



President Patricia Parkes
Conductor **Michael Cayton**

Gloria!

Gloria!

Louise Prickett, Soprano

Anna Leon, Soprano

Oliver Gerrish, Countertenor

Matthew Pochin, Tenor

Mark Denza, Organ

The Chiltern Ensemble

Saturday 25 March 2017

Amersham Free Church

Welcome

It's a great pleasure to be back again in Amersham Free Church. We trust you will enjoy our programme of works by Vivaldi, Palestrina and Monteverdi.

We have very much enjoyed rehearsing our main choral works: Vivaldi's *Gloria* and *Magnificat* and two multi-part works by Monteverdi. The choir is delighted that our guest soloists and instrumentalists will be singing and playing additional repertoire from the period this evening – and we even have our musical director, Michael Cayton, taking a break from conducting to sing.

The Chiltern Choir recently made a recording of Brahms *Ein Deutsches Requiem*. It will shortly be available as a CD (and probably other formats). We found it a most interesting and enjoyable experience and hope you might support the choir and obtain a copy.

We look forward to seeing you at our future concerts. We have a Summer concert of Sonnets and Spirituals in Chorleywood on July 1st, and we plan to return to Amersham Free Church in November for a programme to include the world premiere of a work by Michael Cayton.

Details of our recording, and our 2017-2018 programme, can be found on our website.

The Chiltern Choir

www.chilternchoir.org.uk

President: Patricia Parkes

Musical Director: Michael Cayton

Chair: Fiona Lean (07803 254760)

If you would like to join the choir (we would particularly like to recruit more tenors and basses), or if you would like to become a patron, or go on our mailing list for details of concerts and social events, please get in touch.

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Programme

Vivaldi – *Magnificat*

Choir and soloists

1. *Magnificat* (chorus)

Magnificat anima mea Dominum

My soul doth magnify the Lord

2. *Et Exultavit* (solos and chorus)

*Et exultavit spiritus meus in Deo
salutari meo.*

And my spirit hath rejoiced in God
my saviour.

*Quia respexit humilitatem ancillae
suae:*

For he hath regarded the lowliness of
his handmaiden:

*Ecce enim ex hoc beatam me dicent
omnes generationes*

For behold, from henceforth all
generations shall call me blessed.

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

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

3. *Et misericordia* (chorus)

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

And he showeth mercy to those that
fear him throughout all generations.

4. *Fecit potentiam* (chorus)

*Fecit potentiam in brachio suo:
Dispersionis superbos mente cordis sui.*

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

5. *Deposuit potentes* (chorus)

*Deposuit potentes de sede et
exaltavit humiles.*

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

6. *Esurientes implevit* (duet)

*Esurientes implevit bonis et divites
dimisit inanes.*

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

7. *Suscepit Israel* (chorus)

*Suscepit Israel puerum suum
recordatus misericordiae suae.*

He remembering his great mercy
hath holpen his servant Israel.

8. ***Sicut locutus*** (chorus)

*Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.*

As he promised to our forefathers,
Abraham and his seed for evermore.

9. ***Gloria*** (chorus)

*Gloria Patri et Filio et Spiritui
Sancto:
Sicut erat in principio et nunc et
semper et in saecula saeculorum.
Amen.*

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

Palestrina – Kyrie from *Missa Brevis*

Soloists

*Kyrie eleison
Christe eleison
Kyrie eleison*

Lord have mercy
Christ have mercy
Lord have mercy

**Vivaldi – 2nd Movement (*Largo*) from *Winter* from
*The Four Seasons***

The Chiltern Ensemble

Palestrina – *Sanctus & Benedictus* from *Missa Brevis*

Soloists

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

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

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

Blessed is He that cometh in the name
of the Lord.
Hosanna in the highest.

continued overleaf

Monteverdi – *Ave Maris Stella*

Choir and soloists

*Ave maris stella, Dei Mater alma
Atque semper Virgo, Felix cæli
porta.*

*Sumens illud Ave Gabrielis ore,
Funda nos in pace, Mutans Hevæ
nomen.*

Ritornello

*Solve vincla reis, Profer lumen
cæcis, Mala nostra pelle, Bona
cuncta posce.*

Ritornello

*Monstra te esse matrem, Sumat per
te preces, Qui pro nobis natus, Tulit
esse tuus.*

Ritornello

*Virgo singularis, Inter omnes mitis,
Nos culpæ solutos, Mites fac et
castos.*

Ritornello

*Vitam præsta puram, Iter para
tutum, Ut videntes Jesum Semper
collætetur.*

*Sit laus Deo Patri, Summo Christo
decus, Spiritui Sancto, Trinus honor
unus. Amen.*

Hail, star of the sea, bountiful
mother of God and ever Virgin,
happy gate of heaven.

