



Classics *for* *Romantics*

Conductor - Michael Cayton

Soprano - Gwendolen Burton

Mezzo Soprano - Aino Konkka

Tenor - Richard Robinson

Bass - Antoine Salmon

Piano - Anna Le Hair

Saturday 23 March 2013
The Clarendon Muse, Watford

Welcome from the Chair

A very warm welcome to our Spring concert, only the second time that we have sung in the Clarendon Muse.

Our "Classics for Romantics" concert this evening features the work of three of the greatest composers of the late eighteenth/early nineteenth century. All three pieces were written and performed in Vienna within a period of just 21 years, between 1786 and 1807. The works are staples of the concert repertoire in this country, though Beethoven's *Mass in C* and Haydn's *Te Deum Laudamus* are new to most members of the choir. It is a particular thrill tonight to be welcoming our very accomplished accompanist Anna Le Hair as soloist in Mozart's *Piano Concerto in A*.

Our next concert will be on 22nd June at Christ Church Chorleywood and will feature David Fanshawe's *African Sanctus*, Bob Chilcott's *A Little Jazz Mass*, and *Hamba Lulu* (5 African Songs arranged by Mike Brewer). We do hope you can join us for what should be an evening with a difference.

Please get in touch if you would like to join the choir (we would particularly like to recruit more tenors and basses) – or if you would like to become a patron or go on to our mailing list for details of concerts and social events.

Gillian Pugh Chair, Chiltern Choir 01923 285505



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This Evening's Programme

Mass in C

Ludwig Van Beethoven

1. Kyrie Eleison

*Kyrie eleison;
Christe eleison;
Kyrie eleison.*

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

2. Gloria in Excelsis

*Gloria in excelsis Deo,
Et in terra pax,
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, Glorificamus te,
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe;
Domine Deus, Agnus Dei,
Filius Patris.*

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.

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

miserere nobis.*

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.

*Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

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.

3. Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli 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 coelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.*

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

*Et resurrexit tertia die,
secundum scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.*

*Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio
simul adoratur et conglorificatur:*

Qui locutus est per Prophetas.

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,
Only begotten Son of God,
Begotten of his 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.

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

And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:

Who spake by the Prophets.

*Et unam sanctam, catholicam
et apostolicam Ecclesiam.*

And in one holy catholic
and apostolic church.

*Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
Et vitam venturi saeculi.*

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.

Amen.

Amen.

4. Sanctus

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

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

5. Benedictus

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

6. Agnus Dei

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

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

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

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

Interval

during which refreshments will be provided in the foyer

Piano Concerto in A Major

Wolfgang Amadeus Mozart

1. Allegro

2. Adagio

3. Allegro assai

Te Deum

Franz Joseph Haydn

*Te Deum laudamus:
te Dominum confitemur.
Te aeternum patrem,
omnis terra veneratur.*

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.

*Tibi omnes Angeli:
tibi caeli et universae potestates.
Tibi cherubim et seraphim,
incessabili voce proclamant:*

To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin,
continually do cry,

*“Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis
gloriae tuae.”*

“Holy, Holy, Holy:
Lord God of Sabaoth;
Heaven and earth are full of the Majesty
of thy glory.”

Te gloriosus Apostolorum chorus,

The glorious company of the Apostles:
praise thee.

Te Prophetarum laudabilis numerus,

The goodly fellowship of the Prophets:
praise thee.

*Te Martyrum candidatus
laudat exercitus.*

The noble army of Martyrs:
praise thee.

*Te per orbem terrarum sancta
confitetur Ecclesia:*

The holy Church throughout all the world:
doth acknowledge thee;

Patrem immensae maiestatis;

The Father: of an infinite Majesty;

Venerandum tuum verum

Thine honourable, true:

et unicum Filium;

and only Son;

Sanctum quoque Paraclitum Spiritum.

Also the Holy Ghost: the Comforter.

Tu rex gloriae, Christe:

Thou art the King of Glory: O Christ.

tu Patris sempiternus es Filius.

Thou art the everlasting Son: of the Father.

*Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.*

When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.

Tu, devicto mortis aculeo,

When thou had overcome the sharpness of death:

aperuisti credentibus regna caelorum.

thou didst open the Kingdom of Heaven to all
believers.

