

The Chiltern Choir

Conductor - Michael Cayton

*Rossini Petite Messe
Solennelle*

*Poulenc Stabat
Mater*

Carole Kendall - Soprano, Kate Warshaw - Alto
David Knight - Tenor, John Milne - Bass
Anna Le Hair - Piano, Charles Andrews - Organ

Saturday 27 November 2010, 7.30 pm
St Mary's Church, Rickmansworth

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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 the first concert of our new season. Poulenc's *Stabat Mater* is less familiar than other works of his that we have performed, and whilst challenging to learn is a moving and at times beautiful work. By contrast, Rossini's *Petite Messe Solennelle* is, as the programme notes suggest, neither small nor particularly solemn. Indeed, it is often more operatic than sacred, and offers plenty of scope to our soloists and accompanist as well as to the choir. We hope very much that you will enjoy them both.

By popular request we are also putting on a family concert of Christmas music and readings again this year, at 5.30pm on Saturday 11th December in the Chorleywood Memorial Hall. Our last two family concerts have been 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 spring and summer concerts can be found on the back cover. In March next year we are singing in the Clarendon Muse at Watford Grammar School for the first time – a superb new venue. We do hope we will see you there.

We have welcomed a number of new members over the last year, and are now about 70 strong. But there is always room for more, and we would be glad to hear from anyone else who would like to join us, particularly tenors and basses. We rehearse on Tuesdays at the Free Church Hall in Chorleywood, and have an open rehearsal on 18th January. Why not come along and sing with us then?

With very best wishes for Christmas and the New Year

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



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Petite Messe Solennelle

Gioachino Rossini

PART I

1. Kyrie

*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

Soloists and Chorus

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.*

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.

3. Gratias

*Gratias agimus tibi
propter magnam gloriam tuam*

Terzetto for Alto, Tenor and Bass

We give thanks to You
for Your great glory.

4. Domine Deus

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe, Domine Deus,
Agnus Dei, Filius Patris*

Tenor Solo

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

5. Qui tollis

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

Duet for Soprano and Alto

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.

6. Quoniam

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe*

Bass Solo

For You are the only Holy One,
the only Lord,
the only Most High,
Jesus Christ

7. Cum Sancto Spiritu

*cum Sancto Spiritu
in gloria Dei Patris. Amen.*

Soloists and Chorus

with the Holy Spirit
in the glory of God the Father, Amen.

PART 2

8. 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.*

Soloists and Chorus

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.

9. Crucifixus

*Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus es:*

Soprano Solo

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

10. 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.*

Soloists and Chorus

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.

*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.*

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.

11. Ritornello

12. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.*

Soloists and Chorus

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

13. O salutaris

*O salutaris hostia,
Quae coeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Amen.*

Soprano Solo

O salutary Victim,
Who expandest the door of the sky,
Hostile wars press.
Give strength; bear aid.
Amen.

14. Agnus Dei

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

Alto Solo 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.

Interval

during which refreshments will be served in the hall

Stabat Mater

Francis Poulenc

1. *Stabat mater dolorosa*

*Stabat Mater dolorosa
juxta crucem lacrymosa
dum pendebat Filius.*

Chorus

The grieving Mother stood
beside the cross weeping
where her Son was hanging.

2. *Cujus animam gementem*

*Cujus animam gementem,
contristatam ac dolentem
pertransivit gladius.*

Chorus

Through her weeping soul,
compassionate and grieving,
a sword passed.

3. *O quam tristis*

*O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti!*

Chorus

O how sad and afflicted
was that blessed
Mother of the Only-begotten!

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4. Quae moerebat

*Quae moerebat et dolebat
Pia Mater, cum videbat
Nati poenas inclyti.*

5. Quis est homo

*Quis est homo qui non fleret
Matrem Christi si videret
in tanto supplicio?*

*Quis non posset contristari,
Matrem Christi contemplari
dolentem cum Filio?*

*Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.*

6. Vidit suum

*Vidit suum dulcem Natum
morientem desolatum
dum emisit spiritum.*

7. Eja mater

*Eja Mater, fons amoris,
me sentire vim doloris,
fac, ut tecum lugeam.*

8. Fac ut ardeat

*Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.*

9. Sancta mater

*Sancta Mater, istud agas,
crucifigi figi plagas
cordi meo valide.*

*Tui Nati vulnerari,
tam dignati pro me pati,
poenas mecum divide.*

*Fac me vere tecum flere,
crucifixo condolare,
donec ego vixero.*

Chorus

Who mourned and grieved,
the pious Mother, with seeing
the torment of her glorious Son.

