



President Patricia Parkes

Conductor **Michael Cayton**

with **Emily Rowley Jones, Benjamin Seifert, Anna Le Hair and John Byron**

Brahms

Ein Deutsches Requiem

Stanford Magnificat and Nunc Dimittis

Schubert Fantasia in F minor



Saturday 21 November 2015

St Mary's Church, Rickmansworth

Welcome from the Choir

A very warm welcome to our first concert of the season. We begin our evening with C. V. Stanford's *Magnificat and Nunc Dimitis in C*. Known also as *The Song of Mary* and *The Song of Simeon* respectively, they are hymns of praise, inspired by the realisation of much longed for events in both their lives. Schubert's highly acclaimed piano duet *Fantasy in F Minor* will complete the first half of the programme, played by Anna Le Hair and John Byron.

The second part is taken up entirely by Brahms' *Ein Deutsches Requiem*. It is a melodious, sometimes lyrical composition, which focuses on comforting the bereaved rather than the tribulations of the deceased, as he/she makes the transition from this life to the next. You will notice it does not follow the sequence of the traditional Requiem Mass; Brahms took his inspiration from passages in the Luther Bible and created one of the most popular requiems of the genre.

Saturday 19th March is the date for our Spring Concert. For our Summer Concert, on Saturday 25th June, we will be joined by a visiting choir from Dardilly, Chorleywood's twin town in France.

On Saturday 26th February we are organising a "Bring and Sing" workshop for Bach's *St John Passion* at Christ Church, Chorleywood. Come and join us; the session begins at 10.00am and finishes at 3.30pm. Details of concerts and the workshop are on Page 20 and on our website.

Some of you may notice the signatory at the bottom of this piece is no longer Dame Gillian Pugh. Gillian has been our Chair for the past 10 years. With her quiet authoritative ways, she has guided and inspired us to give our best in every way, so that our audiences will relish coming to our concerts. Thank you Gillian for your time and dedication, we will take your legacy forward and invite you, the audience, to come back time and time again to share that legacy.

Fiona Lean

Chair, The Chiltern Choir

This evening's programme

Magnificat and Nunc Dimittis in C Charles Villiers Stanford

Magnificat

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
Because he hath regarded: the lowliness of his handmaiden.
For behold from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his name.
And his mercy is on them that fear him; throughout all generations.

He hath shewed 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,
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.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end.
Amen.

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace: according to thy word.
For mine eyes have seen: thy salvation,
Which thou hast prepared: before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end.
Amen.

Fantasia in F minor (Piano duet)

Franz Schubert

Schubert wrote it in the last year of his life (he wrote it in January 1828 and died in November that same year), he dedicated it to Caroline Esterhazy with whom he was in unrequited love, and it is one of his most important piano works. The Fantasia is divided into four movements that are interconnected and played without pause.

1. Allegro molto moderato
2. Largo
3. Scherzo. Allegro vivace
4. Finale. Allegro molto moderato

Interval

during which refreshments will be served in the hall

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Ein Deutsches Requiem (A German Requiem) Johannes Brahms

I. Choir

*Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben*

Blessed are they that mourn; for they shall find comfort.
They that sow in tears shall reap in joy.
Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him.

II. Choir

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.*

Behold, all flesh is as the grass, and all the goodness of man is as the flower of grass.
For lo, the grass withereth, and the flower thereof decayeth.

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber, bis er empfahe
den Morgenregen und Abendregen.*

Therefore, be patient, O my brethren, unto the coming of the Lord.
Behold, the husbandmen waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.

*Aber des Herrn Wort bleibet in
Ewigkeit.*

But yet the word of the Lord endureth for evermore.

*Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über
ihrem Haupte sein;*

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads:

*Freude und Wonne werden sie
ergreifen
und Schmerz und Seufzen wird weg
müssen*

they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

III. Choir with Baritone solo

*Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.*

Lord, let me know mine end,
and the measure of my days, what it is:
that I may know
how frail I am.

*Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.*

Behold, my days are
as an handbreadth to Thee;
and my life is as nothing before thee.
Verily every man at his best state is
altogether vanity

*Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun Herr, wes soll ich mich trösten?
Ich hoffe auf dich.*

Man passeth away like a shadow, he is
disquieted in vain, he heapeth up
riches, and knoweth not who shall
gather them.

And now, Lord, what shall I hope for?
My hope is in thee.

*Der Gerechten Seelen sind in Gottes
Hand
und keine Qual rühret sie an*

But the souls of the righteous are in the
hand of God,
and there shall no torment touch them.

