



Conductor - Michael Cayton

Bach
Magnificat
Mozart
Requiem

Saturday 27 March 2010

7.30 pm

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Welcome from the Chair

A very warm welcome to our Spring concert, both to our regular supporters and to those who are in the audience for the first time.

Tonight we are performing two major pieces from the eighteenth century choral repertoire. Bach's wonderfully uplifting *Magnificat*, based on the Virgin Mary's words from St Luke's gospel, was first performed at Christmas 1723, but the version we are singing tonight is from the revised 1733 version, better suited to other times of the year. The *Requiem*, a favourite amongst many who enjoy choral music, was the last piece that Mozart wrote, and indeed he died – aged only 35 – before it was finished, leaving sketches and other instructions that his widow commissioned his pupil Süssmayr to complete.

Our next concert will be on 26th June at St Paul's, Chipperfield, when we will be singing English anthems – some familiar, some less so. Details of this, and other concerts in 2010, can be found on the back cover of this programme.

We do hope you enjoy this evening, and look forward to welcoming you to our future concerts. Please get in touch if you would like to join the choir (we are particularly wishing to recruit more tenors and basses) – or if you would like to become a patron or go on to our mailing list for details of concerts and social events.

Gillian Pugh - Chair, Chiltern Choir. Gillian.pugh@gmail.com 01923 285505

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MAGNIFICAT

Johann Sebastian Bach

1. **MAGNIFICAT** CHORUS
Magnificat anima mea Dominum.
My soul proclaims the greatness of the Lord.
2. **ET EXULTAVIT SPIRITUS MEUS** SOPRANO SOLO
Et exultavit spiritus meus in Deo salutari meo
and my spirit has exulted in God my saviour.
3. **QUIA RESPEXIT HUMILITATEM** SOPRANO SOLO
Quia respexit humilitatem ancillae suae;
because he has regarded the lowly state of his slavegirl;
ecce enim ex hoc beatam me dicent
for look! from now on [they] will say that I am blessed.
4. **OMNES GENERATIONES** CHORUS
Omnes generationes.
every generation.
5. **QUIA FECIT MIHI MAGNA** BASS SOLO
Quia fecit mihi magna qui potens est, et sanctum nomen eius.
because he who is mighty has done great things for me, and holy is his name.
6. **ET MISERICORDIA** ALTO AND TENOR DUET
Et misericordia a progenie in progenies timentibus eum.
and his mercy [continues] from generation to generation for those who fear him.
7. **FECIT POTENTIAM** CHORUS
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.
He has made known the power of his arm, scattered those who are arrogant in the thoughts of their heart.
8. **DEPOSUIT POTENTES** TENOR SOLO
Deposuit potentes de sede et exaltavit humiles.
He has put down the mighty from their seats [of power] and raised up those who are lowly.
9. **ESURIENTES IMPLEVIT BONIS** ALTO SOLO
Esurientes implevit bonis et divites dimisit inanes.
The hungry he has filled with good things, and the rich he has sent away empty.
10. **SUSCEPIT ISRAEL** SOPRANO AND ALTO TRIO
Suscepit Israel puerum suum recordatus misericordiae suae.
He has taken under his protection Israel his boy, and remembered his mercy.

11. SICUT LOCUTUS EST CHORUS
Sicut locutus est ad Patres nostros,
in accordance with what he said to our fathers,
Abraham et semini eius in saecula.
to Abraham and his seed for ever.

12. GLORIA CHORUS
Gloria Patri, gloria Filio,
Glory to the Father, glory to the Son
gloria et Spiritui Sancto!
glory also to the Holy Spirit!
Sicut erat in principio et nunc et semper
As it was in the beginning and [is] now and always
et in saecula saeculorum.
and throughout ages of ages.
Amen.

INTERVAL

DURING WHICH REFRESHMENTS WILL BE SERVED

REQUIEM

Wolfgang Amadeus Mozart

1. REQUIEM CHORUS AND SOPRANO SOLO
Requiem aeternam dona eis, Domine,
Eternal rest grant unto them, O Lord,
et lux perpetua luceat eis.
and let perpetual light shine upon them.
Te decet hymnus Deus, in Sion,
A hymn becomes you, O God, in Zion,
et tibi reddetur votum in Jerusalem.
and to you shall a vow be repaid in Jerusalem.
Exaudi orationem meam;
Hear my prayer;
ad te omnis caro veniet.
to you shall all flesh come.
Requiem aeternam dona eis, Domine,
Eternal rest grant unto them, O Lord,
et lux perpetua luceat eis.
and let perpetual light shine upon them.