Taking that Ave from the mouth of
Gabriel, preserve us in peace, giving
Eve a new name.

Loose the chains of the bound, bring
light to the blind, drive out our ills,
invoke all things good.

Show thyself to be a mother, may he
who was born for us receive our
prayers through thee.

Singular virgin, more gentle than all,
absolve us from sin and make us
gentle and pure.

Grant us a pure life, prepare a safe
way, that in seeing Jesus we may
rejoice for ever.

Praise be to God the Father, glory to
Christ on high, and with the Holy
Spirit one triple honour. Amen.

Interval

during which refreshments will be served in the church hall



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Monteverdi – *Beatus Vir*

Choir and soloists

*Beatus vir, qui timet Dominum:
In mandatis eius volet nimis.*

*Potens in terra erit semen eius;
Generatio rectorum benedicetur.*

Gloria et divitiae in domo eius;

*Et justitia eius manet in saeculum
saeculi.*

Exortum est in tenebris lumen rectis:

Misericors, et miserator et justus.

*Jucundus homo qui miseretur et
commodat.*

Disponet sermones suos in iudicio:

*Quia in aeternum non commovebitur.
In memoria aeterna erit justus.*

Ab auditione mala non timebit.

*Paratum cor eius sperare in
Domino;*

Confirmatum est, cor eius:

Non commovebitur,

Donec despiciat inimicos suos.

Dispersit, dedit pauperibus:

*Justitia eius manet in saeculum
saeculi,*

Cornu eius exaltabitur in gloria.

Peccator videbit, et irascetur;

Dentibus suis fremet et tabescet.

Desiderium peccatorum peribit.

Blessed is the man that fears the Lord:
he hath great delight in his
commandments.

His seed shall be mighty upon earth:
the generation of the faithful shall be
blessed.

Riches and plenteousness shall be in
his house
and his righteousness endureth for
ever.

Unto the godly there ariseth up light
in the darkness:

he is merciful, loving, and righteous.

A good man is merciful, and lends:

and will guide his words with
discretion.

For he shall never be moved:
and the righteous shall be had in
everlasting remembrance.

He will not be afraid of any evil tidings:
for his heart standeth fast, and believeth
in the Lord.

His heart is established, and will not
shrink:

until he see his desire upon his enemies.
He hath dispersed abroad, and given
to the poor:

and his righteousness remaineth for
ever;

his horn shall be exalted with honour.

The ungodly shall see it, and it shall
grieve him:

he shall gnash with his teeth, and
consume away;

the desire of the ungodly shall perish.

*Gloria Patri, et Filio, et Spiritui
Sancto,
Sicut erat in principio, et nunc et
semper, et in saecula saeculorum.
Amen.*

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.

Palestrina – Agnus Dei

Soloists

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

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

Vivaldi – Gloria

Choir and soloists

1. Gloria in excelsis Deo (chorus)

Gloria in excelsis Deo.

Glory be to God on high,

2. Et in terra pax hominibus (chorus)

*Et in terra pax hominibus bonae
voluntatis.*

And on earth peace, amongst men of
good will

3. Laudamus te (duet)

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.*

We praise thee, we bless thee,
we worship thee, we glorify thee.

4. Gratias agimus tibi (chorus)

*Gratias agimus tibi propter magnam
gloriam tuam.*

We give thanks to thee for thy great
glory.

5. Domine Deus, Rex coelestis (solo)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

O Lord God, heavenly King,
God the Father Almighty.

6. Domine Fili unigenite (chorus)

*Domine Fili unigenite,
Jesu Christe.*

O Lord, the only-begotten Son,
Jesus Christ;

7. Domine Deus, Agnus Dei (solo with chorus)

*Domine Deus, Agnus Dei, Filius
Patris,
Qui tollis peccata mundi,
miserere nobis.*

O Lord God, Lamb of God, Son of
the Father,
who takes away the sins of the world,
have mercy upon us.

