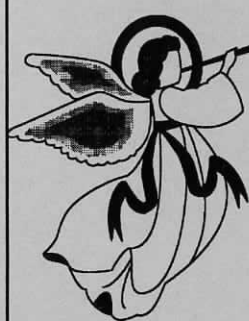
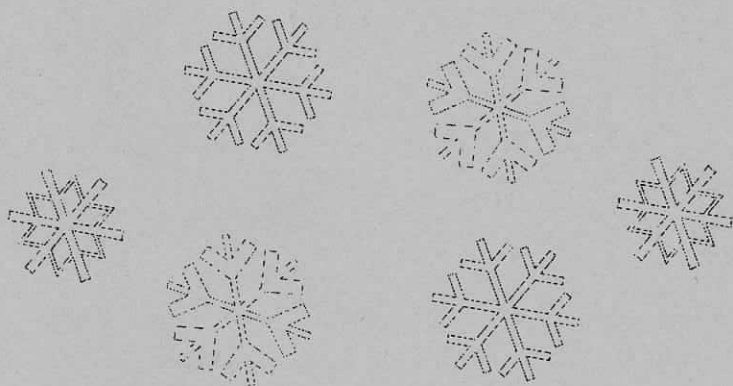


*The Chiltern Choir*



*Christmas  
Concert*



**Saturday 10 December 2005**

**St Mary's Church**

**Rickmansworth**

*The Chiltern Choir*



*Christmas  
Concert*



Haydn – *Maria Theresa Mass*

Interval

Rachmaninov – *Bogoroditsye Dyevo*

Bach – *Christmas Oratorio Part 1*

Adam – *O Holy Night*

**Conductor** – Michael Mizgailo-Cayton

**Organist** – Christopher Cromar

**Soprano** – Helen Massey

**Tenor** – David Knight

**Alto** – Ruth Trawford

**Bass** – Christopher Hodges

## Greetings from the Chair

As the newly elected chair of The Chiltern Choir, I am delighted to welcome you to our first concert of the 2005/06 season. As you will see, our Christmas concert this year includes both well-known pieces – Bach's *Christmas Oratorio* and Haydn's *Maria Theresa Mass* – as well as the hauntingly beautiful but perhaps less familiar *Bogoroditsye Dyevo* from Rachmaninov's *Vespers*. We hope you will enjoy them all, and will feel that the Christmas season has got off to a good start.

We concluded our last season in Dublin in August, leading the sung Eucharist and Evensong in Saint Patrick's Cathedral, a wonderful experience for all who were able to go. Our next two concerts will, as usual, be held at the end of the spring and summer terms, and we look forward to seeing you in the audience. Details can be found on page 14.

If you would like to receive details of our concerts by email, or would be interested in supporting the choir as a Patron (see page 15), we would be delighted to hear from you.

We also extend a warm welcome to new singers. The Choir rehearses on Tuesday evenings in Chorleywood – or come to our next Open day on Saturday 25th February at St Mary's Church Hall, Rickmansworth, when we will be singing Vivaldi's *Gloria*.

With very best wishes for a Happy Christmas and peaceful New Year from all in The Chiltern Choir.

Gillian Pugh

01923 285505

[gillian.pugh@gmail.com](mailto:gillian.pugh@gmail.com)

## Members of the choir singing this evening

### Sopranos

Jane Anderson  
 Mary Bungard  
 Ana de'Ath  
 Annie Facer  
 Jenny Gorsuch  
 Mary Greene  
 Jill Haslam  
 Sue Lloyd  
 Janet Lowndes  
 Stefanie Robinson  
 Margaret Ross  
 Angela Sedgewick  
 Lyndsay Ward  
 Gillian Watson  
 Gillian Westford

### Altos

Angela Bartholomew  
 Roy Cottrell  
 Jill Double  
 Cathrien Dyas  
 Philippa Goss  
 Sylvia Lawman  
 Joan Martin  
 Freda Pickard  
 Gillian Pugh  
 Averil Rossiter  
 Jill Swainson  
 Brenda Tomsett  
 Susan Treanor  
 Marian Wax  
 Jenny West

