

*The Chiltern Choir*

HARROW CHORAL SOCIETY

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Harrow Choral Society: Registered Charity No 262070

J. S. Bach

*Mass in B Minor*

The Cathedral & Abbey

Church of St Alban

Saturday 17 March 2012





## *Welcome*

We are delighted to welcome you to our performance of Johann Sebastian Bach's magnificent *Mass in B minor*. This very varied work, with its "finely balanced patchwork of movements", was not originally intended as a single work, and although written during the first part of the 18th century was not performed until 1859, over a century after Bach's death. Since then it has become a favourite with choral societies and audiences alike, and is now widely regarded as one of the supreme achievements of classical music. We very much hope that you will enjoy the concert tonight.

A piece of this magnitude requires a choir of many voices, and The Chiltern Choir and the Harrow Choral Society are very pleased to be joining forces again tonight under the baton of Michael Cayton, music director of the Chiltern Choir.

**Gillian Pugh**

Chair, The Chiltern Choir

**Roy Farrant**

Chair, Harrow Choral Society



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# **MASS IN B MINOR**

## **JOHANN SEBASTIAN BACH**

### **I. MISSA**

#### **KYRIE**

- |  |  |
|--|--|
| <b>1. Kyrie eleison.</b><br><i>Kyrie eleison</i>     | 5-part chorus (Soprano I, II, Alto, Tenor, Bass)<br>Lord, have mercy |
| <b>2. Christe eleison.</b><br><i>Christe eleison</i> | Duet – Soprano and Countertenor<br>Christ, have mercy                |
| <b>3. Kyrie eleison.</b><br><i>Kyrie eleison</i>     | 4-part chorus (Soprano, Alto, Tenor, Bass)<br>Lord, have mercy       |

#### **GLORIA**

- |  |  |
|--|--|
| <b>4. Gloria in excelsis.</b><br><i>Gloria in excelsis Deo</i>   | 5-part chorus (Soprano I, II, Alto, Tenor, Bass)<br>Glory to God in the highest  |
| <b>5. Et in terra pax.</b><br><i>et in terra pax<br/>hominibus bonae voluntatis.</i>   | 5-part chorus (Soprano I, II, Alto, Tenor, Bass)<br>and on earth peace<br>to people of good will.  |
| <b>6. Laudamus te.</b><br><i>Laudamus te<br/>benedicimus te,<br/>adoramus te,<br/>glorificamus te,</i>   | Aria – Soprano<br>We praise you,<br>we bless you,<br>we adore you,<br>we glorify you,  |
| <b>7. Gratias agimus tibi.</b><br><i>gratias agimus tibi<br/>propter magnam gloriam tuam,</i>  | 4-part chorus (Soprano, Alto, Tenor, Bass)<br>we give you thanks<br>for your great glory,  |
| <b>8. Domine Deus.</b><br><i>Domine Deus, Rex coelestis,<br/>Deus Pater omnipotens.<br/>Domine Fili Unigenite,<br/>Jesu Christe alitissime,<br/>Domine Deus, Agnus Dei, Filius Patris,</i> | Duet – Soprano and Tenor<br>Lord God, heavenly King,<br>O God, almighty Father.<br>Only Begotten Son,<br>Lord Jesus Christ most high,<br>Lord God, Lamb of God, Son of the Father, |
| <b>9. Qui tollis peccata mundi.</b><br><i>qui tollis peccata mundi,<br/>miserere nobis;<br/>qui tollis peccata mundi,<br/>suscipe deprecationem nostram.</i>                               | 4-part chorus (Soprano, Alto, Tenor, Bass)<br>you take away the sins of the world,<br>have mercy on us;<br>you take away the sins of the world,<br>receive our prayer.             |
| <b>10. Qui sedes ad dexteram Patris.</b><br><i>Qui sedes ad dexteram Patris,<br/>miserere nobis.</i>   | Aria – Countertenor<br>You are seated at the right hand of the Father,<br>have mercy on us.  |





**11. Quoniam tu solus sanctus.** Aria – Bass

*Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe*

For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High, Jesus Christ

**12. Cum Sancto Spiritu.**

*cum Sancto Spiritu,  
in gloria Dei Patris. Amen.*

5-part chorus (Soprano I, II, Alto, Tenor, Bass)

with the Holy Spirit,  
in the glory of God the Father. Amen

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**INTERVAL**

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**II. SYMBOLUM NICENUM, OR CREDO**

