



The Chiltern Choir

President: Patricia Parkes

Conductor: Michael Cayton

Goodall

**Eternal Light:
A Requiem**

Gjeilo

**Sunrise Mass
Ubi Caritas**

Saturday, March 28

Amersham Free Church

It is lovely to see you here at our spring concert, and it's good to be back at the Amersham Free Church again. We have really enjoyed rehearsing this repertoire; I hope you enjoy our performance, too.

Please save the date for our next concert, at Sarratt Village Hall – details on the back cover.

A handwritten signature in black ink that reads "Lyndsay". The letters are fluid and cursive, with a large loop at the end of the 'y'.

Lyndsay Ward
Chair



**IF YOU HAVE PARKED ON THE CHURCH PREMISES, PLEASE
ENSURE THAT YOU HAVE ENTERED YOUR VEHICLE
REGISTRATION NUMBER USING THE KEYPAD IN THE VESTIBULE**

Programme

Howard Goodall:

Eternal Light: A Requiem

Requiem: Kyrie: Close now thine eyes

Revelation: Factum est silentium

Litany: Belief

Hymn: Lead, kindly light

Lacrymosa: Do not stand at my grave and weep

Dies Irae: In Flanders field

Recordare: Drop, drop slow tears

Revelation: Tum angelus tertius clanxit

Agnus Dei

In Paradisum: Lux aeterna

————— *Interval* —————

Ola Gjeilo:

Ubi Caritas

Sunrise Mass

The Spheres (Kyrie)

Sunrise (Gloria)

The City (Credo)

Identity & The Ground (Sanctus/Agnus Dei)

This Evening's Performers

Sopranos
Caroline Bartlett
Sam Beard
Hilary Broadbent
Mary Bungard
Anni Facer
Christine Guy
Jo Hayter
Katherine Hyde
Barbara Johnson
Sue Kesteven
Gillian Proctor
Sonya Raymond
Stefanie Robinson
Lyndsay Ward
Gill Watson

Tenors
Philip Brown
Andy Etchells
Anju Sharda
Isabel Walker

Basses
Simon Boulcott
Paul Davies
Dylan John
Martin Robinson
Richard Watson
Tim Wynne-Jones

Altos
Cathy Amos
Ana de'Ath
Sue Canderton
Marian Davies
Rita Fryer
Philippa Goss
Clare Hearnshaw
Miriam Morgan
Isobel Platings
Sarah Reynolds
Maggie Shrive

Michael Cayton	<i>Conductor</i>
Alice Platten	<i>Soprano</i>
James Preston	<i>Tenor</i>
Peter Willcock	<i>Bass</i>
Elin Samuel	<i>Harp</i>
Jonathan Dods	<i>Piano</i>

Programme Notes

Eternal Light: A Requiem

The writing of a Requiem is a special challenge for any composer. The catalogue of mighty predecessors is one thing: Vittoria, Mozart, Verdi, Brahms, Berlioz, Fauré, Dvořák, Duruflé, not to mention the Britten, Ligeti, and Lloyd Webber settings in more-recent times. I had the additional challenge of conceiving a choral piece that would be danced by the dazzlingly exciting Rambert Dance Company, choreographed by their Artistic Director, Mark Baldwin.

The Catholic liturgical template from which all those famous Requiems stem, the *Missa Pro Defunctis*, takes as its basic premise the notion that the living intercede on behalf of the souls of the departed in the hope they are granted everlasting life. In this tradition, all humans are deemed sinners by virtue simply of *being* human, never mind what else they might have got up to, and are urgently in need of our prayers and supplications. There is an emphasis in settings from the Middle Ages to the Enlightenment on judgement, hellfire, and damnation, an emphasis that Berlioz and Verdi hammered home with their famously cataclysmic *Dies Irae* movements.

I took what you might call a Brahmsian route. Brahms broke with tradition by selecting German-language texts not found in the ancient Latin funeral rite and by his intention that the Requiem could provide solace to the grieving who live on, rather than dire warnings of damnation, or pleas for the departed as they linger in purgatory.