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Kyrie eleison;
Lord have mercy;
Christe eleison;
Christ have mercy;
Kyrie eleison.
Lord have mercy.

2. DIES IRAE

CHORUS

Dies iræ! dies illa
Day of wrath, that day
Solvat sæclum in favilla:
Will dissolve the world in ashes
Teste David cum Sibylla!
With witness David and the sibyl!

Quantus tremor est futurus,
How much tremor there will be,
Quando iudex est venturus,
when the judge will come,
Cuncta stricte discussurus!
investigating everything strictly!

3. TUBA MIRUM

SOPRANO, ALTO, TENOR AND BASS SOLO

Tuba, mirum spargens sonum
The trumpet, scattering a wondrous sound
Per sepulchra regionum,
through the tombs of the lands,
Coget omnes ante thronum.
will summon all before the throne.

Mors stupebit, et natura,
Death and nature will marvel,
Cum resurget creatura,
when the creature arises,
Iudicanti responsura.
to respond to the Judge.
Liber scriptus proferetur,
The written book will be brought forth,
In quo totum continetur,
in which all is contained,
Unde mundus iudicetur.
from which the world shall be judged.

Iudex ergo cum sedebit,
When therefore the judge will sit,
Quidquid latet, apparebit:
whatever hides will appear:
Nil inultum remanebit.
nothing will remain unpunished.

Quid sum miser tunc dicturus?
What am I, miserable, then to say?
Quem patronum rogaturus,
Which patron to ask,
Cum vix iustus sit securus?
when [even] the just may [only] hardly
be sure?

4. REX TREMENDAE

CHORUS

Rex tremendæ majestatis,
King of tremendous majesty,
Qui salvandos salvas gratis,
who freely savest those that have to be saved,
Salva me, fons pietatis.
save me, source of mercy.

5. RECORDARE

Recordare, Iesu pie,
Remember, merciful Jesus,
Quod sum causa tuæ viæ:
that I am the cause of thy way:
Ne me perdas illa die.
lest thou lose me in that day.

Quærens me, sedisti lassus:
Seeking me, thou sat tired:
Redemisti Crucem passus:
thou redeemed [me] having suffered the
Cross:
Tantus labor non sit cassus.
let not so much hardship be lost.

Iuste iudex ultionis,
Just judge of revenge,
Donum fac remissionis
give the gift of remission
Ante diem rationis.
before the day of reckoning.

Ingemisco, tamquam reus:
I sigh, like the guilty one:
Culpa rubet vultus meus:
my face reddens in guilt:
Supplici parce, Deus.
Spare the supplicating one, God.

6. CONFUTATIS

Confutatis maledictis,
Once the cursed have been rebuked,
Flammis acerbis addictis:
sentenced to rancorous flames:
Voca me cum benedictis.
Call thou me with the blessed.

Oro supplex et acclinis,
I meekly and humbly pray,
Cor contritum quasi cinis:
[my] heart is as crushed as the ashes:
Gere curam mei finis.
perform the healing of mine end.

SOPRANO, ALTO, TENOR AND BASS SOLO

Qui Mariam absolvisti,
Thou who absolved Mary,
Et latronem exaudisti,
and heardest the robber,
Mihi quoque spem dedisti.
gavest hope to me, too.

Preces meæ non sunt dignæ:
My prayers are not worthy:
Sed tu bonus fac benigne,
however, thou, Good [Lord], do good,
Ne perenni cremer igne.
lest I am burned up by eternal fire.

Inter oves locum præsta,
Grant me a place among the sheep,
Et ab hædis me sequestra,
and take me out from among the goats,
Statuens in parte dextra.
setting me on the right side.

CHORUS

7. LACRYMOSA

Lacrimosa dies illa,
Tearful will be that day,
qua resurget ex favilla
on which from the ashes arises
iudicandus homo reus.
the guilty man who is to be judged.
Huic ergo parce, Deus:
Spare him therefore, God.

CHORUS

Pie Jesu Domine,
Merciful Lord Jesus,
dona eis requiem. Amen.
grant them rest. Amen.

