



# WIMBLEDON CHAMBER CHOIR

[www.wimbledonchamberchoir.org.uk](http://www.wimbledonchamberchoir.org.uk)

Registered Charity

## FIFTIETH ANNIVERSARY AND FAREWELL CONCERT

Saturday 18 April 2026 at 7.30pm  
St Matthew's Church, Durham Road,  
West Wimbledon, SW20 0DE

## Wimbledon Chamber Choir 1976-2026

Wimbledon Chamber Choir was founded in 1976 by Peter Smith and a group of like-minded enthusiasts with the aim of presenting concerts of a high standard in and around the Wimbledon area and exploring repertoire different from that of other local societies.

The original name of the group was *Music in Morden*, as Morden was the venue for some of the first concerts. The umbrella name was chosen because part of the original aim was to present orchestral and chamber concerts as well as choral events. A few of these took place in the early years, but as the group's activities have always centred on the choir, it was decided to change the name to one which more accurately describes it.

Raynes Park Methodist Church (Lantern Arts Centre) has been the venue for rehearsals, and sometimes also for concerts, for the whole of the choir's existence. The first concert took place at Raynes Park on 10 April 1976. The programme comprised two works by Elgar: the Piano Quintet, and the early oratorio *The Light of Life*, which was performed with full orchestra. The performance of *The Light of Life* attracted considerable attention because Elgar's early works were not well known at that time. There was no commercial recording of *The Light of Life*, so an LP record of our performance was issued and rapidly sold out. The recording was favourably reviewed in the Elgar Society Journal.

Since then, including this evening's concert, the group will have performed over 190 concerts in 46 different venues, including some 1,260 works by more than 360 composers.

This evening's programme, more eclectic than usual, is an attempt to celebrate our fiftieth anniversary with examples of the music which we have enjoyed performing over the years. We are grateful that former members and other friends are swelling our numbers this evening.

It was a difficult decision to bring our activities to a close, but we have had increasing difficulty in recruiting singers, and it seemed better to go out with a bang rather than a whimper.

Peter Smith



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Supported by Con brio  
The Humphrey Richardson Taylor  
Charitable Trust

ST MATTHEW'S CHURCH, WEST WIMBLEDON

*Saturday, 18 April 2026 at 7.30pm*

## FIFTIETH ANNIVERSARY AND FAREWELL CONCERT

Katy Tansey (soprano)      Lorna Perry (mezzo)  
Stephen Cviic (tenor)      Edward Jones (bass)  
Marilyn Harper (organ)      Peter Smith (conductor)

### PROGRAMME

Light of the World (from <i>The Light of Life</i> )	Edward Elgar (1857-1934)
If ye love me	Thomas Tallis (1505-1585)
Rejoice in the Lord alway	John Redford (1500-1547)
This is the record of John	Orlando Gibbons (1583-1625)
One thing have I desired	Heinrich Schütz (1585-1672)
Deus tuorum militum	Claudio Monteverdi (1567-1643)
Tristis est anima mea	Orlandus Lassus (1532-1594)
Da Pacem	Schütz
Plaudite omnis terra	Giovanni Gabrieli (1557-1612)
Qui tollis (Petite Messe Solennelle) (1792-1868)	Gioachino Rossini
And I saw a new heaven	Edgar Bainton (1880-1956)
Coelos ascendit hodie	Charles Villiers Stanford (1852-1924)
Os justi	Anton Bruckner (1824-1896)

Interval  
(refreshments available)

## PROGRAMME (continued)

Weep o mine eyes	John Bennet (1575-1614)
Fair Phyllis	John Farmer (1570-1601)
O grief, e'en on the bud	Thomas Morley (1557-1602)
When I am laid in earth (from <i>Dido and Aeneas</i> )	Henry Purcell (1659-1695)
Il est bel et bon	Pierre Passerau (1509-1547)
Innsbruck, ich muss dich Lassen	Heinrich Isaac (1450-1517)
El Grillo	Josquin des Prez (1450-1521)
The Volunteer Organist	George L. Spaulding (1864-1921)
Come into the Garden, Maud	Michael Balfe (1808-1870)
Music when soft voices die	Hubert Parry (1848-1918)
Simon the Cellarer	John Hatton (1809-1886) arr. Peter Smith
Lay a garland	Robert Pearsall (1795-1856)
How calmly the evening	Elgar



*As this programme comprises a large number of shorter works, it is suggested that any applause be reserved for the end of each group of choral pieces (but you're encouraged to applaud each of the solo items!).*



### Programme Notes and Texts

#### **Light of the World (from *The Light of Life*)**

**Edward Elgar (1857-1934)**

As noted above, *The Light of Life* was the main work in our first ever concert in April 1976. Elgar's oratorio tells the story of the healing of the blind man from St. John's Gospel, and the theme of light runs through the whole piece. This is the closing chorus.