8. Qui tollis peccata mundi (chorus)

*Qui tollis peccata mundi, suscipe
deprecationem nostram.*

You who takes away the sins of the
world, receive our prayer.

9. Qui sedes ad dexteram Patris (solo)

*Qui sedes ad dexteram Patris,
miserere nobis.*

You who sit at the right hand of God
the Father, have mercy upon us.

10. Quoniam tu solus sanctus (chorus)

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

For you alone are holy. You alone
are the Lord.

You alone are most high, Jesus
Christ,

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

With the Holy Ghost, in the glory of
God the Father.

Amen.



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

Programme Notes

Antonio Lucio Vivaldi was born in 1678 in Venice. While Vivaldi is most famous as a composer, he was regarded as an exceptional technical violinist as well. In September 1703, at the age of 25 Vivaldi became *maestro di violino* (master of violin) at an orphanage called the Ospedale della Pietà (Devout Hospital of Mercy) in Venice. Over the next thirty years he composed most of his major works while working there, including the *Magnificat* and the famous *Gloria*.

The earliest version of Vivaldi's *Magnificat in G minor* was probably written for the Pietà around 1715. The *Magnificat* is notable for its conciseness. As it is a setting of the canticle sung at every Vesper service, it was inevitably destined to be repeated time after time, and this is perhaps the reason why Vivaldi exercised such restraint. It opens – strikingly – with the favourite chromatic passage set to the first verse. This is followed by the most extended and memorable of all the movements, a chorus on the verse beginning ‘*Et misericordia eius*’. Here Vivaldi expresses great poignancy through chromaticism and ‘anguished’ melodic intervals such as the major seventh. The next two verses are set as a pair of choral movements: ‘*Fecit potentiam*’ dramatically demonstrates the Lord’s strength over a splendidly busy bass line, and the mighty are put down and the humble exalted in graphic fashion. The Doxology begins with a condensed version of the work’s opening bars followed by a vigorous double fugue in traditional style.

Giovanni Pierluigi da Palestrina (c. 1525 – February 1594) was an Italian Renaissance composer of sacred music and the best-known 16th-century representative of the Roman School of musical composition. He had a lasting influence on the development of church music, and his work has often been seen as the culmination of Renaissance polyphony.

Palestrina left hundreds of compositions, including 105 masses, at least 140 madrigals and more than 300 motets. The *Missa Brevis* was first published in 1570 in Palestrina’s *Third Book of Masses* and has been reprinted several times since. The title can be misleading as *Missa Brevis* is commonly a short mass. Palestrina likely chose the word *Brevis* as this was the most adequate word to portray the piece. The *Missa Brevis* is considered to be one of the most performed of Palestrina’s repertoire of polyphony.

The Four Seasons is the best known of Vivaldi's works. Unusually for the time, Vivaldi published the concerti with accompanying poems (possibly written by Vivaldi himself) that elucidated what it was about those seasons that his music was intended to evoke. It provides one of the earliest and most-detailed examples of what was later called programme music — music with a narrative element. Tonight we hear the second movement from the 4th Concerto, "Winter".

Claudio Giovanni Antonio Monteverdi (15th May 1567 – 29 November 1643) was an Italian composer, gambist, singer, and Catholic priest. He is considered a crucial transitional figure between the Renaissance and the Baroque periods of music history. While he worked extensively in the tradition of earlier Renaissance polyphony, such as in his madrigals, he also made great developments in form and melody and began employing the basso continuo technique, distinctive of the Baroque. Monteverdi wrote one of the earliest operas, *L'Orfeo*, which is the earliest surviving opera still regularly performed.

Monteverdi's first church music publication was the archaic Mass *In illo tempore* to which the Vesper Psalms of 1610 were added. The *Vesper Psalms* of 1610 are also one of the best examples of early repetition and contrast, with many of the parts having a clear ritornello. The published work is on a very grand scale and there has been some controversy as to whether all the movements were intended to be performed in a single service. However, there are various indications of internal unity. In its scope, it foreshadows such summits of Baroque music as Handel's *Messiah*, and J.S. Bach's *St. Matthew Passion*. Each part (there are twenty-five in total) is fully developed in both a musical and dramatic sense – the instrumental textures are used to precise dramatic and emotional effect, in a way that had not been seen before.