Tu ad dexteram Dei sedes,

Thou sittest at the right hand of God:

in gloria Patris.

in the glory of the Father.

Judex crederis esse venturus.

We believe that thou shalt come: to be our Judge.

*Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis
in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic haereditatae tuae.
Et rege eos,
et extolle illos usque in aeternum.
Per singulos dies benedicimus te:
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.*

*Dignare, Domine, die isto sine
peccato nos custodire.
Miserere nostri, Domine:
miserere nostri.
Fiat misericordia tua, Domine, super nos:
quem admodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.*

We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious
blood.
Make them to be numbered with thy Saints:
in glory everlasting.
O Lord, save thy people:
and bless thine heritage.
Govern them:
and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name:
ever world without end.

Vouchsafe, O Lord: to keep us
this day without sin.
O Lord, have mercy upon us:
have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.

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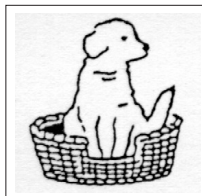
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Programme Notes

Mass in C

Ludwig van Beethoven (1770-1827)

Beethoven is the composer who effected the change in musical style from classical to romantic. His was not an easy nor a comfortable life and he suffered mentally and physically from being the son of an overambitious father and from his encroaching deafness from the age of 30. He became a lonely and isolated figure: from being a virtuoso pianist and composer, he was forced to rely solely on his compositions and his unconventional attitude marked him as a rebel in social as well as musical terms.

The *Mass in C* was composed in 1807, during a period of intense activity which also produced the *Fifth Symphony*. At the time, Beethoven was conscious that he risked comparison with the established masterpieces of Haydn. Nevertheless, he succeeded in breaking new ground. There are many original and unconventional moments which foreshadow the great *Missa Solemnis* of 1823, such as the sudden switches of sonority from chorus to orchestra and back again, his treatment of the fugal sections and the contrasting of the vocal quartet with the chorus. He achieves formal unity by the simple means of recalling the theme of the opening *Kyrie* during the concluding *Dona Nobis Pacem*.

Note by John Nightingale (December 1989)
and supplied through Making Music's programme note service

Piano Concerto in A major, K488 (1786)

Wolfgang Amadeus Mozart (1756-1791)

Allegro

Adagio

Allegro assai

There was a time – not much more than half a century ago – when K488 was one of the few Mozart piano concertos regularly played in Britain. Today it remains a special favourite, adored for the poise and beauty of its first movement, the forlorn expressiveness of its adagio, the inspired prattle of its finale. Composed in tandem with *The Marriage of Figaro* in 1786, it is the product of one of Mozart's greatest Viennese years, during which he wrote two other piano concertos, the 'Prague' symphony, much fine chamber music and, for a celebration at the palace of Schonbrunn, his pithy operatic send-up entitled *The Impresario*.

Innovatively, the concerto's orchestration, though lightweight, included a pair of clarinets, instruments Mozart associated with Vienna and his friend Anton Stadler and had employed in only one previous concerto. Apprehensive that orchestras might not have clarinets available, he interestingly suggested that a solo violin and viola could substitute for them. Yet much of the mellifluous sweetness of the music is dependent upon their presence and on the absence here of more nasal oboe tone. Sweetness, however, does not preclude sadness, which sometimes darkens the pearly melodic interplay between soloist and orchestra in the first movement.

On the other hand, the stark simplicity of the adagio, Mozart's last of its kind in a minor key (not, it must be said, that he wrote many such), sounds like uninterrupted tragedy. The pulse is that of a very slow siciliano, the Sicilian rhythm of a gently rocking boat, much used in baroque operas and concertos, but greatly savoured by Mozart also, especially in this work. Yet the music looks forward, as well as backwards, anticipating Pamina's lament in *The Magic Flute*, though containing none of that aria's elaborate decorations. Whether or not the soloist chooses to insert any of his or her own, or to leave Mozart's bare lines and huge, slow leaps to speak for themselves, the music has an operatic intensity highlighted by the closing bars, with their softly insistent, curiously disturbing pizzicato strings.