*Light of the world, we know thy praise the angels and arch-angels raise  
And all the host of Heav'n;  
More worthily than our faint hymns whose jarring sound that glory dims  
Which God to Thee hast given.  
But Thou didst not disdain to take our low estate  
Or e'en to make the tomb Thy resting place;  
So Thou might bring into our night the dawn of Thine eternal Light, to shine upon our face.  
Nor death, nor hell, nor sin is Lord, but Thou, O Son of God.  
Thy word is now our sovereign law.  
Therefore we thank Thee, and we pray thy Light may shine unto the perfect day;  
Thy Light may shine on us for evermore.*

*Edward Capel-Cure*

**If ye love me****Thomas Tallis (1505-1585)**

If ye love me was published in 1560, at which time composers of music for the church were mandated to set texts in English (not Latin), and write simple music so that each syllable had “a plain and distinct note”. This popular anthem is an example of this style.

*If ye love me, keep my commandments  
And I will pray the Father, and he shall give you another comforter,  
That he may 'bide with you forever, e'en the spirit of truth*

*John 14*

**Rejoice in the Lord alway****John Redford (1500-1547)**

This anthem is usually attributed to John Redford, though the attribution is uncertain. Redford was a composer of both church and organ music and held the post of organist at St Paul's Cathedral in London.

*Rejoice in the Lord alway, and again I say rejoice.  
Let your softness be known unto all men: the Lord is at hand.  
Be careful for nothing, but in all prayer and supplication  
let your petitions be manifest unto God with giving of thanks,  
and the peace of God, which passeth all understanding  
keep your hearts and minds through Christ Jesu.  
Amen.*

*Philippians 4, 1594 Prayer Book*

**This is the record of John****Orlando Gibbons (1583-1625)**

Gibbons had a distinguished church music career, starting as a choirboy at King's College Cambridge and rising to become organist of the Chapel Royal and of Westminster Abbey. In this verse anthem, the soloist, then echoed by the full choir, tells the story of John the Baptist answering questions from the priests and Levites about his identity.

*This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him,  
Who art thou? And he confessed and denied not, and said plainly, I am not the Christ.*

*And they asked him, What art thou then? Art thou Elias? And he said, I am not.  
Art thou the prophet? And he answered, No.*

*Then said they unto him, What art thou? that we may give an answer unto them that sent us.  
What sayest thou of thyself? And he said, I am the voice of him that crieth in the wilderness,  
Make straight the way of the Lord.*

*John 1*

**One thing I ask of my God (Eins bitte ich vom Herren, SWV 294)  
(1585-1672)****Heinrich Schütz**

Schütz's brief duet, a setting of words from Psalm 27, was published in 1636 in as part of his collection entitled *Kleine geistliche Konzerte (Short spiritual concertos)*.

*One thing I ask of my God, that I will desire: that I may dwell in his house till my life's end to  
marvel, to see the beauty of the Lord God, and in his temple to behold him.*

**Deus tuorum militum****Claudio Monteverdi (1567-1643)**

This piece is from Monteverdi's 1641 collection *Selva morale e spirituale* (*Moral and Spiritual Forest*). The jaunty triple-time setting is somewhat at odds with the text, which is a hymn in praise of a martyr.

*Deus, tuorum militum  
sors et corona, præmium,  
laudes canentes martyris  
absolve nexu criminis.*

*O God, the allotted crown and the prize  
of your soldiers.  
We sing the praises of your martyr;  
Absolve us from the chains of sin.*

*Pœnas cucurrit fortiter  
et sustulit viriliter;  
pro te refundens sanguinem,  
æterna dona possidet.*

*Bravely he ran the way of torture  
and suffered courageously,  
and, pouring out his blood for you,  
now possesses eternal gifts.*

*Laus et perennis gloria  
tibi, Pater, cum Filio,  
Sancto simul Paraclito  
in sæculorum sæcula.  
Amen*

*Praise and continual glory be given  
to God, the Father and Son,  
likewise the Holy Spirit  
to eternal ages.  
Amen*

*Office hymn for the Common of a Martyr.*

**Tristis est anima mea****Orlandus Lassus (1532-1594)**

Lassus was perhaps the most versatile of the great Renaissance composers, excelling in secular madrigals and chansons as well as motets and liturgical settings. Flemish by birth, he travelled widely in his earlier years, coming, like Schütz, under the influence of Giovanni Gabrieli in Venice, before settling at the court of Munich where he spent the last forty years of his life.

