





Mistletoe

Saturday 6 December 2014, 7.30 pm St Mary's Church, Rickmansworth



# Welcome from the Chair

A warm welcome to our Christmas concert at the start of this new season. We hope that you will enjoy our performance of Mozart's *Mass in C* known as the Coronation Mass, as well as John Rutter's *When Icicles Hang*, a seasonal collection of six contrasting pieces, some boisterous, some gentle and some melancholy, with words dating back several centuries. We are particularly pleased that three soloists from the choir – Helen Heenan, Isabel Walker and Paul Davies – are joining Sarah Gabriel in the solo passages of the Mozart.

In the second half there is the opportunity for you to join us in singing some of the best loved Christmas hymns and carols as well as listening to readings and to the choir, our soprano soloist Sarah Gabriel and harpist Ruby Aspinall as they perform some less well known carols, including two arrangements by our music director Michael Cayton.

Next term we will be singing three wonderful Bach cantatas in our 'Bach by Candlelight' concert on Saturday 21st March at the Royal Masonic Chapel; and on 27th June we return to St Mary's Rickmansworth for a programme of French music including works by Fauré, Poulenc, Franck, Saint-Saëns and Duruflé. We look forward to seeing you there.

As always, a reminder that we welcome new members and particularly tenors and basses. Do please get in touch if you would like to come and sing with us.

With very best wishes for a happy Christmas and peaceful New Year

Gillian Pugh Chair, Chiltern Choir 01923 285505





# This Evening's Programme



## Coronation Mass: Mass in C (K.317)

Traditional Latin Mass set by Wolfgang Amadeus Mozart

Soloists: Soprano Sarah Gabriel, Alto Helen Heenan, Tenor Isabel Walker, Bass Paul Davies

**Kyrie** 

Gloria

Credo

Benedictus

Agnus Dei

# When Icicles Hang

A cycle of choral settings by John Rutter

1. Icicles

Words: Shakespeare - from Love's Labour's Lost

2. Winter Nights

Words: Thomas Campion

3. Good Ale

Words: 15th Century

4. Blow, Blow, thou Winter Wind

Words: Shakespeare - from As You Like It

5. Winter Wakeneth All my Care

Words: 14th Century

6. Hay, Ay

Words: Anon c. 1500

Interval

during which refreshments will be provided



### **FAIRWAY**

#### **TYRE & AUTO SERVICES**

MOTORISTS ONE STOP CENTRE

MOT
Repairs – Servicing
Brakes
Shocks
Tyres
Batteries
Alignment

All major credit cards

90 UXBRIDGE ROAD RICKMANSWORTH 01923 721008



#### SPECIALISTS IN CREATIVE MOUNTING AND FRAMING

- \*Extensive range of Art for Sale
- · Tapestries and Canvases Stretched
- \*Professional Photographic Studios
- · Family & Corporate Portraits.
- . Fine Art Printing up to 44x60 inches
- \* Digital Reproduction
- \* Enhancements & Corrections
- Turn Your Pictures into Wall Art

croxleygalleries@msn.com

sesses.croxley-galleries.co.uk

#### James Peddle Ltd

INDEPENDENT FUNERAL SERVICES

Home Arrangements by Appointment Golden Charter Pre-Payment Plans Probate Advisory Service

> 10 MONEYHILL PARADE UXBRIDGE ROAD RICKMANSWORTH WD3 7BE 01923 772013

> > 172 NEW ROAD CROXLEY GREEN RICKMANSWORTH WD3 3HD 01923 775013

51 LOWER ROAD CHORLEYWOOD WD3 5LQ 01923 286102

## CHANDLERS CROSS BOARDING KENNELS



Only a family concern like ours can give the individual & personal attention that you give your dogs

- Individual heated kennels
- Open all year
- Bitches in season accommodated



## 01923 260182 DAY OR EVENING

Potten Farm House, Chandlers Cross, Rickmansworth



# **≥0** come all ye faithful

# Words and melody by J. F. Wade (c. 1711-1786) Arranged by David Willcocks

#### Choir and audience

O come, all ye faithful, joyful and triumphant,

O come ye, O come ye to Bethlehem;

Come, and behold him, born the King of angels;

O come, let us adore him,

O come, let us adore him,

O come, let us adore him,

Christ the Lord.

God of God, Light of Light,

Lo! he abhors not the Virgin's womb;

Very God, begotten, not created;

O come, let us adore him,

O come, let us adore him,

O come, let us adore him,

Christ the Lord.