IV. Choir

*Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar*

How lovely are thy dwelling places,
O Lord of hosts!
My soul longeth, yea, even fainteth for
the courts of the Lord:
my heart and my flesh crieth out for the
living God.
Blessed are they that dwell in thy
house:
they praise thy name evermore.

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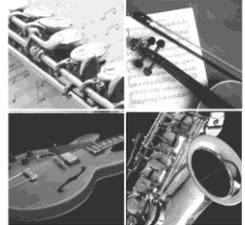
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V. Choir with Soprano solo

*Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von euch
nehmen.*

*Sehet mich an:
Ich habe eine kleine Zeit Mühe und
Arbeit gehabt
und habe großen Trost funden.*

*Ich will euch trösten,
wie einen seine Mutter tröstet.*

VI. Choir with Baritone solo

*Denn wir haben hie keine bleibende
Statt,
sondern die zukünftige suchen wir.*

*Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden;
und dasselbige plötzlich, in einem
Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?*

Ye now have sorrow;
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh
from you.

Look upon me;
ye know that for a little time labour and
sorrow were mine,
but at the last I have found comfort.

I comfort you, as one whom his mother
comforteth.

For here have we no continuing
city,
but we seek one to come.

Behold, I shew you a mystery;
We shall not all sleep,
but we shall all be changed.

In a moment, in the twinkling of an
eye,
at the time of the last trumpet:
for the trumpet shall sound,
and the dead shall be raised
incorruptible,
and we shall be changed.
Then shall be brought to pass the
saying that is written,
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

*Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben sie
das Wesen und sind geschaffen*

Thou art worthy, O Lord, to receive
glory and honour and power:
for thou hast created all things,
and for thy pleasure they are
and were created.

VII. Choir

*Selig sind die Toten,
die in dem Herrn sterben,
von nun an*

Blessed are the dead
which die in the Lord
from henceforth.

*Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.



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Programme notes

Magnificat and Nunc Dimittis in C

C. V. Stanford (1852 - 1924)

Sir Charles Villiers Stanford was an Irish composer, music teacher, and conductor. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams.

Stanford was instrumental in restoring to greatness the tradition of English sacred choral music that had declined since its acme in the time of Henry Purcell and G. F. Handel. The *Magnificat* of Stanford's vigorous Service in C soars, chorale-like, over the musical horizon, rising and falling in intensity toward a breathtaking climax at the conclusion of the *Gloria*. The *Nunc dimittis* opens softly but accelerates, layer upon layer, to its grand recapitulation of the *Gloria*.

Anne Carr Bingham

Ein Deutsches Requiem A German Requiem

Johannes Brahms (1833 - 1897)

1. Blessed are they that mourn
2. Behold, all flesh is as the grass
3. Lord, let me know mine end
4. How lovely are thy dwelling places
5. Ye now have sorrow

6. For we have here no abiding city

7. Blessed are the dead which die in the Lord

For many years Brahms had been preoccupied with the idea of composing a *Requiem*, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form *Ein Deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert-hall, the Gewandhaus.

Brahms may have written the *Requiem* in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the Requiem might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits the horrors of the Last Judgement – a central feature of the Catholic liturgy – and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, the title of *Requiem* has at times been called into question, but Brahms stated intention was to write a *Requiem* to comfort the living, not one for the souls of the dead. Consequently the work focuses on faith in the Resurrection rather than fear of the Day of Judgement. Despite its unorthodox text, the *German Requiem* was immediately recognised as a masterpiece of exceptional vision, and it finally confirmed Brahms' reputation as a composer of international stature.

The similarity of the opening and closing movements serves to unify the whole work, while the funeral-march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. Similarly, the baritone solo in the third, "Lord, let me know mine end", is paralleled in the fifth by the soprano solo, "Ye now have sorrow".

The lyrical fourth section, “How lovely are thy dwelling places”, is therefore at the heart of the work, framed by the solemnity of the first three movements and the transition from grief to the certainty of comfort in the last three.

This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skilfully uses in a variety of subtle guises throughout the work. The most important of these occurs at the opening choral entry and consists of the first three notes sung by the sopranos to the words *Selig sind* (Blessed are). Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody played at the very beginning. Its most obvious re-appearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J. S. Bach, and there seems little doubt that this theme was derived from a very similar chorale melody in Bach’s Cantata No.27.

The opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood. As the music proceeds, however, mourning is transformed into comfort.

