



The Chiltern Choir
Summer Gala Concert
2006

Greetings from the Chair

A very warm welcome to all of you to our Summer Concert. It is some time since we sang Carl Orff's *Carmina Burana*, an exultant work based on a series of medieval poems, and we hope that you will get carried along by the rhythmic and melodic themes that make up this breath-taking piece. We are particularly glad to welcome the Junior Choir of Watford Grammar School for Girls who will be joining us for this performance.

The selection of Opera Choruses from *Prince Igor*, *Indomeneo* and *Nabucco* will be familiar to all of our audience, and we hope will provide a rousing end to our season.

Details of our next season's concerts can be found at the back of the programme. Because December gets so busy with Christmas activities, our main concert next term will be an Advent concert on Saturday 25th November when we will be singing the increasingly popular work by Karl Jenkins *The Armed Man*, together with Mozart's *Vespers*.

Our Christmas concert of carols and poems will be in the early evening on Saturday 9th December, a time that we hope will appeal to people of all ages. We look forward to seeing you at these two concerts.

Our next term starts on Tuesday 5th September. We welcome new members, particularly tenors and basses!

We hope that you all have a warm and enjoyable summer and that we will see you again in November.

Gillian Pugh

01923 285505



This Evening's Programme

Carmina Burana

Carl Orff

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. Choir ***O Fortuna*** (O Fortune)

After an initial acknowledgement of the majesty of Fortune, she is wistfully reproached for her capriciousness. She allows some to enjoy success and pleasure but inevitably draws everyone down until they fade away to nothing.

<i>O Fortuna</i>	<i>Sors immanis</i>	<i>Sors salutis</i>
<i>velut luna</i>	<i>et inanis,</i>	<i>et virtutis</i>
<i>statu variabilis,</i>	<i>rota tu volubilis,</i>	<i>michi nunc contraria,</i>
<i>semper crescis</i>	<i>status malus,</i>	<i>est affectus</i>
<i>aut decrescis;</i>	<i>vana salus</i>	<i>et defectus</i>
<i>vita detestabilis</i>	<i>semper dissolubilis,</i>	<i>semper in angaria.</i>
<i>nunc obdurat</i>	<i>obumbrata</i>	<i>Hac in hora</i>
<i>et tunc curat</i>	<i>et velata</i>	<i>sine mora</i>
<i>ludo mentis aciem,</i>	<i>michi quoque niteris;</i>	<i>corde pulsum tangite;</i>
<i>egestatem,</i>	<i>nunc per ludum</i>	<i>quod per sortem</i>
<i>potestatem</i>	<i>dorsum nudum</i>	<i>sternit fortem,</i>
<i>dissolvit ut glaciem.</i>	<i>fero tui sceleris.</i>	<i>mecum omnes plangite!</i>

2. Choir ***Fortune plango vulnera*** (I bemoan the wounds of Fortune)

The sentiments of the first chorus are repeated but this time with increased rancour. Gifts bestowed earlier are perversely taken away and they who once enjoyed prosperity are brought low and deprived of glory whilst, simultaneously, others are raised up. Let those now raised up beware their inevitable fall! (Messrs Lay and Skilling could identify with these sentiments).

<i>Fortune plango vulnera</i>	<i>In Fortune solio</i>	<i>Fortune rota volvitur:</i>
<i>stillantibus ocellis,</i>	<i>sederam elatus,</i>	<i>descendo minoratus;</i>
<i>quod sua michi munera</i>	<i>prosperitatis vario</i>	<i>alter in altum tollitur;</i>
<i>subtrahit rebellis.</i>	<i>flore coronatus;</i>	<i>nimis exaltatus</i>
<i>Verum est, quod legitur,</i>	<i>quicquid enim florui</i>	<i>rex sedet in vertice -</i>
<i>fronte capillata,</i>	<i>felix et beatus,</i>	<i>caveat ruinam!</i>
<i>sed plerumque sequitur</i>	<i>nunc a summo corru</i>	<i>nam sub axe legimus</i>
<i>Occasio calvata.</i>	<i>gloria privatus.</i>	<i>Hecubam reginam.</i>

I Primo Vere (Spring)

3. Choir ***Veris leta facies*** (The merry face of spring)

Winter is vanquished and Springtime presents its cheerful face to the world. The flowers bloom, the birds sing and gentle breezes waft sweet aromas throughout. A chorus of maidens gives a hint of pleasures to come. Ah!