*Tristis est anima mea usque ad mortem:  
sustinete hic et vigilate mecum.  
Nunc videbitis turbam quæ circumdabit me.  
Vos fugam capietis,  
et ego vadam immolari pro vobis.*

*My soul is sorrowful even unto death;  
stay here, and watch with me.  
Now you shall see the multitude that will  
surround me. You will run away,  
and I will go to be sacrificed for you.*

*Matthew 26; Mark 14*

### **Da Pacem**

### **Heinrich Schütz (1585-1672)**

Born exactly a hundred years before J. S. Bach, Schütz is sometime described as the Father of German Music. During his long life, he suffered the loss of both his wife at an early age, and his two daughters, and endured the privations of the Thirty Years' War. In 1627, at the height of that war, the Electors of the Holy Roman Empire held a conference at Mühlhausen, prompting Schütz to compose this moving prayer for peace.

#### *Chorus:*

Da pacem, Domine, in diebus nostris.  
quia non est alius qui pugnet pro nobis  
nisi tu, Deus noster.

*Give peace in our time, O Lord  
Because there is none other that fighteth  
for us, but only thou, O God.*

#### *Soloists:*

Omnipotens Deus, adiuva nos, Christe,  
Spiritus Sancte, veni;  
dona pacem omnibus populi.  
Domine, tu potens, Domine nos libera.  
Deus Pater, veni Sancte Spiritus,  
Christe audi nos

*Almighty God; help us, O Christ;  
Come, Holy Spirit;  
Give peace to all people.  
Lord, thou art powerful, Lord set us free;  
God our Father; come, Holy Spirit;  
Hear us, O Christ.*

*Votive antiphon for peace*

### **Plaudite omnis terra**

### **Giovanni Gabrieli (1557-1612)**

This piece is scored for three asymmetrical choirs and is an example of the polychoral style which was developed and refined by Gabrieli and other Venetian composers. It was first published in 1597 as part of the collection *Symphoniae Sacrae*.

Plaudite, psallite.  
Jubilate Deo omnis terra. Alleluia.  
Benedicant Dominum omnes gentes  
collaudantes eum. Alleluia.  
Quia fecit nobiscum Dominus  
misericordiam suam. Alleluia.  
Et captivam duxit captivitatem;  
Admirabilis et gloriosus in saecula. Alleluia.

*Clap your hands, sing praises,  
make a joyful noise to God all ye lands. Alleluia.  
Let the people praise Thee, O God,  
let all the people praise Thee. Alleluia  
For God who made us  
is merciful unto us. Alleluia.  
He has led captivity captive,  
wonderful and glorious for ever. Alleluia.*

*From Psalms 66, 67 and 68*

### **Qui tollis (Petite Messe Solennelle)**

### **Gioachino Rossini (1792-1868)**

Rossini's Mass, which is neither "petite" nor particularly solemn, dates from his later years, long after his career as an opera composer was over. However, the operatic style is never far away, not least in this setting of part of the Gloria for soprano and alto soloists.

Qui tollis peccata mundi,  
misere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
misere nobis.

*You who take away the sin of the world;  
have mercy on us.  
You who take away the sin of the world;  
receive our prayer.  
You who are seated at the right hand of the Father;  
have mercy on us.*

**And I saw a new heaven****Edgar Bainton (1880-1956)**

Bainton was a Newcastle-born pianist and teacher as well as a composer. In 1933 he emigrated to Australia, where he lived out the rest of his days. This anthem, his most well-known work, dates from 1928.

*And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.*

*And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.*

*And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God.*

*And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain: for the former things are passed away.*

*Revelation, Ch 21, vv 1-4*

**Coelos ascendit hodie****Charles Villiers Stanford (1852-1924)**

Stanford wrote music in a wide variety of genres, but is best remembered today for his church music. This Ascensiontide motet is one of a set of three published in 1905. Scored for double choir, it makes much use of the interplay between the two choirs.

