



# Eternal Light

A concert of contemporary  
sacred music

Conductor - Michael Cayton

Soprano - Louise Prickett

Baritone - Peter Willcock

Organ - Ian Shaw

Piano - Anna Le Hair

Saxophone - Mim Etchells

Harp - Bethan Gillard

Saturday 24 November 2012

St Mary's Church, Rickmansworth



# Welcome from the Chair

A very warm welcome to the first concert of our new season. It is not often that we sing contemporary sacred choral music, but we have very much enjoyed learning the three works by Howard Goodall, James Whitbourn and Paul Mealor that you will hear tonight and hope that you will enjoy listening to them, particularly if they are new to you.

By popular request we are also putting on a concert of Christmas music and readings again this year, at 5.30pm on Saturday 15th December in the Chorleywood Memorial Hall. Our last three family concerts have been much enjoyed by young and old alike, and we hope you will stay and join us afterwards for mulled wine and mince pies.

Further details of our Spring and Summer concerts can be found on page 18. In March next year we are singing again in the Clarendon Muse at Watford Grammar School when our programme includes a Mozart piano concerto performed by our very talented accompanist Anna le Hair. We do hope we will see you there.

With very best wishes for Christmas and the New Year

**Gillian Pugh** Chair, Chiltern Choir 01923 285505



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# This Evening's Programme

## **Son of God Mass**

James Whitbourn

### 1. Introit

### 2. Kyrie

*Kyrie eleison;  
Christe eleison;  
Kyrie eleison.*

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

### 3. Kyrie meditation

*Kyrie eleison.*

Lord have mercy.

### 4. 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 caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe;  
Domine Deus, Agnus Dei,  
Filius Patris,  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
Tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.*

Glory be to God on high,  
and on earth peace,  
good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give thanks to thee  
for thy great glory,  
O Lord God, heavenly King,  
God the Father Almighty.  
O Lord, the only-begotten Son,  
Jesus Christ;  
O Lord God, Lamb of God,  
Son of the Father,  
that takest away the sins of the world,  
have mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God the  
Father,  
have mercy upon us.  
For thou only art holy,  
thou only art the Lord,  
thou only, O Christ, with the Holy Ghost,  
art most high in the glory of God the Father.  
Amen.

## 5. Lava Me

*Credo in unum Deum.  
Lava me Domine.  
Sursum corda  
Habemus ad Dominum  
Dignum et iustum es.*

I believe in one God.  
Wash me Lord.  
Lift up your hearts  
We lift them up to the Lord  
It is right and just.

## 6. Sanctus and Benedictus

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

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

## 7. Pax Domini

*Pax Domini sit semper vobiscum.*

The peace of the Lord be always with you.

## 8. Agnus Dei

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

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

## 9. Amen

## Ubi Caritas

Paul Mealor

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsulemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.*

Where charity and love are, God is there.  
Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear, and let us love the living God.  
And may we love each other with a sincere heart.

*Amen.*

Amen.

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# INTERVAL

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during which refreshments will be available in the hall

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## ***Eternal Light – A Requiem***

Howard Goodall

### ***1. Requiem: Kyrie: Close Now Thine Eyes***

*Requiem aeternam dona eis, Domine  
et lux perpetua.*

*Kyrie eleison;  
Christe eleison;  
Kyrie eleison.*

Grant them eternal rest, O Lord  
and perpetual light.

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

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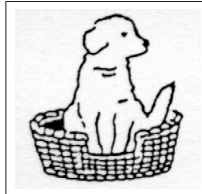
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Close now thine eyes and rest secure;  
 Thy soul is safe enough, thy body sure;  
 He that loves thee, He that keeps  
 And guards thee, never slumbers, never sleeps.  
 The smiling conscience in a sleeping breast  
 Has only peace, has only rest;  
 The music and the mirth of kings  
 Are all but very discords, when she sings;  
 Then close thine eyes and rest secure;  
 No sleep so sweet as thine, no rest so sure.

