



Summertown  
Choral Society

*50 Years*  
1961–2011

# *Anniversary Concert*

*with James Gilchrist*

*conducted by*  
Duncan Saunderson

**Sheldonian Theatre**  
**7.30pm, Saturday 2 July**

# Programme

**Handel**

## *My Heart is Inditing*

- 1) *My heart is inditing*
- 2) *Kings' daughters were among thy honourable women*
- 3) *Upon thy right hand did stand the queen*
- 4) *Kings shall be thy nursing fathers*

**Mendelssohn** *Ave Maria*, op. 23/2

**Handel**

## *Foundling Hospital Anthem*

- 1) *Blessed are they that considereth the poor* (tenor solo)
- 2) *Blessed are they that considereth the poor* (chorus)
- 3) *O God who from the suckling's mouth* (alto solo)
- 4) *The charitable shall be had* (alto and tenor solo)
- 5) *Comfort them, O Lord* (chorus)
- 6) *The people will tell of their wisdom* (duet)
- 7) *Hallelujah* (chorus)

— *Interval of 20 minutes* —

**Brahms**                    *Ein deutsches Requiem*

1) *Selig sind, die da Leid tragen*

**Parry**                    *My Delight*

**Brahms**                    *In stiller Nacht* (chorus)

**Tippett**                    *Five Negro Spirituals*

1) *Steal away*

4) *By and by*

**Copland**                    *The Boatmen's Dance*

**Moore**                    *Three Oxford Songs*

1) *For a tablet at Godstow nunnery*

2) *The river Cherwell*

3) *Written at an inn at Henley*

**Ives**                    *Songs of Ariel*

1) *Come unto these yellow sands*

2) *Full fathom five*

3) *Where the bee sucks*

**Tippett**                    *Five Negro Spirituals*

2) *Nobody knows*

**Brahms**                    *In stiller Nacht* (tenor solo)

**Brahms**                    *Ein deutsches Requiem*

7) *Selig sind die Toten*

# Summertown Choral Society

*founded 1961*

Registered Charity 900317

Duncan Saunderson, *conductor*

Carys Lane, *soprano*

Helen Parker, *soprano*

Stephen Burrows, *countertenor*

James Gilchrist, *tenor*

George Coltart, *bass*

*with the*

Summertown Players

*on period instruments, led by Simon Jones*

*and*

Julian Littlewood & Ben Holden, *piano*

**Summertown Choral Society** was founded in 1961. New members are always welcome to this friendly and well-established choir. There is no audition and we offer trial membership. Singing is a natural way of relaxing: there are proven health benefits and it's fun! Rehearsals for our new term start on Thursday 8 September at 7.15 p.m. at the United Reformed Church in Summertown. More information, including details of social activities, choir holiday and past repertoire can be found at [www.summertownchoral.org.uk](http://www.summertownchoral.org.uk), from our brochure *Singing in Oxford* or by contacting the membership secretary on [membership@summertownchoral.org.uk](mailto:membership@summertownchoral.org.uk)

Conductor: Duncan Saunderson. Accompanist: Julian Littlewood

See the back page for details of our next concert.

PAGE 14



School asks for more

# A WALK DOWN Oxford Mail MEMORY LANE

PAGE 15



Beer was race fuel



## MAKING MUSIC

THE Marston Minstrels were not the only group of singers who enjoyed making music in Oxford.

We described (*Memory Lane*, January 20) how the Minstrels, based at the

Congregational Church in Marston Road, entertained groups throughout the county for many years.

The picture above was taken in March 1968 and shows members of Summertown Choral Society in north Oxford.

They were rehearsing for a concert at St Michael and All Angels Church in Leasdale Road.

The programme included works by Britten, Mozart and Handel.

All that we know about the choice of music was

that the evening included a performance of Mozart's *Vespers*.

Mr A S Highley, the society's secretary, told *The Oxford Times*: "We are glad to do this rarely-performed piece.

"I haven't heard of

anybody doing it for a long time in the Oxford area."

The 35 members of the choir were accompanied by an orchestra of 18 musicians, conducted by David Langdon.

He was music master and organist at Summer Fields

School, in Summertown.

● Any memories of the Summertown Choral Society?

Does anyone remember the 1968 concert?

And where are the singers now?