For me, a modern Requiem is one that acknowledges the terrible, unbearable loss and emptiness that accompanies the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy

awaiting us in the afterlife. A number of recent events in our collective experience and one or two on a private level have reinforced for me the catastrophic grief that follows the loss, particularly, of young people. The death of someone before their time fights nature and those of us who are left have few if any ways of coming to terms with it. Musical expression can I hope provide some outlet, some reflection, some transportation, even possibly some comfort. I discussed this at length with Mark Baldwin and the ways in which its resonances might be interpreted, illuminated and further explored in dance. This was to be a Requiem for the living, a Requiem focussing on interrupted lives.

Eternal Light: A Requiem was first produced in 2008, the 90th anniversary of the end of World War One, possibly the last such commemoration with any surviving combatants, and though it was not deliberately conceived thus, it is powerfully appropriate that the central *Dies Irae* movement takes as its vision of hell the horror of armed conflict. Alongside the Latin text phrases I have juxtaposed John McCrae's haunting war poem *In Flanders fields*. McCrae, a Canadian military doctor of great distinction, died on the Western Front in January 1918. His poem is read each year at Canadian Remembrance services. In our creative discussions we agreed that the hideous losses of the Great War still feel relevant, given that the soldiers of that conflict were little more than the age of today's school children. Poppies, the universally poignant symbol of that war, were newly significant when the piece was written, as Allied troops fought a campaign amidst opium poppy fields in Afghanistan.

The technique of placing English poetry with fragments of the Latin, often sung simultaneously or antiphonally between soloist and choir, characterises the whole work. One section of Latin text comes not from the Requiem mass but from the Book of Revelation, with its description of the coming of the Angels of the Apocalypse. The

Recordare movement combines with Fletcher's early-17th century sacred poem *Drop, drop, slow tears*. Other texts are drawn from Francis Quarles, Mary Elizabeth Frye, and Ann Thorp.

In all these verses there is a common theme of compassion for the bereaved. The sacred texts offer everlasting light as an image of resurrection and survival for the departed. I do not seek to contradict the Judeo-Christian faith in life after death, merely to examine it through the prism of our modern experience.

— Howard Goodall

Ubi Caritas

The first time I sung in a choir was in high school; I went to a music high school in Norway and choir was obligatory. I loved it from the start, and the first piece we read through was Maurice Duruflé's *Ubi Caritas*, which to me is the perfect *a cappella* piece. So when I set the same text myself a few years later, it was inevitably influenced by his incomparable setting – though while Duruflé used an existing, traditional chant in his incomparable work, I used chant more as a general inspiration.

— Ola Gjeilo

Sunrise Mass

At first listen, the music of Ola Gjeilo (pronounced 'Yay-lo') comes across as agreeable to the ear: simple, straightforward, easily evoking beautiful emotions. On the second or third listen, the complexity and multiple dimensions of his writing unfold. The density of the various compositional elements jumps out of the framework. Philosophically, Gjeilo seems to have a desire to create an atmosphere in which the listener can experience music that is direct and pleasing:

“There isn’t anything wrong with dissonance, as conflict and discord is a natural part of life and necessary for all positive development and maturation. And in most areas of society, conflict is something we very much want to resolve. But in a great deal of avant-garde art, the goal seems to be to stay in the conflict itself, which to me becomes a way of just inflicting the listeners with our own neurosis. Dissonance and high chromaticism is important to explore; the Modernists were brave to delve into parts of the human psyche that are dark and edgy, but I do think they got somewhat stuck in that. A lot of art pushed audiences away for some time. I think people naturally and instinctively want to experience transcendence, resolution, and the feeling of redemption, joy, and peace that the resolving of discord can yield.”

The *Sunrise: Symphonic Mass for Choir and String Orchestra* was commissioned in 2007 by the combined Majorstua and Nova chamber choirs. The world premiere took place on November 2, 2008 in Oslo, and included a 24-piece string orchestra conducted by Tore Erik Mohn. When approached for this commission, Gjeilo already had a strong desire to compose a Mass. In the case of the *Sunrise*, from the initial point of conception, the forces at his disposal were the greatest source of inspiration. One of his preferred sonorities is the combination of choir and orchestra, and with that palate in mind the inspiration for *Sunrise* came easily.