To this mood of desolation, the mercurial wit and audacious modulations of the finale are the perfect antidote. The scale passages here are no ordinary scale passages, but Mozartian comedy at its most sublimely zany and merrily audacious. At the same time, the entire work has a strangely spectral quality. In the words of one observer, it is a fragile structure of glass, through which the piano itself is often heard only faintly.

Note © Conrad Wilson

Te Deum

Franz Joseph Haydn (1732-1809)

This magnificent choral drama in three parts was a commission from Empress Marie Therese, the wife of Franz I of Austria. Haydn was a frequent visitor to the imperial palace in Vienna. The Empress had a good voice; Haydn once accompanied her on a private performance of the soprano part of *The Creation*. The Empress repeatedly used to ask Haydn for some specially-composed church music, but Prince Esterhazy was reluctant to allow his famous employee to write for anyone but himself.

Evidently, however, Marie Therese finally got her way – we know not how! The *Te Deum* was composed around 1799, but its first recorded performance was not until 1800 at Eisenstadt, the home of the Esterhazy

family, to celebrate Lord Nelson's (and, inevitably, Lady Hamilton's) arrival there.

The Te Deum is a choral work throughout, without the solo sections that are heard in Haydn's masses and other sacred works. Two lengthy Allegro passages surround a central Adagio, effectively making the work a concerto for chorus and orchestra. For those with a serious Catholic upbringing, Haydn uses the Gregorian Te Deum plainchant from the eighth psalm-tone.

The opening theme in the Allegro, in the traditional festive key of C major, is sung by the chorus in unison. The Adagio at Te ergo quaesumus opens with a thunderous unison C and proceeds, mysteriously, in C minor with the harmonies moving chromatically to stunning, if brief, effect. The final Allegro returns to the same cheerful mood as the first passage, concluding with a stirring double fugue on the words In te Domine speravi. A coda-like section, distinguished by overlapping instrumental and choral phrases with syncopated rhythms, brings the piece to glorious close.

Note courtesy of Aylesbury Choral Society



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This Evening's Performers

Gwendolen Burton, Aino Konkka, Richard Robinson and Antoine Salmon, the vocal soloists this evening, are the founding members of **Vox**. Vox is an international quartet of singers who came together expressly to bring the quality, consistency and cohesion of true ensemble work to the oratorio platform. Their ethos is one of mutual support and co-operation. This means that Vox can guarantee an outstanding level of performance which will leave the audience touched, moved and inspired by the music that it is our privilege to perform. Each member an established soloist in his or her own right, they see their fullest expression not in their individual achievement so much as in the contribution they make together to the musical experience as a whole, both for fellow performers and audience. They are delighted to play their part in bringing this work to life this evening.

Gwendolen Burton, Soprano...

...is a freelance singer. She is in demand as soloist with choral societies, as cantorial soloist, and also as performer of new commissions. Gwendolen is currently working with pianist and composer Alexander Knapp on a successful series of concerts (and a possible CD) featuring Alex's music. In 2006, Gwendolen was invited to be the soloist for Kyla Greenbaum's setting of the *Song of Songs*, at its premier in London's South Bank Centre. In 2010, she was soprano soloist in Julian Dawes' critically acclaimed song-cycle *Be The Change You Want To See*. Her versatility as a singer and her knowledge of languages means that she also performs standard repertoire – Lieder such as *Strauss's Four Last Songs*, and oratorio such as Orff's *Carmina Burana*, Mozart's *Requiem*, and Bach's *Magnificat*. Stage roles include Belinda in Purcell's *Dido and Aeneas*, Ann in Nicolai's *Merry Wives of Windsor* and Rose Maybud in Sullivan's *Ruddigore*. Gwendolen has given recitals in New York, at the invitation of the National Folksbiene Theater, and in Buenos Aires, at the Teatro La Scala de San Telmo. Gwendolen studied at Cambridge University, at the London College of Music and currently studies singing with Jenny Miller. Gwendolen has a gift for communicating the meaning of music, which is equally relevant on the concert platform and at a memorial service, but also enhances an informal evening of jazz standards.

Aino Konkka, Mezzo-Soprano...

...trained as a singer in her native Finland and lives currently in London. She has performed at various venues including Grange Park Opera, Longborough Festival Opera and at the Grimeborn Festival at Arcola Theatre.