Lo! star-led chieftains, Magi, Christ adoring,

Offer him incense, gold and myrrh;

We to the Christ Child bring our heart's oblations:

O come, let us adore him,

O come, let us adore him.

O come, let us adore him,

Christ the Lord.

Sing, choirs of angels, sing in exultation,

Sing, all ye citizens of heaven above;

Glory to God, glory in the highest;

O come, let us adore him,

O come, let us adore him,

O come, let us adore him,

Christ the Lord.

## Shepherd's pipe carol

Words and music by John Rutter

Choir

# Infant Holy

Harp

Traditional Polish Carol. Arranged by Sylvia Woods

# It came upon the midnight clear

Words by E. H. Sears (1810-1876)
Arranged by Sylvia Woods

Soprano solo and harp

## Reading - 'Christmas' by John Betjeman

Read by Sue Lloyd

## Unto us is born a Son

Words and melody from *Piae Cantiones* (1582)

Arranged by David Willcocks

Choir and audience

All Unto us is born a Son,
King of quires supernal:
See on earth his life begun,
Of lords the Lord eternal

Of lords the Lord eternal, Of lords the Lord eternal.

**Choir** Christ, from heav'n descending low,

Comes on earth a stranger; Ox and ass their owner know, Becradled in the manger, Becradled in the manger.

Men This did Herod sore affray,
And grievously bewilder,
So he gave the word to slay,
And slew the little childer,
And slew the little childer.

**Ladies** Of his love and mercy mild This the Christmas story;

And O that Mary's gentle Child Might lead us up to glory, Might lead us up to glory.

continued...



O and A, and A and O, Cum cantibus in choro, Let our merry organ go, Benedicamus Domino, Benedicamus Domino.

# Luly Iula

16th Century English Arranged by Michael Cayton

Choir - soloists Helen Heenan and John Haslam

## This is the truth sent from above

English folk carol Arranged by Michael Cayton

Choir

Reading - 'T'was the night before Christmas' by "Joseph" a US serviceman stationed in Okinawa, Japan.

Read by Sue Lloyd

## While shepherds watched their flocks

Este's Psalter (1592) V. 6 arranged by David Willcocks

#### Choir and audience

Whilst shepherds watched their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

Fear not, said he, for mighty dread Had seized their troubled mind. Glad tidings of great joy I bring To you and all mankind.





To you, in David's town, this day Is born of David's line A Saviour, which is Christ the Lord, And this shall be the sign.

The heavenly Babe you there shall find To human view displayed, All meanly wrapped in swaddling bands, And in a manger laid.

Thus spake the Seraph, and forthwith Appeared a heavenly throng Of Angels praising God and thus, Addressed their joyful song.

All glory be to God on high, And to the earth be peace; Good will henceforth from heaven to earth Begin and never cease!

## Blessed be that maid Marie

Traditional English carol Arranged by Sylvia Woods

Soprano and harp

# The twelve days after Christmas

Words and music by Frederick Silver

Soprano and piano

## Nativity Carol

Words and music by John Rutter

Choir

# O Holy night

Words and music by Adolphe Adam

Choir and solo Soprano

continued...



# Hark the herald angels sing

Words by Charles Wesley (1707-88), melody by Felix Mendelssohn (1809-47) V. 3 arranged by David Willcocks

#### Choir and audience

Hark! the herald angels sing Glory to the newborn King; Peace on earth and mercy mild God and sinners reconciled Joyful, all ye nations rise Join the triumph of the skies With th'angelic host proclaim: Christ is born in Bethlehem. Hark! The herald angels sing Glory to the newborn King.

Christ by highest heav'n adored Christ the everlasting Lord, Late in time behold Him come, Offspring of a Virgin's womb: Veiled in flesh the Godhead see Hail th'incarnate Deity Pleased as man with man to dwell Jesus, our Emmanuel. Hark! The herald angels sing Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings
Ris'n with healing in His wings
Mild He lays His glory by
Born that man no more may die
Born to raise the sons of earth
Born to give them second birth
Hark! The herald angels sing
Glory to the newborn King.





# Health right

## Chesham's Specialist Health Store

- own label supplements and herbal capsules at very competitive prices including glucosamine/chondroitin
- Buckinghamshire honey, local free range eggs, Chiltern apple juice
- special order service for non-stocked items.
- mail order and deliveries within a 15 mile radius please phone for details
- refills for Ecover laundry liquid, fabric softener, washing-up liquid

We have over 25 years' experience in advising customers on natural health, and have the Healthnotes database in store.