The second movement, in the dark key of B flat minor, is centred on the heavy rhythms of a funeral-march, with the chorus proclaiming the inevitability of man’s fate, *Denn alles Fleisch ist wie Gras* (Behold, all flesh is as grass). A lighter central episode provides some brief respite before the funeral-march returns. Eventually, at *Aber des Herrn Wort bleibt in Ewigkeit* (But the word of the Lord endureth for evermore), an energetic allegro emerges, once more transfiguring darkness into light and leading to a glorious conclusion.

In the third movement, the baritone soloist and chorus begin by pondering the transience of human existence. The soloist then asks *Nun Herr, wess soll ich mich trösten?* (And now Lord, what shall I hope for?) and the reply, *Ich hoffe auf dich* (My hope is in thee), wells up from the depths in a rising crescendo of affirmation. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakable foundation for the final resolution.

After the intensity of the first three movements, the pivotal fourth – a serene pastorale – provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly surprising that this movement is so widely known and loved.

The fifth movement features a sublime soprano solo. The choir plays an accompanying role. Whereas the baritone soloist in the third movement sung of grief and doubt, the soprano's message here is one of maternal consolation.

Brahms reserves his most dramatic music for the imposing sixth movement. It begins in reflective mood, but soon the baritone soloist introduces the familiar verses "We shall not all sleep, but we shall all be changed... at the sound of the last trumpet", at which point the music explodes into a blaze of sound and energy. The intensity builds up until *Tod, wo ist dein Stachel?* (Death, where is thy sting?) where a majestic fugue ensues. In the middle of this fugue two fortissimo climaxes grow out of an exhilarating accompaniment Jacob's ladder that reaches up to heaven as it passes from the bass right up to the higher reaches. The movement ends with a final powerful statement.

The last movement begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the *Requiem* reaches its peaceful conclusion at the same word with which it began: *Selig* (Blessed).

John Bawden



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This evening's performers

Emily Rowley Jones, Soprano

Emily's musical training began at the University of Southampton, followed by the Guildhall School of Music and Drama (GSMD), where she gained a Masters with distinction and completed the internationally acclaimed Opera Course.



Solo operatic roles: ENO, covers in *Dog's Heart*, *The Passenger* and *Jakob Lenz*. *La Boheme*, *Perfect American*, *Death In Venice*. Susanna, *The Marriage of Figaro* by Marcos Portugal (Bampton Classical Opera), Norina, *Don Pasquale* (ETO), Marcellina in Paer's *Leonora* (Bampton Classical Opera), The Queen of the Night in *The Magic Flute* (British Youth Opera, GSMD, cover ETO and Garsington Opera), Sylvie in Gounod's *La Colombe* (GSMD), Gabrielle in Offenbach's *La Vie Parisienne* (GSMD), Leonora in Hindemith's *The Long Christmas Dinner* (GSMD), Belinda in Purcell's *Dido and Aeneas*, Oxford, Papagena *The Magic Flute* (ETO, ENO), Lesbina *Le Pescatrici* (Bampton Classical Opera)

Non-operatic solo performances: Poulenc *Gloria* (QEH, London), Monteverdi *Vespers*, Mozart *Requiem*, Fauré *Requiem*, Bach *Magnificat*, Vivaldi *Gloria*, Bach *B Minor Mass*, Handel *Messiah*, Pergolesi *Stabat Mater*, Rossini *Petite Messe Solenne*, Vaughan Williams *Sea Symphony* and Rossini *Stabat Mater*. Soloist with the London Welsh Male Voice Choir on numerous occasions performing at Cadogan Hall, London, and many of the major cathedral venues throughout the country.

Competitions: winner of The Susan Longfield competition 2008, winner of The Hampshire Singer of the Year 2007, second in The John Warner Memorial Award, at the Chichester Festival of Speech and Drama 2006, and finalist in the London Welsh Young Singer of the Year. Emily has also been a Sybil Tutton, MBF and Countess of Munster Scholar. Emily is currently a permanent member of the English National Opera Chorus. She lives in Rickmansworth with her husband and 10 month old twin boys.

Benjamin Seifert, Baritone

Benjamin Seifert read Modern Languages at St Peter's College, Oxford. He then trained on the English National Opera's programme for young opera singers, The Knack, and at the Royal Academy of Music.



In 2004 he performed as a soloist in Orlando Gough's *For the Public Good* at ENO and has since sung at the Queen Elizabeth Hall, the Cadogan Hall, the Purcell Room and the Wigmore Hall. He has worked with the Gilbert and Sullivan Opera Company at Buxton, British Youth Opera, Grange Park Opera, Opera Holland Park, Opera by Definition, Tête à Tête Opera and Arcola Opera. Operatic roles include Colas (*Bastien & Bastienne*), Zaretsky (*Eugene Onegin*) Harlekin (*Ariadne auf Naxos*), *Don Giovanni*, the Count, (*Le Nozze di Figaro*), Bill Bobstay (*HMS Pinafore*), the Foreman (*Trial by Jury*) and Marcello (*La bohème*) at the Soho Theatre, winning the Olivier Award for Best New Opera Production.