8. DOMINE JESU

Domine, Jesu Christe, Rex gloriae,
Lord Jesus Christ, King of glory,
libera animas omnium fidelium defunctorum
free the souls of all the faithful departed
de pœnis inferni et de profundo lacu.
from infernal punishment and the deep pit.
Libera eas de ore leonis,
Free them from the mouth of the lion;
ne absorbeat eas tartarus,
do not let Tartarus swallow them,
ne cadant in obscurum;
nor let them fall into darkness;
sed signifer sanctus Michael
but may the sign-bearer, Saint Michael,
repræsentet eas in lucem sanctam,
lead them into the holy light
quam olim Abrahæ promisisti et semini ejus.
which you promised to Abraham and his seed.

CHORUS WITH SOLO QUARTET

9. HOSTIAS

Hostias et preces tibi, Domine,
O Lord, we offer you
laudis offerimus;
sacrifices and prayers in praise;
tu suscipe pro animabus illis,
accept them on behalf of the souls
quarum hodie memoriam facimus.
whom we remember today.
Fac eas, Domine, de morte transire ad vitam.
Let them, O Lord, pass over from death to life,
Quam olim Abrahæ promisisti et semini ejus.
as you promised to Abraham and his seed.

CHORUS

10. SANCTUS

CHORUS

Sanctus, Sanctus, Sanctus,
Holy, Holy, Holy,
Dominus Deus Sabaoth;
Lord God of Hosts;
pleni sunt coeli et terra gloria tua.
Heaven and earth are full of your glory.
Hosanna in excelsis.
Hosanna in the highest.

11. BENEDICTUS

SOLO QUARTET THEN CHORUS

Benedictus qui venit in nomine Domini.
Blessed is he who comes in the name of the Lord.
Hosanna in excelsis. (reprise)

12. AGNUS DEI

CHORUS

Agnus Dei, qui tollis peccata mundi, dona eis requiem,
Lamb of God, who takes away the sins of the world, grant them rest,
Agnus Dei, qui tollis peccata mundi, dona eis requiem,
Lamb of God, who takes away the sins of the world, grant them rest,
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.
Lamb of God, who takes away the sins of the world, grant them eternal rest.

Lux aeterna luceat eis, Domine,
May everlasting light shine upon them, O Lord,
cum sanctis tuis in aeternum,
with your saints forever,
quia pius es.
for you are merciful.
Requiem aeternam dona eis, Domine;
Grant them eternal rest, O Lord,
et lux perpetua luceat eis,
and may everlasting light shine upon them,
cum Sanctis tuis in aeternum,
with your saints forever,
quia pius es.
for you are merciful.

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Programme Notes

JOHANN SEBASTIAN BACH (1685-1750): *MAGNIFICAT*

In May 1723 Bach took up the post of Kantor in Leipzig, a bustling commercial city with a prestigious university. As well as teaching Latin and singing at St Thomas's School, he was responsible for the music at four churches and the university, and was expected to compose new liturgical works for Sunday services and feast days, directing performances as required. Having been third choice ('mediocre') for the job he was anxious to impress, so composed this stunning *Magnificat* in Latin to make a splash at Vespers on his first Christmas Day. The custom of having plain music in the run-up to festivals gave him breathing space during Advent to work on this tightly packed canticle which he scored for an impressive five solo voices, five-part choir and orchestra. The text comprises Mary's words from Luke's gospel, expressing her joy at being pregnant with God's son. Bach revised the work in 1733 for the Feast of the Visitation, when it followed directly on from a solemn five months of national mourning for Elector Friedrich August of Saxony. He transposed the key from E flat to the brighter D major and removed some Christmas-specific inserts, making it suitable for any occasion. This is the version we will hear today.