Beatus Vir, which was probably composed in 1630, was published in the composer's 1641 collection *Selva Morale e Spirituali*. The motet, a setting of Psalm 112, is a superb example of Monteverdi's dramatic style. It contrasts pairs or small groups of voices with the weight of the full chorus, a technique known as *stile concertato* – one of the most characteristic features of baroque music. The piece is scored for six-part chorus and soloists, with organ, basso continuo and two obbligato violin parts.

And finally, to our main work of the evening. Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the Ospedale della Pietà. Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave.

For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an “elaborazione”), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, New York.

Notes compiled by Michael Cayton

Performing today:

Louise Prickett, Soprano

Louise Prickett was born in Brisbane, Australia and gained a Bachelor of Music (Voice Hons I) at the University of Queensland, studying with Mark Jowett. She has appeared as a soloist and consort singer with many prominent Australian ensembles including Australian Brandenburg Orchestra, Cantillation, The Song Company, The Choir of St James’ Church King Street Sydney, The Schola of St Stephen’s Cathedral Brisbane and The Parsons Affayre. Louise appears as a soloist on the discs *A Brandenburg Christmas* (ABC Classics), *Magnificat* and *Stabat Mater* (Vox Foris).



In 2011, Louise was awarded a bursary to study with Emma Kirkby at the Dartington International Summer School. In Europe, she has performed and recorded with consorts including Aurora Nova, Contrapunctus, Philharmonia Voices, The Hanover Band, Devon Baroque, The Cambridge Singers, Illuminare, the London Choral Sinfonia, Ex Cathedra, Musica Beata, the National Chamber Choir of Ireland, and Polyphony. Louise regularly deputises in many London churches and is a newly-appointed regular soprano at St John’s Wood Parish Church.

Solo engagements include the *Stabat Mater* by Dvorak, various Bach cantatas, the *Tenebrae Responses* by Couperin, the Monteverdi *Vespers* and *Eternal Light* by Howard Goodall. Louise has recorded advertisements for Three mobile and T-mobile; movie scores including *The Hobbit: The Battle of the Five Armies* and *The Owls of Ga'hoole*; and has appeared on two episodes of *Call the Midwife* as a singing nun! She is the grateful recipient of a Tait Memorial Trust award and is also a qualified Environmental Consultant.

Anna Leon, Soprano

Anna has been singing professionally since her teenage years. After embracing every musical opportunity that Durham and the North East had to offer whilst studying for a Theology BA, Anna toured much of Scotland and performed regularly with university groups with concerts at The Sage and The Usher Hall. Anna has always been involved in local community music projects and still enjoys teaching both children and adults across the country and running workshops for many different choirs. She performs and tours regularly with many choral outfits in places as far-flung as the USA, Australia and China. She has participated in masterclasses with Mary King, Giles Underwood and John Mark Ainsley and has studied, most recently, with Anita Morrison and Miriam Allan.



Anna now lives and works in the community of the College of St George, Windsor Castle. She works extensively with the choristers of St George's Chapel preparing them for their many services and royal engagements as well as teaching flute and piano. She continues her own solo singing and studying, regularly performing in London and many other parts of the UK. Choral singing and oratorio work has taken her to France, China, Canada and the USA in recent months as well as frequent concerts in London and Oxford.

Anna is thrilled to be singing with The Chiltern Choir this evening.

Oliver Gerrish, Countertenor

Oliver is a versatile English countertenor, equally at home with the traditional musical heritage of the Renaissance and Baroque eras, as well as contemporary compositions.

He has performed internationally many leading conductors and accompanists, including Andre Jerome Thomas, Christopher Bucknall, David Bates, Crispin Steele-Perkins, Laurence Cummings, Graham Walker and Oliver Gooch. Masterclass performances include those with James Bowman, Derek Lee Ragin and Emma Kirkby. In 2014 and 2016 he sang for the Grand Ducal Family of Luxembourg at the Communions of HRH Prince Gabriel and Prince Noah de Nassau.



As an operatic singer, Oliver was critically acclaimed in both Opera and Opera Britannia for his role of Artabano in Hasse's 'Artaserse' with Ensemble Serse. He has twice sung the lead male role in Toni Castell's contemporary opera *Life from Light*, most recently in August 2014 for the Teta-a-Tete Festival at Kings Place, and recorded the album of the opera. He was lead alongside spinto soprano Meeta Raval in Castell's latest opera *2045: The Year Man Becomes Immortal?* at St James's Piccadilly and Cowdray Park, Sussex, in July 2016.