### Tenors

Jim Darby  
 Tim Gwynne-Evans  
 John Knight

### Basses

Mike Currey  
 Steven Frank  
 Malcolm Gaudie  
 Tim Goodwin  
 Chris Ottaway  
 Martin Robinson  
 Ray Smith  
 Richard Watson  
 Tony Watts

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## Programme notes

### Maria Theresa Mass      Joseph Haydn (1732-1809)

The "Maria Theresa" Mass was composed in 1799 when Haydn was in his late sixties and Kapellmeister to the Esterhazy court. Prince Nikolaus II was in the practice of celebrating the name-day (8th September) of his wife, Princess Marie Hermenegild with a church service featuring a newly composed mass each year. To this end, six new masses were performed between 1796 and 1802, among them the celebrated "Nelson" Mass and the "Maria Theresa" Mass. The work gets its name from the Empress Marie Therese who acquired a copy of the mass from Haydn on hearing it, giving rise to the view that the Mass had been written for her.

The Mass shows Haydn at the peak of his compositional ability with tremendous contrasts of light and shade. The *Kyrie* starts in a most soothing and gentle manner which soon leads to an exciting allegro hinting at the themes to come. The *Credo* is almost jolly in texture with the typical allegro of the period of 96 crotchet beats per minute, which contrasts with the *Et Resurrexit* where Haydn increases the pulse to 104, generating more excitement and drama. The *Benedictus* is particularly fine with elegant dance like sections. In being as faithful as possible to the original performance we sing the Mass this evening with a German pronunciation.

#### Kyrie

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

#### Gloria

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

Glory to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give Thee thanks for Thy great glory, O Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the Only-begotten Son. Lord God, Lamb of God, Son of the Father Who takest away the sins of the world, have

*mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. To solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.*

mercy on us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy; Thou alone art Lord; Thou alone, O Jesus Christ, together with the Holy Ghost, art most high in the Glory of God the Father. Amen.

### **Credo**

*Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria virgine: Et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.*

*Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam*

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the Only-begotten Son of God, born of the Father before all ages; God of God, Light of Light, true God of true God; begotten, not made; of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again according to the Scriptures, and ascended into heaven. He sitteth at the right hand of the Father: and He shall come again with glory, to judge the living and the dead: and His kingdom shall have no end.

And in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son, Who, together with the Father and the Son, is adored and glorified: who spoke through the prophets. And one, holy,

*Ecclesiam. Confiteor unum  
baptisma in remissionem  
peccatorum. Et exspecto  
resurrectionem mortuorum. Et vitam  
ventura saeculi. Amen.*

Catholic, and Apostolic Church. I  
confess one baptism for the forgive-  
ness of sins. And I await the resur-  
rection of the dead and the life of the  
world to come. Amen.

### Sanctus

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth. Pleni sunt  
coeli et terra gloria tua. Hosanna in  
excelsis. Benedictus qui venit in  
nomine Domini. Hosanna in  
excelsis.*

Holy, holy, holy Lord God of Hosts.  
Heaven and earth are filled with Thy  
glory. Hosanna in the highest.  
Blessed is He Who comes in the  
Name of the Lord. Hosanna in the  
highest.

### Agnus Dei

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

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

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

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

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

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

## Interval

enjoy the refreshments!

## Bogoroditsye Dyevo Serge Rachmaninov (1873-1943)

Bogoroditsye Dyevo is from Rachmaninov's masterpiece the All Night Vigil or Vespers as it has become known. The work is in 15 movements, designed to be sung after sundown on Saturday night preceding the Sabbath. It is widely acknowledged to be one of the foremost works of the Russian Orthodox Church.

The movement presented this evening is of the text 'Ave Maria' or Hail Mary and follows melodic contours inherited from Byzantium. The piece begins in four parts and moves into eight parts at the climax before returning to four parts at the end. As far as we know this is the Chiltern Choir's first foray in singing in Slavic!

*Bogoroditsye Dyevo, raduissya,  
Blagodatnaya Mariye, Gospod  
Toboyu.*

*Blagoslovyenna Tyi vzhenakh,  
I blagoslovyen Plod chryeva  
Tvoyego,  
yako Spassa rodila, yako Spassa  
rodila yessi dush nashikh.*

Rejoice, O Virgin Mother Of God,  
Mary full of grace, the Lord is with  
You.