Veris leta facies
 mundo propinatur,
 hiemalis acies
 victa iam fugatur,
 in vestitu vario
 Flora principatur,
 nemorum dulcisono
 que cantu celebratur.

Flore fusus gremio
 Phebus novo more
 risum dat, hac vario
 iam stipate flore.
 Zephyrus nectareo
 spirans in odore.
 Certatim pro bravio
 curramus in amore.

Cytharizat cantico
 dulcis Philomena,
 flore rident vario
 prata iam serena,
 salit cetus avium
 silve per amena,
 chorus promit virgin
 iam gaudia millena.

4. *Baritone* ***Omnia sol temperat*** (*The sun warms everything*)

The sun is warming everything and Nature is, once again, renewed. Amidst all this regeneration it is natural that the hearts and souls of men should turn to thoughts of love.

Omnia sol temperat
 purus et subtilis,
 novo mundo reserat
 faciem Aprilis,
 ad amorem properat
 animus herilis
 et iocundis imperat
 deus puerilis.

Rerum tanta novitas
 in solemni vere
 et veris auctoritas
 jubet nos gaudere;
 vias prebet solitas,
 et in tuo vere
 fides est et probitas
 tuum retinere.

Ama me fideliter,
 fidem meam noto:
 de corde totaliter
 et ex mente tota
 sum presentialiter
 absens in remota,
 quisquis amat taliter,
 volvitur in rota.

5. *Chorus* ***Ecce gratum*** (*Behold, the pleasant spring*)

Observe how the long-awaited Spring brings back joy, how the sun brightens everything and the rigours of winter recede. Summer is imminent and it is a sad soul indeed whose Cupidinous urges are not inflamed under its influence.

Ecce gratum
 et optatum
 Ver reducit gaudia,
 purpuratum
 floret pratium,
 Sol serenat omnia.
 lamiam cedant tristia!
 Estas redit,
 nunc recedit
 Hyemis sevitia.

Iam liquescit
 et decrescit
 grando, nix et cetera;
 bruma fugit,
 et iam sugit
 Ver Estatus ubera;
 illi mens est misera,
 qui nec vivit,
 nec lascivit
 sub Estatus dextera.

Gloriantur
 et letantur
 in melle dulcedinis,
 qui conantur,
 ut utantur
 premio Cupidinis:
 simus jussu Cypridis
 gloriantes
 et letantes
 pares esse Paradis.

Uf dem Anger (*On the Greensward*)

6. *Instrumental* ***Tanz*** (*Dance*)

A dance expresses the joyousness of the time of year.

7. *Chorus* ***Floret silva nobilis*** (*The woods are burgeoning*)

The trees and flowers are flourishing, but the maidens lament the disappearance of their erstwhile lovers. They have ridden away, reply the men. The maidens exclaim "Who will love me now?" but the question is left unanswered. This is surely because the men cannot believe their luck.

*Floret silva nobilis
floribus et foliis.*

*Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?*

*Floret silva undique,
nah min gesellen ist mir we.*

*Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?*

8. *Chorus* ***Chramer, gip die varwe mir*** (*Shopkeeper, give me colour*)

Having implored the pharmacist to supply beauty aids to make themselves irresistible the women approach the men with assurances of their worthiness to be loved and their desire to give pleasure, promising at the same time that the men's spirits will be ennobled and honoured by lovemaking. Finally, they thank the world (representing Fortune) for affording so much joy and promising obedience to it.

*Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe
noete.
Seht mich an,
jungen man!
lat mich iu gevallen!*

*Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren
schouwen
Seht mich an
jungen man!
lat mich iu gevallen!*

*Wol dir, werit, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer
sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!*

9. *Chorus* ***Reie*** (*Round dance*)

An energetic dance is under way on the sward. Some of the women affect no interest in the men but others (altes, interestingly) have no truck with such dissembling.

*Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!*

*Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt.*

*Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum, geselle min.*

*Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!*

10. *Chorus* ***Were diu werlt alle min*** (*Were all the world mine*)

The thrust of this song is that all would be sacrificed for a time in the arms of the Queen of England (presumably, Eleanor of Aquitaine). Quite why this is scored for both men's and women's voices, Carl Orff only could explain.

*Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.*

II In Taberna (In the Tavern)

11. Baritone Estuans interius (Burning Inside)

Here we have the familiar pub bore, in his cups, lamenting how nobody understands him and how fate (Fortune again) has so ill-used him. He has no interest in prudent living or a life of virtue; he will seek the pleasures of the day.

<i>Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi similis sum folio, de quo ludunt venti.</i>	<i>Feror ego veluti sine nauta navis, ut per vias aeris vaga fertur avis; non me tenent vincula, non me tenet clavis, quero mihi similes et adiungor pravis.</i>	<i>Via lata gradior more iuventutis implicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.</i>
<i>Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti.</i>	<i>Mihi cordis gravitas res videtur gravis; iocis est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.</i>	

12. Tenor (& male chorus) Cignus ustus cantat (The Roast Swan)

An allegorical account of a once beautiful swan, captured and roasting on a spit then presented on a plate to hungry diners. This song is a most poignant illustration of the way Fortune can bring anyone low, however high they might have been.

<i>Olim lacus colueram, olim pulcher extiteram, dum cignus ego fueram.</i>	<i>Girat, regirat garcifer; me rogos urit fortiter; propinat me nunc dapifer,</i>	<i>Nunc in scutella iaceo, et volitare nequeo dentes frendentes video:</i>
<i>Miser, miser! modo niger et ustus fortiter!</i>	<i>Miser, miser! modo niger et ustus fortiter!</i>	<i>Miser, miser! modo niger et ustus fortiter!</i>

13. Baritone Ego sum abbas (I am the abbot)

The baritone plays the part of an abbot who consorts regularly with drinkers. Anyone who joins him for a drink in the morning will, by evening, have lost all his clothes. He will cry to Fortune "why have you done this? You have taken away all the pleasures of my life".

<i>Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta Decii voluntas mea est, et qui mane me quesierit in taberna, post vesperam nudus egredietur, et sic denudatus veste clamabit:</i>	<i>Wafna, wafna! quid fecisti sors turpassi Nostre vite gaudia abstulisti omnia!</i>
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14. *Male Chorus In taberna quando sumus (When we are in the tavern)*

The men are now in the tavern both drinking and gambling to excess. Of the gamblers, some will win and some will lose but those who win will assuredly spend all their winnings on drink. Everyone drinks immoderately and immeasurably and ends up destitute. Men who do not frequent taverns, even though they drink themselves, criticise them. Curse them! May they, too, be excluded from the book of salvation.

*In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.*

*Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem
sed pro Baccho mittunt sortem:*

*Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,*

*quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.*

*Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordantiibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.*

*Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.*

*Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.*

*Parum sexcente nummate
durant, cum immoderate
suffice,
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.*

III *Cour D'amours (The Course of Love)*

15. *Soprano Amor volat undique (Cupid flies everywhere)*

Love is everywhere. Young men and women are conjoined as nature intended. Any girl who remains alone experiences a dark night devoid of all pleasure.

*Amor volat undique,
captus est libidine.
Iuvenes, iuvenecule
coniunguntur merito.*

*Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:*

fit res amarissima.

16. *Baritone Dies, nox et omnia (Day, night and everything)*

The young man feels everything is against him. He is frightened by the chattering of the girls and implores them not to make fun of him. He tells them that their lovely faces make him weep with frustration but fears that their hearts are cold towards him. A kiss is all he needs for reassurance.

*Dies, nox et omnia
michi sunt contraria;
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.*

*O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honor.*

*Tua pulchra facies
me fay planszer milies,
pectus habet glacies.
A remender
statim vivus fierem
per un baser.*

17. *Soprano* ***Stetit puella*** (*A girl stood*)

A girl stands like a rose-bud, in a red dress. She is totally responsive. Her face and mouth convey an unmistakable message.

*Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.*

*Stetit puella
tamquam rosula;
facie splenduit,
os eius fioruit.
Eia.*

18. *Baritone & Chorus* ***Circa mea pectora*** (*In my heart*)

The baritone sighs for the beauty of this girl whose eyes shine like the rays of the sun and flashes of lightening. He implores the gods to grant him the privilege of her initiation. The rest of the gathering bemoan the fact the their lovers are making no advances.

*Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.*

*Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.*

*Vellet deus, vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula.*

*Manda liet,
Manda liet
min geselle
chumet niet.*

*Manda liet
Manda liet,
min geselle
chumet niet.*

*Manda liet,
Manda liet,
min geselle
chumet niet.*

19. *Male Chorus* ***Si puer cum puellula*** (*If a boy with a girl*)

The men indulge in a little wishful reflection. If a boy and a girl get it together in a little room, how felicitous is the result. Love becomes dominant and inhibitions are driven away. Then the fun starts.

*Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente*

*pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii.*

20. *Chorus* ***Veni, veni, venias*** (*Come, come, O come*)

The heightening of passion is evident. Extravagant compliments are thrown around. We've all been there...

*Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcra, nazaza,
hycra, hycra, nazaza,
trillirivos...*

*Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!*

*Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!*

21. *Soprano* ***In truitina*** (*In the balance*)

She professes, not very convincingly, to be wavering. Is now the time to yield up her chastity? She decides that, on balance, it probably is.

*In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.collum iugo prebeo:
ad iugum tamen suave transeo.*

22. *Soloists & Chorus* ***Tempus es iocundum*** (*This is the joyful time*)

The baritone and the soprano explain, separately, how each is almost exploding with desire for first love. Meanwhile, the men explain how patient they have been throughout the long winter but, now that spring has arrived, lustful feelings are extremely difficult to hold in check. The women are rendered unhappy by their inhibitions; they confess to their desires but fear of the unknown constrains them.

*Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.*

*Oh, oh, oh,
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

*Mea me confortat
promissio,
mea me deportat
negatio*

*Oh, oh, oh
totus floreo...*

*Tempore brumali
vir patiens,
animo vernali
lasciviens.*

*Oh, oh, oh,
totus floreo...*

*Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.*

*Oh, oh, oh!
totus floreo...*

*Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.*

*Oh, oh, oh,
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

23. *Soprano* ***Dulcissime*** (*Sweetest one*)

The girl, at last, gives all.

*Dulcissime,...
totam tibi subdo me!*



Blanziflor Et Helena (*Blanchefleur and Helen*)

24. *Chorus* ***Ave formosissima*** (*Hail, most beautiful one*)

The narrative having run its full course, we celebrate with a hymn to virginal perfection.

*Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,*

*ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!*

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

25. *Chorus* ***O Fortuna*** (O Fortune)

The proposition set out at the very beginning, that we are all subject to the caprice of Fortune, is repeated but this time with much more exuberance and considerably less wistfulness and rancour. Perhaps the peaks of happiness are more than adequate to compensate for the inevitable fall.

*O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.*

*Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.*

*Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus,
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!*

English notes by Jim Darby

INTERVAL

enjoy the refreshments!

Chorus of the Hebrew Slaves (From *Nabucco*)

Verdi

Catalogue aria (From *Don Giovanni*)

Mozart

Soloist Justin Harmer

Dies Bildnis ist bezaubernd schön (From *Die Zauberflöte*)

Mozart

Soloist David Knight

Voyagers' Chorus (From *Idomeneo*)

Mozart

Soloist Gwendolen Burton

O Mio Babino Caro (From *Gianni Schicchi*)

Puccini

Soloist Gwendolen Burton

Polovtsian Dances (From *Prince Igor*)

Sorokin

Soloist Justin Harmer

Programme Notes

Michael Mizgailo-Cayton

Carl Orff 1895 – 1982.

Carl Orff began composing songs at the age of 5 and completed his first choral work (*Also Sprach Zarathustra*) and opera (*Gisei*) while still a teenager. He co-founded the Guntherschule in Munich, an institution aimed at integrating music and movement as well as exploring the use of voice with percussion instruments. His educational works emphasised the use of primitive rhythms and ostinato (repeated patterns), a system that was widely used by schools in Berlin before the war and became the basis of post-war educational broadcasts for children. His work at the Guntherschule also explored music and movement which led to new dance creations by leading ballet leaders. He worked at Munich's Kammerspiele as Répétiteur and conductor, specialising in theatre rather than opera.

Carmina Burana translates as 'Songs of Benediktbeuern' and is based on a series of songs and poems dating from the thirteenth century that were most likely handed down from minstrels and jesters. They cover every facet of life that celebrates the joys of the senses, of money and the decline of morality. The twenty four songs are divided into three parts; 'Spring', 'In the Tavern' and 'The Court of Love' with the whole work opening and closing with the '*O Fortuna*' chorus which emphasises that we humans are the powerless playthings of fate.