**1. Credo in unum Deum.**

*Credo in unum Deum,*

5-part chorus (Soprano I, II, Alto, Tenor, Bass)

I believe in one God,

**2. Patrem omnipotentem.**

*Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.*

4-part chorus (Soprano, Alto, Tenor, Bass)

The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

**3. Et in unum Dominum.**

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.*

Duet – Soprano and Countertenor

And in one Lord, Jesus Christ  
the only-begotten Son of God.  
Born of the Father before all ages.

*Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.*

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.

*Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.*

Who for us men  
and for our salvation came  
down from heaven.

**4. Et incarnatus est.**

*Et incarnatus est de  
Spiritu Sancto ex Maria Virgine:  
Et homo factus est.*

5-part chorus (Soprano I, II, Alto, Tenor, Bass)

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

**5. Crucifixus.**

*Crucifixus etiam pro nobis;  
sub Pontio Pilato passus,  
et sepultus est.*

4-part chorus (Soprano, Alto, Tenor, Bass)

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

**6. Et resurrexit.**

*Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in coelum:*

5-part chorus (Soprano I, II, Alto, Tenor, Bass)

And on the third day He rose again  
according to the Scriptures.  
He ascended into heaven and





*sedet ad dexteram Dei Patris.  
Et iterum venturus est cum gloria  
judicare vivos et mortuos  
cujus regni non erit finis.*

sits at the right hand of God the Father.  
He will come again in glory  
to judge the living and the dead and  
His kingdom will have no end.

**7. Et in Spiritum Sanctum.** Aria – Bass

*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.*

And in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father and the Son.  
Who together with the Father  
and the Son is adored  
and glorified,  
and who spoke through the prophets.  
And one holy, Catholic and  
Apostolic Church.

**8. Confiteor.** 5-part chorus (Soprano I, II, Alto, Tenor, Bass)

*Confiteor unum baptisma  
in remissionem peccatorum.*

I confess one baptism  
for the forgiveness of sins.

**9. Et expecto.** 5-part chorus (Soprano I, II, Alto, Tenor, Bass)

*Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.*

And I await the resurrection of the dead  
and the life of the world to come. Amen.

### III. SANCTUS

**1. Sanctus.** 6-part chorus (Soprano I, II, Alto I, II, Tenor, Bass)

*Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.*

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of your glory.

### IV. OSANNA, BENEDICTUS AND AGNUS DEI

**1. Osanna.** Double chorus (both four parts)

*Osanna in excelsis.*

Hosanna in the highest.

**2. Benedictus.** Aria – Tenor

*Benedictus qui venit in nomine Domini.*

Blessed is he who comes in the name of the Lord.

**3. Osanna (da capo).**

*Hosanna in excelsis.*

Hosanna in the highest.

**4. Agnus Dei.** Aria – Countertenor

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

Lamb of God, you take away the sins of the world,  
have mercy on us.

**5. Dona nobis pacem.** 4-part chorus (Soprano, Alto, Tenor, Bass)

*Dona nobis pacem.*

Grant us peace.

The work is sung this evening from The New Novello Choral Edition.





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## *Programme Notes*

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### **Johann Sebastian Bach (1685–1750): *Mass in B minor***

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Perhaps the most striking feature of the *Mass in B minor* is that it was not composed for a particular occasion but is an assemblage of stylistically diverse material written over several decades. Though the music dates mostly from Bach's final tenure as Cantor at Leipzig (1723–50), the work was never heard in his lifetime and was probably not intended for performance as a whole. Even its liturgical intentions are in doubt: is it Lutheran, a 'large Catholic mass', as CPE Bach called it, or an ecumenical work melding both traditions? It would seem that when Bach put together the movements of the *Mass* in the last two years of his life, he was summing up a lifetime's art, laying out his best vocal writing for the glory of God, and fully exploring for the first time the most sacred of texts to express a universal spirituality.