Blessed are You among women,  
and blessed is the Fruit of Your  
womb,  
for You have borne the Saviour of our  
souls.

---

## *Christmas Oratorio Part 1*     J. S. Bach (1685-1750)

In 1734 Bach was writing oratorios for the major festivals of the church's year and with the considerable speed of writing that we see in Bach's earlier years of writing cantatas (often one a week), 1734 saw the composition of the Christmas Oratorio, the Easter Oratorio and an Ascension Oratorio.

The Christmas Oratorio is in fact a collection of 6 cantatas starting on Christmas Day and taking us all the way to the feast of the Epiphany. The opening chorus '*Jauchzet, Frohlocket*' is a sturdy, three in a bar introduction to the whole work where the scoring takes each voice from the lowest notes of the range to the highest. In the first eight bars of the work the sopranos go from a bottom A to a top A two octaves higher. The recitatives and arias that follow are punctuated with new harmonisations of well known chorales including the passion chorale.

### *1. Chorus*

*Jauchzet, frohlocket, auf, preiset die  
Tage,*

*Rühmet, was heute der Höchste  
getan!*

*Lasset das Sagen, verbannet die  
Klage,*

*Stimmet voll Jauchzen und  
Fröhlichkeit an!*

*Dienet dem Höchsten mit  
herrlichen Chören,*

*Laßt uns den Namen des  
Herrschers verehren!*

Triumph, rejoicing, rise, praising  
these days now,

Tell ye what this day the Highest hath  
done!

Fear now abandon and banish com-  
plaining,

Join, filled with triumph and glad-  
ness, our song!

Serve ye the Highest in glorious  
chorus,

Let us the name of our ruler now  
honour!

## **2. Recitative, Tenor (Evangelist )**

*Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiliäa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißt Bethlehem; darum, daß er von den Hause und Geschlechte David war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.*

It occurred, however, at the time that a decree from the Emperor Augustus went out that all the world should be enrolled. And everyone then went forth to be enrolled, each person unto his own city. And then as well went up Joseph from Galilee from the city of Nazareth into the land of Judea to David's city which is called Bethlehem, because he was of the house and of the lineage of David to be enrolled there with Mary, who was betrothed to be his wife, and she was pregnant. And while they were in that place, there came the time for her to be delivered.

## **3. Recitative, Alto**

*Nun wird mein liebster Bräutigam,  
Nun wird der Held aus Davids Stamm  
Zum Trost, zum Heil der Erden  
Einmal geboren werden.  
Nun wird der Stern aus Jakob  
scheinen,  
Sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das  
Weinen,  
Dein Wohl steigt hoch empor.*

Now is my dearest bridegroom rare,  
Now is the prince of David's stem  
As earth's redeeming comfort  
Here born in time amongst us.  
Now will shine bright the star of  
Jacob,  
Its beam e'en now breaks forth.  
Rise, Zion, and abandon now thy  
weeping,  
Thy fortune soars aloft.

## **4. Aria, Alto**

*Bereite dich, Zion, mit zärtlichen  
Trieben,  
Den Schönsten, den Liebsten bald  
bei dir zu sehn!  
Deine Wangen  
Müssen heut viel schöner  
prangen,  
Eile, den Bräutigam sehnlichst zu  
lieben!*

Prepare thyself, Zion, with tender affection,  
The fairest, the dearest soon midst thee to see!  
Thy cheeks' beauty  
Must today shine much more brightly,  
Hasten, the bridegroom to love with deep passion.

## 5. Chorale

Wie soll ich dich empfangen,  
Und wie begegn' ich dir?  
O aller Welt Verlangen,  
O meiner Seelen Zier!  
O Jesu, Jesu, setze  
Mir selbst die Fackel bei,  
Damit, was dich ergötze,  
Mir kund und wissend sei.

How shall I then receive thee  
And how thy presence find?  
Desire of ev'ry nation,  
O glory of my soul!  
O Jesus, Jesus,  
Set out for me thy torch,  
That all that brings thee pleasure  
By me be clearly known.