Oliver is in demand as an international concert soloist and has performed in Switzerland, Luxembourg, The Republic of Ireland, Northern Ireland, Italy, Bermuda, New York, Italy, France and Spain, with, among other ensembles, The Philharmonia Orchestra. Oliver performed the world premier of Cecilia McDowall's *White Bee* in 2013. Recent performances include Bach's St. John Passion at Corpus Christi College, Cambridge, an evening of opera with Meeta Raval at Worksoop College, a recital for the Penkhull Festival (chosen by the Patron of the Festival, James Bowman), Handel's *Messiah* for the Fiftieth Church Stretton Festival, soloist alongside The Philharmonia orchestra at the Klosters Christmas Festival in December 2016 and soloist alongside the Barnes Choir in Handel's *Foundling Hospital Anthem* on March 12th. Oliver also runs the opera company, New Georgian Opera, with soprano Meeta Raval and music series www.chelseaconcerts.com.

In his choral work, Oliver is a Deputy Lay Vicar at Westminster Abbey, a Deputy Lay Clerk at St Paul's Cathedral, and in the choir of St. John's Wood Parish Church.

Oliver began his professional musical training as Alto Choral Scholar at Lichfield Cathedral and from there went on to study at The Guildhall School of Music and Drama.

For more information please go to www.olivergerrish.com.

Matthew Pochin, Tenor

Matthew Pochin began his career as a chorister, and choral scholar at Hereford Cathedral before studying at the Welsh College of Music and Drama.

After a brief stint as a pastry chef, Matthew moved to South London in 2007 to continue his career as a singer. He has held positions at several churches across the city and currently sings with the choirs of St John's Wood Parish Church and Belsize Square Synagogue.



He is a member of the unique Jewish barbershop group bOYbershop, performing traditional Jewish liturgical music, folksongs as well as close harmony standards and original comedy songs. In recent years the group have released an album of traditional Sephardi and Ladino melodies, toured to Strasbourg for interfaith festivals and have sang for the Chief Rabbi and Holocaust survivors.

Matthew is a founder member of Floriade Ensemble and the Epiphoni Consort. Floriade Ensemble specialises in music for men's voices from the renaissance to modern close harmony. They have performed both in the UK and France with their two most recent programs of music by Josquin des Prez and a concert of Polish polyphony. He also sings with Brighton based Onde Sonore, who perform madrigals and opera from the Italian renaissance.

Oratorio appearances in the past year have included evangelist and tenor soloist; *St John Passion* – Bach, soloist; *B minor Mass* and *Magnificat* – Bach, *Elijah* – Mendelssohn, *Messiah*, *Theodora* (Septimius) – Handel,

C minor Great Mass – Mozart, as well as works by Monteverdi, Haydn and Vivaldi.

Recent recitals include *Die Schöne Müllerin* and *Schwanengesang* – Schubert, *Dichterliebe* – Schumann, *A Young Man's Exhortation* – Finzi, *Ludlow and Teme* – Gurney, *The Holy Sonnets* of John Donne, *The Red Cockatoo* – Britten as well as works by Mario Castellnuovo-Tedesco, Parry, Purcell and Quilter. matthewpochin.co.uk

Michael Cayton, Conductor and Bass

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.

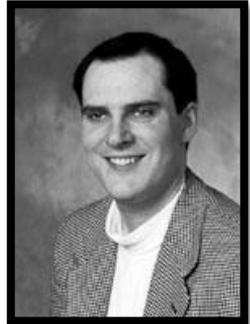


Since 2003 he has simultaneously held the posts of Director of Music at St John's Wood Church, organist at Belsize Square Synagogue and conductor of the Chiltern Choir. He has worked with many leading choruses including Vasari Singers and Goldsmiths Choral Union. In 2014 he was invited to be guest conductor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

Mark Denza, Organist

Mark Denza is a great-grandson of Luigi Denza, composer of the ubiquitous Neapolitan song *Funiculì, funiculà*; and twice achieved success in that field himself as winner of the Bach Choir's competition for an original Christmas carol. Both entries received their first performance at the Royal Albert Hall, and were subsequently published by Oxford University Press.