He was recently seen as the Mayor in Pop Up Opera's *Docteur Miracle* which he performed live on Radio 3's 'In Tune'. Oratorio work includes *Messiah*, Haydn's *Nelson Mass*, Rossini's *Petite Messe Solennelle*, Fauré's *Requiem*, the *St Matthew Passion* and the title role in Mendelssohn's *Elijah*.

Anna Le Hair, Pianist

Anna Le Hair started playing the piano as soon as she could reach the keys. She gained an honours degree in music at Edinburgh University where she studied piano with Colin Kingsley, and harmony with Kenneth Leighton. Her postgraduate studies were at the Royal College of Music, London, where her professors included Peter Element and Hubert Dawkes.



Since then, Anna has enjoyed a busy and varied career as a performer and

piano teacher. Engagements have included recitals, both solo and as chamber musician and accompanist, in many venues in London, including the Queen Elizabeth Hall, and around Britain and abroad. Within the last five years she has given performances of five piano concertos and many chamber works of the 19th and 20th centuries. Anna has performed at the Edinburgh Fringe Festival and at festivals in Canterbury, Rayleigh, Porec (Croatia) and Buxton, where she was nominated for the title of 'Performer of the Fringe'. She has recently accompanied Coro Stellante under Michael Kibblewhite at the Costa Barcelona music festival and Polymnia under John Byron at the Music in the Mountains festival in Andalucia.

Anna is a Senior House Pianist at AIMS International Summer School in Eastbourne, where she has repetiteured many opera scenes, and also works with choirs and opera groups including Polymnia and City Chamber Choir, as well as Aeolian Singers in Hemel Hempstead and the Chiltern Choir. She is also a regular accompanist at Jackdaws Educational Trust in Somerset, where she has worked with the tenor Ian Partridge and the mezzo Sarah Walker. In addition, Anna has done such diverse things as playing background music in London hotels and restaurants and touring the UK and Channel Islands with the Lewis London Ballet. Anna has a thriving piano teaching practice and teaches piano and accompanies at St Albans School. She is much in demand as an accompanist for singers and instrumentalists. Anna gave a concert tour in February last year in New Zealand with the violinist Arwen Newband. Details of future concerts can be found on her website, www.annalehair.co.uk

John Byron, Pianist

John Byron read music at Cambridge University and is active as a pianist, composer, conductor and teacher. He studied piano with John Bigg and Renée Reznak, and has recently continued his studies with Philip Fowke. His concerto repertoire is substantial, and he has performed with orchestras such as the Milton Keynes City Orchestra, the Milton Keynes Sinfonia, the Luton Symphony Orchestra, the Bedford Sinfonia, the the Open University Orchestra and the Icenii Ensemble.



In 1980 he was invited to participate in the Park Lane Group series of concerts on the South Bank in London, and he has given solo recitals in many parts of Britain, including the Open University and the British Music Information Centre in London. He is also much in demand as an accompanist, and is harpsichordist with the Baroque ensemble Circa 1685.

Amongst his work as a conductor, John was formerly musical director of the Lincoln Chorale, and currently conducts the chamber choir Polymnia. He is assistant musical director of both the Kings Lynn Festival Chorus and the ladies choir Coro Stellante.

John studied composition as a student with Alexander Goehr, and has received several commissions for large-scale works involving chorus, soloists and orchestra. *Different Worlds*, a composition for four pianists at two pianos, was first performed by Piano 40 in the Purcell Room in London. John contributed to the BBC Radio 3 series *The English Cadence* and introduced own choral piece *Verba* in the programme *Choirworks*.

Michael Cayton, Conductor

After training at Kneller Hall, Michael served with the Grenadier Guards as a trumpeter before studying piano at the Royal College of Music, where he gained his BMus, ARCM and won the Hilda Anderson Deane prize for conducting and improvisation. While completing postgraduate répétiteur studies he was appointed the first Organ Scholar at the Royal Hospital in Chelsea. Since his debut as an organist at the Royal Festival Hall in 1988, Michael has been in demand as a recitalist and accompanist and has appeared all over the country and in Europe, with notable London appearances at St Martin-in-the-Fields and Westminster Abbey.