## 6. Recitative, Tenor (Evangelist)

Und sie gebär ihren ersten Sohn,  
und wickelte ihn in Windeln und legte  
ihn in eine Krippen, denn sie hatten  
sonst keinen Raum in der Herberge.

And she brought forth her first-born  
son and wrapped him in swaddling  
cloths and laid him within a manger,  
for they had no other room in the inn  
for them.

## 7. Chorale, Soprano, with Recitative, Bass

Er ist aus Erden kommen arm,  
Wer will die Liebe rech erhöhn,  
Die unser Heiland vor uns hegt?  
Daß er unser sich erbarm,  
Ja, wer vermag es einzusehen,  
Wie ihn der Menschen Leid  
bewegt?  
Und in dem Himmel mache reich  
Des Höchsten Sohn kömmt in die  
Welt;  
Weil ihm iht Heil so wohl gefällt,  
Und seinen lieben Engeln gleich.  
So will er selbst als mensch  
geboren werden.  
Kyrieleis!

He is to earth now come so poor,  
Who will the love then rightly praise  
Which this our Savior for us keeps?  
That he us his mercy show  
Yea, is there one who understandeth  
How he by mankind's woe is  
moved?  
And in heaven make us rich  
The Most High's Son comes in the  
world  
Whose health to him so dear is held,  
And to his own dear angels like.  
So will he as a man himself be  
born now.  
Kyrieleis!

## 8. Aria, Bass

Großer Herr, o starker König,  
Liebster Heiland, o wie wenig  
Achtest du der Erden Pracht!  
Der die ganze Welt er hält,  
Ihre Pracht und Zier erschaffen,  
Muß in harten Krippen schlafen.

Mighty Lord, O strongest sovereign,  
Dearest Savior, O how little  
Heedest thou all earthly pomp!  
He who all the world doth keep,  
All its pomp and grace hath fashioned,  
Must within the hard crib slumber.

### 9. Chorale

*Ach mein herzliebes Jesulein,  
Mach dir ein rein sanft Bettelein,  
Zu ruhn in meines Herzens  
Schrein,  
Daß ich nimmer vergesse dein!*

Ah my belove'd Jesus-child,  
Make here thy bed, clean, soft and  
mild  
For rest within my heart's own shrine,  
That I no more fail to be thine!

English Translation © Z. Philip Ambrose, translator,  
Web publication: <http://www.uvm.edu/~classics/faculty/bach>

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## O Holy Night

Adolphe Adam (1803-1856)

Adolphe Adam is best known for his score for the ballet 'Giselle'. He grew up in Paris and attended the Paris Conservatoire where he studied organ with Benoist and, like so many French composers earned his living as an organist. O Holy Night is an attractive short chorus for soloists and choir and acts as a finale to our evening.

O holy night, the stars are brightly shining;  
It is the night of the dear Saviour's birth!  
Long lay the world in sin and error pining,  
Till He appeared and the soul felt its worth.  
A thrill of hope, the weary soul rejoices,  
For yonder breaks a new and glorious morn.  
Fall on your knees, O hear the angel voices!  
O night divine, O night when Christ was born!  
O night, O holy night, O night divine!

Led by the light of faith serenely beaming,  
With glowing hearts by His cradle we stand.  
So led by light of a star sweetly gleaming,  
Here came the wise men from Orient land.  
The King of kings lay thus in lowly manger,  
In all our trials born to be our Friend!  
He knows our need! He guardeth us from danger!  
Behold your King; before Him lowly bend!  
Behold your King; before Him lowly bend!

## **Conductor: Michael Mizgailo-Cayton...**

...began his musical career at the age of sixteen as a bandsman in the Grenadier Guards. After serving almost nine years he went on to study music at the Royal College of Music in London where he was awarded several prizes for conducting, accompaniment and improvisation. He was also awarded a studentship supported by the Worshipful Company of Fishmongers to study as the Post Graduate Repetiteur for the London School's Opera at the RCM and at the same time became the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Since leaving the college Michael has enjoyed a varied career as an organ recitalist, choral director and composer. He made his debut as an organ recitalist in Westminster Abbey in January 2000 and has since performed all over the United Kingdom in cathedrals and parish churches. This is Michael's third season as Musical Director of the Chiltern Choir and he also holds the position of Director of Music at St. John's Wood Church in London where he directs the church's critically acclaimed choir. During the course of his career Michael has toured extensively to Europe, the far East and America and has been involved in several recordings and broadcasts for the BBC and his compositions are published with 'Redemptorist Publications'.