(Francis Quarles 1592–1644)

## 2. Revelation: *Factum est silentium*

*Factum est silentium in coelo  
 et vidi septem illos angelos  
 qui adstant in conspectu dei  
 quibus datae sunt septem tubae.  
 Et septem angeli qui habebant  
 septem tubas  
 praeeparaverunt se ut clangerent.*

*Primus igitur angelus claxit,  
 et facta est grando et ignis  
 mista sanguine  
 projectaque sunt in terram  
 et tertia pars arborum exusta est  
 et omne gramen viride exustum.*

*Deinde secundus angelus claxit  
 et quasi mons magnus,  
 igne ardens,  
 projectus est in mare  
 factaque est tertia pars maris sanguis  
 et mortua est tertia pars creaturarum  
 quae erant in mari animantia dico,  
 et tertia pars navium periit.*

*Tum angelus tertius claxit  
 et cecidit e coelo stella magna  
 ardens velut lampas  
 ceciditque in tertiam partem fluminum,  
 et in fontes aquarum.*

There was silence in heaven,  
 and I saw the seven angels  
 which stood in the sight of God  
 and to them were given seven trumpets.  
 And the seven angels which had  
 the seven trumpets  
 prepared themselves to sound.

And the first angel sounded,  
 and there followed hail and fire  
 mingled with blood  
 and they were cast upon the earth  
 and the third part of trees was burnt up  
 and all green grass was burnt up.

Next the second angel sounded  
 and like a great mountain  
 burning with fire,  
 was cast into the sea  
 and the third part of the sea became blood  
 and the third part of the creatures  
 which were in the sea, and had life, died;  
 and the third part of the ships were destroyed.

Then the third angel sounded  
 and there fell a great star from heaven  
 burning just like a lamp  
 and it fell upon the third part of the rivers  
 and upon the fountains of waters.

continued...

*Nomen autem stellae  
dicitur Absinthium  
versa est igitur tertia pars  
aquarum in absinthium  
et multi homines mortui sunt ex aquis,  
quod amarae factae essent.*

*Deinde quartus angelus clauxit  
et percussa est tertia pars solis  
et tertia pars lunae  
et tertia pars stellarum  
ita ut obscuraretur tertia pars eorum  
et diei non luceret pars tertia  
et noctis similiter.*

*Et vidi et audivi unum angelum  
volantem per medium coeli,  
dicentem voce magna  
'Vae, vae, vae incolis  
terrae a reliquis  
sonis tubae trium illorum  
angelorum qui clangent.'*

And the name of the star  
is called Wormwood  
and the third part of the waters  
became wormwood  
and many men died from the waters  
because they were made bitter.

Next the fourth angel sounded  
and the third part of the sun was smitten,  
and the third part of the moon,  
and the third part of the stars;  
so that darkened was the third part of them  
and the day did not shine for part one-third  
and the night likewise.

And I saw and I heard an angel  
flying through the midst of heaven,  
saying with a loud voice  
'Woe, woe, woe, to the inhabitants of  
the earth remaining  
by reason of the sounds of the trumpets of the  
three angels which have yet to sound!'

(Revelation of St John 8 - adapted)

### 3. Litany: *Belief*

I have to believe that you still exist Somewhere.  
That you still watch me Sometimes,  
That you still love me Somehow.  
I have to believe That life has meaning Somehow,  
That I am useful here Sometimes,  
That I make small differences Somewhere.  
I have to believe That I need to stay here For sometime,  
That all this teaches me Something,  
So that I can meet you again Somewhere.

(Ann Thorp)

### 4. Hymn: *Lead, kindly light*

Lead, kindly light, amid the encircling gloom,  
Lead Thou me on!  
The night is dark, and I am far from home –  
Lead Thou me on!  
Keep Thou my feet; I do not ask to see  
The distant scene – one step enough for me.