Alexander Borodin 1833 – 1889.

Borodin was born in Saint Petersburg. As a boy he received a good education, including piano lessons, but he was eventually to earn a doctorate in medicine at the Medico-Surgical Academy, and to pursue a career in the decidedly non-musical field of chemistry. As a result of his work in chemistry, Borodin was not as prolific in writing music as many of his contemporaries were – hence his own description of himself as a "Sunday composer". He died during a festive ball, where he was participating with much vigour and suddenly collapsed from heart failure.

His music is noted for its strong lyricism and rich harmonies. Along with some influences from Western composers, as a member of a group of composers known as "The Five", his music exudes an undeniably Russian flavour. His passionate music and unusual harmonies proved to have a lasting influence on the younger French composers Claude Debussy and Maurice Ravel. His output consisted of two symphonies, two string quartets, songs, piano music and of course the opera "*Prince Igor*".

Giuseppe Verdi 1813 – 1901.

Verdi was the most influential member of the 19th century's Italian School of Opera. His works are frequently performed in opera houses throughout the world and, transcending the boundaries of the genre, some of his themes have long since taken root in popular culture - such as "*La donna è mobile*" from *Rigoletto* and "*Libiamo ne' lieti calici*"

from *La traviata*. Oftentimes scoffed at by the critics (in his lifetime and today) as catering to the tastes of the common folk, overly simple in chromatic texture and shamelessly melodramatic, Verdi's masterpieces dominate the standard repertoire a century and a half after their composition.

Verdi composed *Nabucco* following a series of tragedies in his life. His wife and children died and his second opera was a flop. He recovered from his despair when he was persuaded to write *Nabucco* in 1842 and the importance its opening performance made Verdi famous. Legend has it that it was the words of the famous "*Va pensiero*" chorus of the Hebrew slaves which inspired Verdi to begin writing again.

Wolfgang Amadeus Mozart 1756 – 1791.

Mozart is among the most significant and enduringly popular composers of European classical music. His enormous output includes works that are widely acknowledged as pinnacles of symphonic, chamber, piano, operatic, and choral music. Many of his works are part of the standard concert repertory and are widely recognized as masterpieces of the classical style.

Idomeneo was first performed in Munich on January 29, 1781 when Mozart was 24, *Idomeneo* was Mozart's first mature opera seria, and with it he demonstrated his mastery of orchestral colour, accompanied recitatives and melodic line.

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This Evening's Performers

Director of Music: 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'.

Soprano: Gwendolen Burton...

...is a freelance singer based in London. She is in demand as a recitalist and soprano soloist in the UK and has recently returned from her US debut – a solo recital in New York, just "off Broadway". Gwendolen has previously given concerts in both Israel and Argentina.

Gwendolen's operatic roles include Belinda (*Dido and Aeneas*), Ann (*The Merry Wives of Windsor*) and Rose (*Ruddigore*) but she also sings regularly at religious services and is currently Cantorial Soloist at Finchley Progressive Synagogue.

As well as singing, Gwendolen has a private teaching practice in central London. In February this year, she enjoyed meeting members and guests of the Chiltern Choir when she was invited to give voice coaching at the Choir's annual Open Day.

Gwendolen has studied at Cambridge, at the London College of Music and Guildhall School of Music and Drama with Amanda Thane, at Morley College with Richard Jackson and subsequently with Sally Bradshaw.

She has also learnt a number of languages. In 2003, Gwendolen took part in an intensive Yiddish language programme at Columbia University, New York, thanks to a scholarship from the YIVO Institute. She now runs a regular Yiddish group for residents at Nightingale House, a home for the elderly in South London.

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*, Mendelssohn *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.

Baritone: Justin Harmer

...was born in London and educated at York University where he read English, at the Royal College of Music where he took up a place as a senior exhibitioner for a post-graduate study in voice, and as a mature student at King's College London where he has recently completed an MA in 19th century English Literature.

He has performed with the National Youth Music Theatre at the Edinburgh Festival and appeared in concerts both as a soloist and as a chorister in several countries in Europe including France, Germany, Austria, Italy, Spain, Luxembourg, Belgium, Switzerland, The Czech Republic and, further afield, in Israel.