## **Organist: 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 has performed Gershwin's Piano Concerto several times this year.

## Soprano: Helen Massey...

...moved to London from Cheshire in 1998 when she won an Exhibition scholarship to the Royal College of Music where she studied with Kathleen Livingstone. She worked in masterclasses with Roger Vignoles, Jane Manning, Valerie Masterson and Michael Chance. Helen was chosen to sing the soprano solo in concerts at the RCM and Kings College, Cambridge to celebrate Sir David Wilcox's eightieth birthday.

Highlights at the RCM included winning the Peter Pears Duo and English Song prizes, singing in St John's, Smith Square with Peter Schreier, and singing excerpts from Humperdinck's *Hänsel und Gretel* in Sadler's Wells. In her last year at the College, Helen played the role of Emmie in Sir Thomas Allen's directorial debut production of Benjamin Britten's comic opera, *Albert Herring*.

Helen's first taste of success came with winning the BBC Radio 2 Choirgirl of the Year competition in 1996. This resulted in a contract with BBC Radio 2, Songs of Praise and performances with the BBC Philharmonic Orchestra.

Helen won the EMI Scholarship to study as a Postgraduate at the Royal Academy of Music in 2003. There she was taught by Jennifer Dakin, and worked in Masterclasses with Robert Tear and Udo Reinmann and graduated in July 2004. She is continuing her lessons with Jennifer Dakin.

Recent performances include Bruckner's *Te Deum*, Haydn's *Nelson Mass* and Bach's *St. John's Passion*, playing the role of Blonde in *Abduction from the Seraglio* with Surrey Opera, and the role of Frasquita in Lakeland Opera Company's production of *Carman*. Future engagements in 2006 include performances of Handel's *Messiah* and *Dixit Dominus* in Glasgow Cathedral, a concert with the Police Choir in the Barbican Theatre, and playing the role Oscar in *Un Ballo in Maschera* with Surrey Opera.

## Alto: Ruth Trawford...

...trained at the Royal Northern College of Music and whilst at the RNCM was awarded the Holmes & Saville prizes for Lieder. Operatic credits include The Maid 'Jenufa' and Gina 'The Bridge' at the RNCM, Ruggiero 'Alcina' (Hampstead Garden Opera), the title role 'Carmen' (Lincoln Theatre Royal), Dido 'Dido & Aeneas' (Impecunious Opera), Olga 'Eugene Onegin' (AAC Opera for All), Ines 'Il Trovatore' (The Carmen Project), and Dolly Trull in the revival of John Gay's 'Polly' at the Purcell Room. She has also performed widely in oratorio, recitals and musical theatre.

Most recently she sang the alto solo in Mozart's *Requiem* with the Osiris Ensemble, and other oratorio repertoire includes the Bach *B Minor Mass* and *St Matthew Passion*, Handel *Messiah*, Vivaldi *Gloria*, Rossini *Stabat Mater* and *Petite Messe*, Dvorak *Stabat Mater* and the Durufle *Requiem*. In musical theatre she took the role of Guinevere 'Camelot' (Lincoln Theatre Royal), Polly 'The Threepenny Opera' (South Holland Centre) and sang as a chorister for the Thursford Christmas Season.

Ruth has sung with Holland Park Opera for the past two seasons and is a founder member of the Saint Cecilia Consort. She currently sings in the choirs of St John's Wood and Hampstead Parish Church, and records regularly for Chandos and Opera Rara with the Geoffrey Mitchell Choir. She continues to study with Glenville Hargreaves.

### **Tenor: David Knight...**

...studied Music and Business Studies at Roehampton Institute, London and graduated with a 2:1 degree. He currently studies singing with Nicholas Powell in London. Before going to University he was a chorister and later a Gentleman of the Cathedral Choir at Blackburn Cathedral.