Since 2003 he has simultaneously held the posts of Director of Music at St John's Wood Church, organist at Belsize Square Synagogue and conductor of the Chiltern Choir. He has worked with many leading choruses including Vasari Singers and Goldsmiths Choral Union. In 2014 he was invited to be guest conductor for Watford Philharmonic Society's performance of Britten's War Requiem and has now taken up the appointment as the society's new Principal Conductor.

Michael has given many radio broadcasts for the BBC; he was the organist for a live broadcast from St Martin in the Fields following the death of Nelson Mandela. He has also appeared on BBC's Songs of praise. His church music is published by Redemptorist Publications, the responsorial psalms now a staple of parish churches up and down the country. With broad musical tastes, a hunger to learn new styles and a particular talent for improvisation, he may often be found performing jazz, German cabaret and Judeo-Spanish Ladino music as well as fusion and funk.

Choir members singing this evening

Soprano

Caroline Bartlett, Sarah Brameld, Mary Bungard, Hilary Broadbent, Lu Chadder, Ana De'Ath, Susan Denbow, Anni Facer, Gabrielle Fisher, Jenny Gorsuch, Beverley Grayley, Ann Hanford, Jill Haslam, Diane Hunt, Teresa Oliver, Gillian Proctor, Merriss Ratliff, Beverley Small, Hilary Walmsley, Lyndsay Ward and Gillian Watson.

Alto

Cathy Amos, Roy Cottrell, Liz Dobson, Cathrien Dyas, Rita Fryer, Philippa Goss, Helen Heenan, Anne Keyworth, Charlotte Kohnhurst, Sylvia Lawman, Jan Lazar, Fiona Lean, Liz Pendered, Gillian Pugh, Maggie Shrive, Jill Swainson, Sue Treanor, Brenda Tomsett, Marion Wax and Beryl Whittaker.

Tenor

Gijs Crone, Mike Currey, Andy Etchells, Paul Jenkins, Colin Parkes, Isabel Walker and Peter Wells.

Bass

Henry Bell, Steven Frank, John Haslam, John King, Stuart Marshall, Keith Pulford and Richard Watson.



A small group of Chiltern Choir members – The Chiltern Singers – is now available to sing at functions: weddings, parties, funerals etc.

Proceeds to choir funds.

Contact John Haslam by email (preferred): chilternsingers@chilternchoir.org.uk or by telephone: 01494 724125 to discuss your requirements

Patrons and Honourable Members

If you have enjoyed this evening's concert and would like to have a closer involvement with the Chiltern Choir, then you might like to consider becoming a Patron. For a modest annual fee, we offer you:

- Complimentary tickets to our concerts during the season
- Advance publicity
- Inclusion on the mailing list for our occasional newsletter, 'Chorus Lines'
- Invitations to social and other special events
- Your name in concert programmes.

If you would like to continue your support in this way, please contact John Facer on 01923 283250. He will be delighted to hear from you.

Our current Patrons are:

Mrs Patricia Parkes (President)

Mrs M. Bramall	Mrs J. Double	Mrs H. Hall
Mr N. B. Kingon	Mrs W. M. Kingon	Dr R. MacLaurin
Mrs P. MacLaurin	Mrs J. Martin	Mrs H. Nest
Mr A. Osborne	Mrs A. Rossiter	Mrs F. Sanderson
Mr A. G. Sharp	Mrs J. Sharp.	

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

Mrs K. Darby	Mr J. Facer	Mr M. Gaudie
Mr D. Lloyd	Mrs A. Sedgwick	Mr D. Treanor
Mr N. Wax		



Forthcoming concerts and events

“Bring and Sing”

J. S. Bach *St John Passion*

Saturday 26 February 2016

Christ Church, Chorleywood

Come and join the choir at a workshop on this magnificent choral work.
10.00 am to 3.30 pm. Bring your own lunch, tea and coffee provided.
£15 per singer

Spring Concert

Saturday 19 March 2016

King’s Church, Amersham

J. S. Bach: St John Passion

Summer Concert

Saturday 25 June 2016

Amersham Free Church

(with a visiting choir from Dardilly, France)

To include choral music by Eric Whitacre:
Lux Aurumque, Sleep, Animal Crackers 1 and 2
Hebrew Love Songs, Seal lullaby
Final programme to be confirmed

Details of events can be found on our website www.chilternchoir.org.uk

Programme compiled and designed by Jill Haslam

Visit our Facebook Page:

www.facebook.com/pages/Chiltern-Choir/132340810278799



www.chilternchoir.org.uk