Each of the twelve short movements corresponds to a verse from the bible, and involves a different combination of singers. The exultant mood and D major key of the opening chorus continues with a light freshness in the first soprano aria. The minor-key second soprano aria features a plaintive instrumental melody that when taken up by the voice graphically illustrates Mary's lowliness (*'humilitatem'*) with a descending phrase. After the chorus conjure up a pressing crowd in *'omnes generationes'*, a walking bass line underpins the bass aria, majestically conveying God's might. Alto and tenor soloists tenderly express God's mercy in a pastoral minor-key duet (*'Et misericordia'*) full of lilting phrases in parallel sixths before the downfall of the proud and mighty are described first in a fugal chorus and then in a raging aria for tenor soloist (*'Deposuit'*). The alto's elegant *'Esurientes'*, which would have originally been accompanied by two recorders and pizzicato strings, leads into a deceptively sophisticated trio recalling God helping Israel (*'Suscepit Israel'*): the three upper voices intertwine in imitative phrases, modulating with a magical major-minor shift at *'recordatus'* ('remembering'). Above the voices, instruments sound in sustained notes the plainchant melody *'tonus peregrinus'*, musically recalling the opening words of Psalm 114 to which the chant has traditionally been sung, 'When Israel came out of Egypt'. A fugal chorus leads into the *Gloria* which appropriately at the words 'as it was in the beginning' literally returns to the music of the opening.

WOLFGANG AMADEUS MOZART (1756-91): REQUIEM

The *Requiem* is Mozart's last piece, left unfinished at his death. It was commissioned 'anonymously' via an envoy in July 1791, although the necessity of booking suitable performers well in advance would suggest that Mozart almost certainly knew the petitioner: he was Franz von Walsegg, a wealthy aristocrat who routinely commissioned music then passed it off as his own and whose young wife had just died. Mozart, with mounting debts and half the fee offered up front, accepted the request, postponing work on it until he had completed *The Magic Flute*, *La clemenza di Tito* and the Clarinet Concerto. But by October his health had deteriorated. Stories that he felt he was writing the *Requiem* for himself abound and his suspicions of being poisoned probably stem from symptoms of rheumatic fever, which was known to create a metallic taste in the mouth. Friends from the opera house came over to sing through parts of the work-in-progress at his bedside on 3 December but he died two days later. With characteristic strength and good sense, his widow Constanze asked several of his pupils, among them Joseph von Eybler and Franz Xaver

Süssmayr, to complete the work so that she could collect the fee and not have to return the advance. Süssmayr did the bulk of the work, using Mozart's sketches and instructions, and possibly incorporating music from another unfinished *Mass in D minor*. The manuscript was delivered to Walsegg with a forged signature dated 1792!

Originally composed for four soloists, choir and a dark-hued ensemble of middle-register instruments the *Requiem* falls into approximately fourteen sections. The opening *Introitus* is built on a fragment of the Lutheran hymn 'When my final hour is at hand' that creeps in seemingly like a simple accompaniment figure; later on the soprano soloist floats above the texture a version of the '*tonus peregrinus*' plainchant melody we heard earlier in Bach's *Magnificat*. The *Kyrie*'s jagged fugue theme recalls 'And with his stripes' from Handel's *Messiah*, a work Mozart had edited just a couple of years earlier. Following the punchy *Dies Irae*, a sequence of movements exploring the Last Judgement contrasts serene writing for the four soloists in the *Tuba Mirum* and *Recordare* with the fearsome dotted rhythms of the *Rex Tremendae* and *Confutatis* suggesting the twin destinations of heaven and hell. The sequence ends with an emotional *Lacrimosa* in which falling quavers graphically depict dropping tears as the 12/8 rhythm pushes on restlessly; voices rise in pitch and volume over one long phrase bringing us to the last bar Mozart composed on the day he died. The *Domine Jesu* and *Hostias* form a related pair, sharing material, as do the ensuing *Sanctus* and *Benedictus*, both featuring the same lively *Osanna* in triple rhythm and both written entirely by Süssmayr. One can hear a touch of *Don Giovanni* in the swirling accompaniment to the *Agnus Dei* as the soul sidesteps hell and heads for eternal rest and light. Following Mozart's instructions Süssmayr ensured that the final *Communion* reprises music from the first two sections of the *Requiem*, giving the work a Baroque symmetry of structure and solemn ending.

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This Evening's Performers

Gwendolen Burton, Soprano...

...began the 2009/10 season singing at Finchley Progressive Synagogue for the High Holy Days. This promises to be a busy season with recitals in Central London and the Home Counties and engagements as guest artist with several choruses. Previous seasons have included recitals in Buenos Aires and in New York, at the invitation of the National Folksbiene Theater, and as the soprano soloist in Carl Orff's *Carmina Burana*, in the Vivaldi *Gloria* and Haydn's *St Nicholas Mass*. In 2006, Gwendolen was the soloist at the premiere of a new work by Kyla Greenbaum for soprano and orchestra, a setting of the Song of Songs, performed at the Purcell Room in London's South Bank Centre. Stage roles include Rose Maybud in Sullivan's *Ruddigore*, Ann in Nicolai's *The Merry Wives of Windsor* and Belinda in Purcell's *Dido and Aeneas*. Gwendolen has studied at the London College of Music and Cambridge University, studied Yiddish at YIVO in New York and currently studies singing with Jenny Miller.

