



Conductor - Michael Cayton

JOHN RITTER
PSALMFEST
Joseph Haydn
Nelson Mass

Jessica Gillingwater - Soprano

James Hall - Countertenor

David Knight - Tenor

Peter Willcock - Bass

Daniel Soper - Organ

Saturday 26 March 2011
7.00 pm at Clarendon Muse

Registered Charity No. 284064

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The following people have been made honorary members in recognition of their extended service to the choir:

<i>Mr D. Chesterman</i>	<i>Mrs K. Darby</i>	<i>Mr D. Treanor</i>
<i>Mr J. Darby</i>	<i>Mr D. Lloyd</i>	<i>Mr N. Wax</i>

Welcome from the Chair

A very warm welcome to our Spring Concert, the first time that we have sung in the Clarendon Muse. This is a very different venue from our usual church settings, and we hope that you will enjoy both the concert and this new concert hall. Do let us know what you think.

Many of you will be familiar with Haydn's *Nelson Mass*, first performed in 1798 and so named as news of Nelson's defeat of Napoleon in the Battle of the Nile came through during its premier. More contemporary and perhaps less well known is John Rutter's *Psalmfest*, a collection of psalms first performed in 1993 but drawing on the translations of the psalms in the Kings James Bible. The seven psalms that we are performing include a wonderful range of lyrical and rhythmic moods and styles.

Our next concert will be on 2nd July at Sarratt Village Hall when, by popular demand, we will again be performing jazz and pop songs. It would be lovely to see you there.

We do hope you enjoy this evening, and look forward to welcoming you to our future concerts. Please get in touch if you would like to join the choir (we would particularly like to recruit more tenors and basses) – or if you would like to become a patron or go on to our mailing list for details of concerts and social events.

Gillian Pugh – Chair, Chiltern Choir. gillian.pugh@gmail.com 01923 285505



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Missa in Angustiis - 'Nelson Mass'
Joseph Haydn

1. Kyrie

*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

Chorus with Soprano Solo

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

2. 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*

Soloists and Chorus

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,
The Lord's only begotten Son,
Jesus Christ, Lord God,
Lamb of God, Son of the Father

3. Qui tollis

*qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

Bass and Soprano with Chorus

who taketh away the sins of the world,
have mercy on us;
who taketh away the sins of the world,
hear our prayers.
Who sits at the right hand of the Father,
have mercy upon us.

4. Quoniam tu solus

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

Chorus with Soprano Solo

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.

5. Credo

*Credo in unum Deum,
Patrem omnipotentem,*

Chorus

I believe in one God,
the Father Almighty,

*factorem caeli et terrae,
visibilium omnium et invisibilium:
Et in unum Dominum Jesum Christum,
Filiū 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.*

6. *Et incarnatus est*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus es:*

7. *Et resurrexit*

*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.*

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.

Soloists and Chorus

And was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man.
And was crucified also for us
under Pontius Pilate,
he suffered and was buried:

Chorus with Soprano Solo

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.

8. *Sanctus*

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

9. *Benedictus*

*Benedictus qui venit
in nomine Domini.*

14. *Agnus Dei*

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

Chorus

Holy, Holy, Holy,
Lord God of Hosts;
Heaven and earth are full of Your glory.
Hosanna in the highest.

Soloists and Chorus

Blessed is he who comes
in the name of the Lord

Soloists and Chorus

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

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PSALMFEST

John Rutter

O BE JOYFUL IN THE LORD

PSALM 100

Chorus

O be joyful in the Lord, all ye lands:
Serve the Lord with gladness and come before his presence with a song.
Be ye sure that the Lord he is God: it is he that hath made us, and not we
ourselves; we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving, and into his courts with praise;
Be thankful unto him, and speak good of his Name.
For the Lord is gracious, his mercy is everlasting: and his truth endureth from
generation to generation.
Glory be to the Father; Glory be to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen

I WILL LIFT UP MINE EYES

PSALM 121

Chorus and Tenor Solo

I will lift up mine eyes unto the hills: from whence cometh my help.
My help cometh even from the Lord: whom hath made heaven and earth.
He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.
Behold, he that keepeth Israel shall neither slumber nor sleep.
The Lord himself is thy keeper: the Lord is thy defence upon thy right hand.
So that the sun shall not burn thee by day: neither the moon by night.
The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out, and thy coming in: from this time forth for
ever and evermore. Amen.

