Blackburn Cathedral and St. Bartholomew the Great, Smithfield London. He continues to study singing privately with Nicholas Powell in London and has a varied programme of concerts/recordings under his belt.

Recent solo concerts have included a series of performances of Bach *St. John Passion* in London and Canterbury, Rachmaninoff's *Vespers Op37* for Stephen Layton, a live pan world television broadcast from Rome for Live Earth of a premier performance of *Seven Last Words* by Cristiano Serino, The Sailor in a semi staged performance of Purcell's *Dido and Aeneas* a performance of Monteverdi's *Vespers of 1610* in The London Oratory Church in front of HRH Princess Michael of Kent and former Premier Tony Blair, Rossini's *Petite Messe Solennelle* in the church of St Martin in the Field, London and Stainer's *Crucifixion* directed by Barry Rose for the Royal College of Organists out reach programme in Southwark Cathedral. Other solo concerts include Mendelssohn's *Elijah*, Handel *Messiah*, Mozart's *Requiem*, Orff's *Camina Burana* and performances of Bach's *St John Passion* (Evangelist and Arias). David performs regularly with Oxford Camerata under the direction of Jeremy Summerly, for Philharmonia Voices and more recently with the Gabrieli Consort in Poland under the direction of Paul McCreech as well as a number of the London professional city church choirs.

Recordings currently in the pipeline are: a disc called Ave Maria, being settings of the famous text by various composers performed by London Oratory School Schola for issue Christmas 2008 and also a disc of music by TL Victoria recorded for Hyperion Records by the Lay Clerks of Westminster Cathedral Choir to be released in 2009. Other recordings already issued include two discs for Naxos with Oxford Camerata (dir. Jeremy Summerly) of sacred music by Nicolaus Gombert and Thomas Tallis, a Decca recording of Best of John Tavener including part of *The Veil of the Temple* (Holst Singers) and a Hyperion recording of choral music by Pierre Villette.

### **Martin Penny (Organist)...**

...has been Organist of All Saints' Hertford since 1999. He is a professional organist giving recitals throughout the UK, playing regularly in major churches and cathedrals and teaching and lecturing in organ-related topics.

Martin began playing the piano at the age of four and took up the organ four years later whilst singing in his local parish church choir. He started

formal organ studies with Ronald Watson before spending four years with Conrad Eden at Durham Cathedral. He read Mathematics at Exeter College, Oxford, where he was successively Choral Exhibitioner, Organist and locum Organ Scholar. He spent the next twenty-five years working as a management consultant and semi-professional organist. During this time Martin held a number of organists' posts in and around London; he also contributed the majority of the keyboard entries to the Hamlyn Dictionary of Music.

More recently, Martin completely revised his playing skills in the late 1990's, studying with a number of distinguished teachers both in the UK (Anne Marsden Thomas, Gerard Brooks, Kevin Bowyer) and abroad (Ludger Lohmann, Jacques van Oortmerssen, Kimberly Marshall).

He has expert knowledge of a wide range of music: organ, instrumental and choral and is acknowledged as an authority on modern French music. He has a particular affinity with the English Tudor period and is a Fellow of the Royal College of Organists, in whose exams he won prizes for his overall performance and for improvisation.

### **Anna Le Hair (Pianist)...**

...started playing the piano as soon as she could reach the keys. After winning many scholarships and prizes at Edinburgh University and subsequently at the Royal College of Music, she won a scholarship from the Austrian Institute to spend a summer studying piano accompaniment at the Mozarteum in Salzburg.

Since then, Anna has enjoyed a busy and varied career as pianist and piano teacher. Engagements have included recitals, both solo and as chamber musician and accompanist, in many London venues and others around Britain and abroad. She has twice played Grieg's piano concerto with the Hertfordshire Philharmonia, and she has also played Mozart's *Concerto No. 21* and Rachmaninov's *2<sup>nd</sup> Piano Concerto* with the same orchestra. She has also played harpsichord in a performance of Bach's *Brandenburg Concerto No. 5* with the Buckinghamshire Chamber Orchestra.

In July 2006, she was nominated for the title of "Performer of the Fringe" at the Buxton Festival. She has also recently participated in festivals in Rayleigh and Canterbury, and given concerts in Edinburgh, Manchester, London and Provence, among other places.

Anna has also done such diverse things as playing background music in London hotels and restaurants, touring the UK and Channel Islands with the Lewis London Ballet, and repeteuring for opera groups and choral societies. She is a Senior House Pianist at the Ardingly International Summer School, and is Neil Jenkins' accompanist of choice at his masterclasses around Britain.

Anna currently teaches piano and accompanies at the Arts Educational School in Tring, Hertfordshire, and at St Albans High School. As well as being the regular accompanist for the Chiltern Choir, she accompanies the Aeolian Singers in Hemel Hempstead and is much in demand as an accompanist for singers and instrumentalists.

Forthcoming engagements include *'Rhapsody in Blue'* with the St Albans Symphony Orchestra in St Albans Abbey on New Years' Day 2009, and Beethoven's *Third Piano Concerto* with the Buckinghamshire Chamber Orchestra in the following May.

### **Michael Cayton (Conductor)...**

...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 the Organist at Belsize Square Synagogue and this is his sixth season as Musical Director of the Chiltern Choir. Michael's choral compositions are published by Redemptorist Publications.



## Members of *The Chiltern Choir* singing this evening:

(\* member of semi-chorus)

### *Sopranos*

Jane Anderson	Claire Grant	Merriss Ratliff
Ana de'Ath	Anne Grove	Stefanie Robinson
Mary Bungard	Jill Haslam	Beverley Small
Rachel Cooper	Rachel Haywood*	Martoula Valenti*
Judith Essery	Sue Kestevan	Gillian Watson
Anni Facer	Janet Lowndes*	Gillian Westford*
Jenny Gorsuch	Patricia Parkes	Anne Wilson
	Sally Powell	

### *Altos*

Amanda Compton- Cook*	Philippa Goss	Jill Swainson
Roy Cottrell	Helen Heenan*	Rhona Taylor
Jill Double	Anne Keyworth	Brenda Tomsett
Cathrien Dyas	Sylvia Lawman	Susan Treanor
Rita Fryer*	Joan Martin	Marian Wax
Vivien Gabriel*	Liz Pendered	Jenny West
	Gillian Pugh	

### *Tenors*

Simon Allard*	Andrew Grant*	Colin Parkes
Jonathan Carmichael*	Tim Gwynne-Evans*	Tim Venner
	John Knight	

### *Basses*

Mike Currey*	Tim Goodwin	Martin Robinson*
Steven Frank	Nick Hardey*	Richard Watson*
Malcolm Gaudie	Bernard McMahon	Tony Watts
	Chris Ottaway	



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