Kate Warshaw, Alto...

...trained at Trinity College of Music and the Guildhall School of Music and Drama, supported by the Mary Datcherlor Trust and graduating with the Vocal Department Silver Medal. Kate also won a place and spent a year on the ENO's prestigious training course The Knack.

Since graduating, Kate has toured extensively with opera companies throughout Europe, performing roles including Cupid in Cavalli's *L'Orione* (Venetian Opera), Sylvia in Lehár's *The Merry Widow* (Opera UK) and Beggar Woman in Britten's *Death in Venice* (Aldeburgh Festival 2007). Kate has performed with many of the UK's Opera companies including Garsington Opera, Raymond Gubbay, and Opera Holland Park. Kate now performs regularly with English National Opera.

Kate has recently returned from a year living and working in Paris for the Grammy nominated French Chamber ensemble Accentus and Emmanuelle Haim's consort Le Concert d'Astree. While in Paris, Kate worked at the Opera Comique, Chatelet and Opera de Paris under conductors Christophe Eschenbach, Pierre Boulez, and Laurance Equilbey.

As a solo concert artist, Kate has performed at many of the UK's major concert halls with repertoire including Beethoven's 9th Symphony, Duruflé and Mozart's *Requiem* and Copland's *In The Beginning*.

Kate recently sang in *Peter Grimes*, *Le Grand Macabre* and *Turandot* at ENO as well as *Passion Selon Simone* for Opera de Paris.

David Knight, Tenor...

...graduated from Surrey University with an honours degree in Music and Business Studies in the summer of 1995. In 2008 he decided to dedicate all of his time to music, having spent the previous 13 years balancing both a career working for a city law firm and singing professionally.

In April 2008 David accepted a Lay Clerk's position at Westminster Cathedral, London. When not at Westminster Cathedral David teaches singing at the London Oratory School and continues to study privately with Nicholas Powell. He also performs with Oxford Camerata, Gabrieli Consort and Philharmonia Voices as well as with other professional groups in and around London.

Previous solo work has included: Handel *Solomon*; Jonathan in Handel *Saul*; Bach *St. John Passion* in Canterbury Cathedral; Stainer *Crucifixion* for Barry Rose; Mendelssohn's *Elijah*; Rachmaninov *Vespers* for Stephen Layton; Haydn *Creation*; Monteverdi *Vespers of 1610* in London Oratory Church; Purcell's *Dido and Aeneas*; Cristiano Serino's *Seven Last Words from the Cross*; Payton-Jones' *Against Oblivion - Part 2* for Tête-à-Tête Opera Festival July 2009.

Future engagements include Evangelist in Bach's *Christmas Oratorio* and *St. Matthew Passion*; Handel *St. Johannes Passion*.

John Milne, Bass...

...was born in Dublin. He studied singing and the viola da gamba at the Guildhall School of Music and later at the National Opera Studio with awards from the Sligo Feis Ceoil, the Vaughan Williams Trust and the Friends of Covent Garden. A repertoire, which includes *Zaccaria*, *Ramfis*, *Sarastro*, *Osmin*, *Don Pasquale*, *Raimondo* and *Commendatore* has brought him contracts with Scottish Opera, Glyndebourne Touring Opera, Kent Opera, Buxton Festival Opera, English Touring Opera, Opera Holland Park, Welsh National Opera, Opera Theatre Company and Opera Ireland along with productions in Munich, Paris, Rome, Madrid, Amsterdam, Stockholm and Copenhagen.

John has been engaged for concerts and recordings by many leading Early Music groups; most notably the Consort of Musicke (*The English Madrigal*, Radio 3 and a British Council tour of Brazil, Venezuela, Colombia and Peru), the Taverner Consort (*Machaut Messe Notre Dame*), the Tallis Scholars and the Hilliard Ensemble.