PRAISE THE LORD, O MY SOUL

PSALM 146

Chorus

Praise the Lord, O my soul.
While I live will I praise the Lord: yea, as long as I have any being, I will sing
praises unto my God.
O put not your trust in princes, nor in any child of man: for there is no help in them.
For when the breath of man goeth forth he shall turn again to his earth: and then all
his thoughts perish.
Blessed is he that hath the God of Jacob for his help: whose hope is in the Lord his
God;
Who made heaven, and earth, the sea, and all that therein is: who keepeth his
promise for ever;

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Who helpeth them to right that suffer wrong: who feedeth the hungry. The Lord looseth men out of prison:
The Lord giveth sight to the blind. The Lord helpeth them that are fallen: the Lord careth for the righteous.
The Lord careth for the strangers; he defendeth the fatherless and widow: as for the way of the ungodly, he turneth it upside down.
The Lord thy God, O Sion, shall be King for evermore: and throughout all generations.
Glory be to the Father; Glory be to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen

THE LORD IS MY SHEPHERD

PSALM 23

Soprano, Tenor and Chorus

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and brings me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil:
for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table for me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

THE LORD IS MY LIGHT AND MY SALVATION from PSALM 27

Soprano, Tenor and Chorus

The Lord is my light and my salvation; whom then shall I fear? The Lord is the strength of my life; of whom then shall I be afraid?
Though an host of men were laid against me, yet shall not my heart be afraid:
and though there rose up war against me, yet will I put my trust in him.
One thing have I desired of the Lord, which i will require:
even that I may dwell in the house of the Lord all the days of my life, to behold the fair beauty of the Lord, and to visit his temple.
For in the time of trouble he shall hide me in his tabernacle: yea, in the secret place of his dwelling shall he hide me, and set me up upon a rock of stone.
Therefore will I offer in his dwelling an oblation with great gladness: I will sing, and speak praises unto the Lord.
Hearken unto my voice, O Lord, when I cry unto thee: have mercy upon me, and hear me.
My heart hath talked of thee, Seek ye my face: Thy face, O Lord, will I seek.
O hide not thou thy face from me: nor cast thy servant away in displeasure.
Thou hast been my succour: leave me not, neither forsake me, O God of my salvation.

When my father and my mother forsake me: the Lord taketh me up.
Be strong, and he shall comfort thine heart; and put thou thy trust in the Lord.

O how amiable are thy dwellings PSALM 84

Soprano and Tenor Duet

How amiable are thy dwellings: thou Lord of hosts!
My soul hath a desire and longing to enter the courts of the Lord: my heart and my flesh rejoice in the living God.
Yea, the sparrow hath found her an house, and the swallow a nest where she may lay her young: even thy altars, O Lord of hosts, my King and my God.
Blessed are they that dwell in thy house: they will be always praising thee.
Blessed is the man whose strength is in thee: in whose heart are thy ways.
O Lord God of hosts, hear my prayer: hearken, O God of Jacob.
Behold, O God our defender, and look upon the face of thine Anointed.
For one day in thy courts is better than a thousand. I had rather be a doorkeeper in the house of my God, than to dwell in the tents of ungodliness.
For the Lord God is a light and defence,: the Lord will give grace and worship and no good thing shall he withhold from them that live a godly life.
O Lord God of hosts: blessed is the man that putteth his trust in thee.

O clap your hands

PSALM 47, VV 1-7

Chorus

O clap your hands together, all ye people; sing unto God with the voice of melody.
For the Lord is high, and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: even the worship of Jacob, whom he loved.
God is gone up with a merry noise: and the Lord with the sound of a trump.
O sing praises, sing praises unto our God: sing praises, sing praises unto our King.
For God is the King of all the earth: sing ye praises with understanding.

Programme Notes

Josef Haydn (1732–1809): Nelson Mass

By the time Haydn returned to serve his former employers, the Esterházy family, in 1796 he was finally, aged 64, a musical celebrity, having recently received an honorary doctorate from Oxford University and been the toast of London. Although his new patron Prince Nikolaus II took some convincing that this 'servant' was more famous than he, the Prince's consort Maria Hermenegild was happy for Haydn to live at home in his Vienna townhouse,

participating fully in the capital's concert life, as long as he composed a mass setting each year to celebrate her name-day. However, Europe was living in the shadow of war. Northern Italy and the Low Countries were now under French occupation and in July 1798 Napoleon Bonaparte's armies landed in Egypt in a bid to cut off British trade links to India in preparation for the invasion of England. Prince Nikolaus was a major general in the Austro-Hungarian army and a military fanatic so Haydn, more than anyone, would understand the graveness of the situation. No wonder the composer called his mass that year 'in Angustiis' or 'in times of turmoil', just as he had labelled his setting two years earlier 'in time of war'.

