

The Chiltern Choir



St Mary's Church, Rickmansworth
25 June 2005

The Chiltern Choir

Summer Concert

Programme

The Kestrel Road

Sir Peter Maxwell Davis

Solo – Mary Newman-Pound (Alto):

Four songs

Mervyn Horder

INTERVAL

Selection from South Pacific

Rogers & Hammerstein

Piano duet: Hungarian Rhapsodies

Brahms

Michael Mizgailo-Cayton & Christopher Cromar.

Get on the Bus

Blue Black Gold

Andrew Campling

Alto Solo: Mary Newman-Pound

A Word in your Ear

Flanders & Swan

Selection from Les Miserables

Schönberg & Kretzner

Soloists: Ana De'ath,, Mary Newman-Pound, Raymond Smith

Easter Hymn from Cavalleria Rusticana

Mascagni

Soloist: Mary Newman Pound

Greetings from the Chairman

I am delighted to welcome you to The Chorleywood Memorial Hall for our final concert of the 2004/2005 season. This year, as in most others, our Summer concert is in a much lighter vein than those we performed earlier in the season and we have devised an entirely secular programme which we hope will give you a thoroughly enjoyable evening's entertainment.

The first half of tonight's concert is centred on a performance of a recent composition by Sir Peter Maxwell Davies. "The Kestrel Road" was commissioned by ourselves and 46 fellow member societies of Making Music, the National Federation of Music Societies, to celebrate Sir Peter's 70th birthday. Each of the commissioning societies is performing the work during the 2004/2005 season, and tonight is our turn. After the interval, we shall be singing a selection from the popular musical theatre. I trust you will find that this juxtaposition of the familiar with the totally original increases the interest and your enjoyment of this concert.

Our need to put on a concert of a light and intellectually undemanding nature was heightened by the fact that, less than two months ago, we collaborated with Harrow Choral Society in a physically and emotionally exhausting performance of Brahms's German Requiem. The exhilaration of participating in such a concert takes some time to calm down and we have received a considerable amount of feedback suggesting that those of you who were present at St. Albans's Abbey experienced the same spiritual and sensual satisfaction, if not the exhaustion, that we did.

I thank you for supporting The Chiltern Choir by your attendance this evening. I thank you especially if you have supported us by your attendance at our concerts earlier in the season. I hope that our performances will enthuse you sufficiently to make a diary note of our concerts next year and, if I may dare to hope further, to inform your friends and acquaintances of the enjoyment to be had from attending concerts of The Chiltern Choir.

Enjoy the summer and may it contain many warm, sunny days in which personal batteries can be recharged and all of us reinvigorated for the rest of the year. Members of The Chiltern Choir will come together again on Tuesday 6th September for the first rehearsal of the Season 2005/2006. If you think that you might like to join us, just turn up at The Free Church, Hillside Road, Chorleywood at 8.00 p.m. on that or any succeeding Tuesday. You will be made very welcome.

J.A.D.

Members of the choir singing this evening

Sopranos

Judy Avory
Jill Haslem
Mary Greene
Gillian Westford
Hazel Nest
Sue Lloyd
Stefanie Robinson
Lyndsay Ward
Angela Sedgewick
Ana De'ath
Anni Facer
Jenny Gorsuch
Patricia Parkes
Gill Watson

Altos

Sylvia Lawman
Averil Rossiter
Liz Pendered
Brenda Tomsett
Jill Swainson
Angela Bartholomew
Cathrien Dyas
Joan Martin
Amanda Newcomb
Freda Pickard

Tenors

Tim Gwynne-Evans
John Knight
Colin Parkes
Jim Darby
Bill Gillott
Chris Ingham

Basses

Mike Currey
Tim Goodwin
Martin Robinson
Richard Watson
Ray Smith
Malcolm Gaudie
Chris Ottaway
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Musical Director: Michael Mizgailo-Cayton...

began his musical career as a bandsman in the Grenadier Guards where his main duty 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 Schools Opera Department where he worked on several operas including Handel's Ottone and The Rakes 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. Michael has accompanied the German Cabaret singer, Eva Meier, and, (being one of few English accompanists to master this particular genre) has performed regularly in fringe theatres in London and Germany to critical acclaim. In the course of his career Michael has given several radio broadcasts for BBC radio 2, radio 3 and the World Service and has been involved in several recordings.

As an organist Michael gave his debut recital in Westminster Abbey and has performed in Cathedrals and parish churches all over 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 the church's critically acclaimed professional choir.

