

HARROW CHORAL SOCIETY & THE CHILTERN CHOIR

with **TRINITY ORCHESTRA**

conducted by

SIMON WILLIAMS and MICHAEL MIZGAILO-CAYTON

Brahms
EIN DEUTSCHES
REQUIEM

MOZART
STANFORD

EXSULTATE JUBILATE
MAGNIFICAT AND NUNC DIMITTIS IN A

DENISE LEIGH
soprano

OWEN GILHOOLY
baritone

BERNARD BARKER
organist

CATHEDRAL AND ABBEY CHURCH
OF SAINT ALBAN

SATURDAY 30TH APRIL 2005 AT 7.30PM

HARROW CHORAL SOCIETY
REGISTERED CHARITY NUMBER 262070
THE CHILTERN CHOIR
REGISTERED CHARITY NUMBER 284064



Tonight's Programme

Mozart *Exsultate, jubilate*

Stanford *Magnificat and Nunc Dimittis in A*

Interval of 15 minutes

Brahms *Ein Deutsches Requiem*



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Exsultate, jubilate K165
Wolfgang Amadeus Mozart (1756 –91)

In October 1772, aged just 16, Mozart found himself in Milan for the premier of his opera *Lucio Silla*. Whilst there he wrote *Exsultate, jubilate*, a three-part vocal concerto with a non-liturgical text, for the castrato Venanzio Rauzzini who had the lead role in the opera. The outer movements are both fast and revel in displays of vocal virtuosity. By contrast, the slow movement (which follows the first movement after a short passage of recitative) is deeply expressive. If the secular tone of this work, which was intended for performance during the celebration of the Mass, comes as a surprise to the listener, it should be remembered that, in the eighteenth-century, sacred choral music had become infused with the spirit of the opera house.

1

*Exsultate, jubilate,
 o vos animae beatae,
 exsultate, jubilate,
 dulcia cantica canendo;
 cantui vestro respondendo
 psallant aethera cum me.*

Rejoice, shout,
 O ye blessed souls,
 Rejoice, shout,
 Singing sweet hymns;
 Responding to your song
 The skies sing psalms with me.

2

*Fulget amica dies,
 jam fugere et nubila et procellae;
 exortus est justis inexpectata quies.
 Undique obscura regnabat nox;
 surgite tandem laeti qui timuistis adhuc,
 et jucundi aurorae fortunatae
 frondes dextera plena et lilia date.*

The friendly daylight shines,
 both clouds and storms have now fled;
 For the righteous and unexpected calm
 has come.

Everywhere dark night reigned;
 rise up at last in gladness, ye that were
 afraid till now,
 and joyfully present to the happy dawn
 handfuls of lilies.

3

Alleuia

Alleluia

Magnificat & Nunc Dimittis in A
Sir Charles Villiers Stanford (1852 – 1924)

Generations of church choristers and devotees of choral evensong will be familiar with the large corpus of canticle settings produced by composers in the Victorian and Edwardian eras. Many of these works are modest in scope, length and, dare it be said, quality and were designed for voices accompanied by the organ. The church music of Sir Charles Villiers Stanford however, although often not hard to sing, stands as a proud pinnacle of achievement, along with the works of his contemporary Parry. Stanford had studied composition in Berlin and Leipzig and was as at home writing for the concert hall as the church. The *Magnificat and Nunc Dimittis in A*, composed during his time in Cambridge (where he was first Organist of Trinity College and later Professor of Music), are conceived on a grand scale, with a firm grasp of structure. The orchestral accompaniment which we hear tonight is original. Only later was this arranged for performance on the organ alone.

*Magnificat anima mea Dominum: et exsultavit
 spiritus meus in Deo, salutari meo. Quia
 respexit humilitatem ancillae suae: ecce enim ex
 hoc beatam me dicent omnes generationes.
 Quia fecit mihi magna qui potens est: et
 sanctum nomen eius. Et misericordia eius a
 progenie in progenies timentibus eum. Fecit*

My soul magnifies the Lord, and my spirit
 rejoices in God my Saviour; for he has
 regarded the lowliness of his handmaid;
 behold, henceforth all generations shall call
 me blessed. Because He who is mighty has
 done great things for me, and holy is His
 name; And His mercy is from generation to

potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel, puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace, quia viderunt oculi mei salutare tuum, quod parasti ante faciem omnium populorum, lumen ad revelationem gentium et gloriam plebis tuae Israel.

generation, on those who fear Him. He has shown might with His arm, He has scattered the proud in the conceit of their heart. He has put down the mighty from their thrones, and has exalted the lowly. He has filled the hungry with good things, and the rich He has sent away empty. He has given help to Israel, His servant, mindful of His mercy – Even as he spoke to our fathers – to Abraham and to his posterity for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. as it was in the beginning, is now, and ever shall be, world without end. Amen.