Apart from the *Crucifixus* music, which was borrowed from a 1714 cantata, the earliest part of the work to be composed was a *Sanctus*, written as a showpiece for Christmas Day in 1724, when Bach was still eager to impress the Leipzig authorities with his command of the latest florid style. However by 1733, after ten years in charge of church and university music in the bustling commercial city, Bach was embittered: he was embroiled in various disputes with his employers and seeking work elsewhere. Seizing upon the accession of Augustus III as Elector of Saxony and King of Poland, he petitioned the music-loving royal for a position at his court in Dresden, bemoaning how in Leipzig 'I have had to suffer one slight or another quite undeservedly', and sending a 'trifling' present: a newly composed *Kyrie* and *Gloria*. This canny gift suited the Dresden fashion for performing a polyphonic *Kyrie* and *Gloria* at Lutheran Sunday worship, but also cleverly acknowledged Augustus's conversion to Catholicism (to claim the Polish throne), as the two movements constitute essential parts of a full Roman Catholic mass. To appeal further to Augustus, Bach scored the movements for two soprano parts (five-part choruses and a soprano duet for the *Christe*) reflecting the popularity of modern Neapolitan double-soprano writing at the Dresden court at that time. His efforts gained him partial success, bringing him the title 'court composer' three years later, although he remained at Leipzig for the rest of his life.

Thus when in 1748 Bach decided to enlarge these pre-existing pieces into his only '*missa tota*' (complete mass), he kept the full-bodied five-part chorus texture as standard, a change from the more usual four-part writing of his large-scale choral works such as the Passions. Conspicuously lacking recitatives, *da capo* arias and chorales, the *Mass* achieves variety through its contrasts of musical styles. Bach adapted or sometimes just lifted whole movements from earlier pieces, instrumental or vocal, to create a finely balanced patchwork of movements. Expressive arias rub shoulders with lively modern choruses based on secular dances, and there are several *stile antico* (old style) sections composed entirely in strict 16th-century counterpoint. This latter style betrays his intense late-life study of high renaissance music that prompted those two masterpieces *The Art of Fugue* and *Musical Offering* with whom the work shares an affinity.

The manuscript of the *Mass* displays some of the last known examples of Bach's handwriting, his increasingly erratic and cramped penmanship evincing his deteriorating eyesight, probably from diabetes. His wife and sons copied out instrumental parts of some movements after his death. The *Mass* was not published until the mid-1840s and not performed complete, as far as we know, until 1859 – over a century after Bach's death – when the 'Bach revival' was taking hold. Otto Goldschmidt conducted the British





premiere in 1876 with a specially convened group of 150 singers. It was such a success that the group, christened the Bach Choir, stayed together and still flourishes today.

Bach divides his *Mass* into 27 movements, grouped into four sections: *Missa* (*Kyrie* and *Gloria*, twelve movements), *Symbolum Nicenum* (*Credo*, nine movements), *Sanctus* (one movement) and a final group of four movements (*Osanna*, *Benedictus*, *Agnus Dei* and *Dona nobis pacem*).

The *Missa* forms a small portfolio of Bach's range of compositional styles in the 1730s. The opening fugal *Kyrie*, angular and anguished, contrasts with the lightness of the *Christe* for two upper voices, sung tonight by soprano and counter-tenor. And a century of compositional development separates the austere 'old style' counterpoint of the second *Kyrie* from the swinging rhythms of the D major *Gloria*, based on a *gigue* and *passepied*. A proliferation of technically virtuosic writing (*Laudamus te* for soprano, and *Domine Deus* for soprano and tenor) suggests Bach was writing with musicians of the Dresden court opera in mind. This extends to the instrumentalists too, judging by the oboe d'amore *obbligato* in the alto *Qui sedes* and prominent *corno di caccia* (valveless hunting horn) in the bass *Quoniam*. This last instrument, associated with kings, playing in a relatively high register symbolizes Christ who 'alone is the most high' (*solus altissimus*). Tonight we will hear the part played on the French horn.