Her operatic roles include 3rd Lady and 3rd Boy in *Magic Flute*, Bradamante in *Alcina*, Valletto in *L'incoronazione di Poppea*, Dido in *Dido et Aeneas* and Prince Orlofsky in *Die Fledermaus*. As a concert soloist, she has performed in many works including Handel *Messiah*, Mozart *Requiem*, Vivaldi *Gloria* and Pergolesi *Stabat mater*. She continues her singing studies with Jenny Miller in London and is a member of the innovative opera group Barefoot Opera, Vox Vocal Soloist Quartet and the Philharmonia Chorus Professional Singers' Scheme. Her next operatic appearance is as Lady Bertram in Jonathan Dove's *Mansfield Park* with Hampstead Garden Opera.

Richard Robinson, Tenor...

...has appeared in many of Europe's leading opera houses and concert halls. Opera roles performed include Tamino (*Magic Flute*), Alfredo (*La Traviata*), Rodolfo (*La Bohème*), Faust and Canio (*I Pagliacci*).

His wide concert repertoire has included the great oratorios and masses of the baroque and classical periods as well as more symphonic works like Mahler's *Das Lied von der Erde*. As a German speaker, Richard has a passion for the song repertoire of Schubert and Schumann. Richard is also a trained actor and director and has recently started writing a musical based on Alarcon's *The Three-Cornered Hat*.

Antoine Salmon, Bass...

...and French by nationality, studied at the Guildhall School of Music & Drama both in David Pollard's singing class and Dr. David Dolan's Classical improvisation class.

He made his debut as Prince Gremin *Eugene Onegin* in the Dartington Hall in 2008, having been awarded a large bursary to attend the Summer School. He returned as Bartolo and Antonio *Le Nozze di Figaro* in 2010. He also appeared as Commendatore *Don Giovanni*, Don Alfonso *Così fan tutte* and Sarastro *The Magic Flute* with Barefoot Opera Young Artists Tour led by Jenny Miller.

Operatic roles also include Dulcamara *Elixir of Love*, Basilio *Barbiere di Siviglia*, Doctor Grenvil *La Traviata*, Count Ribbing *A Masked Ball*, Benoît and Alcindoro *La Bohème*, the title role in *Don Pasquale* and Bourdon *Le Postillon de Lonjumeau*. He sang Melisso in Peter Foggitt's version of *Alcina* with Barefoot Opera for the Grimeborn Opera Festival 2011.

Concert works include Bach's *St John Passion*, Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem*, Dvorák *Mass in D*, Poulenc's *Rapsodie Nègre*, Brahms' *Liebeslieder-Walzer Op.52*, Schubert's *Winterreise* and Mussorgsky's *Songs and Dances of Death*. He led a Trio Improvisation with Flute and Double Bass during "Le Corbusier" Exhibition in the Barbican Art Gallery in 2009 and made his dramatic debut as the Devil in Stravinsky's *Soldier Tale* in Paris in 2010.

Recent operatic roles include Speaker *The Magic Flute* with Longborough Festival Opera, Sacristan *Tosca* with Opéra de Baugé and Fafner *Siegfried* with Fulham Opera.

Future engagements include Sarastro *The Magic Flute* and Osmin *The Entführung aus dem Serail* with the Schweizer Kammeroper in Bern. He will be covering Fafner both in *Das Rheingold* and *Siegfried* for Longborough Festival Opera this Summer.

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.

Michael Cayton, Conductor...

...after training at Kneller Hall, served with the Grenadier Guards as a trumpeter before studying piano at the Royal College of Music, where he gained his BMus and ARCM and won the Hilda Anderson Deane prize for conducting and improvisation. While completing postgraduate répétiteur studies he was appointed the first organ Scholar at the Royal Hospital Chelsea. Since his debut as an organist at the Royal Festival Hall in 1988, Michael has been in demand as a recitalist and accompanist and has appeared all over the country and in Europe, with notable London appearances at St Martin-in-the-Fields, Westminster Abbey, Blackheath Concert Halls and the Wigmore Hall.