I was not ever thus, nor prayed that Thou  
Shouldst lead me on.  
I loved to choose and see my path; but now,  
Lead Thou me on!  
I loved the garish day, and, spite of fears,  
Pride ruled my will: remember not past years.  
So long Thy power hath blessed me, sure it still  
Will lead me on,  
O'er moor and fen, o'er crag and torrent, till  
The night is gone;  
And with the morn those angel faces smile  
Which I have loved long since, and lost awhile.

(Cardinal John Henry Newman 1801–1890)

### 5. *Lacrymosa: Do not stand at my grave and weep*

Do not stand at my grave and weep,  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the softly falling snow.

*Lacrymosa, dies illa*

On that day full of tears

I am the gentle showers of rain.  
I am the fields of ripening grain.  
I am in the morning hush,  
I am in the graceful rush  
Of far-off birds in circling flight,  
I am the starshine of the night.

*Lacrymosa, dies illa*

On that day full of tears

I am in ev'ry flower that blooms,  
I am in still and empty rooms.  
I am the child that yearns to sing:  
I am in each lovely thing.  
Do not stand at my grave and cry,  
I am not there. I did not die.

(attrib: Mary Elizabeth Frye 1905–2004)

### 6. *Dies Irae: In Flanders fields*

*Dies irae, dies illa,*

*calamitatis et miseriae,*

*dies magna et amara valde.*

That day, the day of wrath,

calamity, and misery,

that terrible and exceedingly bitter day.

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky



continued...

The larks, still bravely singing, fly  
 Scarce heard amid the guns below.  
 We are the Dead. Short days ago  
 We lived, felt dawn, saw sunset glow,  
 Loved and were loved, and now we lie  
 In Flanders fields.  
 Take up our quarrel with the foe:  
 To you from failing hands we throw  
 The torch; be yours to hold it high.  
 If ye break faith with us who die  
 We shall not sleep, though poppies grow  
 In Flanders fields.

(John McCrae 1872–1918)

### 7. *Recordare: Drop, drop slow tears*

Drop, drop, slow tears,  
 And bathe those beauteous feet  
 Which brought from Heaven  
 The news and Prince of Peace:  
 Cease not, wet eyes,  
 His mercies to entreat;  
 To cry for vengeance  
 Sin doth never cease.  
 In your deep floods  
 Drown all my faults and fears:  
 Nor let His eye  
 See sin, but through my tears.

(Phineas Fletcher 1582–1650)

*Recordare Jesu pie,  
 quod sum causa tuae viae;  
 ne me perdas illa die.*

Remember, gracious Jesus,  
 that I am the reason for Thy journey  
 do not cast me away on that day.

### 8. *Revelation: Tum angelus tertius clanxit*

*Tum angelus tertius clanxit  
 et cecidit e coelo stella magna  
 ardens velut lampas  
 ceciditque in tertiam partem fluminum,  
 et in fontes aquarum.  
 Nomen autem stellae  
 dicitur Absinthium  
 versa est igitur tertia pars  
 aquarum in absinthium  
 et multi homines mortui sunt ex aquis,  
 quod amarae factae essent.*

Then the third angel sounded  
 and there fell a great star from heaven  
 burning just like a lamp  
 and it fell upon the third part of the rivers  
 and upon the fountains of waters.  
 And the name of the star  
 is called Wormwood  
 and the third part of the waters  
 became wormwood  
 and many men died from the waters  
 because they were made bitter.

*Deinde quartus angelus clanxit  
et percussa est tertia pars solis  
et tertia pars lunae  
et tertia pars stellarum  
ita ut obscuraretur tertia pars eorum  
et diei non luceret pars tertia  
et noctis similiter.*

*Et vidi et audiui unum angelum  
volantem per medium coeli,  
dicentem voce magna  
'Vae, vae, vae incolis  
terrae a reliquis  
sonis tubae trium illorum  
angelorum qui clangent.'*

### **9. Agnus Dei**

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Dona eis requiem.*

Next the fourth angel sounded  
and the third part of the sun was smitten,  
and the third part of the moon,  
and the third part of the stars;  
so that darkened was the third part of them  
and the day did not shine for part one-third  
and the night likewise.

