

Welcome from the Chair

A very warm welcome to the first concert of our new season. We do hope you will enjoy both John Rutter's very popular *Magnificat*, as well as the perhaps less familiar *Messe Solennelle* by Gounod.

We have already begun rehearsing for our next concert – a wonderful opportunity to sing Bach's *St Matthew Passion* with the Harrow Choral Society in St Alban's Abbey on 8th March next year. Do put the date in your diary – it should be a very special occasion.

Those of you who have been coming to our concerts for some time will notice that we have welcomed a number of new members to the choir this term. But we have also said goodbye sadly to some old friends who have been with the choir since its early days. Jim Darby, our former chair, has moved to the West Country, and Angela Bartholomew, Freda Pickard and Bill Gillott have all "retired". We wish them well and hope that we will still see them in the audience at our concerts.

We always welcome new members, and are particularly looking for tenors. Do get in touch if you would like to join us. We rehearse on Tuesdays at the Free Church Hall in Chorleywood, and have an open rehearsal on the evening of 15th January when we would particularly welcome potential new members.

With very best wishes for Christmas and the New Year

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This Evening's Programme

Messe Solennelle de Sainte-Cécile

Charles-François Gounod

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison*

Lord have mercy
Christ have mercy
Lord have mercy

Gloria

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
We worship thee, we glorify thee,
We give thanks to thee for thy great glory,

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us.
For thou only art holy;
Thou only art the Lord;
Thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Credo

*Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.*

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,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

*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 caelum:
sedet ad dexteram Patris.*

*Et iterum venturus est
cum gloria iudicare 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 Ecclesiam.*

*Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi. Amen.*

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

And was crucified also for us under Pontius
Pilate: suffered, and was buried.

And the third day He rose again
according to the scriptures.

And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:

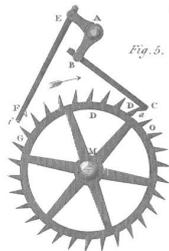
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:

Who spake by the Prophets.
And in one holy catholic and apostolic church.

I acknowledge one baptism
for the remission of sins.

And I look for the resurrection of the dead
And the life of the world to come. Amen.

Steven Rolph M.B.H.I.
Horologist



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Offertory

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

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.
Domine, non sum dignus ut intres sub
tectum meum,
sed tantum dic verbo et sanabitur anima
mea.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Domine, non sum dignus ut intres sub
tectum meum,
sed tantum dic verbo et sanabitur anima
mea.
Agnus Dei, qui tollis peccata mundi, dona
nobis pacem. Amen.*

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lord, I am not worthy that thou shouldst come
under my roof:
but speak the word only, and my soul shall be
healed.
Lamb of God, who takes away the sins of the
world, have mercy on us.
Lord, I am not worthy that thou shouldst come
under my roof:
but speak the word only, and my soul shall be
healed.
Lamb of God, who takes away the sins of the
world, give us peace. Amen



INTERVAL

during which refreshments will be served

Ave Maria

J. S. Bach/Charles-François Gounod

Magnificat

John Rutter

Magnificat anima mea

*Magnificat anima mea Dominum: et exultavit
spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce
enim ex hoc beatam me dicent omnes
generationes.*

My soul doth magnify the Lord: and my spirit
hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his
handmaiden: for behold, from henceforth: all
generations shall call me blessed.

Of a Rose, a lovely Rose

*Of a Rose, a lovely Rose,
Of a Rose is all my song.*

1. *Hearken to me, both old and young,
How this rose began to spring;
A fairer rose to mine liking
In all this world ne know I none.*
2. *Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven's queen.
Out of her bosom a blossom sprang.*
3. *The first branch was of great honour:
That blest Marie should bear the flow'r;
There came an angel from heaven's tower
To break the devil's bond.*
4. *The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright,
That man should see it both day and night.*
5. *The third branch did spring and spread;
Three kinges then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.*
6. *The fourth branch it sprang to hell,
The devil's power for to fell:
That no soul therein should dwell,
The branch so blessedfully sprang.*
7. *The fifth branch it was so sweet,
It sprang to heav'n, both crop and root,
Therein to dwell and be our bote*:
So blessedly it sprang.*
8. *Pray we to her with great honour,
She that bare the blessed flow'r,
To be our help and our succour,
And shield us from the fiendes bond.*