Lord, now lettest thou thy servant depart in peace, according to thy word. For my eyes have seen thy salvation, which thou hast prepared before the face of all people to be a light to lighten the Gentiles and to be a glory to thy people Israel.

Ein Deutsches Requiem – A German Requiem Johannes Brahms (1833 – 1897)

'There surely has to be a reason why he chose to make such a personal composition his first great work, rather than the first symphony which had been so long in progress', suggests Michael Musgrave in 'Brahms – A German Requiem' (CUP 1996). Musgrave goes on to speculate that Brahms' German Requiem can be seen not just as a memorial to two key figures in the composer's life so far, his mother who had died in 1865, and his mentor, champion and friend Robert Schumann who had died in 1856, but also as a requiem for the composer's youth, 'an account of his spiritual and musical journey so far'.

Brahms first made reference to work on 'kind of German Requiem' in letters to Clara Schumann (Robert's widow and also a very close friend of Brahms) of April 1865. By August 1866 the work existed, seemingly complete, in a six movement form, that is movements 1 – 4 and 6 – 7 of the final version. The first performance was given to an enthusiastic audience of 2,500 on Good Friday, 10 April 1868 in Bremen Cathedral with the composer conducting. What we now know as the fifth movement was added a month later and the seven-movement work received its premiere on 18 February 1869 in Leipzig. It has subsequently emerged however, that the work's origins go back much further than 1865, to the abandoned Sonata for Two Pianos of 1854, a work which was recomposed as a symphony before just the first movement saw light of day as the opening movement of the D minor Piano Concerto. Other material from the Sonata was transformed into the second movement of the Requiem.

Following its initial performance the German Requiem quickly became popular, with the strongest reception outside German speaking countries coming in England, where the Bach Choir gave many performances, one in 1890 conducted by Stanford. A review in the Musical Times described the work as 'abstract music not surpassed in beauty by any work of modern times'. Also unsurpassed, at least since Bach's day, were the demands of technique and stamina made on the choir.

The effect of listening to the German Requiem can be one of experiencing a work of unforced unity, a unity which stems both from the text and the music. As Musgrave says 'the text is a significant creative achievement in its own right... a close-knit fabric of individual passages drawn by Brahms from 16 chapters of 10 books of the Old and New Testaments and the Apocrypha... the composer relating his sources to themes of his

own to create a uniquely personal, non-dogmatic sequence of thoughts'. The main emphasis, unlike that of the Roman Catholic Requiem Mass, is on the comfort of the living, rather than the spiritual destiny of the departed. It makes no reference to Christ and offers up no prayers for the dead. The structure pivots around the fourth and fifth movements where we find texts of the deepest reassurance. (It may be that the especially intimate fifth movement was originally held back by the composer because the content was too personal for him to give it public exposure until the rest of the work had achieved success). The first three movements gradually elaborate the work's opening statement 'Blessed are they that have sorrow, for they shall be comforted', each movement contrasting texts of mourning and consolation. The sixth movement returns to the questioning of the third and likewise ends with a powerful and affirmative fugue. Finally the text of the seventh movement closely parallels that of the first, and the work ends with a restatement of music from the first.

Brahms stated that 'I chose my texts because I am a musician' and it is as a musician that he draws out the meanings of the text. To take a few examples, consider the following.

The work begins and ends in F major, with shared thematic material. The huge climax of the third movement, where the D major tonality is driven home by a low D sustained over thirty-four bars, matches the positive statement in the text. What then follows, the sudden shift up a semitone to E flat major, takes us into a new realm of feeling, just as the words lead us from our state on earth to what may come. At the start of the sixth movement the tonic chord of C minor is avoided for 75 bars leaving us tonally unanchored ('For we have no abiding city'). The baritone soloist enters ('Behold I tell you a mystery') and the music shifts to distant F sharp minor to illustrate the mystery of transformation. The sixth movement finally develops into an expansive fugue in radiant C major reflecting the timelessness of creation. What feels conclusive turns out to be tonally the dominant chord, leading us into the final movement back in the home key of F major.

Thematic unity is achieved by the pervasiveness of a few motivic shapes, a technique typical of Brahms. The main motif is heard at the choir's first entry sung to the word 'Selig' ('Blessed') and takes the shape of a rising major third followed by a rising semitone. This shape is heard either exactly or transformed in many other places, often as the basis of themes which have a very different character, the start of the fugue which ends the third movement being just one example.