From the *Symbolum Nicenum* onwards Bach's challenge was to balance the preceding movements with comparable new or re-used music to create a unified and homogenous whole, using some of the most abstract parts of the mass text. No wonder the *Credo* begins in the 'emotionless' contrapuntal *stile antico*. The walking bass of the lively duet *Et in unum* prepares us for the throbbing heartbeat of the *Et incarnatus* chorus ('he became flesh'), before the drooping tonality of the *Crucifixus* graphically conveys Christ's body dying and being buried. Bach unashamedly returns to dances (*courante*, *gigue* and *bourée*) for the uplifting *Et resurrexit*, *Et in spiritum sanctum* and *Et expecto*, before inserting the seraphic six-voiced (and six-winged?) *Sanctus*, the upper three voices moving in parallel triplets like a host of angels. After the joyous *Osanna*, an elegant tenor *Benedictus* and plangent alto *Agnus Dei*, taken from the 1735 *Ascension Oratorio*, help wind down the tone so that the *Mass* finishes in cyclic manner with a repeat of the old style ('timeless') contrapuntal *Gratias agimus tibi* music from earlier on, now set to the words *Dona nobis pacem* ('Give us peace').

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## ***This Evening's Performers***

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### **Michael Cayton, conductor...**

...has held the Musical Director position of the Chiltern Choir for nine years. During his tenure the Chiltern Choir has performed in many different styles and often to sell-out audiences. Michael has also enjoyed working collaboratively with Harrow Choral Society during the last nine years on a number of joint concerts including Bach's *St. Matthew Passion* and Brahms' *German Requiem*. Michael was very pleased to have been invited to conduct both choirs for our performance this evening.

Michael enjoys a busy career as a freelance musician and works with several choirs as guest conductor. Michael is in demand as a choir trainer and gives up many weekends holding workshops for choirs all over the country. As a performer, he is sought after as an organist and accompanist: He works a great deal in London's West End and has a busy schedule as an organ recitalist. Michael gave his first London concert playing the Royal Festival Hall organ in 1988 and since then has given recitals in Westminster Abbey, St. Martin-in-the-Fields and cathedrals all over the country. To add to all this, Michael holds the position of Director of Music at St. John's Wood Church where he conducts the church's critically acclaimed professional choir.

Michael studied at the Royal College of Music where he was awarded several prizes for conducting and improvisation. Whilst at college he became the first recipient of the Organ Scholarship at the Royal Hospital Chapel in Chelsea. With a background in jazz as well as classical music, Michael is adept at learning to perform in many unusual styles and genres, something that he revels in. Michael can be heard performing German Cabaret, Ladino and Yiddish songs as well as fusion and funk. Michael also composes church music for the publisher Redemptorist and his setting of responsorial psalms are sung in over a thousand churches in the UK every Sunday.



### **Simon Williams, continuo...**

...began his association with Harrow Choral Society (HCS) in 1982 when he was organist for the Christmas Celebration concert. He was accompanist from 1987-1990 and in 1992 was unanimously invited to become Music Director.

He read music at Durham University, where he was organ scholar of St. Chad's College and conductor of the University Chamber Choir. This was followed by a postgraduate year at the Royal College of Music where he studied organ, piano and conducting. It was during this time that he gained the Fellowship Diploma of the Royal College of Organists (RCO).

His professional career began as Assistant Director of Music at Merchant Taylor's School. Having gradually moved away from the school environment, he now follows a portfolio career. As Director of the RCO Academy, he devises and runs programmes for the Royal College of Organists to recruit, train and support organists and choral directors. He combines this post with that of Organist and Director





of Music at St. George's Church, Hannover Square, where he directs the church's professional choir with whom he has frequently broadcast on the BBC. He works closely with the London Handel Festival and also teaches for the RCO St. Giles Organ School. He gives recitals in cathedrals, churches and concert halls in the UK and abroad.

As conductor of HCS he is a firm believer in mixing well-known music with the less familiar. He has commissioned and given first performances of *Crucifixion* and *Look, Stranger, at this Island*, both by Bryan Kelly, *Cantata Caledonia*, by Lorna K. Dawson, *Exodus* by Jonathan Ayerst and *Cry Out on Time* by Antony Le Fleming. In a more traditional vein he has conducted the Choir in works such as Bach's *St. John Passion*, *A Sea Symphony* by Vaughan Williams and settings of the *Requiem* by Brahms and Verdi. He has won a Performing Rights Society award for enterprise in programming and a BT/NFMS Innovation Award for his part in establishing 'Singing for Starters', HCS's highly successful training choir.