A graduate of the London College of Music, where he studied organ with Margaret Phillips, singing with John Cameron, and conducting with William Webb; he also holds FLCM, ARCO, and CHD diplomas. Though primarily a freelancer, he is organist and director of music at All Saints', East Finchley, and Saint Thomas More's, Swiss Cottage; accompanist of the North Camden Chorus, Saint John's Wood Chamber Choir, and the JC Singers; and a staff chorister at Belsize Square Synagogue.

Mark's career as an organist has encompassed solo and duet recitals, alongside orchestral works such as the Saint-Saëns Organ Symphony. Prominent engagements in recent years have included playing for the wedding of Lord Nicholas Windsor, the first member of the Royal Family to marry in the Vatican; the nuptials of celebrity power couple David Mitchell and Victoria Coren; and the memorial service of Anthony Minghella, in the presence of the serving British prime minister, his immediate predecessor, and a churchful of Hollywood glitterati.

Mark's conducting CV features BBC2's Election Night Armistice, Granada Television's The Jury, and Radio Four's Daily Service. His début CD directing the Hampstead Singers and Emmanuel Chamber Orchestra, *My beloved spake* (GMCD 7200), was acclaimed by Classic FM Magazine as "enchanting". As a pianist, he has played for the Canal Café Theatre's long-running satirical show NewsRevue, and for song recitals; whilst on violin and viola, he has appeared with the Young Musician's Symphony Orchestra, North London Philharmonia, and Camden Symphony Orchestra.

The Chiltern Ensemble, Leader Jeanne Mann

The Chiltern Ensemble is today lead by violinist Jeanne Mann with Rachel Eyres (violin), Deborah Kemp (viola), and Kate Harding (cello). These four versatile string players have worked together on many projects over the years and are able to draw on a wide variety of musical experience to provide enjoyable programmes of music for all kinds of event. From small birthday celebrations and weddings to large-scale events such as a “Last Night of the Proms” evening in a rectory garden, with music arranged by Jeanne for string quartet our music provides a relaxing atmosphere for any occasion.



Jeanne Mann

The musical interests of these professional musicians cover a wide range of styles. Jeanne is well known as a folk musician and also plays violin in a small ensemble ‘The Pemberley Players’ specialising in music for Regency social dancing. Rachel enjoys all kinds of dance and also plays Blue Grass music. Deborah plays Baroque viola and especially enjoys playing for opera and choral works while Kate enjoys all kinds of music and would like to state that ‘no... it’s not a big guitar, and no... she doesn’t wish she played the flute!’

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Chiltern Choir members singing this evening

Soprano

Caroline Bartlett, Hilary Broadbent, Mary Bungard, Lu Chadder, Susan Denbow, Gabrielle Fisher, Jenny Gorsuch, Beverley Grayley, Christine Guy, Jill Haslam, Diane Hunt, Barbara Johnson, Sue Kesteven, Sue Lloyd, Janet Lowndes, Sarah Moreton, Gillian Proctor, Merriss Ratliff, Beverley Small, Hilary Walmsley, Lyndsay Ward, Gillian Watson and Anne Wilson.

Alto

Cathy Amos, Roy Cottrell, Ana De'Ath, Liz Dobson, Cathrien Dyas, Jan Ellis, Rita Fryer, Helen Heenan, Anne Keyworth, Charlotte Kohnhorst, Sylvia Lawman, Miriam Morgan, Gillian Pugh, Maggie Shrive, Jill Swainson, Brenda Tomsett, Susan Treanor, Marian Wax, Jenny West and Beryl Whittaker.

Tenor

Andy Etchells, Mike Currey, Colin Parkes and Isabel Walker.

Bass

Henry Bell, Simon Boulcott, Paul Davies, Steven Frank, John Haslam, John King, Stuart Marshall, Martin Robinson and Richard Watson.



THE CRICKETERS SARRATT

The Cricketers on Sarratt Green offers you a warm welcome.
We are open from 10 am with food served from noon each day.

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you'll find some excellent ales, a carefully chosen wine list,
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With Easter not far off, treat the family to a special meal
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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 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 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	Dame G. Pugh	Mrs A. Sedgwick
Mr D. Treanor	Mr N. Wax	



Forthcoming concert

Saturday 1 July 2017

Christ Church, Chorleywood

Summer Concert

“Sonnets and Spirituals”

Our 2017-2018 Season will include:

Autumn 2017

Bernstein *Chichester Psalms*

Fauré *Requiem*

Spring 2018

Monteverdi *Vespers*

Summer 2018

Cinema Classics

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

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