Gjeilo considers himself a ‘symphonic’ composer in that he often aims for a lush, orchestral sound, however small the performing ensembles are. In choral music, this also means that the music is ultimately more important to him than the text. However, he approaches his craft from a spiritual perspective and wants to share universal and humanistic experiences in the realm of his music. One needs to look no further than the names of each individual movement for an illustration of how spirituality plays a role in the work. The text comes from the Ordinary of the Mass: *Kyrie* (The Spheres), *Gloria* (Sunrise), *Credo* (The City), *Sanctus & Agnus Dei* (Identity & The Ground). While Gjeilo set the meaning of the Latin text respectfully, and observes the traditions that Masses are expected to exhibit, his overall vision for the piece lies within the titles of the work, only loosely related to the meaning of the Latin. In so doing, he reveals a structure outside of the text; a metaphysical journey from the Heavens to Earth. The intent and the story in his Mass are expressed through the way in which the music comes across sonically.

Travelling from beginning to end aurally through the *Sunrise*, one could experience the full metaphorical journey from the starry Heaven to Earth, from undifferentiated darkness to solid, warm life, evolving spiritually as a human. Gjeilo doesn't believe in the value of suffering in itself, without redemption or a deeper compassion that transcends the suffering. But Gjeilo's Mass certainly creates a beautiful journey that from beginning to end suggests sadness, pain, chaos, drama, and conflict. The essence of the Mass includes not only the dark parts of the human psyche, but also the entire spectrum of human emotion. Gjeilo firmly believes his *Sunrise Mass* is a journey in which “The self, having experienced each movement in the work, now has the perspective and understanding to peacefully contain everything it has gone through”.

— Kira Rugen

Eternal Light: texts

1. Requiem – Kyrie: Close now thine eyes

Requiem aeternam dona eis,

Domine: et lux perpetua.

Grant them an everlasting peace, Lord, and perpetual light.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us

Christ, have mercy upon us

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 cœlo

There was silence in heaven

*Et vidi septem illos angelos qui adstant in conspectu Dei,
quibus datæ sunt septem tubæ.*

And I saw angels standing before God,
and to them were given seven trumpets

*Et septem angeli, qui habebant septem tubas,
præparaverunt se ut clangerent.*

And the seven angels which had the seven trumpets
prepared themselves to blow

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

The first angel blew, and there was made hail and fire, which
were mingled with blood, and they were cast in to the earth:
and the third part of trees was burnt, and all green grass was
burnt.

*Deinde secundus angelus clancit, et quasi mons magnus igne ardens
projectus est in mare: factaque est tertia pars maris sanguis. Et mortua
est tertia pars creaturarum quæ erant in mari, animantia dico, et tertia
pars navium periiit.*

And the second angel blew: and as it were a great mountain
burning with fire was cast in to the sea, and the third part of
the sea turned to blood, and the third part of the creatures
which had life, died, and the third part of ships were
destroyed.

Tum angelus tertius clanxit, et cecidit e cœlo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellæ dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amaræ factæ essent.

And the third angel blew, and there fell a great star from heaven burning as it were a lamp, and it fell into the third part of the rivers, and into fountains of waters, and the name of the star is called Wormwood. And the third part was turned to wormwood. And many men died of the waters because they were made bitter.

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

And the fourth angel blew, and the third part of the sun was smitten and the third part of the moon, and the third part of stars: so that the third part of them was darkened. And the day was smitten that the third part of it should not shine, and likewise the night.

Et vidi, et audivi unum angelum volantem per medium cœli, dicentem voce magna, Væ, vœ, vœ incolis terræ a reliquis sonis tubæ trium illorum angelorum qui clangent!

And I beheld and heard an angel flying through the midst of heaven, saying with a loud voice: Woe, woe, woe to the inhabitants of the earth because of the voices to come of the trumpet of the three angels which were yet to blow.

[St John the Divine, Book of Revelation & Apolcolypse, Chapter 8
Translation by William Tyndale (1534)]

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 some time,
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 pray'd 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 blest 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.

[John Henry Newman]

5. Lacrymosa – Do not stand at my grave and weep

Lacrymosa, dies illa

That day will be one of weeping

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.
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.

I am in every 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.