But Napoleon had reckoned without British naval commander Horatio Nelson. At the beginning of August, Nelson's fleet defeated the French in the Battle of the Nile. News of this decisive victory came through just as 'in Angustiis' was being premiered in St Martin's church in Eisenstadt. The work soon acquired the name 'Nelson Mass' with a connection further strengthened when Nelson and Emma Hamilton visited the Esterházy Palace in 1800. Lady Hamilton sang an aria from Haydn's Arianna and Nelson gave Haydn a gold watch in exchange for one of his 'composing' pens. Nelson's great victory at Trafalgar did not come until 1805 but when Haydn died in 1809, among his possessions were two portraits of Nelson and a chart of the Battle of the Nile.

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The only one of Haydn's masses to open in a minor key, the 'Nelson' begins with weighty dramatic chords over a tonic pedal note, stylistically similar to his earlier *Sturm und Drang* works. The chorus's fiercely impassioned *Kyrie*, pleading 'Lord, have mercy upon us', is echoed by the soprano soloist whose coloratura vocal line becomes increasingly ornamented throughout the movement: when the chorus's *Kyrie* returns, her soaring elaboration of the harmony brings the sense of terror to a climax. It recalls the *Requiem* written by Haydn's recently deceased friend Mozart, and is in the same key of D minor. The ensuing D major *Gloria* exemplifies Haydn's more familiar optimistic style and better befits a name-day celebration. Woven into sections for the chorus and the four soloists as a group, are solo passages for the bass ('*Qui tollis*') and soprano ('*Quoniam tu solus*'). A lively *Credo*, which opens with sopranos and tenors in canon with the altos and basses over a walking bass accompaniment, leads to a tender '*Et incarnatus est*' introduced by the solo soprano and finishes with a fast-paced and fiery choral '*Et resurrexit*'. After the slow stately *Sanctus* with a lively contrasted '*Hosanna*' comes a more complex and extended *Benedictus*. Its expressive D minor instrumental melody is taken up by the solo soprano and developed by the other soloists and choir until the music plunges arrestingly into B flat major: hammered unison Ds on the word '*Benedictus*' give a taste of war (and echoes of Mozart's *Don Giovanni* being dragged down to hell – one of Haydn's favourite moments from opera) before the movement skitters away with a return of the fast jubilant D major '*Hosanna*' that ended the *Sanctus*. Led by the alto, the four soloists introduce the slow *Agnus* which breaks into a surprisingly boisterous finale: cascades of instrumental scales underpinning an effervescent fugal chorus ('*Dona nobis pacem*') to end the mass.

John Rutter (born 1945): *Psalmfest*

From his early days at Clare College Cambridge, first as a student and later as Director of Music, Rutter has always preferred composing for voices. And although he describes himself as an 'agnostic supporter of the Christian faith', his music is predominantly religious. As a boy he sang in the chapel choir at Highgate School where he learned a range of cathedral-type repertoire and was exposed to 'large chunks of the bible' including many psalms. 'Mine was the last generation which experienced the King James Bible' at the school, he comments, adding 'ignorant and young as we were, we appreciated the rhythms and cadences of fine English'. So it is no surprise that he looked to the 1662 Book of Common Prayer when foraging for suitable texts to set. *Psalmfest* is collection of individual anthem-style settings of psalms written over twenty years for devotional use in church. Rutter decided to put them together in 1993 so they could be performed as a single concert work for choir with soprano and tenor soloist plus instruments. The collection was first performed as a

group later that year by high school choirs from Garland, Texas, in the Morton Meyerson Symphony Center, Dallas.

Psalmfest opens with Psalm 100, the '*Jubilate Deo*', entreating us to 'be joyful in the Lord' and appropriately to 'come before his presence with a song'. With jaunty rhythms, fast-moving semi-quaver accompaniment and easy shifts of key, musically it typifies the style Rutter pioneered in his '*Shepherd's Pipe Carol*'. Reflective and lushly pastoral, '*I will lift up mine eyes*' is perhaps the most beautiful of the set, with subtly rising melodic lines and phrases climbing one on top of each other to mirror the words. The bombastic fanfare-like '*Praise the Lord*' with its rhythmic urgency leads to two psalms with a more relaxed pace. The first, a lyrical setting of Psalm 23 ('*The Lord is my shepherd*') which Rutter later incorporated into the *Requiem* he wrote in memory of his father, is essentially a dialogue between the unison sung melody and a lone oboe (a shepherd's pipe?). Similarly '*The Lord is my strength and my salvation*' features a solo clarinet weaving around the main unison vocal line. Written for a chapel music director suffering from AIDS and with little time left, it movingly creates a sense of consolation and succour through the simplicity of its melodies and chains of softened added-seventh harmonies. '*O how amiable are thy dwellings*', for soprano and tenor soloists, is the only movement to be specially composed for *Psalmfest*. Distinctly Brahmsian in its lilting triplet movement and fondness for parallel sixths between voices, it literally diffuses discord with warm tonal harmonies. Rounding off the set tonight is '*O clap your hands*'. With its syncopated rhythms and running accompaniment, it heralds a return to the lively atmosphere and joyful sentiments of the opening psalm, ensuring the evening ends with 'a merry noise'.