And I saw and I heard an angel  
flying through the midst of heaven,  
saying with a loud voice  
'Woe, woe, woe, to the inhabitants of  
the earth remaining  
by reason of the sounds of the trumpets of the  
three angels which have yet to sound!'

Lamb of God, who takes away sins of the world,  
have mercy on us.  
Grant them rest.

### **10. In Paradisum: Lux aeterna**

*In paradisum deducant te angeli,  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam  
Jerusalem.*

*Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

*Lux aeterna luceat eis  
cum sanctis tuis in aeternum,  
quia pius es.*

*Requiem aeternam, dona eis, Domine.*

*Libera me, Domine, de morte aeterna,  
in die illa tremenda  
quando coeli movendi sunt et terra.*

*Recordare, Jesu pie...*

Lead kindly light...

*Requiem aeternam, dona eis, Domine,  
et lux perpetua luceat eis.*

May the angels lead you into paradise,  
may the martyrs receive you in your coming,  
and may they guide you into the holy city,  
Jerusalem.

May the chorus of angels receive you  
and with Lazarus once poor  
may you have eternal rest.

Let light eternal shine on them  
with thy saints forever,  
for thou art merciful.

Rest eternal grant them, O Lord.

Deliver me, O Lord, from eternal death,  
on that fearful day  
when the heavens and the earth are moved.

Remember, gracious Jesus...

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.



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# Programme Notes

## James Whitbourn (b. 1966) *Son of God Mass*

James Whitbourn was educated at Oxford. He has earned an international reputation as a versatile composer. In 2000 he was commissioned to write a film score to the BBC's multi award winning documentary, "The Son of God". In 2001 he set parts of the film score to form the basis of a mass, ingeniously crafted so as to be performed as a concert piece as well as liturgically. The piece is scored for organ accompaniment with a soprano saxophone obligato. The soprano saxophone part is often very free with some sections left for the performer to improvise. The haunting sound and mood the sax creates evokes a "middle-eastern" and mysterious feel to the piece.

This evening we present the mass in its concert form. The mass opens with an introit. Here the soprano saxophone sets the mood and the choir provide an atmospheric hum. The *Kyrie* follows with high sopranos giving a sense of abandonment. This soon gives way to the first of the main themes with full choir swelling the sound. In between each ordinary section of the mass there is a free passage for the saxophone to play cadenza-like passages or improvise and this is the case with the next movement, *Kyrie Meditation*. The robust *Gloria* takes over which in turn gives way to the second of Whitbourn's main themes. *Lava me* sees the return to a free style for the saxophone with the lower voices of the choir intoning the opening words of the *Credo* leading to the *Sursum Corda*. At the *Sanctus and Benedictus* the third of the main themes appears in the soprano part with the rest of the choir accompanying. After the fluid *Pax Domini* the choir sing the final section of the mass, the *Agnus Dei* in which we hear the third theme again, this time in E flat major. The *Amen* follows which brings the piece to a triumphant conclusion.

Programme note by Michael Cayton

## Paul Mealor (b. 1975) *Ubi Caritas*

Paul Mealor grew up in North Wales. He studied composition as a boy with William Methias and went on to study at the Royal Danish Academy of Music. His compositions have been performed by choirs all over the world and his recordings have been received to critical acclaim. In 2011 he was commissioned by HRH Prince William to compose a setting of *Ubi Caritas* for his wedding to Kate Middleton. The setting, which we perform this evening was heard by an audience estimated at over 2 billion people world-wide. The setting shot to

number 1 in the singles charts in both the United Kingdom and America and has become one of the most frequently bought pieces of music.

Programme note by Michael Cayton

### Howard Goodall(b.1958) *Eternal Light: A Requiem*

Howard Goodall one of Britain's most distinguished and versatile composers, was a former chorister at New College and music scholar at Christ Church, Oxford. Almost everyone knows at least one of his popular TV themes for *Blackadder*, *Mr Bean*, *Red Dwarf*, *The Catherine Tate Show*, *QI* or *The Vicar of Dibley*. He has also written many musicals and film scores winning international awards.