27 High Street Chesham Bucks HP5 1BG Tel: 01494 771267

# Programme Notes

## Mass in C Major "Coronation" K317

Wolfgang Amadeus Mozart (1756-1791)

1. Kyrie, 2. Gloria, 3. Credo, 4. Sanctus, 5. Benedictus, 6. Agnus Dei.

Of the sacred works that Mozart composed in Salzburg none is as well known or as popular as the *Mass in C* K. 317. In 1779 Mozart returned from his disastrous trip to Paris and, partly out of material necessity and also to please his father, he took up a position in the Archbishop's service in Salzburg. He was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation". At the first opportunity Mozart fulfilled this demand, composing the mass for the Easter Day service on 4th April 1779.

The musical style of the piece corresponds to the hybrid form that was preferred by the Archbishop: its use of wind instruments (today emulated by the organ) suggests a "Solemn Mass", and its length suggests a "Short Mass". Mozart himself described his task in a letter: "Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass [e.g. Easter Day], must not last more than 3 quarters of an hour. One needs a special training





#### **Furniture and Flooring**

Come to the store with a 40 Year Reputation for Excellent Service & Competitive Prices

Specialists in all types of carpets, vinyls, Amtico and Karndean flooring

Expert Fitting Service

We Stock a Wide Range of Furniture Including: Suites, Fireside Chairs, Electric Riser and Manual Recliners. Beds and Bedroom Furniture by:

Old Charm, Kingstown, Cintique, Sherborne, Silentnight and more

### Tel: 01923 774725

www.walkersfurnishers.co.uk

8 Moneyhill Parade, Uxbridge Rd, Rickmansworth, Herts WD3 7BE

Flutes from £130

Clarinets from £165 Saxophones from £295

Violins from £79

Cellos from £299

Guitars from £59

String instruments - antique, new and second hand

dwind and brass instruments - new and second

Guitars - Classical, Acoustic and Electric

Comprehensive repair service on premises

Sheet Music - mail order available





72 The Broadway Chesham Bucks HP5 1EG



Tel 01494 774826

Buy online now at www.perfectpitch-online.com Tel 01494 774826 fax 01494 778353 email perfectpitch@btconnect.com

# W. H. Higgins Ltd



Est. 1890

# **Quality Butchers**

Marston Cottage, Lower Road Chorleywood, Herts. WD3 5LQ

Tel: 01923 282184

# PARADE PHARMACY

**CHORLEYWOOD** 

WE OFFER A RANGE OF SERVICES

- Prescription Collection/Delivery
- Repeat Dispensing
- Medicine Use Reviews
- Stop Smoking Clinics
- Inhaler Technique Checks

#### WE STOCK A RANGE OF PRODUCTS

- Homeopathic Remedies
- Bioforce Herbal Remedies
- Bach Flower Remedies · Tisserand Aromatherapy
- Disability & Incontinence Aids

We process Passport photos in 5 minutes You must come and see our selection of gifts for all occasions

OPENING HOURS: WEEKDAYS 9am-6pm SATURDAY 9am-5pm

18, Main Parade, Chorleywood, WD3 5RB Tel: 01923 283449

for this kind type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc." It therefore had be a grand ceremonial setting, but the mass also needed to have a compact structure. Mozart therefore omits formal closing fugues for the *Gloria* and *Credo*, the *Credo* with its problematic, vast text is in a tight rondo form, and the *Dona nobis pacem* recalls the music of the *Kyrie*.

Even as early as the 19th Century the mass was already popularly referred to as the "Coronation Mass". The nickname grew out of the misguided belief that Mozart had written the mass for Salzburg's annual celebration of the anniversary of the crowning of the Shrine of the Virgin. The more likely explanation is that it was one of the works that was performed during the coronation festivities in Prague, either as early as August 1791 for Leopold II, or certainly for Leopold's successor Francis I in August 1792. (There is a set of parts dating from 1792, and the same parts were probably used the year before.) It seems that Mozart must have seen the chance to be represented at the coronation festivities in 1791, not only with *La clemenza di Tito*, but also with a mass composition: he wrote from Prague requesting that the parts for his old *Mass in C* be sent to him there. He was held in very high regard in Prague: *The Marriage of Figaro* had been a smash hit there, and they had commissioned *Don Giovanni*. It seems likely therefore that the city would have taken on the mass as its own, and the nickname would have grown from there.