In concert he has appeared at the Barbican (*St John Passion*) with the English Chamber Orchestra, St John's Smith Square (*Dioclesian*) with the

Academy of Ancient Music, the Queen Elizabeth Hall (*King Arthur*), the Wigmore Hall (Early Music Network), the National Concert Hall, Dublin (*St Paul*) and the Ulster Hall, Belfast (*Messiah*). He made his BBC Proms debut in the Stravinsky *Mass* under Andrew Parrott and his North American debut in the Monteverdi *Vespers 1610* in the Heinz Chapel, Pittsburgh under Nicholas McGegan.

Most recently he has been singing Fasolt in *Das Rheingold* for Longborough Festival Opera, Alidoro in *La Cenerentola* for the Coram Trust at the Foundling Museum, Kaspar in *Der Freischütz* for Midsummer Opera, recording James MacMillan premieres with Cappella Nova, touring Russia with Gregorian and performing with Sister Sledge at the Abbaye de Villers, Belgium.

Michael Cayton, Musical Director...

...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 Organist at Belsize Square Synagogue and this is his 7th season as Musical Director of the Chiltern Choir. Michael's choral compositions are published by Redemptorist Publications.

The Chiltern Symphonia

The Chiltern Choir are pleased to have this group of talented musicians, lead by Maria Ryan, accompanying them this evening.



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Chiltern
Choir?

We welcome **all** potential members, but are now particularly looking for more basses (and one or two more tenors, too).

Please ring Ana De'Ath
on 01923 777351
or come to a
Tuesday evening rehearsal
(we resume on 13 April 2010)

See our website at
www.chilternchoir.org.uk

Chiltern Choir Members Singing this Evening

| | | |
|-------------------------|-----------------|------------------|
| Sopranos | Anne Grove | Jenny West |
| First | Barbara Johnson | Beryl Whittaker |
| Mary Bungard | Patricia Parkes | Tenors |
| Lu Chadder | Gillian Watson | Simon Allard |
| Jill Haslam | Anne Wilson | Mike Currey |
| Rachel Haywood-Thornton | Altos | Tim Gwynne-Evans |
| Sue Kestevan | Roy Cottrell | Paul Jenkins |
| Janet Lowndes | Jill Double | Colin Parkes |
| Merriss Ratliff | Cathrien Dyas | Tony Watts |
| Margaret Ross | Vivien Gabriel | Basses |
| Angela Sedgwick | Philippa Goss | Steven Frank |
| Gillian Westford | Helen Heenan | Malcolm Gaudie |
| Second | Anne Keyworth | Tim Goodwin |
| Jane Anderson | Sylvia Lawman | John Haslam |
| Caroline Bartlett | Joan Martin | Martin Robinson |
| Marion Bryan | Gillian Pugh | Bill Sharp |
| Ana De'Ath | Jill Swainson | Neil Thornton* |
| Annie Facer | Rhona Taylor | Richard Watson |
| Jenny Gorsuch | Brenda Tomsett | |
| Beverley Grayley | Susan Treanor | |

* joining the choir for this evening's concert

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Our current Patrons are:

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| <i>Mrs M. Bramall</i> | <i>Mr N. Kingon</i> | <i>Mrs F. Pickard</i> |
| <i>Mrs A. Collins</i> | <i>Mrs N. Kingon</i> | <i>Mrs A. Rossiter</i> |
| <i>Mrs H. G. (anon.)</i> | <i>Mrs O. M. Lloyd</i> | <i>Mrs F. Sanderson</i> |
| <i>Mr W. Gillott</i> | <i>Dr R. MacLaurin</i> | <i>Rev. D. Stockwell</i> |
| <i>Dr H. Goodwin</i> | <i>Mrs R. MacLaurin</i> | |
| <i>Mrs E. Hall</i> | <i>Mrs H. Nest</i> | |

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

| | | |
|-------------------------|---------------------|----------------------|
| <i>Mr D. Chesterman</i> | <i>Mrs K. Darby</i> | <i>Mr D. Treanor</i> |
| <i>Mr J. Darby</i> | <i>Mr D. Lloyd</i> | <i>Mr N. Wax</i> |


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Harris *Faire is the Heaven*

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Purcell *Bell Anthem*

Parry *Jerusalem*

...and to come later in 2010

(dates to be confirmed)

November

Rossini *Petite Messe Solenne*

Poulenc *Stabat Mater*

December

Christmas Cheer - our family carol concert

more details on our website

www.chilternchoir.org.uk

Programme designed and compiled by Jill Haslam