*bote = salvation

Quia fecit mihi magna

*Quia fecit mihi magna qui potens est, et
sanctum nomen eius.*

**Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

*from the Ordinary of the Mass

Et misericordia

*Et misericordia eius a progenie in progenies
timentibus eum.*

Fecit potentiam

*Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui.*

*Deposuit potentes de sede et exaltavit
humiles.*

Esurientes

*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.*

For he that is mighty hath magnified me: and
holy is his Name.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

And his mercy is on them that fear him:
throughout all generations.

He hath showed strength with his arm: he hath
scattered the proud in the imagination of their
hearts.

He hath put down the mighty from their seat:
and hath exalted the humble and meek.

He hath filled the hungry with good things: and
the rich he hath sent empty away.

He remembering his mercy hath holpen his
servant Israel:

as he promised to our forefathers, Abraham and
his seed, for ever.



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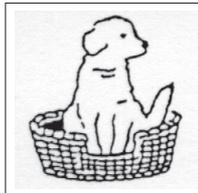
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Gloria patri

Gloria Patri, et Filio, et Spiritui Sancto:

** Sancta Maria, succurre miseris,
juva pusillanimes, refove flebiles:
ora pro populo, interveni pro clero,
intercede pro devoto femineo sexu:
sentiant omnes tuum juvamen quicumque
celebrant tuam sanctam ommemorationem.
Alleluia.*

** Antiphon at Feasts of the Blessed Virgin Mary
Sicut erat in principio, et nunc, et semper, et
in sæcula sæculorum. Amen.*

Glory be to the Father, and to the Son, and to the Holy Ghost;

Holy Mary, succor those in need,
help the faint-hearted, console the tearful:
pray for the laity, assist the clergy,
intercede for all devout women:
may all feel the power of your help,
whoever prays for your holy aid.
Alleluia.

As it was in the beginning, is now, and ever shall be, world without end. Amen.



Programme Notes

Madeleine Ladell

Charles-François Gounod (1818-93)

Messe solennelle

Although best known for his opera *Faust*, Gounod first came to prominence as a composer of liturgical music. Having developed a passion for 16th-century polyphony and a vocation towards the priesthood from attending services in the Sistine Chapel in Rome, he spent his late twenties directing and composing music for a Paris missionary church. However his ambitions to revitalize sacred music in his country were diverted by the revolutions of 1848 and, more seriously, a close friendship with the charismatic opera singer Pauline Viardot who tempted him to England to compose for her an opera (the sensuous *Sappho*). Fragments of his *Messe solennelle* first surfaced in London in 1851, at a concert in St Martin's Hall, the theatre in Long Acre where Dickens was soon to build his second career giving public readings. A critic in the *Athenaeum* magazine, probably Viardot's husband, hailed Gounod's work as launching 'the commencement of a new career in music', singling out the *Sanctus* as particularly praiseworthy for its beauty. The completed mass, dedicated to the composer's father-in-law, was first heard at the church of St Eustache in Paris on the feast of St Cecilia in 1855, hence it is also known as the *Messe de Sainte Cécile*.

Comprising eight movements, the *Messe* is scored for three soloists (soprano, tenor and bass) with choir and would originally have had orchestral as well as organ accompaniment. Its exuberant and lyrical style shows the unmistakable influence of the opera house, from the swinging unison writing for chorus in the *Credo* to the aria-like *Sanctus* for tenor solo. But interspersed between these are moments of quiet introspection: a poised plainchant-based *Benedictus* and a reflective instrumental *Offertory*.

As a whole, the work reveals Gounod's supreme abilities as a melodist, also able to use rhythm to move the music on, so that it anticipates in its dramatic vitality and passion the masses of Rossini and Viene.