### **Jessica Gillingwater, soprano...**

...is currently a postgraduate student at the RNCM where she is taught by Louise Winter and holds a foundation scholarship. A biochemistry graduate with an MSc in Control of Infectious Disease, Jessica received an Exhibition Music Award, whilst an undergraduate at Imperial College, to assist with her vocal studies. At the RNCM Jessica has participated in a masterclass with Christine Brewer and was recently a finalist in the Frederic Cox competition.

Jessica has recently performed the role of Pamina in London Youth Opera's production of *Magic Flute* and she performed the role of Dew Fairy in *Hansel and Gretel* for the company in December 2011. In opera scenes Jessica has performed Marenka from Smetana's *The Bartered Bride*, Helena in *A Midsummer Night's Dream* by Britten, Anne Truelove from Stravinsky's *Rake's Progress* and Countess Almaviva from Mozart's *Marriage of Figaro*. Other operatic roles have included Dido in Purcell's *Dido and Aeneas* and Virtue in Handel's *The Choice of Hercules*.

On the concert platform, Jessica has performed as a soloist with various ensembles and choral societies in London and further afield. Her oratorio repertoire includes Mozart's *Solemn Vespers*, *Mass in C minor* and *Requiem*; Bach's *St. John Passion* and *B Minor Mass*; Brahms' *Requiem*; Poulenc's *Gloria*; Vivaldi's *Gloria*; Fauré's *Requiem*; Duruflé's *Requiem*; Mendelssohn's *Hymn of Praise*; Handel's *Messiah* and Haydn's *Creation* and *Nelson Mass*. Recitals have included *Bachianas Brasileiras* by Villa-Lobos and songs by Britten and Malcolm Arnold. In October 2010 Jessica returned to the Malcolm Arnold Festival to give a song recital of works from the composer's musicals *Purple Dust* and *Parasol* and this year she will perform the role of Miranda in a world premiere of the Arnold's opera *The Dancing Master* for the festival.

Jessica has also worked as a choral conductor in London, where she directed the Imperial College Chamber Choir for four years and was acting director of the choirs of St Paul's Girls' School from 2010-11. She has also worked as with The College of Law Choir in Bloomsbury and on previous occasions with the Chiltern Choir. As a choral singer Jessica works regularly in London and was a member of the Rodolfus Choir and National Youth Choir of Great Britain. Jessica is the founder member of Harmaphrodite, a talented and dynamic vocal octet with a broad repertoire encompassing repertoire from madrigals to jazz and with whom she has performed and toured regularly over the last seven years.





## **James Hall, counter-tenor...**

...graduated from Cardiff University in 2010 whilst employed by Llandaff Cathedral as a Lay Clerk. He is currently at the Royal College of Music continuing his studies with Eiddwen HARRY on the Masters of Vocal Performance course. James was awarded the Sir Geraint Evans Prize in 2009 and again in 2010, and was a finalist in the Brooks Van Der Pump English Song Competition (2012).

As a consort singer, he has performed with a number of London Church Choirs, including St Paul's Cathedral, Temple Church, and Brompton Oratory, as well as a collection of secular choirs, including the Gabrieli Consort and Players, and Britten Sinfonia and Voices. Solo performances include Lotti's *Dixit Dominus* and Bach's *Magnificat* with Bishop's Stortford Choral Society, and Vivaldi's *Gloria* and Durante's *Magnificat* in St John's, Smith Square. In July 2011, James was invited to perform in the Dartington International Summer School's production of Purcell's *Dido and Aeneas* (First Spirit). He also covered the role of George Saintsbury in Peter Cowdry's *The Lovely Ladies*. Other engagements in the last year have included performing the World Premiere of Lera Auerbach's *Dresden Requiem* at Dresden Frauenkirche and Staatskapelle, and Bach's *Cantata 190* with the RCM Baroque Ensemble in South Kensington. Future projects include premiere performances of two short one act operas by Royal College of Music composition students, performances of *The Sandman* at the Guildhall School of Music and Drama (April 2012) and John Dowland's *A Pilgrimes Solace* (May 2012 at the RCM).