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This Evening's Performers

Jessica Gillingwater, Soprano...

...is a biochemistry graduate. She received an Exhibition Music Award to assist with her vocal studies whilst an undergraduate at Imperial College. Her recent performances have included the role of 'Marenka' in scenes from Smetana's *The Bartered Bride*, 'Helena' in *A Midsummer Night's Dream* by Britten, 'Pamina' in Mozart's *Magic Flute* and 'Countess' in *Marriage of Figaro*. Other operatic roles have included 'Dido' in Purcell's *Dido and Aeneas* and 'Virtue' in Handel's *The Choice of Hercules*. On the concert platform, Jessica has performed as a soloist with various ensembles at Imperial and choral societies in London and further afield. These performances include Mozart's *Solemn Vespers*, *Mass in C minor* and *Requiem*, Bach's *St. John Passion*, Brahms' *Requiem*, Poulenc's *Gloria*, Vivaldi's *Gloria*, Fauré's *Requiem*, Duruflé's *Requiem* and *Bachianas Brasileiras* by Villa-Lobos. In October Jessica returned to the Malcolm Arnold Festival to give a song recital of works from the composer's musicals *Purple Dust* and *Parasol*.

Jessica is also privileged to be the conductor of Imperial College Chamber Choir, a position she has held for nearly four years. With Chamber Choir, Jessica has organised many concerts of music ranging from Tallis to the Swingle Singers, and future projects include performing as the chorus in Mozart's *Magic Flute* in March 2011. She has also taken the chamber choir on numerous very successful tours of the North of England. Jessica has also been heavily involved in running the University of London Symphony Orchestra for the past three years and is the founder member of Harmaphrodite, a talented and dynamic vocal octet with whom she has performed and toured as far afield as Italy.

John Hall, Countertenor...

...is currently studying at the Royal College of Music. James began the Master of Vocal Performance course in September 2010 following his graduation from Cardiff University in July 2010. During his time in Cardiff James was employed by Llandaff Cathedral, Cardiff as a Lay Clerk and received the Sir Geraint Prize in 2009 and again in 2010. First taught by David Clegg, he now continues to study with Eiddwen Harrhy.

Since arriving in London, James has enjoyed singing frequently as a soloist including performances of Lotti's *Dixit Dominus* and Bach's *Magnificat* with Bishop's Stortford Choral Society, and Vivaldi's *Gloria* and Durante's *Magnificat* in his debut at St John's, Smith Square. As a consort singer, he has performed with a number of ensembles including Cantores Missae and the Gabrieli

Consort. He also performs regularly with numerous church choirs around London including St Paul's Cathedral and Brompton Oratory.

Future performances include Bach's *St John's Passion* in Surrey, a collection of Bach cantatas for alto in Cardiff and a tour to Vienna with the Llandaff Cathedral Choir. Later this year, James will also be performing the role of Ptolomeo in Holborn Opera's production of Handel's *Giulio Cesare*.

David Knight, Tenor...

...graduated from Surrey University with an honours degree in Music and Business Studies in 1995. In 2008 he decided to dedicate all of his time to music, having spent the previous 13 years balancing an accountancy career and singing professionally.

Since April 2008 David has held a Lay Clerk's position at Westminster Cathedral, London. He also teaches singing at the London Oratory School and continues to study privately with Nicholas Powell. In addition to this, he also performs with Oxford Camerata, Gabrieli Consort and Philharmonia Voices as well as with other professional groups in and around London. He is also in demand a concert soloist with various Choral Societies in the UK.

Previous solo work has included: Dvorak *Stabat Mater*; 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*; Jeremy Payton-Jones' *Against Oblivion -Part 2* for Tête-à-Tête Opera Festival and most recently Daniel in Nathan Williamson's new Opera *A Fountain Sealed*.

Future engagements are to include Bach *St. Matthew Passion*; Haydn *Creation* and Rossini *Petite Messe Solennelle*.

Peter Willcock, Bass...