Chorus

Who is the man who would not weep
if seeing the Mother of Christ
in such agony?

Who would not be have compassion
on beholding the devout mother
suffering with her Son?

For the sins of His people
she saw Jesus in torment
and subjected to the scourge.

Soprano, Chorus

She saw her sweet Son
dying, forsaken,
while He gave up His spirit.

Chorus

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.

Chorus

Grant that my heart may burn
in the love of the Lord Christ
that I may greatly please Him.

Chorus

Holy Mother, grant this of yours,
that the wounds of the Crucified
be well-formed in my heart.

Grant the punishment of your wounded Son,
so worthily suffered for me,
may be shared with me.

Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.

*Juxta crucem tecum stare
Te libenter sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi jam non sis amara;
fac me tecum plangere.*

10. Fac ut portem

*Fac ut portem Christi mortem,
passionis fac consortem
et plagas recolare.*

*Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.*

11. Inflammatus et accensus

*Inflammatus et accensus,
per te, Virgo, sim defensus
in die judicii.*

*Christe, cum sit hunc exire,
da per matrem me venire
ad palmam victoriae.*

To stand beside the cross with you,
and for me to join you
in mourning, this I desire.

Chosen Virgin of virgins,
to me, now, be not bitter;
let me mourn with you.

Soprano, Chorus

Grant that I may bear the death of Christ,
grant me to share His passion
and the remembrance of His wounds.

Let me be wounded with distress,
inebriated in this way by the cross
because of the love of your Son.

Chorus

Kindled and inflamed
through you, Virgin, may I be defended
on the day of judgement.

Christ, when I must go hence,
grant that through your Mother I may come
to the palm of victory.

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12. *Quando corpus*

*Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen.*

Soprano, Chorus

When my body dies,
grant that to my soul is given
the glory of paradise. Amen.

Programme Notes

Petite Messe Solennelle – Gioacchino Rossini (1792 – 1868)

Rossini is remembered primarily for his immense contribution to the Italian operatic repertoire, but he also produced two important pieces of sacred music that are notable, amongst other things, for their overtly operatic style. This incorporation of the music of the opera house into the sacred repertoire may appear to have been a bold innovation, but in terms of dramatic content it was a well-established practice.

He was still only 23 when he was engaged as Musical Director of the two opera houses in Naples, for each of which he was required to compose a new opera annually, the ever-popular *Barber of Seville* being one of the happiest results. He travelled widely throughout Europe, and in 1824 settled in Paris as Director of the Théâtre Italien. A string of new compositions followed, culminating in his acknowledged masterpiece, *William Tell*, completed in 1829 when he was still only 37. At this point Rossini's life changed dramatically. For no apparent reason he gave up composing, and apart from two important religious works, the *Stabat Mater* (1842) and the *Petite Messe Solennelle* (1863), he wrote nothing of significance during the last forty years of his life.

The *Petite Messe Solennelle* is the most substantial of the works written during Rossini's Indian summer of composition. It was composed in 1863 for private performance and is scored for four soloists and chorus, with harmonium and piano accompaniment. It was not heard in public until 1869, the year after his death, when it was performed in the composer's own orchestral version at the Théâtre Italien. The work's title is misleading, since the *Petite Messe Solennelle* is neither petite nor particularly solemn. It lasts well over an hour, and despite the religious text is unmistakably operatic in style, in common with the *Stabat Mater* of twenty years earlier. The music ranges from hushed intensity to boisterous high spirits, and abounds in the memorable tunes and rhythmic vitality for which Rossini became justly famous.

***Stabat Mater* – Francis Poulenc (1899 – 1963)**

The medieval text, attributed to 13th Century Franciscan religious poet and mystic Jacopone da Todi, is a meditation on the anguish of Mary, mother of Jesus, as she stands in his final hours at the foot of the cross.

At the death of his dear friend Christian Bérard, Poulenc wished to compose a work in his memory. He first contemplated the idea of writing a requiem, however his recent rediscovery of Catholicism led him to the thirteenth-century *Stabat Mater dolorosa* text. “*I had the idea of a prayer of intercession,*” said Poulenc, “*and the heart-rending words of the Stabat Mater seemed to me completely right for confiding the soul of dear Bérard to Our Lady of Rocamadour.*” The extreme solemnity could not be in greater contrast to the prevailing mood of much of the music which at times seems completely incongruous.