Justin appears as a soloist at home in London as well, where he pursues a career as a teacher of Piano and Singing. For many years he was the repetiteur for the Royal Ballet School Junior Associates. He sings regularly in the choir of the Royal Hospital, for whom he sang the Bass Solo in Handel's *Messiah* in the 2001 Chelsea Festival, and the Bass roles in *Samson* in the 2003 Festival.

Pianist: *Alexander Chaplin...*

...held organ scholarships at Lincoln Cathedral and Lincoln College, Oxford, before postgraduate training at the Royal College of Music in both conducting and organ, from which he graduated with distinction. His organ teachers have included Patrick Russill, David Sanger and Nicholas Danby, and he has participated in conducting masterclasses with the BBC Symphony Orchestra, George Hurst and Sir Peter Maxwell Davies. In 2002 he received the choral training diploma of the Royal College of Organists, as a prize-winner for obtaining the highest marks in the examination. He is a former Musical Director of the Brentwood Choral Society, Opera Severn and the North Herts Guild of Singers. Alexander is in demand as a freelance accompanist and conductor; he is also Musical Director of Guy's, King's and St Thomas' Music Society, Organist of All Saints' Goodmayes, and Repetiteur for both Morley College, and for Vision Opera, in London.

Pianist: *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'.

Christopher is the regular rehearsal pianist for The Chiltern Choir. 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 recently performed Gershwin's Piano Concerto several times.

The Junior Choir of Watford Grammar School for Girls

We would like to thank the girls for singing with us this evening, Alison Carr for preparing them for the concert and their Headmistress for allowing them to take part.

Members of the Chiltern Choir singing this evening

Sopranos

Jane Anderson
Mary Bungard
Ana de'Ath
Judith Essery
Annie Facer
Jenny Gorsuch
Mary Greene
Jill Haslam
Sue Lloyd
Janet Lowndes
Patricia Parkes
Stefanie Robinson
Margaret Ross
Angela Sedgwick
Gillian Watson
Gillian Westford

Altos

Angela Bartholomew
Roy Cottrell
Jill Double
Cathrien Dyas
Philippa Goss
Anne Grove
Joan Martin
Amanda Newcomb
Liz Pendered
Freda Pickard
Gillian Pugh
Averil Rossiter
Jill Swainson
Brenda Tomsett
Jenny West
Anne Wilson

Tenors

Jim Darby
Tim Gwynne-Evans
John Knight
Colin Parkes

Basses

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

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- *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:

<i>Mrs J. Avory</i>	<i>Mr A. Grezo</i>	<i>Mrs H. Nest</i>
<i>Mr & Mrs G. B. (anon.)</i>	<i>Mrs A. Grezo</i>	<i>Mr A. Osborne</i>
<i>Mrs M. Bramall</i>	<i>Dr & Mrs R. W. Hall</i>	<i>Mrs F. Sanderson</i>
<i>Mr & Mrs B. Collins</i>	<i>Mr N. Kingon</i>	<i>Ms T. Van Sertima</i>
<i>Mr J. Facer</i>	<i>Mrs N. Kingon</i>	<i>Miss P. Simeons</i>
<i>Mrs H. G. (anon.)</i>	<i>Mrs O. M. Lloyd</i>	<i>Rev. & Mrs D. Stockwell</i>
<i>Mrs H. Goodwin</i>	<i>Dr R. MacLaurin</i>	<i>Mr & Mrs P. Willison</i>
	<i>Mrs R. MacLaurin</i>	

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

<i>Mr G. Avory</i>	<i>Mr D. Lloyd</i>	<i>Mr N. Wax</i>
<i>Mr D. Bartholomew</i>	<i>Mr D. Treanor</i>	

Forthcoming Chiltern Choir Concerts

Advent Concert – 25 November 2006, 7.30 pm

St Mary's Church, Rickmansworth

Mozart – Vespers

Jenkins – The Armed Man

Christmas Concert – 9 December 2006, 5.00 pm

Chorleywood Memorial Hall

Lauridsen – O Magnum Mysterium

Various Carols, Poems, Piano/Organ Solos

Concerts in 2007 will include:

Bizet – Te Deum

Chillcott – The Making of the Drum

Bruckner – Motets

Tippett – Negro Spirituals from

Durullé – Requiem

Child of our Time