Underlying some of the themes too is reference to a chorale tune, one never named by Brahms but probably 'Wer nur den lieben Gott läßt walten', the shape of which is outlined in the orchestral introduction to the first movement and in the choir's sombre theme at the start of the second.

Brahms said of his Requiem 'I will admit that I could happily omit the 'German' and simply say 'Human'. He had a deep knowledge of the bible but he read it as a repository of experience and wisdom, rather than as defining the Christian creed. Baptized and confirmed a Lutheran, he was not a conventional believer in adult life and the ultimate personal message of the work seems to be that man should rejoice in his achievements.

Simon Williams



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I

Selig sind, die da Leid tragen; denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben

II

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen, und gen Zion kommen mit Jauchzen; Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

III

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben.

Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

IV

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach den

Blessed are they that mourn: for they shall be comforted. (Matthew 5:4)

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (Psalms 126:5-6)

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (I Peter 1:24)

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. (James 5:7)

But the word of the Lord endureth for ever. (I Peter 1:25)

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. (Isaiah 35:10)

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am.

Behold, thou hast made my days as an handbreath; and mine age is as nothing before thee: verily every man at his best state is altogether vanity.

Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee. (Psalms 39:5-8)

But the souls of the righteous are in the hand of God, and there shall no torment touch them. (Wisdom 3:1)

How amiable are thy tabernacles, O Lord of Hosts!

My soul longeth, yea, even fainteth for the

*Vorhöfen des Herrn; mein Leib und Seele
freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die
loben dich immerdar.*

V

*Ihr habt nun Traurigkeit; aber ich will euch
wiedersehen, und euer Herz soll sich freuen,
und eure Freude soll niemand von euch
nehmen.*

*Sehet mich an; ich habe eine kleine Zeit Mühe
und Arbeit gehabt, und habe großen Trost
gefunden.*

*Ich will euch trösten, wie einen seine Mutter
tröstet*

VI

*Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis: Wir werden
nicht alle entschlafen, wir werden aber alle
verwandelt werden;*

*und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune. Denn es wird
die Posaune schallen, und die Toten werden
auferstehen unverweslich, und wir werden
verwandelt werden.*

*Dann wird erfüllet werden das Wort, das
geschrieben steht: Der Tod ist verschlungen in
den Sieg.*

*Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?
Herr, du bist würdig zu nehmen Preis und
Ehre und Kraft; denn du hast alle Dinge
erschaffen und durch deinen Willen haben sie
das Wesen und sind geschaffen.*

VII

*Selig sind die Toten, die in dem Herrn sterben,
von nun an. Ja der Geist spricht, daß sie ruhen
von ihrer Arbeit; denn ihre Werke folgen ihnen
nach.*

courts of the Lord: my heart and my flesh
crieth out for the living God.

Blessed are they that dwell in thy house:
they will be still praising Thee. (*Psalms*
84:2-3, 5)

And ye now therefore have sorrow: but I
will see you again, and your heart shall
rejoice, and your joy no man taketh from
you. (*John* 16:22)

Behold with your eyes, how that I
laboured but a little, and found for myself
much rest. (*Ecclesiasticus* 51:35)

As one whom his mother comforteth, so
will I comfort you. (*Isaiah* 66:13)

For here we have no continuing city, but
we seek one to come. (*Hebrews* 13:14)

Behold, I shew you a mystery; We shall
not all sleep, but we shall all be changed,
In a moment, in the twinkling of an eye, at
the last trump: for the trumpet shall
sound, and the dead shall be raised
incorruptible, and we shall be changed.
Then shall be brought to pass the saying
that is written, Death is swallowed up in
victory.

O death, where is thy sting? O grave,
where is thy victory? (*I Corinthians* 15:51-
55)

Thou are worthy, O Lord, to receive glory
and honour and power: for thou has
created all things, and for thy pleasure
they are and were created. (*Revelation* 4:11)

Blessed are the dead which die in the Lord
from henceforth: Yea, saith the Spirit, that
they may rest from their labours; and their
works do follow them. (*Revelation* 14:13)

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Denise Leigh

Mexxo-soprano

Winning the English National Opera / Channel 4 reality TV programme *Operatunity* in 2001 (along with fellow soprano Jane Gilchrist) has made Denise a household name and has brought many exciting opportunities with it. Ever since then she has enjoyed a diary packed with concerts, recordings and other professional engagements. She has performed at venues such as the Royal Albert Hall, Kensington Palace (for members of the royal family, including the Queen) and with orchestras such as the Royal London Philharmonic. She has taken part in events as diverse as BBC Proms In The Park, Songs of Praise, Friday Night Is Music Night and has recently reunited with the English National Opera in a special oratorio *For The Public Good*, in a role written specifically for her.