Coelos ascendit hodie  
 Jesus Christus Rex Gloriam: Alleluia!  
 Gubernat coelum et terram,  
 Sedet ad Patris dexteram. Alleluia!  
 Iam finem habent omnia  
 Patris Davidis carmina. Alleluia!  
 Iam Dominus cum Domino  
 Sedet in Dei solio Alleluia!  
 In hoc triumpho maximo  
 Benedicamus Domino. Alleluia!  
 Laudatur Sancta Trinitas,  
 Deo dicamus gratias, Alleluia. Amen.

*Today Jesus Christ, the King of Glory, ascended to heaven, hallelujah!  
 He reigns over heaven and sits at the right hand of the Father, hallelujah!  
 Now all the psalms of David have been fulfilled, hallelujah!  
 Now the Lord sits with the Lord on the throne of God in great triumph, hallelujah!  
 Let us praise the Lord and praise the Holy Trinity and give thanks to the Lord, hallelujah! Amen.*

*Lutheran Songbook*

**Os justi****Anton Bruckner (1824-1896)**

*Os Justi*, which dates from 1879, is written in the Lydian mode (F major, but with B naturals, and hence no key signature). It is scored for a mainly four-part choir but includes two sumptuous eight-part passages, and ends quietly with a quasi-plainsong setting of *et non supplantabuntur gressus eius* over a repeated chord, followed by an actual plainsong *alleluia*, sung in unison.

Os justi meditabitur  
 sapientiam,  
 et lingua ejus loquetur iudicium.  
 Lex Dei ejus in corde ipsius,  
 et non supplantabuntur gressus ejus. Alleluia.

*The mouth of the righteous is exercised in wisdom:  
 and his tongue will be talking of judgement.  
 The law of his God is in his heart  
 and his goings shall not slide. Alleluia.*

*Psalm 37*

**Weep o mine eyes****John Bennet (1575-1614)**

Published in 1599, Bennet's most famous composition is partly based on *Flow my Tears* by John Dowland.

*Weep, o mine eyes and cease not, alas, these your spring tides methinks increase not.  
O when begin you to swell so high that I may drown me in you?*

**Fair Phyllis****John Farmer (1570-1601)**

Like many madrigals, *Fair Phyllis* has a pastoral setting, and describes the amorous activities of the two lovers Phyllis and Amyntas. It was also published in 1599.

*Fair Phyllis I saw sitting all alone, feeding her flock near to the mountain side.  
The shepherds knew not, they knew not whither she was gone,  
But after her lover Amyntas hied,  
Up and down he wandered whilst she was missing;  
When he found her, O then they fell a-kissing.*

**O grief, e'en on the bud****Thomas Morley (1557-1602)**

Morley's brief but poignant madrigal dates from 1597, just two years earlier than the previous pieces.

*O grief, ev'n on the Bud that fairly flowered, the Sun hath lowered;  
And, ah, that Breast which Love durst never venture, bold Death did enter.  
Pity O Heavens that have my Love in keeping, my cries and weeping.*

**When I am laid in earth (from *Dido and Aeneas*)****Henry Purcell (1659-1695)**

This is the closing number of Purcell's opera. Dido, having been abandoned by her lover, prepares to die.

*Thy hand, Belinda, darkness shades me; on thy bosom let me rest;  
More I would, but Death invades me; Death is now a welcome guest.*

*When I am laid in earth, may my wrongs create no trouble in thy breast;  
Remember me, but ah! forget my fate*

**Il est bel et bon****Pierre Passerau (1509-1547)**

WCC has over the years attempted to sing in various foreign languages, so we offer a brief trip round medieval Europe. Passerau's humorous chanson features animal noises.

Il est bel et bon, commère, mon mari.  
Il estoit deux femmes toutes d'un pays  
Disans l'une à l'autre - "Avez bon mari?"  
Il ne me courousse, ne me bat aussi  
Il fait le menage, il donne aux poulailles  
Et je prends mes plaisirs  
Commère, c'est pour rire  
Quand les poulailles crient:  
Petite coquette (co co co co dac), qu'est ceci?

*He is handsome and fine, my husband is.  
There were two gossiping women in the  
village, saying one to the other, do you have  
a good husband? He doesn't scold me, or  
beat me either. He does the chores, He feeds  
the chickens And I take my pleasure. Really  
you have to laugh to hear the cries of the  
chicks and hens: Co, co, co, co, dac, little  
flirt, what's this?*

### **Innsbruck ich muss dich Lassen**

**Heinrich Isaac (1450-1517)**

Isaac was the first to publish this famous tune, and may have composed it. It was later adopted by the Lutheran church as a hymn tune, and used by Bach, among others.