JS Bach (1685-1750)/Charles-François Gounod (1818-93) *Ave Maria*

The piece we now know as Gounod's *Ave Maria* originated at about the same time as the *Messe solennelle*. After returning from his trip to England in 1851 Gounod became engaged to Anna Zimmermann, daughter of a retired piano professor at the Paris Conservatoire. One evening, so the story goes, while waiting for her to get changed for dinner, he started extemporizing at the piano on Bach's first Prelude in C major from the *Well-Tempered Keyboard*. His future father-in-law, Pierre-Joseph Zimmermann, secretly notated the improvisation and a few weeks later

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presented to Gounod a surprise performance of the music arranged for solo violin and chorus, subsequently arranging for its publication. Gounod later set the melody to words by his favourite poet, Alphonse de Lamartine, and later still adapted it to fit the text of the Latin sacred prayer *Ave Maria* ('Hail Mary'), in which form it has found enduring popularity, thanks to the simplicity and elegance of the soaring melody contrasting with Bach's slow-moving harmonies below.

John Rutter (born 1945) *Magnificat*

From his beginnings as a chorister at Highgate School in London to his later successes as a composer, conductor, music director at Clare College in Cambridge and editor (first working on *Carols for Choirs* in his mid-twenties), Rutter has always been drawn to music for voices. Nowadays he is much sought-after on both sides of the Atlantic as a leader of choral workshops. In describing the genesis of this large-scale piece, he reports 'I had long wished to write an extended *Magnificat*, but was not sure how to approach it'. Reflecting on the words, from Luke's gospel, he focussed on their speaker, the Virgin Mary, as she declares her joy on learning she is to give birth to the Son of God ('My spirit praises the Lord'). This led to associations with colourful Marian feast days in Spain and Latin America when 'people take to the streets and celebrate with singing, dancing and processions'. The piece then took shape in just a few weeks and was first performed in May 1990 in Carnegie Hall, New York.

Conceived for solo soprano, choir and accompaniment (originally orchestra) the seven movements expound not just Mary's words but also Christmas texts from other sources, a conscious nod to JS Bach's treatment of the same canticle. The energetic and tuneful opening chorus sets the general tone of the work though, just as in Gounod's *Messe*, there are moments of reflection and anger. A haunting setting of the 15th-century English poem *Of a Rose* narrates the nativity story symbolically as branches springing from the 'lovely Rose' Mary. Rutter lets the soloist introduce the tender melodies of both *Et misericordia*, describing God as 'Like a shepherd with his lambs', and *Esurientes*, a lilting blessing on the poor and needy. Driving rhythms spur on both the *Fecit potentiam* ('he has shown mighty strength') and *Quia fecit*, but the vigour of the latter is suspended for a passage of serene unison plainchant. The work closes with a grandiose *Gloria* that incorporates more plainchant in a prayer ('*Sancta Maria*') for soprano, before reprising music from the opening movement in a final flourish.

Programme notes © Madeleine Ladell 2007



This Evening's Performers

Director of Music: *Michael Cayton...*

...began his musical career at the age of 16 as a trumpeter in the Grenadier Guards. He went on to study the piano at the Royal College of Music where he was awarded several prizes for conducting, composing and improvisation. He won a scholarship enabling him to continue his studies at the RCM as Repetiteur for the London Schools Opera whilst also becoming the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Michael is in demand as a choral conductor, accompanist and organist. He has performed at the Wigmore Hall, Royal Festival Hall, Albert Hall and in cathedrals all over the country. In the course of his career he has toured extensively to the United States of America, the Far East and Europe.

Michael gave his debut recital as an organ recitalist in Westminster Abbey and has given recitals in many cathedrals and parish churches in the UK. He has made several broadcasts for BBC radio including a live broadcast for BBC World Service and has recently appeared on "Songs of Praise". Michael is Director of Music at St. John's Wood Church in London where he conducts the Church's critically acclaimed professional choir. He is also the Organist at Belsize Square Synagogue and is about to embark on his fifth season as Musical Director of the Chiltern Choir. Michael's choral compositions are published by Redemptorist Publications.