...originally from Worcestershire, studied Visual and Performing Arts in Brighton and then vocal studies at Trinity College of Music.

Since leaving college he has worked as a soloist for Grange Park Opera, Opera Brava and Pavilion Opera, as a chorister for English National Opera, Grange Park and Opera North and as an education workshop leader for the Royal Opera House, Opera North and Streetwise Opera.

Peter has recently been seen in the ensemble at ENO, as Monterone for Pimlico Operas Rising Stars program and as Escamillo for the Pimlico Opera prison project. Future engagements include Dulcamara for Pavilion, a Tom Lehrer evening and as Dancer/Singer in *Without Warning* - a contemporary Dance piece based on Brian Keenan's book • "An Evil Cradling".

Roles include, *Nettuno-Idomeneo*, *Noah-Noyes Fludde*, *Papageno-Magic Flute*, *Billy/Sid-La Fanciulla del West*, *Zuniga-Carmen*, *Aeneas-Dido and Aeneas*, *Fritz-Clockwork*, *Giuseppe-Gondoliers*, *Leporello-Don Giovanni*.

Daniel Soper, Organist...

...began his musical education as a chorister at Canterbury Cathedral, finishing as Deputy Head Chorister. He then moved to Trinity School in Croydon, where he started his organ studies, accompanying the school choir in Cathedral visits and becoming Organ Scholar at Croydon Parish Church. He spent his gap year at Chelmsford Cathedral as Organ Scholar, gaining considerable experience in choral accompaniment.

In July 2005 Dan graduated after three years at Corpus Christi College, Cambridge, where he read music, whilst being Organ Scholar. During this time he shared conducting the choir and accompanying with the other Organ Scholar, and, while he was Senior Organ Scholar, the choir recorded a CD, *Regina Caeli*, and toured to Prague. He spent a year after graduating at Winchester College, as Assistant Organist, working with the Quiristers.

As a rehearsal accompanist, Dan has worked with the Croydon Bach Choir, Chelmsford Singers, Hutton and Shenfield Choral Society, Twyford Singers (Hampshire), Winchester Music Club, and, since 2006, Rochester Choral Society. Since his time at Chelmsford, his life-long love of all things related to computers has developed with a particular interest in the Web. He has worked on and created many websites (including Rochester Choral Society's) and created several web programs - including a Cathedral Diary system and a Choir Admin availability site.

From September 2006 to October 2010, Dan was Assistant Director of Music at Rochester Cathedral, where his responsibilities included the Girls' Choir, accompaniment of many of the services, music library, as well as departmental administration and planning. He has been involved as an organist or director on three Songs of Praise programmes, two Radio 3 Choral Evensong broadcasts, and two CD recordings. As a cowbell player he has also performed on Classic FM. When the Cathedral music department was restructured in 2008, Dan took on extra responsibilities for the Cathedral's IT and website, which he continues to do on a part-time basis.

As an Organist, Dan is now Assistant Director of Music at Dartford Parish Church. In his remaining time, Dan is becoming increasingly busy with web projects, music typesetting and programming, and has recently produced his first iPhone app.

Michael Cayton, Musical Director...

...began his musical career as a trumpeter in the Grenadier Guards. He went on to study the piano at the Royal College of Music and became the first recipient of the Millennium Organ Scholarship at the Royal Hospital, Chelsea. Michael is in demand as a choral conductor, accompanist and organist. He has performed at the Royal Festival Hall, Albert Hall and Wigmore Hall and in cathedrals all over the Great Britain and abroad. 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 is into his ninth season as Musical Director of the Chiltern Choir. Michael regularly composes responsorial psalms for church use. These are published quarterly by Redemptorist Publications and are used by over a thousand churches and colleges throughout the UK.

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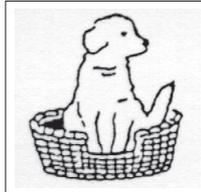
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Sue Lloyd
Janet Lowndes
Patricia Parkes
Merriss Ratliff
Margaret Ross
Angela Sedgwick
Beverley Small
Lyndsay Ward
Sarah Warren
Gillian Watson
Gillian Westford
Anne Wilson

Altos

Maggie Benoy
Judy Booth
Roy Cottrell
Ana de'Ath
Jill Double
Cathrien Dyas
Rita Fryer
Vivien Gabriel
Helen Heenan
Anne Keyworth
Charlotte Kohnhorst
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
Mike Currey
Colin Parkes
Tony Watts

Basses

Robert Bradshaw
Brian Farmer
Steven Frank
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John King
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Programme designed and compiled by Jill Haslam