Howard was Classic FM's Composer-in-Residence for 2009 and hosted his own weekly show, *Howard Goodall On...*; he appears regularly on BBC TV music programmes and wrote and presented his own highly-successful TV documentary series on the theory and history of music receiving a BAFTA, an RTS Judges' Prize and over a dozen other major international broadcast awards. He is a tireless advocate for music education.

Before a note was heard or even penned, *Eternal Light: A Requiem* was already set to be something of a phenomenon. With over 70 performances planned before June 2009, involving the Rambert Dance Company, it was going to reach a huge number of people, but the CD release ensured an even wider audience. It immediately topped the charts and earned Howard a Classical Brit award for Composer of the Year 2009.

In the 21st century, Howard considered what a requiem is for, who is it for and what does it mean? He wanted to steer away from death being a freedom or passage to a 'better place', but to recognise that the departed do live on in the minds, hearts and memories of others, that the love that existed between them and others is unbroken and that the little we know from those who have experienced near-death is that light is a powerful and universal sensation.

Kindness, the refusal to forget, and even a piece of choral music can mark the passing of a precious life and honour it with dignity, compassion and beauty. If this new Requiem can do that for one person or one family, somewhere, someday, it will have been worth writing. For Howard that is what a modern Requiem is for, who it is for and what it means.

Programme note by Jennie Butler (September 2011) and supplied through  
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## This Evening's Performers

### Louise Prickett, Soprano...

...was born in Brisbane, Australia and gained a Bachelor of Music (Vocal Performance) at the University of Queensland studying with Mark Jowett. She sang for many years as part of the 8-voice professional Schola of St Stephen's Cathedral, Brisbane, and featured as a soloist with the Bach Society of Queensland, The Australian Voices and Royal School of Church Music Choir. On moving to Sydney in 2008, Louise featured as a guest artist with the 6-voice professional ensemble The Song Company and appeared with choir Cantillation on the soundtrack of the film *Legend of the Guardians*. She was a featured soloist with the Australian Brandenburg Orchestra in their Christmas concert series in 2010 (later released by ABC Classics) and sang as a regular member of the Choir of St James Church, King Street.

Since moving to London in 2011, Louise has performed in the Mariinsky/Gergiev production of *Parsifal* in Cardiff, as part of a chorus of Ex Cathedra 'choirboys'. Earlier this year, she also performed in the critically-acclaimed world premiere of Stockhausen's opera *Mittwoch aus Licht*. Louise recently appeared with Polyphony as part of the Belfast Festival, and at the Concertgebouw in Amsterdam.

Louise is the grateful recipient of a Tait Memorial Trust award to study with Elaine Pearce. She lives in London and sings as a regular soprano in the Choir of St Peter's Eaton Square.

### Peter Willcock, Baritone...

...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 ROH2, Grange Park Opera, Opera Brava and Pavilion Opera, as a chorister for The Royal Opera House, English National Opera, Grange Park and Opera North and as an education workshop leader for the Royal Opera House, Opera North and Streetwise Opera. As a choral soloist he has performed in many venues around The UK and mainland Europe.

Peter has recently been seen in the ensemble at ENO and ROH and as Dulcamara for Pavilion Opera.

Future engagements include new productions of *The Flying Dutchman* and *Les Troyennes*, covering one of the Angels For Scottish Operas Production of James Macmillan's *Clemency* 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*.

Peter was performing in the Linbury studio at the Royal Opera House, playing various characters, including a dog, in the Opera Shots performance of *A Doctors Tale* by Anne Dudley and Terry Jones.

## Michael Cayton, Conductor...

...has held the Musical Director position of the Chiltern Choir for nine years.