Memory Lane is written and compiled by John Chipperfield

Do you have any memories you would like to share with readers? Write to John at Memory Lane, Oxford Mail, Osney Mead, Oxford, OX2 0EJ



# The Soloists

## Carys Lane, *soprano*

Carys Lane is a versatile soprano combining a career of solo and consort singing which embraces music from Hildegard of Bingen to the present day.

On the concert platform, Carys has performed for such conductors as Sir Roger Norrington, Ivan Fischer, and Harry Christophers. Her work with Paul McCreech has included Handel's *Solomon*, Carissimi's *Jepthe*, Buxtehude's *Membra Jesu Nostri*, performances throughout Europe of Purcell's *Fairy Queen*, *King Arthur* and *Dido and Aeneas*, Monteverdi's *Combattimento di Tancredi e Clorinda* in Venice, and two appearances at the Proms in Handel's *Dixit Dominus* and Monteverdi's *Lamento della Ninfa*.

She has appeared for The Opera Group, creating the role of Crow in Edward Dudley Hughes' opera, *The Birds*, at the Buxton Festival. Following her performance, she was invited to return to Buxton to play Melisse in Gluck's *Armide*. Other opera roles include Lady Rich (*Gloriana*) and Eurydice (*Orfeo*), both for Richard Hickox, and Elvira (*Don Giovanni*) and Fiordiligi (*Così fan Tutte*). She was part of the celebrated production, *The Full Monteverdi*, directed by John la Bouchardiere, a DVD of which was released to critical acclaim.

As a solo artist, Carys has recorded the Mozart *Requiem* for Warner Classics, Purcell and Vivaldi for Naxos, and Vaughan Williams for Chandos. She recorded the role of First Witch in Purcell's *Dido and Aeneas* for the Orchestra of the Age of Enlightenment for Chandos and has made more than 90 discs with ensembles such as The Tallis Scholars, The Gabrieli Consort, The Clerks, and The Cardinal's Musick, who this year won *Gramophone's* disc of the year.

## Helen Parker, *soprano*

Helen Parker has performed at the festivals of St Endellion, City of London, Spitalfields and Salzburg, where she sang Alphis in place of Barbara Bonney in Rameau's *Les Boréades* under Sir Simon Rattle. She has recorded Purcell's *The Fairy Queen* and Handel's *Messiah* with the Scholars Baroque

Ensemble for Naxos, Monteverdi's *Combattimento* and Locke's *Psyche* with the New London Consort for Decca, a live performance of Handel's *Samson* with Altra Voce from Belgium, Allegri's *Miserere* with the choir of Westminster Abbey for Sony, Purcell's *The Indian Queen* with the Academy of Ancient Music for Decca, a disc of pieces by Percy Grainger under Richard Hickox for Chandos and several discs on Shakespearean themes, including the *Shakespeare Ode* by Thomas Linley, with Philip Pickett and the Musicians of the Globe for Philips. In concert she has sung for Richard Hickox and Philip Pickett including a semi-staged production of Blow's *Venus and Adonis* at Shakespeare's Globe.

Other performances have included Rossini's *Stabat Mater* under David Hill and Haydn's *Nelson Mass* under Christopher Robinson both with the Bournemouth Symphony Orchestra, a concert of Mozart and Haydn with the City of London Sinfonia and several appearances with the Northern Sinfonia, most notably to sing the solo Bach cantata *Jauchzet Gott*. On BBC Radio 3 she has sung the part of Iris in Eccles' *Semele* with Richard Hickox and CM90 and also Caio in Vivaldi's *Ottone* in Villa broadcast from the Royal College of Music.

## Stephen Burrows, *countertenor*

Stephen Burrows studied music at Bristol University where he was both university organ scholar and a choral scholar in the cathedral choir. He studies singing with Nicholas Clapton.

Stephen currently combines his freelance singing with a lay clerkship at Westminster Cathedral. He has worked with Tenebrae, The Gabrieli Consort, The New London Consort and The London Handel Singers amongst others. In addition he is a member of the male-voice consorts Quintessential Voices, Opus Anglicanum, and Oxford Liedertafel. He performs frequently on CD and in television and radio broadcasts. Engagements have taken him throughout the UK, Europe and the USA. He recently appeared at the Royal Opera House, Covent Garden in *Dido and Aeneas* and *Acis and Galatea*.

As a soloist Stephen has given a wide variety of performances. Recent appearances include Vivaldi's *Gloria* in Windsor Festival, Bach's *Magnificat* in Lincoln Cathedral and Bach's *B minor mass* in Southwark Cathedral.

## James Gilchrist, *tenor*

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996.