Whilst at University David started singing on the professional church circuit in London and sings regularly at a number of the London Churches. In September 2004 David took on the duties of a Lay clerk at Southwark Cathedral. David performs regularly with Oxford Camerata under the direction of Jeremy Summerly and many of the London choirs including Holst Singers, conducted by Stephen Layton, as well as other choirs around the country and abroad.

Recent solo projects have included: Rachmaninov *Vespers*, Rossini *Petite Messe Solennelle*, Mendelsohn *Elijah*, Bach *St. John Passion* (Evangelist and Arias), Schnittke *Requiem*, Mozart *Requiem*, Handel's *Messiah*, and Monteverdi *Vespers*. Recent recordings include two discs for Naxos with Oxford Camerata (dir. Jeremy Summerly) of sacred music by Nicolaus Gombert and Thomas Tallis, Decca recording of Best of John Tavener including part of *The Veil of the Temple* (Holst Singers), Hyperion recording of choral music by Pierre Villette to be released soon.

Future concerts are to include: Mozart *Requiem*, Handel *Messiah*, and a number of Bach Cantatas. David has also been invited to attend the summer 2006 Music Festival in Warsaw, Poland.

Whilst not singing, David can be found working for a leading London international law firm in a finance role.

### **Bass: Christopher Hodges...**

...was a choral scholar at New College, Oxford under Sir David Lumsden in the 1970s. During the 1970s and 80s he sang in various professional choirs: The Clerkes of Oxenford, The Corydon Singers and Magnificat and particularly the internationally acclaimed choir The Sixteen, of which he was a founder member in 1979 and remains a Trustee. He has participated in around 50 recordings for those choirs and toured extensively. His vocal teachers were Mary Parsons, Gerald English and Helga Mott. He has performed as soloist at The Proms, Aldeburgh Festival and St John's, Smith Square, and has extensive experience as recitalist and conductor. Recent solos include *Lieder*, Brahms' *Requiem*, Handel's *Messiah*, and opera arias, with Rossini's *Petite Messe Solennelle* in 2006. Dr Hodges read law, and after 25 years as a lawyer in the City of London is now an Associate Fellow at Oxford University, and singing again at New College.

## Other Chiltern Choir Concerts this Season

### Spring Concert

Saturday 25 March 2006

St Mary's Church, Rickmansworth

Handel	<i>Zadok the Priest</i> <i>Messiah (Easter Selection)</i>
Faure	<i>Cantique de Jean Racine</i>
Kelly	<i>Crucifixion</i>

### Summer Concert

Saturday 24 June 2006

The Royal Masonic School, Rickmansworth

Orff	<i>Carmina Burana (2 piano version)</i>
Various	<i>Selected Opera Choruses</i>

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## 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:

- *Complementary tickets to any two of our concerts each year*
- *Advance publicity*
- *Inclusion in 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 M. Bramall  
Mr & Mrs B. Collins  
Mrs H. Goodwin  
Dr & Mrs R. W. Hall  
Mrs O. M. Lloyd  
Mrs H. Nest  
Mrs F. Sanderson  
Rev. & Mrs D. Stockwell  
Mr & Mrs P. Willison

Mr & Mrs G. B. (anon.)  
Mr J. Facer  
Mrs H. G. (anon.)  
Mr & Mrs N. Kingon  
Dr & Mrs R. MacLaurin  
Mr A. Osborne  
Miss P. Simeons  
Ms T. Van Sertima

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

Mr G. Avory  
Mr D. Lloyd  
Mr N. Wax

Mr D. Bartholomew  
Mr D. Treanor

## Join Us!

- *Can you sing? (Pavarotti standard not required!)*
- *Would you enjoy singing with a friendly group of like-minded people, who enjoy making good music together?*
- *Are you free on termtime Tuesday evenings between 8 and 10 pm?*
- *Do you live within reach of Chorleywood (The Free Church at the junction of Hillside Road and South Road)?*

If you have answered Yes to the above - **we would love to hear from you!** We would particularly welcome new tenors. Please speak to any choir member during the evening or contact our secretary, Ana de'Ath on 01923 777351. Further information about the choir can also be found on our website at [www.chilternchoir.org.uk](http://www.chilternchoir.org.uk)

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