Since 2003 he has simultaneously held the posts of Director of Music at St John's Wood Church, organist at Belsize Square Synagogue and, last but not least, conductor of the Chiltern Choir. 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 on BBC1's Songs of Praise. His church music is published by Redemptorist - the responsorial psalms are now a staple of parish churches up and down the country. With broad musical tastes, a hunger to learn new styles and a particular talent for improvisation, he may often be found performing jazz, German cabaret and Judeo-Spanish Ladino music as well as fusion and funk.

The Chiltern Symphonia - Leader Arwen Newband...

...studied the violin at Auckland university and then with Emanuel Hurwitz in London before embarking on a career which has included freelancing with various English orchestras as well as performing as a soloist and chamber musician. She has performed concertos by Beethoven, Brahms, Dvorak, Khachaturian, Mozart, Bach and Vivaldi and is a keen chamber musician. She is also a committed teacher, enjoying bringing the challenges of music to children (and adults) of all ages and abilities.

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SATURDAY 9am-5pm

18, Main Parade, Chorleywood, WD3 5RB

Tel: 01923 283449

Chiltern Choir - Members Singing This Evening

Sopranos:

Jane Anderson, Caroline Bartlett, Marion Bryan, Mary Bungard, Lu Chadder, Susan Denbow, Anni Facer, Beverley Grayley, Anne Grove, Anne Hanford, Jill Haslam, Sue Kesteven, Sue Lloyd, Janet Lowndes, Barbara Johnson, Merriss Ratliff, Margaret Ross, Jan Sharp, Beverley Small, Hilary Walmsley, Lyndsay Ward, Sarah Warren, Gillian Watson, Anne Wilson.

Altos:

Maggie Benoy, Roy Cottrell, Ana De'Ath, Susan Canderton, Jill Double, Cathrien Dyas, Rita Fryer, Philippa Goss, Helen Heenan, Anne Keyworth, Charlotte Kohnhorst, Fiona Lean, Gillian Pugh, Jill Swainson, Rhona Taylor, Brenda Tomsett, Sue Treanor, Marian Wax, Jenny West.

Tenors:

Simon Allard, Mick Currey, Andy Etchells, Steve Godbold, Paul Jenkins, Colin Parkes, Isabel Walker.

Basses:

Steven Frank, Tim Goodwin, John Haslam, John King, Stuart Marshall, Bernard McMahon, Jeremy Moodey, Keith Pulford, Martin Robinson, Bill Sharp, Richard Watson.

Healthright Chesham's Specialist Health Store

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The Chiltern Choir

Patrons and Honorary Members

If you have enjoyed this evening's concert and would like to have a closer involvement with us, then you might like to consider becoming a **Patron**.

For a modest annual fee, we offer you:

- Complimentary tickets to our concerts during the season
- Advance publicity
- Inclusion on the mailing list for our occasional newsletter, 'Chorus Lines'
- Invitations to social and other special events
- Your name in concert programmes.

If you would like to continue your support in this way, please contact John Facer on 01923 283250. He will be delighted to hear from you.

Our current Patrons are:

<i>Mrs A. Bartholomew</i>	<i>Mrs W. M. Kingon</i>	<i>Mrs H. Nest</i>
<i>Mrs M. Bramall</i>	<i>Mrs O. M. Lloyd</i>	<i>Mr A. Osborne</i>
<i>Dr H. Goodwin</i>	<i>Dr R. MacLaurin</i>	<i>Mrs A. Rossiter</i>
<i>Mrs H. Hall</i>	<i>Mrs P. MacLaurin</i>	<i>Mrs F. Sanderson</i>
<i>Mr N. B. Kingon</i>	<i>Mrs J. Martin</i>	<i>A. N. Other</i>

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

<i>Mrs K. Darby</i>	<i>Mr D. Lloyd</i>	<i>Mr D. Treanor</i>
<i>Mrs M. Gaudie</i>	<i>Mrs A. Sedgwick</i>	<i>Mr N. Wax</i>



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The Chiltern Choir
final concert of the 2012-13 Season
a date for your diaries

Summer Concert
22nd June 2013 at 7.30pm
Christ Church, Chorleywood
(A new venue for the choir)

Hamba Lulu - 5 African songs
David Fanshawe African Sanctus
Bob Chilcott A Little Jazz Mass

www.chilternchoir.org.uk



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