Recent appearances include *Die schöne Müllerin* with Anna Tilbrook at the Wigmore Hall, *King Arthur* (Concert Spirituel), *Athalia* (Concerto Köln), Haydn's *Creation* (Icelandic Symphony Orchestra), *St Matthew* and *St John Passion* at the Concertgebouw, *Messiah* (St Louis Symphony Orchestra), *Pulcinella* (Scottish Chamber Orchestra), *War Requiem* (Dresden Philharmonic) and the *St Matthew Passion* at the Tonhalle in Zurich. James also works regularly with the Academy of Ancient Music, the Monteverdi Choir and Orchestra, the Sixteen, and the King's Consort.

Operatic performances include Quint in Britten's *Turn of the Screw*, Ferrando in *Così fan Tutte*, Vaughan Williams' *Sir John in Love* (Barbican/Radio 3), and Purcell's *King Arthur* for Mark Morris at English National Opera.

A prolific recitalist, James enjoys successful relationships with accompanists Anna Tilbrook and Julius Drake, and the harpist Alison Nicholls. His many critically acclaimed recordings include *Die Schöne Müllerin* for Orchid, *On Wenlock Edge* for Linn, *Intimations of Immortality* for Naxos, title role *Albert Herring* and Vaughan William's *A Poisoned Kiss* for Chandos, *Leighton Earth*, *Sweet Earth* and Britten's *Winter Words* (Linn), and *Schwanengesang* (Orchid).

Future engagements include *Alexander's Feast* (Cappella Antiqua), *St Matthew Passion* (Rotterdam Philharmonic), *Die Jahreszeiten* (Royal Flemish Phil), *La Finta Giardinera* (AAM), *Serenade for Tenor, horn and strings* (Amsterdam Sinfonietta) and *Creation* with the Orquestra Sinfônica do Estado de São Paulo.

## George Coltart, *bass*

George is in his final year, studying medicine at New College, where he was a choral scholar in its internationally renowned choir. He has performed leading roles in many operas within Oxford including *Le Nozze di Figaro*, *Die Fledermaus*, *Così fan Tutte*, *Albert Herring* and *Gianni Schicchi*, and has also sung bass solos in many oratorios by composers including Handel, J. S. Bach, Brahms, Rossini, and Haydn. George sang in a recording of the works of François Couperin with New College in March, and sang the role of Adonis in John Blow's *Venus and Adonis* in May with Oxford Opera Society.

George is studying with Paul Farrington.

# The English choral tradition

English choral music has a long history. In the 16th and 17th centuries English composers were establishing their own distinctive tradition of choral music: Tallis, Gibbons, Byrd, and Purcell among other lesser known composers. In 1713 Handel arrived in London with a considerable reputation as a composer of sacred and secular music, whose writing gave equal prominence to both chorus and soloists. In 1724 the Three Choirs Festival was established to raise funds for educating the children of poorer clergy in the dioceses of Gloucester, Worcester, and Hereford, which was perhaps the single most influential happening in the history of English choral music-making. Choral societies were founded in many parts of the country and built up a strong tradition of amateur choral singing which still thrives in societies large and small.

Their repertoire was dominated well into the 19th century by the works of Handel and, to a lesser extent, of Bach and Haydn and then of Mendelssohn, until in the later Victorian years Parry, Stanford, and then Elgar restored English music to its earlier prominence, followed by Holst, Vaughan Williams, Britten, Tippett and others. In our programme tonight we sing works which represent this varied repertoire, including two recently commissioned by us to mark the continuing strength of our choral tradition.

## **Handel:** *My Heart is Inditing, Foundling Hospital Anthem*

**George Frideric Handel** (1685-1759), after four years in Italy and with a reputation as a leading composer of *opera seria*, was appointed in 1710 as *Kapellmeister* at the court of the Elector of Hanover, who in 1714 was to become King George I of England. In 1713 Handel moved to London. George I died in 1727 and Handel was commissioned to write four anthems for the coronation service of the new King and his Queen. *My Heart is Inditing* was sung at the moment of the Queen's coronation after the coronation and enthronement of the King. It is in four movements with the text taken from Psalm 45 and the Book of Isaiah.

During the 1730s Handel turned to English oratorio, the new musical form which he developed out of Italian *opera seria*. Increasingly he began to put on performances of his oratorios in support of charities and, as a patron of Thomas Coram's Foundling Hospital founded in 1741, he wrote the anthem *Blessed are they that considereth the poor*, which was first performed in the chapel of the hospital in 1749. It has seven movements with texts taken mostly from the psalms, and finishes with the 'Hallelujah' chorus from *Messiah*, which was first performed in 1742.