Born in Burnley, Michael trained at the Royal Military School of Music at Kneller Hall before serving in the band of the Grenadier Guards as a trumpeter and pianist for state occasions, performing at Buckingham Palace, Windsor Castle and St James's Palace. He then studied at the Royal College of Music, on a scholarship awarded by the Worshipful Company of Fishmongers, gaining his ARCM and BMus and winning the Hilda Anderson Deane Prize for conducting and improvisation. While staying on to pursue postgraduate répétiteur studies he was appointed the first Millennium organ Scholar at the Royal Hospital Chelsea, where he continued his organ studies with Ian Curror.



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Michael made his debut as an organist at the Royal Festival Hall in 1988, since when he has been in demand as a recitalist and accompanist, appearing up and down the country and in Europe, with notable London appearances at St Martin-in-the-Fields, Westminster Abbey, Blackheath Concert Halls and the Wigmore Hall. During his tenure as Bedford Borough Organist and Director of Music at St Paul's Parish Church he built up a flourishing concert scene involving local professionals and amateurs. Since settling in London in 2003 he has simultaneously held the posts of Director of Music at St John's Wood Church, organist at Belsize Square Synagogue and conductor of the Chiltern Choir. He is also currently Acting Assistant organist at St Martin-in-the-Fields. He has conducted the Watford Philharmonic Chorus, Goldsmiths Choral Union, City Chamber Choir, Aeolian Singers and English Chamber Choir and has broadcast on Radio 2, Radio 3, Radio 5 Live, the World Service and played the organ for BBC1's Songs of Praise. His church music is published by Redemptorist, the responsorial psalms now a staple of parish churches up and down the country.

With a particular talent for improvisation and broad musical tastes, Michael is much sought after as a keyboard player for non-classical gigs. His repertoire ranges from German cabaret (with Eva Meier) and Judeo-Spanish Ladino music to jazz, fusion and funk. He is currently recording music for television with Justin Harmer.

### **Anna Le Hair, Pianist...**

...studied at Edinburgh University and the Royal College of Music. She enjoys 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, where Anna has played many of the best loved concertos. She has recently performed at festivals in Edinburgh and Buxton, where she was nominated for the title of "Performer of the Fringe".

Anna is a member of the Helios Quintet, Pendley Music and the Hemel Haydn trio. She is a Senior House Pianist at the AIMS International Summer School, and is much in demand as an accompanist for singers and instrumentalists. She is a visiting piano teacher at St Albans High School, where she also accompanies for concerts, competitions and exams. As well as being the Chiltern Choir's regular accompanist, Anna also accompanies the Aeolian Singers in Hemel Hempstead. She has recently performed with the City Chamber Choir and Polymnia.

Anna has many forthcoming concerts, which can be viewed on her website, [www.annalehair.co.uk](http://www.annalehair.co.uk).

### **Ian Shaw, Organist...**

...held an organ scholarship at St John's College Cambridge and a John Stewart of Rannoch Scholarship in Sacred Music and pursued further study at the Sweelinck Conservatorium Amsterdam, as a pupil of Piet Kee, and Goldsmiths College, London. He has been Assistant Organist at Durham Cathedral and Director of Music at St Peter's Eaton Square. He has also been a member of the music staff at D'Oyly Carte Opera, Opera North, Northern Ballet Theatre and Scottish Opera, where he was responsible for eleven national tours. He was repetiteur for Music Theatre Wales' production of Mark-Anthony Turnage's 'Greek', which won this year's Theatre UK award for Outstanding Achievement in Opera.

Recent compositions include a song cycle for Rebecca Bottone, *A Breath of Nothing*, and a commission for Magdalen College, Oxford. His work has been described as 'redoubtable' by *The Scotsman* and 'sometimes amusing' by the Dean of Durham.

### **Mim Etchells, Soprano Saxophonist...**

...studied music to masters level at the University of Nottingham from 2007, gaining a broad knowledge of music history and theory but excelling in saxophone performance under the tuition of Alistair Parnell.