## **David Knight, tenor...**

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

Since April 2008 David has held a Lay Clerk's position at Westminster Cathedral, London. He also teaches singing at the London Oratory School and continues to study privately with Nicholas Powell. In addition to this, he also performs with Oxford Camerata, Gabrieli Consort and Philharmonia Voices as well as with other professional groups in and around London. He is also in demand as a concert soloist with various Choral Societies in the UK.

Previous solo work has included: Dvorak *Stabat Mater*; 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 broadcast live on International TV from the Papal Archbasilica of St. John Lateran, Rome; Jeremy Payton-Jones' *Against Oblivion-Part 2* for Tête-à-Tête Opera Festival and most recently Daniel in Nathan Williamson's new Opera *A Fountain Sealed*.

Future engagements are to include Bach *St John Passion*, Haydn *Creation* and Rossini *Petite Messe Solennelle*.





## **Peter Willcock, bass...**

...originally from Worcestershire, studied Visual and Performing Arts in Brighton and then vocal studies at Trinity College of Music.

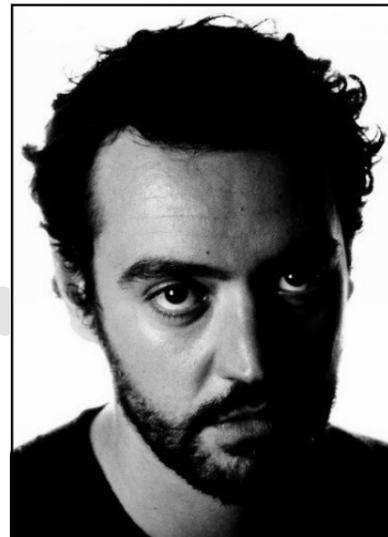
Since leaving college he has worked as a soloist for ROH2, Grange Park Opera, Opera Brava and Pavilion Opera, as a chorister for The Royal Opera House, English National Opera, Grange Park and Opera North and as an education workshop leader for the Royal Opera House, Opera North and Streetwise Opera. As a choral soloist he has performed in many venues around The UK and mainland Europe.

Peter has recently been seen in the ensemble at ENO and ROH and as Dulcamara for Pavilion Opera.

Future engagements include new productions of *The Flying Dutchman* and *Les Troyennes*, covering one of the Angels For Scottish Operas Production of James Macmillan's *Clemency* and as Dancer/Singer in *Without Warning* – a contemporary Dance piece based on Brian Keenan's book "An Evil Cradling".

Roles include, *Nettuno Idomeneo*, *Noah Noyes Fludde*, *Papageno Magic Flute*, *Billy/Sid La Fanciulla del West*, *Zuniga Carmen*, *Aeneas Dido and Aeneas*, *Fritz Clockwork*, *Giuseppe Gondoliers*, *Leporello Don Giovanni*.

Peter was performing in the Linbury studio at the Royal Opera House, playing various characters, including a dog, in the Opera Shots performance of *A Doctors Tale* by Anne Dudley and Terry Jones.



## **The Wallace Ensemble...**

...was founded in 2001 by Benjamin Wolf, Andrew Morley and Hazel Cropper while they were conducting students at Trinity College of Music. Since 2004, it has been directed by Benjamin Wolf. Although it usually performs as a chamber orchestra, it has also given concerts of both symphonic and chamber music. Highlights of the past few years have included Jewish music concerts at the Queen Elizabeth Hall and Purcell Room, the inaugural Wallace Ensemble Composition Competition, schools concerts, its own concert series at Marylebone Parish Church and St James' Church, Piccadilly, concerts for the Mill Hill Music Society and performances at Belsize Square Synagogue.

In 2007, it recorded its first CD of string music, produced by Opera Omnia. It has often collaborated with the Zemel Choir, including its 2008 "Celebrate With Song" event at St John's, Smith Square. It has also performed with other choirs in major works from the choral repertoire. In 2009 it recorded Benjamin Wolf's cello concerto, *Etz Chayim*, while its most recent venture has been the accompaniment of silent film (first undertaken in November 2011). It has performed a number of works by living composers, including first performances of works by two of its conductors (Andrew Morley and Benjamin Wolf) and pieces by Basil Athanasiadis, David Lloyd-Mostyn, Rohan Kriwaczek, Kyla Greenbaum and Malcolm Miller.

The ensemble's leader this evening is James Widden.