## **Mendelssohn:** *Ave Maria*

**Felix Mendelssohn** (1809-1847) was a man of wide interests and, though his musical talent was clear from an early age, it was not until about 1830 that he decided finally on music as his profession. He travelled in England, Scotland, France, and Italy before being appointed as conductor of the Leipzig Gewandhaus orchestra in 1835. His oratorio *Elijah*, first performed at Birmingham in 1846, gained immediate popularity and was performed regularly at the Three Choirs Festival until 1930.

This setting of *Ave Maria* for tenor solo, eight-part chorus and organ was written during a visit to Italy in 1830, the second of *Three Sacred Pieces*. The eight-part choral writing, moving easily between unison, counterpoint and harmony, combines with the solo tenor in a lyrical work of striking depth and richness.

## **Brahms: *In stiller Nacht, Ein deutsches Requiem***

**Johannes Brahms** (1833-1897) was appointed in 1863 as director of the *Singakademie* in Vienna, having established a reputation for himself as a concert pianist and choir conductor. The early 1860s saw the start of his truly creative period as a composer, at first mainly of chamber music instrumental and vocal, and it was not until the 1870s and 1880s that he wrote his major orchestral works.

German folk-song inspired much of Brahms' chamber music for the voice and one of his best known settings is *In stiller Nacht*. It tells of nature's response to human sorrow: the flowers, the birds and wild creatures, the moon, the stars each reply in their own ways to human lament. He wrote two settings for it: the first for unaccompanied four-part choir published in the early 1860s, and the second published 30 years later for tenor solo and piano. We hear both in our programme tonight.

Brahms' best-known work, *Ein deutsches Requiem*, was given its first performance in its final form with seven movements in 1869 in Cologne. Brahms was brought up in the Protestant tradition of Martin Luther and, using texts from Luther's translation of the Old and New Testaments, his *Requiem* is a meditation on the rest, peace and comfort which can be found in the scriptures when contemplating the inevitable circumstance of death. The serenity of the first movement, '*Blessed are they that mourn*', returns in the equally serene mood of the last movement '*Blessed are the dead which die in the Lord*'.

## **Charles Hubert Parry: *My Delight and Thy Delight***

**Charles Hubert Parry** (1848-1918) was appointed in 1883 to the newly established Royal College of Music first as professor and then, from 1895 until his death, as director. This post, together with the chair of music at Oxford from 1900 to 1908, meant that much of his time and energies were taken up with teaching and administration, but he was considered by Stanford and others to be the finest English composer since Purcell.

*My Delight and Thy Delight* is a setting for four-part choir of a poem which first appeared in a volume of *Shorter Poems*, published in the 1890s, by the poet laureate Robert Bridges (1844-1930).

## **Aaron Copland: *The Boatmen's Dance***

**Aaron Copland** (1900-1990) was born in Brooklyn, New York, where he had a formal musical education in theory, harmony and composition, but it was the study of classical and contemporary European composers during three years in Paris from 1921 which gave him his real inspiration as a composer. He wrote in a wide range of musical forms, but his compelling interest, influenced by minstrel- and folk-song and jazz, was to develop a distinctively American style of music. His success in doing so comes through clearly in his three popular ballet scores *Billy the Kid*, *Rodeo*, and *Appalachian Spring*.

*The Boatmen's Dance* is a setting of a minstrel song first dated to 1843, celebrating the boatmen of the Ohio river, one of a set of *Old American Songs* first performed in 1950 by Peter Pears with Benjamin Britten at the piano.

## Michael Tippett: *Negro Spirituals*

**Michael Tippett** (1905-1998) was a man of strong social and political conscience, and it was the *Kristallnacht* anti-Jewish pogrom of 1938, following the assassination in Paris of a German diplomat by a young Polish Jew, which impelled him to write one of his best known works, the oratorio *A Child of Our Time*. Though finished in 1941, it had its first performance only in 1944. In it Tippett set five spirituals, drawing on the plantation singing of the negro slaves in the Deep South and giving them the role, as in the chorales in Bach's *Passions*, of commenting on the action. In 1958 he arranged them to be sung by unaccompanied choir as a group of songs out of their original context, when 'they became, as it were, the huge voice of a crowd singing together' (Tippett's comment when he heard the first recording of the complete set). Tonight we sing three of them: *Steal away, Nobody knows, By and by*.