Innsbruck, ich muss dich lassen,  
ich fahr dahin mein Strassen  
im frende Land dahin.  
Mein Freud ist mir genommen,  
die ich nit weiß bekommen,  
wo ich im Elend bin.

*Innsbruck, I must leave you  
For I am traveling the road  
to a foreign land.  
There, deprived of my joy  
and knowing not how to get it back,  
I will be in misery.*

Groß Leid muss ich jetzt tragen,  
das ich allein tu klagen  
dem liebsten Buhlen mein  
Ach Lieb, nun lass mich Armen  
im Herzen dein Erbarmen  
daß ich muss dannen sein.

*I am burdened with great sorrow  
which I can shed only  
through the one dearest to me.  
O my love, leave me not bereft  
of compassion in your heart  
that I must part from you.*

Mein Trost ob allen Weiben,  
Dein tu ich ewig bleiben  
stet treu, der Ehren fromm.  
Nun muss dich Gott bewahren,  
in aller Tugend sparen,  
bis daß ich wieder komm!

*My comfort above all other women,  
I remain yours forever,  
always faithful, in true honour.  
And now, may God protect you,  
safe in virtue,  
till I return.*

### **El Grillo**

**Josquin des Prez (1450-1521)**

More tongue-twisters in Josquin's frivolous frottola.

El grillo è buon cantore  
Che tiene longo verso.  
Dalle beve grillo canta.  
Ma non fa como gli altri ocelli  
Come li han cantato un poco,  
Van de fatto in altro loco  
Sempre el grillo sta pur saldo,  
Quando la maggior el caldo  
Alhor canta sol per amore.

*The cricket is a good singer  
He can sing very long  
He sings all the time.  
But he isn't like the other birds.  
If they've sung a little bit  
They go somewhere else  
The cricket remains where he is  
When the heat is very fierce  
Then he sings only for love.*

### **The Volunteer Organist**

**George L. Spaulding (1864-1921)**

Spaulding was one of several pseudonyms used by Henry Lamb, a music hall entertainer. The accompaniment to this moralistic song incorporates the well known hymn tune *the Old Hundredth*.

*The preacher in the village church one Sunday morning said,  
Our organist is ill to-day, will someone play instead?  
An anxious look crept o'er the face of every person there,  
As eagerly they watched to see who'd fill the vacant chair.  
A man then staggered down the aisle whose clothes were old and torn;  
How strange a drunkard seemed to me in church on Sunday morn,  
But as he touched the organ keys without a single word,  
The melody that followed was the sweetest ever heard.*

*Refrain:*

*The scene was one I'll ne'er forget as long as I may live,  
And just to see it o'er again all earthly wealth I'd give;*

*The congregation all amazed, the preacher old and gray,  
The organ and the organist who volunteered to play.*

*Each eye shed tears within that church, the strongest men grew pale,  
The organist in melody had told his own life's tale;  
The sermon of the preacher was no lesson to compare  
With that of life's example who sat in the organ chair.  
And when the service ended not a soul had left a seat,  
Except the poor old organist, who started toward the street;  
Along the aisle and out the door he slowly walked away,  
The preacher rose and softly said, good brethren, let us pray.  
Refrain.*

*W. B. Gray*

### **Come into the Garden, Maud**

**Michael Balfe (1808-1870)**

In his day, the Irish composer Balfe was a hugely successful composer of operas, notably *The Bohemian Girl*. *Maud* is perhaps the most famous of his numerous songs.

*Come into the garden, Maud,  
For the black bat, Night, has flown;  
Come into the garden, Maud,  
I am here at the gate alone.*

*And the woodbine spices are wafted abroad,  
And the musk of the roses blown,  
For a breeze of morning moves,  
And the planet of love is on high,  
Beginning to faint in the light that she loves,  
On a bed of daffodil sky,  
To faint in the light of the sun she loves,  
To faint in his light, and to die.  
Come! come!*

*Come into the garden, Maud etc.*

*Queen Rose of the rosebud,  
Garden of girls,  
Come hither, the dances are done;  
In gloss of satin and glimmer of pearls,  
Queen, lily, and rose, in one.  
Shine out little head, sunning over with curls,  
To the flowers, and be their sun.  
Shine out!  
Shine out!*

*Come into the garden, Maud, etc.*

*Tennyson*

### **Music when soft voices die**

**Hubert Parry (1848-1918)**

Parry excelled in numerous musical genres, composing symphonies, oratorios and chamber music as well as songs for by choir and solo voice.