Her passion for oratorio and early music has also been flourishing, with performances of Handel's *The Messiah* at The St Georges Church in Hanover Square (Handel's own favourite concert venue), Mozart's *Requiem*, Mendelssohn's *Elijah*, Brahms' *German Requiem* and Poulenc's *Gloria*.

Denise has released two albums. The first, *Operatunity: The Winners*, was a best seller in Britain and Northern Europe and was nominated for a BRIT award in 2004. Her second and current album, *Pie Jesu*, is her debut solo venture. It was released by EMI Classics in September 2004 and features numbers as diverse as Gershwin's *Summertime* and Rutter's *Pie Jesu*.



Owen Gilhooly

Baritone

Irish baritone Owen Gilhooly trained at the Royal College of Music and the National Opera Studio and continues his studies with Russell Smythe. He recently sang Philoctetes in the world première of Edward Rushton's *Trojan Trilogy* for The Opera Group and other operatic engagements have included Mr Gedge Albert Herring for Opera Project, Poulenc's *Burning Mirrors* for the ENO Studio, Schaunard *La bohème* for Scottish Opera Go Round and Co-Opera Ireland, Talpa *Il tabarro* for Clonter Opera, Figaro *The Barber of Seville* for Savoy Opera, Dandini *La cenerentola* for OTC, Dublin, Dr Falke *Die Fledermaus* and Harlequin *Ariadne auf Naxos* for English Touring Opera and Corporal *The Silver Tassie* for Opera Ireland.

Owen Gilhooly recently made his debut at the Royal Opera House, Covent Garden, singing the Baritone Solos in the Fauré *Requiem* for the Royal Ballet. His current engagements include Marcello *La bohème* and *Beetle Boy* for OTC, Dublin, *Messiah* for the Irish Baroque Orchestra and *Carmina Burana* for Basingstoke Choral Society and his recordings include *Joyce Songs - James Joyce's Musical Dublin* with the RTÉ Concert Orchestra and Frederick May's *Songs from Prison* with the National Symphony Orchestra of Ireland.

Owen Gilhooly appears by kind permission of Opera Touring Company, Dublin



Simon Williams

Conductor
Harrow Choral Society

Simon Williams' association with Harrow Choral Society goes back to 1982 when he was first invited, as an organist, to play for the choir's Christmas Celebration concert. A few years followed as the choir's accompanist before he was appointed Music Director in 1992.

Educated at Durham University and the Royal College of Music, Simon's professional career began as Assistant Director of Music at Merchant Taylors' School, Northwood. A gradual move away from school work now sees him working as Education and Events Officer for the Royal College of Organists, as one of the tutorial team for St Giles International Organ School, and since Christmas 2000 as Director of Music at St George's Church, Hanover Square, London W1, running the professional choir. A recent highlight at St George's was a service broadcast on BBC Radio 4 to mark the Golden Jubilee of the Queen's Coronation.

A firm believer in the importance of mixing well-known with less familiar repertoire and in commissioning new music, Simon won a Performing Rights Society Award for enterprise in programming in 1993. With Harrow Choral Society (and the Chiltern Choir, whose conductor he was for 13 years until Summer 2001) he has given first performances of a number of major works, including Bryan Kelly's *Look Stranger at This Island*, *Exodus* by Jonathan Ayerst and *Cantata Caledonia* by Lorna K Dawson. In 1996 he received a BT/NFMS Innovation Award for his part in establishing 'Singing for Starters', the Society's highly successful training choir.



Michael Mizgailo-Cayton

Conductor
Chiltern Choir

Michael began his musical career as a bandsman in the Grenadier Guards where one of his duties was to play at Buckingham Palace during investitures and state occasions. He went on to study piano at the Royal College of Music in London and won several prizes for improvisation, conducting and accompaniment. During his post-graduate year Michael was awarded a studentship from the College to become the Repetiteur for the London School Opera Department where he worked on several operas including Handel's *Ottone* and *The Rake's Progress* by Stravinsky. At the same time he also became the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Since leaving the College, he has enjoyed a varied career as an accompanist, organist, conductor and choir trainer. He has performed with instrumentalists at the Wigmore Hall, the Royal Festival Hall and Blackheath concert halls. He has accompanied the German cabaret singer, Eva Meier and, as one of the few English accompanists to master this particular genre, has performed to critical acclaim in fringe theatres in London and Germany. Michael has given several broadcasts for BBC Radios 2 and 3 and the World Service. As an organist, Michael gave his debut recital in Westminster Abbey and has since performed in Cathedrals and Parish Churches throughout the British Isles.