## Philip Moore: *Three Oxford Songs*

**Philip Moore** (b. 1943), cathedral organist, choir master, and choral composer, was organist and master of the music at York Minster for 25 years until he retired in 2008. Most of his musical writing has been sacred music for church worship, and the *Three Oxford Songs* newly commissioned by Summertown Choral Society are a departure from this. Two are settings of poems by 18/19th century poets: *For a tablet at Godstow nunnery* by Robert Southey and *The river Cherwell* by William Lisle Bowles; and the third is of a poem by the 18th-century poet William Shenstone *Written at an inn at Henley*. The settings are strikingly evocative of the particular mood and atmosphere of each poem, achieving this through unexpected harmonies which resolve comfortably into the closing chords.

## Grayston Ives: *Songs of Ariel*

**Grayston Ives** (b. 1948), informally Bill Ives, English choral composer, singer, trainer and conductor of choirs, for nearly 20 years until 2009 was organist, informant choristarum and fellow and tutor in music at Magdalen College, Oxford. Much of his work as a composer is sacred music, written while at Magdalen, but he has also written songs for children and some instrumental music, mainly for organ. The three *Songs of Ariel*, commissioned by Summertown Choral Society and given their first performance in 2009, are settings of three songs from Shakespeare's *The Tempest*. With the first two in Act I *Come unto these yellow sands* and *Full fathom five* Ariel charms the ship-wrecked Ferdinand to a first meeting with Miranda, Prospero's daughter, and the third in Act V *Where the bee sucks* Ariel sings as he fulfils a last command from Prospero before gaining his freedom.

Clive Williams

# Philip Moore: *Three Oxford Songs*

## *For a tablet at Godstow nunnery*

Here Stranger rest thee! from the neighbouring towers  
Of Oxford, haply thou hast forced thy bark  
Up this strong stream, whose broken waters here  
Send pleasant murmurs to the listening sense:  
Rest thee beneath this hazel; its green boughs  
Afford a grateful shade, and to the eye  
Fair is its fruit: Stranger! the seemly fruit  
Is worthless, all is hollowness within,  
For on the grave of ROSAMUND it grows!  
Young lovely and beloved she fell seduced,  
And here retir'd to wear her wretched age  
In earnest prayer and bitter penitence,  
Despis'd and self-despising: think of her  
Young Man! and learn to reverence Womankind!

*Robert Southey (1774-1843)*

## *The river Cherwell*

Cherwell! how pleased along thy willowed edge  
Erewhile I strayed, or when the morn began  
To tinge the distant turret's golden fan,  
Or evening glimmered o'er the sighing sedge!  
And now reposing on thy banks once more,  
I bid the lute farewell, and that sad lay  
Whose music on my melancholy way  
I wooed: beneath thy willows waving hoar,  
Seeking a while to rest till the bright sun  
Of joy return; as when Heaven's radiant Bow  
Beams on the night-storm's passing wings below:  
Whate'er betide, yet something have I won  
Of solace, that may bear me on serene,  
Till eve's last hush shall close the silent scene.

*William Lisle Bowles (1762-1850)*

## *Written at an inn at Henley*

To thee, fair Freedom! I retire,  
From flattery, cards, and dice, and din;  
Nor art thou found in mansions higher  
Than the low cot, or humble inn.

'Tis here with boundless power I reign,  
And every health which I begin,  
Converts dull port to bright champagne;  
Such Freedom crowns it, at an inn.

I fly from pomp, I fly from plate,  
I fly from Falsehood's specious grin;  
Freedom I love, and form I hate,  
And choose my lodgings, at an inn.

Here, waiter! take my sordid ore,  
Which lackeys else might hope to win;  
It buys what courts have not in store,  
It buys me Freedom, at an inn.

Whoe'er has travell'd life's dull round,  
Where'er his stages may have been,  
May sigh to think he still has found  
The warmest welcome – at an inn.

*William Shenstone (1714-1763)*

# Shakespeare, *The Tempest*: Songs of Ariel

Come unto these yellow sands,  
And then take hands:  
Curtsied when you have and kiss'd  
The wild waves whist,  
Foot it featly here and there;  
And, sweet sprites, the burthen bear.  
Hark, hark!  
Bow-bow  
The watch-dogs bark!  
Bow-wow  
Hark, hark!  
I hear the strain of  
Strutting chanticleer cry  
Cock-a-diddle-dow.