Soprano: *Carole Kendall...*

...was born in The Lake District. She read music at Leicester and Reading Universities and studied singing with Linda Esther Gray, Elizabeth Gale and Jennifer Dakin.

Carole has appeared as a soloist and as part of small ensembles in many well known venues including the Purcell Room, St John's Smith Square and The Albert Hall. She has given solo recitals throughout Britain for many music societies, charities and at music festivals, including the Edinburgh Fringe, the Lake District Festival and the Mananan Festival. The latter included singing at the top of Snae Fell, having taken the mountain railway! She has appeared with choral societies in the South East at many of the major concert venues, singing solo parts in choral works such as most of the Mozart and Schubert and Haydn masses, the Mozart *Requiem*, The Faure and Durufle Requiems, The *Messiah*, Vivaldi's *Gloria*, the Bach Passions and Rossini's *Petite Messe Solennelle*.

Her operatic experience includes roles in *The Magic Flute*, *The Marriage of Figaro*, *The Beggar's Opera*, *The Fairy Queen* and Gilbert and Sullivan Operetta.

She took part in the London International Opera Festival world premier of *La Malinche*, for which she had to sing in an ancient Mexican dialect and cover herself in clay! She later recorded this for BBC Radio 3.

Carole particularly enjoys singing as a member of small ensembles.

Her experience includes broadcasts for BBC Radio 3 and 4 and Sky TV, business functions, weddings, memorials and private parties. She has broadcast live on many occasions for BBC Radio 4's Daily Service. She sings in the professional octet at St John's Wood Church in London each Sunday.

As well as performing, Carole teaches singing privately, for the London Borough of Enfield and Hertfordshire. She also works for The Voices Foundation as an advisory teacher which takes her all over London and the South East.

Tenor: David Knight...

...graduated from university with an honours degree some ten years ago having studied Music and Business Studies at Roehampton Institute, London. Since then, David continues to enjoy a rewarding career both in music and working for an international city law firm as a member of its in house tax team.

David's musical career continues develop in many ways. Since 2004 David has been a Lay clerk at Southwark Cathedral. He studies singing privately with Nicholas Powell in London and has a varied programme of concerts/recordings under his belt.

Recent solo engagements have included a live television broadcast from Rome as part of the global LiveEarth project, a series of performances of Bach *St. John Passion* in London and Canterbury, Rachmaninoff's *Vespers Op37* for Stephen Layton. A performance of Monteverdi's *Vespers of 1610* in The London Oratory Church in front of HRH Princess Michael of Kent and Tony Blair. Rossini's *Petite Messe Solennelle* in the church of St Martin in the Field, London and Stainer's *Crucifixion* directed by Barry Rose for the Royal School of Church Music in Southwark Cathedral. Other solo concerts include Mendelssohn's *Elijah*, Handel *Messiah*, Mozart's *Requiem*, Orff's *Camina Burana* and performances of Bach's *St John Passion* (Evangelist and Arias). David performs regularly with Oxford Camerata under the direction of Jeremy Summerly, the Holst Singers, as well as a number of the London professional city church choirs.

Recordings include two discs for Naxos with Oxford Camerata (dir. Jeremy Summerly) of sacred music by Nicolaus Gombert and Thomas Tallis, a Decca recording of Best of John Tavener including part of *The Veil of the Temple* (Holst Singers) and a Hyperion recording of choral music by Pierre Villette.

Bass: Charles Ainslie...

...has studied singing with teachers in Cape Town, Johannesburg, New York and currently studies with Tony Rodin in London.

In South Africa his professional singing career has involved touring the major cities in South Africa with the early music ensemble *Mass Appeal* and various oratorio engagements.