## **The Chiltern Choir...**

...a friendly, welcoming choir of around 70 members, is based in Chorleywood and was founded in 1968 as a small madrigal group under the umbrella of the local Community Arts Centre. Membership increased steadily until, in 1980, it broke away from the parent society and renamed itself as The Chiltern Choir.





The Chiltern Choir performs three, occasionally four, concerts each year which usually consist of one large scale work with orchestra and two or three on a rather smaller scale. Performances generally take place in local churches or halls in the Rickmansworth and Chorleywood area. Works performed are taken from a wide spectrum in the choral repertoire, from recognisably mainstream to the less familiar contemporary repertoire, from madrigals to jazz, and from the deeply serious to the flippantly light-hearted.

For the past nine years the choir has been led by Michael Cayton and our current, accomplished accompanist is Anna Le Hair.

Chiltern Choir members enjoy the challenges of singing further afield, sometimes with other choirs. Tonight the choir sings again in the Cathedral and Abbey Church of St Alban with Harrow Choral Society and has sung with other Hertfordshire choirs in the Albert Hall. Joint concerts have also been performed in the past with a choir in Honfleur, France. The choir has, in the past, visited Paris, Chartres Cathedral and Amsterdam, and has sung in Norwich Cathedral and St Patrick's Cathedral in Dublin. This summer Chiltern Choir members will travel abroad again to sing in Copenhagen.

The choir rehearses on Tuesday evenings and welcomes new members (although there is currently a short waiting list for the soprano and alto sections). Please contact our secretary, Ana De'Ath on 01923 777351, or see our website [www.chilternchoir.org.uk](http://www.chilternchoir.org.uk) for further details.

The Chiltern Choir's next concert is on Saturday 23 June at St Paul's Church, Chipperfield when they will perform a lighter summer programme: Frank Bridge's *Part Songs*, John Rutter's *Birthday Madrigals* and Eric Whitacre's *Animal Crackers*.

## **Harrow Choral Society...**

...performs a very wide variety of sacred and secular music from the 16th to the 21st century – including major choral works, lesser known pieces and music commissioned by, and written for, the choir – a vital part of our ethos. We also regularly undertake tours abroad – Tuscany, France and Belgium in recent years – and we regularly sing in other venues around England on annual “away-days”. Such tours have the considerable added benefit of bringing the choir together socially as well as musically.

We are very fortunate to have Simon Williams as our Music Director. His musical and teaching skill, humour and dedication make the learning of challenging pieces not only achievable but also a thoroughly enjoyable experience, while Bernard Barker, our brilliant accompanist since 1994, is an essential and highly valued part of our organisation.

Following the very sad and premature death of Richard Hickox at the end of 2008, we were delighted when Ian Caley accepted our invitation to become our President. In addition to being one of the country's most versatile tenors, Ian has been a friend and supporter of the choir for many years and his advice and mentoring are a considerable asset – not to mention his numerous solo performances with us over the years.

We hold Open Rehearsals quite regularly to which anyone with even a passing interest in joining the choir (or even just morbid curiosity as to what we get up to in North Harrow on Monday evenings) is invited. However, anyone wishing to attend any of our rehearsals throughout the year – on a totally no obligation basis – will be extremely welcome. Just contact our Honorary Membership Secretary Jill Mans on 0208 248 7625 or visit our website at [www.harrowchoral.org.uk](http://www.harrowchoral.org.uk) for more details.

Harrow Choral Society's next concert is on Saturday 7 July at St Edmundsbury Cathedral, Bury St Edmunds. This is the culmination of an “Away-Day” for the choir and we will perform a short concert plus Choral Evensong. The choir's next “home” concert will be on Saturday 27 October, our 75th Anniversary Concert. This will be held at the Speech Room of Harrow School and we will be performing *Elijah* by Mendelssohn.