*Act I Sc. II*

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong  
Hark! now I hear them, – ding-dong, bell.

*Act I Sc. II*

Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

*Act V Sc. I*

## *My Delight and thy Delight*

My delight and thy delight  
Walking, like two angels white,  
In the gardens of the night:  
My desire and thy desire  
Twining to a tongue of fire,  
Leaping live, and laughing higher;  
Thro' the everlasting strife  
In the mystery of life.  
Love, from whom the world begun,  
Hath the secret of the sun.

Love can tell, and love alone,  
Whence the million stars were strewn,  
Why each atom knows its own,  
How, in spite of woe and death,  
Gay is life, and sweet is breath :  
This he taught us, this we knew,  
Happy in his science true,  
Hand in hand as we stood  
Neath the shadows of the wood,  
Heart to heart as we lay  
In the dawning of the day.

*Robert Bridges (1844-1930)*

## *In stiller Nacht*

All still the night – grey dawn's first light:  
    one voice begins to murmur.  
Night's tender air, softer than prayer,  
    helps that faint sound grow firmer.

Sadness and woe, deep grief I know:  
    my heart is filled with sorrow.  
My tears are showers – the little flowers  
    are washed clean for tomorrow.

This beautiful moon will fade too soon –  
    sorrow prevents it shining.  
These stars of night have lost their light:  
    they mirror my repining.

No songs from birds, nor joyful words,  
    disturb these sounds of mourning.  
Wild creatures, too, their tears bestrew  
    and grieve with me till morning.

*German folk-song (traditional)*

# The Choir

## Sopranos

Jane Amies, Jan Archer, Gillian Atkinson, Judith Atkinson, Wendy Ball, Gillian Beattie, Jayne Bennett, Sujata Biswas, Nicky Boughton, Felicity Butterfield, Victoria Cairns, Doreen Casey, Deirdre Cijffers, Sue Cloke, Anne Deakin, Rosemary Dearden, Fiona Duxbury, Jackie EatockTaylor, Katharina Floss, Veronica Giles, Deirdre Gleeson, De Grant, Angela Hassall, Victoria Lee, Mireille Levy, Adrienne Lingard, Bea Longthorp, Victoria Mannion, Sally Prime, Moira Robinson, Melissa Shorten, Rachel Smith, Enid Stoye, Lisa Temple, Rebecca Tudor, Rachel Turney, Penny Ward, Ailsa White, Julia Wigg and Beth Wooldridge.

## Altos

Sue Ashcroft-Jones, Ruth Atherstone, Anita Bayne, Diane Benfield, Philippa Berry, Vreni Booth, Emma Britton, Diana Chandler, Gillian Chapman, Elizabeth Dale, Christine Doubleday, Jo Eames, Lotti Ekert, Karin Eldredge, Katie Eyre, Felicity Feeny, Jane Gordon-Cumming, Gerry Guinan, Rosie Head, Kersty Hobson, Hilary Hullah, Alison Jones, Eleanor Joslin, Manda Joyce, Pennie Kennedy, Josephine King, Rosie Lodwick, Kate Lush, Lynne Maddocks, Elsa Morgan, Meg Movshon, Anne Murphy, Catrin Roberts, Marion Robertson, Amanda Saville, Jean Smith, Jill Southam, Jane Stockton, Gay Sypel, Louise Talbot, Frances Thomas, Rachel Walmsley, Lynda Ware, Jackie Weaver and Jackie Wright.

## Tenors

Philip Booth, Bernard Collard, David Crispin, Alastair Dent, Larry Eldredge, Hugo Everitt, Richard Haydon, Colin Kilpatrick, Iain McLean, Emma Sadler and Roger Sears.

## Basses

Duncan Bain, Martin Berry, Christopher Ball, Clive Booth, Andrew Crispus-Jones, Robert de Newtown, Ken Eames, Rodney Eatock Taylor, Nigel Hamilton, Simon Jones, Tom Kempton, Tristan Marshall, John McLeod, Jean-Louis Metzger, Jack Miller, Freddie Partridge, Wolfgang Ritter, Ron Stern, Edward Todd, Clive Williams, Martyn Wilson and Keith Young.

# Summertown Choral Society



J. S. Bach

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*Mass in B minor*

8pm, Saturday 4 February, 2012

St Andrew's Church, Linton Road, Summertown