[Mary Elizabeth Frye (1904–), modified by Howard Goodall]

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 wretchedness, that great and bitter day

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

Recordare Jesu pie,

Quod sum causa tuae viae,

Ne me perdas illa die. Recordare Jesu pie

Remember, dear Jesus, that I am the reason for your journey

Do not abandon me on that final day

Drop, drop, slow tears,

And bathe those beautiful feet

Which brought from Heaven

The news and Prince of Peace:

Cease not, wet eyes,

His mercy 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]

8. Revelation – Tum angelus tertius clanxit

Tum angelus tertius clanxit, et cecidit e cœlo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellæ dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amaræ factæ essent.

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Et vidi, et audivi unum angelum volantem per medium cœli, dicentem voce magna, Væ, væ, væ incolis terræ a reliquis sonis tubæ trium illorum angelorum qui clangent!

[St John the Divine, Book of Revelation & Apolcolypse, Chapter 8]

9. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis

Agnus Dei, qui tollis peccata mundi, dona eis requiem

Lamb of God, that takest away the sins of the world, have mercy on us

Lamb of God, that takest away the sins of the world, 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.*

Into paradise may angels lead you, on your arrival may the
martyrs greet you
And bring you to the holy city of Jerusalem.

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

May choirs of angels receive you,
and with Lazarus, once a poor man,
May you have eternal rest.

*Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

May everlasting light shine upon them, Lord,
Together with the saints throughout eternity, for you are
merciful.
Grant them everlasting peace and an eternal light

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

Deliver me, Lord, from an endless death on that dread day,
When the heavens and the earth will quake.

*Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.*

Remember, sweet Jesus, that I am the reason for your journey
Do not abandon me on that final day.

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.
So long Thy power hath blest 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.
Do not stand at my grave and weep
I am not there
No rest so sure
One step enough for me

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis
Grant them everlasting peace, Lord, and an eternal light.

Tonight's Performers

Michael Cayton – Conductor

Michael joined us as Musical Director in September 2003. Since then he has conducted our performances of repertoire from Bach to Maxwell-Davies, Purcell to Eric Whitacre. He conducted at the premieres of his compositions *Missa Beati Virginis Mariae* (Nov 2017; St Mary's Church, Rickmansworth) and *The Way Through the Woods* (Mar 2024; The Muse, Watford).

Michael is a Lancastrian, educated in Blackpool, where he gained his initial musical grounding, learning the piano and organ. After training at Kneller Hall, Michael served with the Grenadier Guards as a trumpeter, pianist, and organist, performing at a number of State functions in the Royal Palaces. Studying piano at the Royal College of Music, he gained his BMus. He won the Hilda Anderson Deane prize for conducting and improvisation, and became the first Millenium Organ Scholar at the Royal Hospital in Chelsea, while completing postgraduate répétiteur studies.

Since 2003 he has been the Director of Music at St John's Wood Church in London, where he conducts both the critically acclaimed professional choir and Community Chamber Choir. During his career he has worked with several music societies (most notably The Medici Choir, Goldsmiths Choral Union, and Vasari Singers), and he was musical director of the Watford Philharmonic Society until 2025.

As a session musician Michael has made a number of broadcasts, particularly for BBC's Songs of Praise. His compositions are published



by Redemptorist Publications and Shorterhouse, and his responsorial psalms are a staple of parish churches up and down the country. With broad musical tastes, a hunger to learn new styles, and a talent for improvisation, he can often be found performing jazz, German cabaret, or Judeo-Spanish Ladino music, as well as fusion and funk.

In addition to conducting, Michael is in demand as a pianist and organist, with regular appearances in Central London venues, especially at St Martin-in-the-Fields. He lives in London with his wife, Gwendolen, and their two children.



Alice Platten – Soprano

Alice was brought up in a musical family and sang from a young age, initially in her church choir at London's St Mark's Hamilton Terrace before continuing as a chorister in Norwich Cathedral Choir until 2024. Following this, Alice began her studies in music at King's College London and has just begun her second year. She sings with the Choir of KCL, and studies singing with Giles Underwood. As a choral singer, Alice has enjoyed being a part of the 15th cohort of Genesis Sixteen this year, and frequently sings in churches around

London. As a soloist, Alice has recently performed recitals with Ensemble Unmeasured, as well as performing as an oratorio soloist around East Anglia and London. She has particularly enjoyed getting involved with KCL opera, and played Pamina in their production of Mozart's *The Magic Flute* last year. In her spare time, Alice enjoys sailing and reading.