Certainly the music itself is celebratory in nature, and would have fitted a coronation or Easter Day service perfectly. The soloists are continually employed either as a quartet, in pairs or in solo lines that contrast with the larger forces of the choir. The most stunning examples are the central hushed section of the *Credo*, and later when the *Hosanna* section of the *Benedictus* is well under way, the quartet begins the piece again, seemingly in the wrong place! Perhaps the most obvious reason for the mass's popularity in Prague in 1791/2 was the uncanny similarity between the soprano solo *Agnus Dei* and the Countess's aria *Dove sono* from *Figaro* which had been so successful there in the 1780's.

Coronation Mass notes reproduced with thanks to Aylesbury Choral Society.

## When Icicles Hang

John Rutter (1945-)

1. Icicles, 2. Winter Nights, 3. Good ale, 4. Blow, blow, thou winter wind, 5. Winter wakeneth all my care, 6. Hay, ay.

John Rutter writes:

When Icicles Hang will forever be associated in my mind with the much-missed figure of Russell Burgess, whose Wandsworth School Boys' Choir was such a colourful and inspiring part of the musical scene in the 1960s and 70s. Russell asked me to write a seasonal, but not specifically Christmas, work for a

December concert given by the choir in London's Queen Elizabeth Hall in 1973, and, in writing it, I think I unconsciously reflected some of the contradictory facets of Russell's endearing personality: his rumbustiousness in *Good ale* and *Hay, ay,* his gentleness in *Blow, blow, thou winter wind,* perhaps also something of his underlying melancholy (so often to be found in great men of action) in *Winter wakeneth all my care.* We all lamented his untimely passing at the age of only 48, but his work lives on in the gift of singing he gave to so many young people.

Rutter's notes © Collegium Records

# This Evening's Performers

### Sarah Gabriel, Soprano...

...made her USA debut as Lucy in Britten's *The Beggar's Opera*, conducted by Lorin Maazel, and her European debut as Eliza Doolittle in Robert Carsen's triumphant production of *My Fair Lady* at Théâtre du Châtelet (described by Le Monde as 'as fine an actress as she is a singer'). Born in London, Sarah read English at Cambridge and her studies are currently supported by the Solti Foundation.

Opera includes Poulenc *La Voix Humaine* (Cheltenham Festival), The Governess/*The Turn of the Screw* (Budapest), Anne Trulove/*The Rake's Progress*, Le Feu/*L'enfant et les sortileges*, Jerusha/Gerald Barry *The Intelligence Park*, The Singer/Eisler *The Measures Taken* (The Young Vic), Pamina/*The Magic Flute*, Morgana/*Alcina*, Mandane/J.A. Hasse *Artaserse*.

As well as much of the oratorio repertoire (including Haydn *Nelson Mass, Messiah, Carmina Burana*, Mozart *C Minor Mass*, Brahms *Requiem* and the Bach *Passions*) concerts with orchestra include Manchester Camerata's 2014 Viennese New Year Concert at Bridgewater Hall and musical theatre songs with English Chamber Orchestra. With London Sinfonietta, she appeared at the Rest is Noise festival at the South Bank, performing Webern songs at the QEH and singing Schoenberg *String Quartet no. 2* in the BBC documentary, 'The Sound and the Fury'.

A passionate recitalist and seeker of new audiences for live music, Sarah has performed songs in six languages to people of all ages at Cheltenham Festival, Leeds International Festival, Oxford Lieder Festival, for Streetwise Opera, Têtea-Tête Riverside Opera Festival and Glyndebourne. She has sung world premieres at Wigmore Hall and The Lowry, Salford (Michael Daugherty's *Labyrinth of Love* with Rambert Dance Company) Berlioz songs for Orchestra of the Age of Enlightenment at the South Bank, baroque recitals for London Handel Festival,

European Broadcasting Union and across Europe, Asia, and the USA, and has broadcast for BBC Radio 3, France Musique, RTÉ, NPR, and Radio France.

### Ruby Aspinall, Harpist...



...trained at Trinity College of Music with Sioned Williams and Gabriella dal'Olio and before that at the Purcell School of Music.

She performs regularly as a soloist and orchestral player. Venues include the Royal Albert Hall, the Coliseum and the Royal Festival Hall. Orchestral work has been performed with, amongst others, English National Ballet, English National Orchestra and Birmingham Royal Ballet.

Her extensive experience as a theatre musician includes playing for 'The Hired Man', awarded TMA Best Musical 2004. Ruby has made film and TV recordings with BBC Wales and the Musican's Directive.

Ruby is also a prize-winning composer and is currently working on a book for flute and harp. She is looking forward to a recital and masterclass series in Turkey and Iran next Spring.

continued...