As well as being Musical Director of The Chiltern Choir, Michael holds the position of Director of Music at St. John's Wood Church in London where he directs that church's critically acclaimed professional choir.

Harrow Choral Society

The society was formed in 1937 as the St Alban's (North Harrow) Choral Society, and adopted its present title in 1960. The choir has since performed much of the choral repertoire, including major works of Bach, Mozart, Beethoven, Elgar and Vaughan Williams. Though the majority of its concerts have taken place in Harrow, the choir has also sung elsewhere: particularly noteworthy were the 18 Promenade Concerts in the Royal Albert Hall between 1961 and 1973. The choir has travelled to France on several occasions where they have given performances which have been very well received. Last summer the went on tour to Tuscany in Italy where the performed in Duomos in Montecatini, Volterra and St Gimignano.

The choir normally aims to give four concerts a season including occasionally performing in conjunction with other choirs, and a Christmas concert of carols and readings by a well-known personality. For example, as well as joining with The Chiltern Choir for tonight's concert, Harrow Choral Society will host the "Three Choirs of Harrow" concert on 13th May 2006, again in the cathedral and Abbey Church of Saint Alban. The main work will be Rachmaninov's *The Bells*.

The choir currently numbers over 120 and extends a very warm welcome to new members. Contact Jill Mans on 020 8248 7625.

The Chiltern Choir

The choir, based in Chorelywood, was founded in 1968 as a small madrigal group under the umbrella of the local Community Arts Centre. Membership increased steadily until, in 1980, it broke away from the parent society and renamed itself as The Chiltern Choir.

From 1968 to 1984 the choir was conducted and directed by Peter Dodd, then Deputy Director BBC Radio 3. He was followed by Stephen Jackson, who later was appointed as Chorus Master of the BBC Symphony Chorus and, from 1988, by tonight's principal conductor, Simon Williams. The choir's Musical Director for the past two years has been Michael Mizgailo-Cayton who will be conducting the first part of tonight's concert.

The Chiltern Choir performs three, occasionally four, concerts each year which usually consists of one large scale work with orchestra and two or three on a rather smaller scale. Performances take place in local churches or halls in the Rickmansworth and Chorleywood area. Works performed are taken from a wide spectrum in the choral repertoire, from recognisably mainstream to the less familiar contemporary repertoire, and from the deeply serious to the flippantly light-hearted. Whilst under the leadership of Simon Williams, the choir commissioned and gave the first performances of two original works one of which, *Crucifixion* by Bryan Kelly, is now well established in the choral repertoire.

The choir has a well-established relationship with a society in Honfleur, Normandy, with whom four joint concerts have been performed. It has also visited Paris, Chartres Cathedral and Amsterdam and, in August this year will be leading the singing in services in St Patrick's Cathedral, Dublin. We are also very fortunate to have been invited to join with Harrow Choral Society (twice), Watford Philharmonic Society and Hertfordshire Choirs in concerts of major works.

The choir currently has a membership of around 50 which compares with what we feel to be our optimum strength of 65. We are anxious, therefore, to recruit in all sections. For details of how to apply for membership please contact our Secretary, Ana De'Ath, on 01923 777351.

Trinity Orchestra

Trinity Orchestra was founded in 1980 by John Craven, who was then Director of Music at Trinity Church, Harrow. The church was celebrating its 50th Anniversary, so an orchestra was formed to give a special concert. The event proved so popular that it was decided to continue the orchestra on a regular basis.

From September 1983 the orchestra flourished under the baton of Ronald Corp, who left in July 1992 to concentrate on his professional career. Philip Lee was principal conductor from September 1994 until June 1998 and after a period of guest conductors the orchestra appointed Paul Watkins, the eminent cellist, as our Musical Director. Paul won the Leeds Conducting Competition in 1992 and combines a busy career as soloist, chamber music with the Nash Ensemble and an increasingly hectic schedule as a conductor. We are delighted that Paul still finds time for us.

Trinity Orchestra performs an average of six concerts each season, usually in Trinity Church, Hindes Road, Harrow. It is mainly self-funding and draws its membership from professional, semi-professional and experienced amateur players from around North-West London. Our next concert is on May 21st, in Trinity Church, when we will be performing *A Night on a Bare Mountain* by Mussorgsky, the *Arutunian Trumpet Concerto* with Bill Houghton from the BBC Symphony Orchestra and *Symphony No 2* by Rachmaninov.

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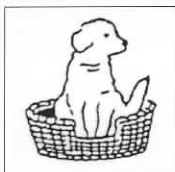
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