Accompanist: Christopher Cromar...

was born in Scotland in 1977 and studied piano and organ at Chetham's and the Conservatoire Supérieur in Paris. As an organist, he has given recitals in many notable venues, including Westminster Abbey, St. Paul's Cathedral, Westminster Cathedral, King's College, Cambridge, Notre Dame and Sainte Clotilde as well as further afield in Europe and the USA.

In July 2001 Christopher gave the first performance of a new work by Errollyn Wallen at the Oundle International Festival and subsequently gave the work its London premiere at St. Paul's

Cathedral. After this performance Errollyn Wallen wrote '...Christopher Cromar really is a most brilliant young musician'.

He has also worked as accompanist to some of the finest choirs in London and Paris, including The Vasari Singers (at St. John's Smith Square and Canterbury Cathedral) and the Radio France Chorus. He has broadcast for the BBC and Radio France.

In addition to forthcoming recitals throughout England and a tour in Scotland, Christopher has been invited to give a recital at Charterhouse (Sutton's Hospital Chapel) in The City of London to celebrate the restoration of their 1842 Walker organ. Concerts abroad will take him to France, Switzerland, Sweden and a second US recital tour in November.

Also active as a pianist, Christopher has performed extensively in the UK and France as soloist and chamber musician and will perform Gershwin's Piano Concerto several times in 2005.

Guest Soloist: Mary Newman-Pound

Mary is a New Zealander who, after graduating from Auckland University, joined New Zealand Opera where her roles included Mrs. Grose, *The Turn of the Screw*, Isabella, *The Italian Girl in Algiers*, and Mercedes, *Carmen*. Mary performed as a soloist in oratorio throughout New Zealand. She was a recording artist for New Zealand Radio and performed in a number of television programmes. Whilst she was singing a season of Flora in *La Traviata*, at the end of each performance she would throw a shawl over her corset and hooped petticoat and dash on foot to a nearby theatre where she was premiering a one woman comic show, *A Way with the Fairies*, written especially for her.

On being awarded a Queen Elizabeth II Arts Council grant, Mary came to London for further study and later her interest in the German language led her to further language studies in Dusseldorf.

In England, Mary's operatic roles have included Amneris, *Aida*, Azucena, *Il Trovatore*, Eboli, *Don Carlos*, Santuzza, *Cavalleria Rusticana*, Auntie, *Peter Grimes*, Mistress Quickly, *Falstaff*, and Dido, *Dido and Aeneas*. In Italy, Mary performed in the premiere of a Mexican opera in the Contemporary Festival at Spoleto, where she was described in the magazine *Opera* as "excellent and nearly naked"! She has been a member of the St. John's Wood Church Choir for most of the eighteen years that she has been based in London and

was a member of the Extra Chorus of the Royal Opera House working under Sir Georg Solti and Zubin Mehta. The versatility of her voice enables her to perform a wide range of music including cabaret, oratorio and solo recitals in concert halls, including at the Edinburgh Festival, and through the broadcasting media.

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The Kestrel Road – Sir Peter Maxwell Davies

The Kestrel Road was written in 2003 for *Making Music*, and is a setting for chorus (SATB) and piano of poems by the Orcadian writer, George Mackay Brown. I have welcomed the opportunity to attempt a work which, while being challenging for both chorus and pianist, isn't so daunting that arduous rehearsals cease to be enjoyable and stimulating. I chose Mackay Brown because I love the visions of Orkney he evokes – I myself have lived there for over thirty years. The music tries to suggest its elusive land and seascapes, and has been much influenced by local folk music, though the tunes are my own.

I would like to thank all the choirs, pianists and conductors who have participated in Making Music's celebration of my seventieth birthday. I know that early rehearsals can be at times strange and rather difficult, and I very much appreciate the devotion and perseverance needed to make the music succeed.

Peter Maxwell Davies
October 2004.

Issued by Making Music. Reproduced by permission.

The Kestrel Road

I. The Scarecrow in the Schoolmaster's Oats.

Hail, Mister Snowman. Farewell,
Gray consumptive.

Rain. A sleeve dripping.
Broken mirrors all about me.

A thrush laid eggs in my pocket.
My April coat was one long rapture.

I push back green spume, yellow breakers.
King Canute.

One morning I handled infinite gold,
King Midas.

I do not trust Ikey the tinker.
He has a worse coat.