#### THE CRICKETERS SARRATT

The Cricketers on Sarratt Green offers a warm and welcoming refuge from the winter weather. We are open from 11.30 am each day (noon on Sundays).

Inside is a jumble of cosy and comfortable rooms where you'll find some excellent ales, a carefully chosen wine list, and a simple but tasty menu with fresh ingredients sourced locally wherever possible.

Until 24th December a delicious festive menu will be available, two courses at only £22.95 and three courses at £27.95

Booking is required.

The Cricketers, The Green, Sarratt, WD3 6AS 01923 270877 www.cricketers-sarratt.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, 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 in 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 and Westminster Abbey. Since 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 has worked with many leading choruses including Vasari Singers and Goldsmiths Choral Union. In 2014 he was invited to be guest conductor for Watford Philharmonic Society's performance of Britten's *War Requiem* and has now taken up the appointment as the society's new Principal Conductor. Michael has given many radio broadcasts for the BBC, most recently he was the organist for a live broadcast from St Martin in the Fields following the death of Nelson Mandela. He has also appeared on BBC's Songs of praise. His church music is published by Redemptorist Publications, the responsorial psalms 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.

### Ian Shaw, organist and pianist...



... studied at Cambridge (where he was Organ Scholar of St John's College and a John Stewart of Rannoch Scholar in Sacred Music), at the Sweelinck Conservatorium in Amsterdam and (recently, as a mature student) at Goldsmiths College in London. Here his research interests included the value of standup comedy in prisons and the evolution of black theatre in the UK.

As an organist, he has been Sub-Organist at Durham Cathedral and Director of Music at St Peter's Eaton Square.

As a pianist, he has worked with Opera North, Northern Ballet Theatre, BBC Scottish Symphony Orchestra, Music Theatre Wales and Scottish Opera, where he was responsible for numerous national tours.

Since returning to London, he has worked as a pianist for English National Opera and, as a coach, for the National Opera Studio and British Youth Opera.

This autumn he has been involved in two world premieres: as *répétiteur* in Philip Glass' *The Trial* at The Royal Opera House, Linbury Studio; and as conductor in Dominique Le Gendre's *Jab Molassie* in Trinidad. He has also played with many London choirs, including the BBC Singers and the Bach Choir.

His work has been described as 'redoubtable' by *The Scotsman* and 'sometimes amusing' by the Dean of Durham.

# The Chiltern Choir - Members Singing This Evening

#### Sopranos:

Hilary Broadbent, Mary Bungard, Lu Chadder, Anni Facer, Jenny Gorsuch, Beverley Grayley, Anne Grove, Jill Haslam, Diane Hunt, Barbara Johnson, Sue Kesteven, Sue Lloyd, Janet Lowndes, Teresa Oliver, Gillian Proctor, Merriss Ratliff, Beverley Small, Lyndsay Ward, Sarah Warren, Gillian Watson, Anne Wilson.

#### Altos:

Cathy Amos, Roy Cottrell, Ana De'Ath, Liz Dobson, Cathrien Dyas, Philippa Goss, Helen Heenan, Anne Keyworth, Fiona Lean, Charlotte Kohnhorst, Liz Pendered, Gillian Pugh, Maggie Shrive, Jill Swainson, Rhona Taylor, Sue Treanor, Brenda Tomsett, Marian Wax, Jenny West, Beryl Whittaker.

#### Tenors:

Simon Allard, Andy Etchells, Paul Jenkins, Colin Parkes, Isabel Walker.

#### Basses:

Henry Bell, Simon Boulcott, Paul Davies, Steven Frank, Tim Goodwin, John Haslam, John King, Stuart Marshall, Keith Pulford.



Planning a function or event? Do you need choral entertainment? A boost to congregational singing?

A small group of singers, made up of choir members, has recently formed and is now taking bookings. Proceeds to choir funds.

Contact John Haslam: chamber-group@chilternchoir.org.uk





# 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:

Mrs Patricia Parkes (President), Mrs M. Bramall, Mrs J. Double, Dr H. Goodwin, Mrs H. Hall, Mr N. B. Kingon, Mrs W. M. Kingon, Dr R. MacLaurin, Mrs P. MacLaurin, Mrs J. Martin, Mrs H. Nest, Mr A. Osborne, Mrs A. Rossiter, Mrs F. Sanderson, Mr A.G. Sharp, Mrs J. Sharp.

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

Mrs K. Darby, Mr M. Gaudie, Mr D. Lloyd, Mrs A. Sedgwick, Mr D. Treanor, Mr N. Wax.