The work begins sombrely enough with the basses intoning at the lower reaches of their register (the sorrowful mother stood) but it is by no means doom and gloom throughout. The sorrowful contemplation gives way to explosions of energy, as in the *Cujus animam* and the *Quis est homo?* The *Stabat Mater* brilliantly expresses Poulenc’s dual personality with its captivating mixture of alternatively solemnity and mischievous exuberance. Completed within two months, Poulenc’s *Stabat Mater* has an immediacy of expression which vividly captures the passion, suffering, sorrow, supplication, and, finally, glorious hope embodied in the prayer.

Programme notes © John Bawden



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This Evening's Performers

Carole Kendal, 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*, The *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.

Kate Warshaw, Alto...

...trained at Trinity College of Music and the Guildhall School of Music and Drama, supported by the Mary Datchler Trust and graduating with the Vocal Department Silver Medal. Kate also won a place and spent a year on the ENO's prestigious training course The Knack.

Since graduating, Kate has toured extensively with opera companies throughout Europe, performing roles including Cupid in Cavalli's *L'Orione* (Venetian Opera), Sylvia in Lehár's *The Merry Widow* (Opera UK) and Beggar Woman in Britten's *Death in Venice* (Aldeburgh Festival 2007).

Kate has performed with many of the UK's Opera companies including Garsington Opera, Raymond Gubbay, and Opera Holland Park. Kate now performs regularly with English National Opera.

Kate has recently returned from a year living and working in Paris for the Grammy nominated French Chamber ensemble Accentus and Emmanuelle Haim's consort Le Concert d'Astree. While in Paris, Kate worked at the Opera Comique, Chatelet and Opera de Paris under conductors Christophe Eschenbach, Pierre Boulez, and Laurance Equilbey.

As a solo concert artist, Kate has performed at many of the UK's major concert halls with repertoire including Beethoven's *9th Symphony*, Duruflé and Mozart's *Requiem* and Copland's *In The Beginning*.

Last year, Kate sang in *Peter Grimes* (Best Opera, South Bank Show Awards 2009), *Le Grand Macabre* and *Turandot* at ENO as well as *Passion Selon Simone* for Opera de Paris. This year, Kate sang with ENO in their productions of *Tosca* (Puccini) and *The Pearl Fishers* (Bizet) and with the Geoffrey Mitchell Choir for their Opera Rara recording of Bellini's *Il Pirata*.

In 2011 she will sing chorus in ENO's production of Wagner's *Parsifal* and will be Second Bridesmaid and Cherubino (cover) in Opera Holland Park's 2011 production of Mozart's *Le nozze di Figaro*.

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*.

John Milne, Bass...

...was born in Dublin. He studied singing and the viola da gamba at the Guildhall School of Music and later at the National Opera Studio with awards from the Sligo Feis Ceoil, the Vaughan Williams Trust and the Friends of Covent Garden. A repertoire, which includes Zaccaria, Ramfis, Sarastro, Osmin, Commendatore, Kaspar, Fasolt, Don Basilio, Don Pasquale, Raimondo and Seneca has brought him contracts with Scottish Opera, Glyndebourne Touring Opera, Kent Opera, Buxton Festival Opera, English Touring Opera, Opera Holland Park, Welsh National Opera, Longborough Festival Opera, Opera Theatre Company and Opera Ireland alongside productions in Munich, Paris, Rome, Madrid, Amsterdam, Stockholm and Copenhagen.

He has been engaged for concerts and recordings by many leading Early Music groups; most notably the Consort of Musicke (The English Madrigal, Radio 3 and a British Council tour of Brazil, Venezuela, Colombia and Peru), the Taverner Consort (Machaut Messe Notre Dame), the Tallis Scholars and the Hilliard Ensemble. In concert he has appeared at the Barbican (*St John Passion*) with the English Chamber Orchestra, St John's Smith Square (*Dioclesian*) with the Academy of Ancient Music, the Queen Elizabeth Hall (*King Arthur*), the Wigmore Hall (Early Music Network), the National Concert Hall, Dublin (*St Paul*) and the Ulster Hall, Belfast (*Messiah*). He made his BBC Proms debut in the Stravinsky *Mass* under Andrew Parrott and his North American debut in the *Monteverdi Vespers 1610* in the Heinz Chapel, Pittsburgh under Nicholas McGegan. Most recently he has been singing Osmin for Situation Opera in their much-acclaimed production of *Die Entführung*, Il Frate in *Don Carlo* for Midsummer Opera and recording James MacMillan premieres with Cappella Nova.