Peter Willcock – Baritone

Having spent the last two years in Oslo as a chorister and soloist at The Norwegian National Opera, Peter has returned to London and is working once more in the ensembles at English National Opera, The Royal Ballet and Opera, and The National Theatre.

Opera roles include Escamillo in *Carmen*, Leporello in *Don Giovanni*, Monterrone in *Rigoletto*, Geronimo in *The Secret Marriage*, and Nettuno in *Idomeneo*.

Gilbert and Sullivan roles include The Pirate King and Major General Stanley in *Pirates of Penzance*, Giuseppe in *The Gondoliers*, and

The Judge in *Trial by Jury*. He has also created many new roles in modern operas and children's theatre, most notably the Owl in *The Owl and The Pussy Cat* for the Royal Opera and the Olympic Festival. For the National Theatre he was in *Amadeus* and *The Corn is Green*.

Peter sings regularly in churches and synagogues around London, teaches in schools and colleges, runs workshops, and performs with the early music ensemble 'Passamezzo'. He is delighted to be back singing with the Chiltern Choir.

Elin Samuel – Harp

Elin's rich musical career spans orchestral performance, community outreach, and music education. She completed both her undergraduate and Artist Masters Performance degrees at the Guildhall School of Music & Drama, and was awarded the Guildhall Harp Prize. Elin has performed with many of the UK's most esteemed orchestras, including the London Symphony Orchestra, BBC Symphony Orchestra, Royal Opera House Orchestra, Philharmonia, London Philharmonic Orchestra, and the Royal Philharmonic Orchestra.



Beyond traditional performance settings, Elin has actively contributed to music's role in society through extensive outreach and community work. She has been involved in initiatives such as the Royal Opera House Family Sundays, London Symphony Orchestra Education Programmes, RPO resound and impactful international outreach in Sierra Leone.

A dedicated advocate for music as a tool for healing and connection, Elin has also worked with the NHS, providing therapeutic music experiences in geriatric, dementia, and paediatric trauma wards. Her involvement with Heartbeats, a community service programme for young adults with disabilities, underscores her belief in the music's potential to foster joy, communication, and emotional well-being in diverse settings. Elin brings warmth, sensitivity, and a joyous musicality to every performance. Her artistry is marked by a generosity of spirit, and an enduring belief in the power of music to inspire and transform.



Jonathan Dods is Organist and rehearsal pianist at St Martin-in-the-Fields. He studied music at Christ Church, Oxford where he was a choral scholar. He undertook further study in Milan and was organist at Lodi Cathedral. In addition to his work at St Martin's, Jonathan has a busy freelance career playing the organ and directing choirs. He is Director of Music at St Michael and All Angels Church, Bedford Park in London.



The Chiltern Singers, a small group drawn from the Chiltern Choir, is available to sing at events – weddings, funerals, social functions, etc.

Please address enquiries to Simon Boulcott at chilternsingers@chilternchoir.org.uk

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If you would like closer involvement with the Chiltern Choir, consider becoming a patron. For a modest annual fee we offer:

- Complimentary concert tickets during the season
- Advance publicity
- Invitations to social and other events
- Recognition in concert programmes

If you would like to lend your support in this way, please contact Stuart Marshall – info@chilternchoir.org.uk.

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The following have been made honorary members, in recognition of extended service to the Choir:

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Dame Gillian Pugh – Vice-President

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Our next concert:

Songs for a Summer Evening

*A programme of easy-listening music
featuring light jazz and spirituals*

*Shearing: Songs and Sonnets;
Music to Hear*

Chilcott: Jazz Folk Songs for Choir

Rutter: Feel the Spirit

Saturday, June 27 18:00-19:00

Sarratt Village Hall

The Green, Sarratt WD3 6AS

Tickets: £15 on-line (£18 on the door)
includes light refreshments

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