**Choir members singing this evening are listed on page 14**



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## *Choir Members Singing this Evening*

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### **1st Sopranos**

**Chiltern Choir:** Mary Bungard, Lu Chadder, Jill Haslam, Sue Kesteven, Janet Lowndes, Merriss Ratliff, Lyndsay Ward, Sarah Warren

**Harrow Choral Society:** Anna Bertorelli, Margaret Camps, Stephanie Easton, Gill Evans, Denise Hammond, Liz Hines, Jennifer Jones, Claire Kerry, Rosemary McLachlan, Doreen Morgans, Olwen Moss, Vivienne Norkett, Philippa Nunn, Carmel O'Boyle, Mary Penley, Gwen Thornley, Jenny Warrington

### **2nd Sopranos**

**Chiltern Choir:** Jane Anderson, Marion Bryan, Susan Denbow, Anni Facer, Beverley Grayley, Ann Hanford, Barbara Johnson, Teresa Oliver, Hilary Walmsley, Gillian Watson, Anne Wilson

**Harrow Choral Society:** Rosy Canter, Margaret Davies, Avis Gerry, Jean Gibbs, Robyn Gupta, Valerie Hastie, Elizabeth Holburd, Helen Jenner, Diana Mather, Susan Mendes da Costa, Myra Michael, Gill Murray, Fay Ramsay, Susan Sutcliffe, Hilary Williams

### **1st Altos**

**Chiltern Choir:** Maggie Benoy, Judy Booth, Ana De'Ath, Liz Dobson, Jill Double, Charlotte Kohnhorst, Liz Pendered, Gillian Pugh, Rhona Taylor, Brenda Tomsett, Susan Treanor, Marian Wax, Jenny West, Beryl Whittaker

**Harrow Choral Society:** Eileen Bostle, Alison Bradley, Rosemary Brown, Sue Caley, Alison Caple, Susan Cooper, Jo Davison, Margaret Jones, Samantha Kazarinov-Hawk, Jill Mans, Cathy McCarthy, Ruth Osborn, Valerie Pentecost, Colette Quirk, Catherine Stanley, Tessa Timmis, Amanda Townsend, Laurie Tweedale

### **2nd Altos**

**Chiltern Choir:** Roy Cottrell, Cathrien Dyas, Rita Fryer, Philippa Goss, Helen Heenan, Anne Keyworth, Fiona Lean, Jill Swainson

**Harrow Choral Society:** Averil Collins, Jo Crocker, Hilary Davies, Gill Harvey, Brenda Ingram, Sandra Knowles, Bridget Marrow, Carole McGrory, Anna Mitchell, Elizabeth Stone, Anna Tribick, Ann Whybrow, Val Wyper

### **1st Tenors**

**Chiltern Choir:** Andy Etchells, Paul Jenkins, Isabel Walker

**Harrow Choral Society:** Lorna Dawson, Barry Madge, David Perkins

### **2nd Tenors**

**Chiltern Choir:** Mike Currey, Colin Parkes, Simon Allard

**Harrow Choral Society:** Peter Miller, Peter Moss, Ian Murray

### **1st Basses**

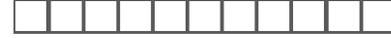
**Chiltern Choir:** John Facer, Tim Goodwin, Bernard McMahon, Jeremy Moodey, Martin Robinson, Richard Watson

**Harrow Choral Society:** John Casey, John Clifford, Ian Collyer, Roy Farrant, Philip Halsall, Malcolm Jackson, Kevin Shiers, Philip Taylor, Colin Turfus, Chris Worrall

### **2nd Basses**

**Chiltern Choir:** Robert Bradshaw, Steven Frank, John Haslam, John King, Stuart Marshall, Bill Sharp

**Harrow Choral Society:** Peter Barker, Roy Carpenter, David Cox, John Crocker, Charles Evans, David Gray, Ralph Knowles, Ian Whybrow



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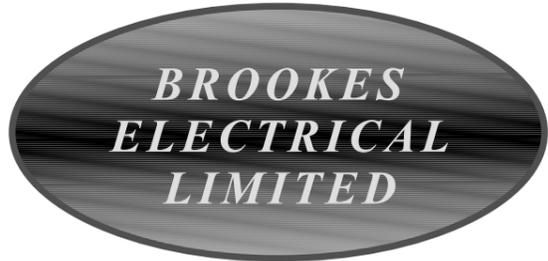
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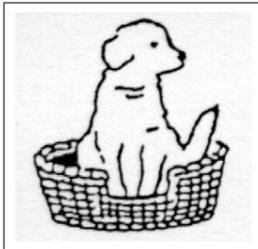
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