Anna Le Hair, Pianist...

... is the Chiltern Choir's regular accompanist. She 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. Last year, she played Gershwin's *Rhapsody in Blue* with the St Albans Symphony Orchestra in St Albans Cathedral and Beethoven's *Third Piano Concerto* with the Buckingham Chamber Orchestra. In recent years, 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 *Second 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 repetiteur 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. Recently, she worked with the tenor Ian Partridge at a workshop in Somerset.

Anna currently teaches piano and accompanies at St Albans High School, in Hertfordshire. As well as the Chiltern Choir, she also accompanies the Aeolian Singers in Hemel Hempstead, and is much in demand as an accompanist for singers and instrumentalists. Anna has recently performed Shostakovich's *2nd Piano Concerto* in St Albans Abbey, and her many forthcoming concerts can be viewed on her website, www.annalehair.co.uk.

'To this concert, Anna Le Hair brought technical skill of the highest order and also the artistry of one who lives for her music' Review on the St Mary's, Hemel Hempstead, website.

Charles Andrews, Organist...

...is Organist of St John's, Hyde Park and holds a Douglas & Kyra Downie Award at the Royal College of Music. He studies piano with John Blakely and organ with David Graham and Sophie-Véronique Cauchefer-Choplin. Until July 2007 Charles was Organ Scholar of Rochester Cathedral. His playing has been broadcast on BBC Radio 2 and 3 as well as featuring on two CDs. Charles Andrews and Roger Sayer have given concerts in the U.K., Russia and the U.S.A. as the Midas Touch Organ Duo. In December 2007 they were guests on BBC Radio 3's 'In Tune', and their CD of organ duo music was featured on 'The Organist Entertains'. In 2011 Charles and Roger will perform a new piece composed for them by David Briggs. Recent solo recitals by Charles include St Paul's Cathedral, Westminster Cathedral, St Michael's, Cornhill and Ripon Cathedral. Future engagements include St Albans Cathedral, Gloucester Cathedral, Temple Church and Birmingham Anglican Cathedral as well as concerts in Normandy in 2011.

Charles is Accompanist of Eltham Choral Society. He has been generously supported by the Michael James, Trident and Henry Wood Trusts.

"...Charles Andrews is the excellent organist." (John Steane, Gramophone)

Michael Cayton, Musical Director...

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

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

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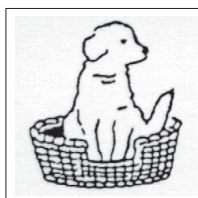
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Chiltern Choir Members Singing this Evening

Sopranos

Jane Anderson
Mary Bungard
Lu Chadder
Ana de'Ath
Susan Denbow
Anni Facer
Jenny Gorsuch
Beverley Grayley
Anne Grove
Ann Hanford
Jill Haslam
Barbara Johnson
Sue Kesteven
Janet Lowndes
Patricia Parkes
Angela Sedgwick
Beverley Small
Hilary Walmsley
Lyndsay Ward
Sarah Warren

Gill Watson

Gillian Westford
Anne Wilson

Altos

Judy Booth
Roy Cottrell
Jill Double
Cathrien Dyas
Rita Fryer
Helen Heenan
Anne Keyworth
Sylvia Lawman
Joan Martin
Liz Pendered
Gillian Pugh
Rhona Taylor
Brenda Tomsett
Susan Treanor
Marian Wax
Beryl Whittaker

Tenors

Simon Allard
Mike Currey
Paul Jenkins
Mike Lansdown
Colin Parkes
Tony Watts

Basses

Robert Bradshaw
Steven Frank
Malcolm Gaudie
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The Chiltern Choir

2010-2011 Season

dates for your Diary

Saturday 11 December 2010 at 5.30 pm

Chorleywood Memorial Hall

Christmas Cheer - our family carol concert

Saturday 26 March 2011

The Clarendon Muse

Watford

Rutter *Psalmfest*

Haydn *Nelson Mass*

Saturday 2 July 2011

Sarratt Village Hall

Sarratt

Jazz & Pop

Abba, Coldplay, 'In the Mood'...

more details on our website

www.chilternchoir.org.uk

Programme designed and compiled by Jill Haslam