In the United Kingdom, he made his opera debut as Escamillo in Opera Mint's production of *Carmen* (Wales, 2004). Since then he has sung the role of Publius in *La Clemenza di Tito* with the Midland Music Makers (Birmingham 2004), Guglielmo in *Così fan Tutte* with Voice Box Opera Company (Shrewsbury and Solihull music festivals, 2005) and *Escamillio* with Southgate College Opera Company (London, 2006).

Organist: Nicholas King's...

...musical interests were fostered in his early years as a choirboy at Folkestone Parish Church. As a Music Scholar at The King's School, Canterbury, he studied piano with the late Ronald Smith and organ with Allan Wicks, taking his FRCO as a prizeman whilst still at school. From 1968 to 1972 he was Organ Scholar of Trinity College, Cambridge, taking a first in his degree and the University's John Stewart of Rannoch Scholarship in Sacred Music, as well as acting as locum Organist at Coventry Cathedral and Canterbury Cathedral during summer periods.

Coming down, he was appointed Organist & Choirmaster at Folkestone Parish Church from 1972 to 1979, and was Head of Music successively at Maidstone Grammar School and at Folkestone Grammar School for Girls. He became Director of Music at Hemel Hempstead School in 1979, and Assistant Director of Studies at the Royal College of Music in 1984, where he was promoted to the post of Vice-Director & Director of Studies in 1988. Fellowship of the Royal College of Music was conferred in 1992 by its then President, Queen Elizabeth the Queen Mother, for services to music education.

Since 1982 he had also examined for the Associated Board of the Royal Schools of Music, including work as a trainer, moderator, member of Examinations Board and direct involvement in syllabus development. From 1998 until 2002 he held the post of Chief Examiner in Music for Trinity College London. He is now concentrating on freelance performance, teaching, adjudicating, composition and research.

Nicholas King has maintained an active recital career, including recordings and BBC broadcasts. In 2008 he will be performing at the Levoka Festival in Slovakia. He has researched and performed the organ works of the elusive French composer Charles-Valentin Alkan, issuing three recordings on the Symposium label.

He is Secretary and Vice-President of the Alkan Society, and Patron of The New School of Organ Studies. In the latter capacity he has created and developed since 2002 a successful series of Friday lunchtime concerts at St. John's, Boxmoor, his home parish in Hemel Hempstead, where he was appointed as Director of Music in January 2006 and is in training as a Reader.

Pianist: Anna Le Hair...

...started playing the piano as soon as she could reach the keys. She studied music at Edinburgh University, where she won many scholarships and prizes and graduated with an Honours degree. She then went on to study performance at the Royal College of Music in London for a further 2 years. During this time, a scholarship from the Austrian Institute allowed her to spend a summer studying piano accompaniment at the Mozarteum in Salzburg.

Since then, Anna has enjoyed a busy and varied career as pianist and piano teacher. Engagements have included recitals, both solo and as chamber musician and accompanist, in many London venues and others around Britain and abroad. In 2004, she played Grieg's *Piano Concerto* with the Hertfordshire Philharmonia. In February 2006 Anna gave a solo recital in Edinburgh, and she also played Mozart's *Concerto No. 21* in April and Rachmaninov's *2nd Piano Concerto* in May. In July, she was nominated for the title of "Performer of the Fringe" at the Buxton Festival.

(continued)

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In February this year she played harpsichord in a performance of Bach's *Brandenburg Concerto No. 5* with the Buckingham Chamber Orchestra and she also participated in festivals in Rayleigh and Canterbury. In November this year she repeated her performance of Grieg's *Piano Concerto* with the Hertfordshire Philharmonia in St Albans.

Anna has done such diverse things as playing background music in London hotels and restaurants, touring the UK and Channel Islands with the Lewis London Ballet, and repetiteur for opera groups and choral societies. Anna currently teaches piano at the Arts Educational School in Tring, Hertfordshire, where she also accompanies some of the Musical Theatre classes, and at St Albans High School. She also accompanies the Aeolian Singers in Hemel Hempstead and the Chiltern Choir in Chorleywood, and is much in demand as an accompanist for singers and instrumentalists.



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