A Hogmanay sun the colour of whisky
Seeps through my rags.
I am- what you guess – King Barleycorn.

II. Roads.

The road to the burn
Is pails, gossips, gray linen.

The road to the shore
Is salt and tar.

We call the track to the peats
The kestrel road.

The road to the kirk
Is a road of silences.

Ploughmen's feet
Have beaten a road to the lamp and barrel.

And the road from the shop
Is loaves, sugar, paraffin, newspapers, gossip.

Tinkers and shepherds
Have the whole round hill for a road.

III. Ikey crosses the Ward Hill to the Spanish Wreck

Because of the Spanish wreck I tackled the hill.
I heard of the apples,
Winekegs, mermaids, green silk bale upon bale.

My belly hollowed with hunger on the hill.
From Black Meg's patch
I borrowed a chicken and a curl or two of kale.

We both wore patches, me and that harvest hill.
Past kirk and croft,
Past school and smithy I went, past manse and mill.

On the black height of the hill
I lay like a god.
Far below the crofters came and went, and suffered, and did my will.

I wrung a rabbit and fire from the flank of the hill.
In slow dark circles
Another robber of barrows slouched, the kestrel.

Corn and nets on the downslope of the hill.
The girl at Reumin.
Called off her dog, poured me a bowl of ale.
I found no silk or brandy. A bit of a sail.
Covered a shape at the rock.
Round it the women set up their soundless wail.

IV. Lighting Candles in Midwinter.

Saint Lucy, see
Seven bright leaves in the winter tree
Seven diamonds shine
In the deepest darkest mine.
Seven fish go, a glimmering shoal
Under the ice of the North Pole.
Sweet Saint Lucy, be kind to us poor and wintered and blind.

V. The Laird.

Once it was spring with me
 Stone shield and sundial
Lily and lamb in the Lenten grass;
The ribs of crag and tree
 Resurrecting with birds;
In the mouths of passing crofter and fisher lass
Shy folded words.

Then one tall summer came
 Stone shield and sundial
The year of gun and road and hawk;
The hills all purple flame;
 The burn supple with trout;
Candle-light, claret, kisses, witty talk,
Crinoline, flute.

Autumn, all russet, fell
 Stone shield and sundial
I wore the golden harvest beard.
I folded my people well
 I shield and fable.

Elders and councillors hung upon my word
At the long table.

Now winter shrinks the heart
 Stone shield and sundial
I'd quit this withered heraldry
To drive with Jock in his cart
 To the hill for peat,
Or seed a field, or from clutches of sea
Save a torn net.

VI. Windfall

No red orchards here; the sea
 Throbbing, cold root
To salt incessant blossoming
 Burdens the net
 With gray and with white and with blue fruit.

VII. Girl

In that small school
Learn number and word
And the ordered names.
 Then older knowledge, a kinder spell:
To lift your latch
To neighbour and tramp
Till all share
Fish, bread, and ale
At your brimming board.
 Elders and ministers, what do they say?
Among the flames
Of April lust
Be cold as snow –
Let fisherman come and crofter go.
 Learn this last wisdom:
Beyond gray hair,
A winter lamp,
A leaking thatch,
You must enter the halls of the kingdom,
Persephone,
Of passionate dust.

Text © George Mackay Brown from *Fishermen with Ploughs* and *George Mackay Brown Selected Poems 1954-1992*, published by John Murray (Publishers).
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Four Songs Music by Mervyn Horder

"Blow, Blow Thou Winter Wind"

Words: *As You Like It*, William Shakespeare.

"Fear No More The Heat of the Sun"

Words: *Cymbeline*, William Shakespeare

"Bohemia"

Words: Dorothy Parker

"Unfortunate Coincidence"

Words: Dorothy Parker



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10th December 2005

Our Christmas Concert at St Mary's will include:

- Christmas Oratorio (part 1) —Bach
- Maria Theresa Mass—Haydn,
- Excerpts from The Vespers—Rachmaninov,

March 2006

Our Spring Concert at St Mary's will include:

- Crucifixion—Kelly.
- Zadok the Priest - Handel,
- Cantique de Jean Racine—Fauré,
- Excerpts from Messiah—Handel,

Summer 2006

At the Barbirolli Hall we shall be singing a selection of opera choruses as part of the concert.

We look forward to welcoming you to these events.



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Our next term will start on Tuesday 6th September

More information about us can be found on our website www.chilternchoir.org.uk