During her time in Nottingham she performed with numerous ensembles, including leading a successful saxophone quartet that performed across England. She also played with the University's student-run jazz band and award-winning wind orchestra, as well as running the University's Music Society as President in her penultimate year.

As part of her degree, Mim performed at least two solo recitals each year, and although she primarily performed on the alto saxophone, in her final year she began to focus on the soprano as well. It was with these two instruments that she passed her LRSM exam with distinction last June and was awarded distinction for her final postgraduate performance two months later.

Since leaving university, Mim has regularly performed with South London-based Kew Wind Orchestra and has taken part in training courses with the Corps of Army Music. Now living in London, she continues to seek out playing opportunities to fit around her busy career in events. Tonight's performance of James Whitbourn's *Son of God Mass* is her professional debut.

## Bethan Gillard, Harpist...

...started playing the harp at the age of six. She had twelve years of private lessons with Thelma Owen. In this time she also took part in competitions in and around London, and masterclasses with harpists such as Skaila Kanga and David Watkins. Bethan then went on to study the harp at Trinity College of Music, where she studied with Sioned Williams and Gabriella Dall'olio. Here she took part in orchestral, chamber and solo concerts, as well as operas.

Bethan is now busy building her career, teaching, playing at functions, and taking part in orchestral concerts. She also worked as the resident harpist on Cunard's *Queen Victoria* at the beginning of this year. She has been the harp teacher at Watford School of Music since February 2011, and is building up her private teaching practice.

Bethan has done work playing in hospices, residential homes for the elderly, and hospitals such as Great Ormond Street Hospital.

### *The Chiltern Choir* Forthcoming Concerts 2012-13

#### **'Christmas Cheer' Family Concert**

Saturday 15th December 2012 at 5.30pm

Chorleywood Memorial Hall

#### **Spring Concert**

23rd March 2013 at 7.30pm

The Clarendon Muse, Watford Grammar School

Beethoven *Mass in C*

Mozart *Piano Concerto in A*

(soloist Anna le Hair)

Haydn *Te Deum*

#### **Summer Concert**

22nd June 2013 at 7.30pm

Christ Church, Chorleywood

*Hamba Lulu - 5 African songs*

David Fanshawe *African Sanctus*

Bob Chilcott *A Little Jazz Mass*

# Chiltern Choir Members Singing This Evening

## First Sopranos:

Mary Bungard, Lu Chadder, Jill Haslam, Sue Kesteven, Sue Lloyd, Merriss Ratliff, Margaret Ross, Jan Sharp, Beverley Small, Lyndsay Ward, Sarah Warren.

## Second Sopranos:

Jane Anderson, Caroline Bartlett, Susan Denbow, Anni Facer, Jenny Gorsuch, Beverley Grayley, Anne Grove, Barbara Johnson, Teresa Oliver, Patricia Parkes, Hilary Walmsley, Gillian Watson, Anne Wilson.

## First Altos:

Maggie Benoy, Judy Booth, Ana De'Ath, Liz Dobson, Jill Double, Charlotte Kohnhorst, Liz Pendered, Gillian Pugh, Rhona Taylor, Brenda Tomsett, Sue Treanor, Marian Wax, Jenny West, Beryl Whittaker.

## Second Altos:

Roy Cottrell, Cathrien Dyas, Rita Fryer, Philippa Goss, Helen Heenan, Anne Keyworth.

## First Tenors:

Andy Etchells, Paul Jenkins, Isabel Walker.

## Second Tenors:

Simon Allard, Mick Currey, Steve Godbold, Colin Parkes.

## First Basses:

Nick Hardey, Bernard McMahon, Jeremy Moodey, Martin Robinson, Richard Watson.

## Second Basses:

Steven Frank, John Haslam, John King, Stuart Marshall, Bill Sharp.

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*Patrons and Honorary Members*

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*Mrs A. Rossiter*

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*Mrs F. Sanderson*

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

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*Mr D. Lloyd*

*Mr N. Wax*

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