*Music, when soft voices die,  
Vibrates in the memory—  
Odours, when sweet violets sicken,  
Live within the sense they quicken.*

*Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed;  
And so thy thoughts, when thou art gone,  
Love itself shall slumber on.*

*Shelley*

### **Simon the Cellarer**

**John Hatton (1809-1886) arr. Peter Smith**

Hatton was another prolific composer of both solo songs and partsongs. Published in 1860 for solo voice, *Simon the Cellarer* is a fine example of a Victorian comic song.

*Old Simon, the cellarer, keeps a rare store  
Of Malmsey and Malvoisie,  
And Cyprus, and who can say how many more?  
For a chary old soul is he.  
Of Sack and Canary he never doth fail.  
And all the year 'round there is brewing of ale;  
Yet he never aileth, he quaintly doth say,  
While he keeps to his sober six flagons a day.  
But, ho! ho! ho! his nose doth show  
How oft to the flagon his lip doth go.*

*Old Margery sits in her own still room,  
A matron sage is she;  
From thence oft, at Curfew, is wafted a fume,  
She says it is Rosemarie.  
But there's a small cupboard behind the back stair,  
And the maids say they often see Margery there;  
Now Margery says that she grows very old,  
And must take a something to keep out the cold.  
But, ho! ho! ho! old Simon doth know  
Where many a flask of his best doth go.*

*Old Simon reclines in his high-backed chair,  
And talks about taking a wife;  
And Margery often is heard to declare,  
She ought to be settled in life!  
But Margery has (so the maids say) a tongue,  
And she's not very handsome and not very young;  
So somehow it ends with a shake of the head,  
And Simon he brews him a tankard instead.  
While, ho! ho! ho! he will chuckle and crow.  
What! marry old Margery? no! no! no!*

*W. H. Bellamy*

### **Lay a garland**

**Robert Pearsall (1795-1856)**

Pearsall was one of a number of Victorian composers who attempted to recreate the Elizabethan madrigal in a more modern style. The words of this deeply felt madrigal were adapted from a song in the play *The Maid's Tragedy* by the renaissance playwright Francis Beaumont.

*Lay a garland on her hearse of dismal yew,  
Maidens, willow branches wear.  
Say she died true.  
Her love was false, but she was firm.  
Upon her buried body lie lightly, thou gentle earth.*

*Francis Beaumont and John Fletcher. adapted*

### **How calmly the evening**

**Elgar**

Elgar's valedictory partsong is our epilogue, and brings down the curtain on fifty years of singing.

*How calmly the evening once more is descending  
As kind as a promise, as still as a prayer;  
O wing of the Lord, in Thy shelter befriending  
May we and our households continue to share*

*We come to be soothed with Thy merciful healing;  
The dews of the night cure the wounds of the day;  
We come, our life's work and its brevity feeling  
With thanks for the past, for the future we pray*

*Lord, save us from folly; be with us in sorrow;  
Sustain us in work till the time of our rest;  
When earth's day is over, may heaven's tomorrow  
Dawn on us, of homes long expected possessed.*

*Thomas Toke Lynch*



**Wimbledon Chamber Choir**

*(correct at time of printing)*

**Regular Choir**

**Soprano**

Margaret Austen  
Rosalind Boxall  
Alison Bullett  
Sally Carter  
Susan Clark  
Geraldine Hine  
Rosemary Wilson

**Alto**

Susan Andrew  
Susan Clucas  
Alison Emblow  
Jan Hamling  
Lorna Nunn  
Joanne Salibi  
Mary Sandbrook  
Jackie Steinitz  
Susan White

**Tenor**

Philip French  
Ian Hargrave  
John Mitchell

**Bass**

Andrew Black  
John Fry  
Jonathan Peters  
Howard Phillips  
Neville Squires  
Dominic Steinitz  
James Tomkins

**Special Choir**

**Soprano**

Maggie Box  
Anne Clayton  
Jo Counsell  
Elizabeth Hargrave  
Tessa Holden  
Julie Leadbeater  
Helen Maguire  
Hazel Morgan  
Liz Verran

**Alto**

Heather Blake  
Olwen Hamilton  
Gail McCluskie  
Angela Searle

**Tenor**

Peter Clark  
Justin Hamilton  
Kieran Hill  
Laurence Holden

**Bass**

Timothy Boxall  
David Clarke  
Peter Clayton  
Kevin Hollands  
Andrew Maguire

**In memory of Jane Smith  
(1959-2026)**

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the Humphrey Richardson Taylor Charitable Trust**



