



President Patricia Parkes  
Conductor Michael Cayton



# Fauré, Bernstein

and a

# First

## Cayton *Missa Beatae Virginis Mariae*

**Saturday 25 November 2017**

St Mary's Church, Rickmansworth

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# Welcome

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A very warm welcome to our concert this evening. It is a very significant occasion for us. We will be singing a brand new composition, *Missa Beatae Virginis Mariae*, written by our Musical Director, Michael Cayton. Michael wrote the work in response to a request from our President, Patricia Parkes, a founder member of the Choir. Patricia wanted something unique to mark the 50<sup>th</sup> Anniversary of our founding in May 1968. You may think we are a little premature in singing it this evening, but our programme runs from Autumn 2017 to Summer 2018 and we think it appropriate to begin our Anniversary Celebrations with a première of this special work. You will also hear Fauré's *Requiem* and *Cantique de Jean Racine*, and I'm delighted that Maddie Martin, who is in Year 11 at St Clement Dane's School, will join us for the treble solo part in Bernstein's *Chichester Psalms*.

The Clarendon Muse is the venue for our Spring concert, when we will be singing Monteverdi's *Vespers*.

We conclude our year's celebratory concerts in June, with A **Golden Night at the Movies** in Sarratt Village Hall. On that occasion we will swap our usual concert dress for colourful evening wear. You are invited to join us – in full evening dress, if you so wish.

This time last year we made a recording of Brahms *Ein Deutsches Requiem*. Copies of the CD are on sale this evening and all proceeds help to support the Choir. Our patrons are also an invaluable support and if you would like to become one, or to go on our mailing list to receive details of concerts and social events, please get in touch with us.

We have a very enthusiastic tenor and bass section. They would particularly welcome new members and it's not too late to join us this year for our forthcoming concerts. The Choir is also planning a trip to Slovakia in 2019, and additional male voices would ensure that there is a good sectional balance to wow audiences in this lovely part of Central Europe.

I hope you enjoy this evening and very best wishes for Christmas and the New Year.

Fiona Lean (07803 254760)

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# Programme

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## Gabriel Fauré

## *Cantique de Jean Racine*

*The Chiltern Choir is singing this work from music books, 'European Sacred Music', purchased from a kind bequest from the late Dr Tim Goodwin who was a long-term member of the tenor section of the choir.*

*Verbe égal au Très-Haut, notre unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit nous rompons le silence:  
Divin sauveur, jette sur nous les yeux.*

*Répands sur nous le feu de ta grâce puissante;  
Que tout l'enfer fuie au son de ta voix;  
Dissipe le sommeil d'une âme languissante  
Qui la conduit à l'oubli de tes lois!*

*Ô Christ! sois favorable à ce peuple fidèle,  
Pour te bénir maintenant rassemblé;  
Reçois les chants qu'il offre à ta gloire  
immortelle,  
Et de tes dons qu'il retourne comblé.*

Word of God, one with the Most High,  
in Whom alone we have our hope,  
Eternal Day of heaven and earth,  
We break the silence of the peaceful night;  
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,  
That all hell may flee at the sound of your voice;  
Banish the slumber of a weary soul,  
That brings forgetfulness of your laws!

O Christ, look with favour upon your faithful people  
Now gathered here to praise you;  
Receive their hymns offered to your immortal glory;  
May they go forth filled with your gifts.

## Gabriel Fauré

## *Requiem*

### *1. Introit and Kyrie*

*Requiem aeternam dona eis Domine  
et lux perpetua luceat eis  
Te decet hymnus, Deus in Sion  
et tibi reddetur votum in Jerusalem*

*Exaudi orationem meam  
ad te omnis caro veniet.*

*Kyrie eleison,  
Christe eleison  
Kyrie eleison.*

Grant them eternal rest, Lord,  
and may perpetual light shine upon them  
Thou, O God, art praised in Sion, and unto  
Thee shall the vow be performed in  
Jerusalem.

Hear my prayer,  
unto Thee shall all flesh come.

Lord have mercy,  
Christ have mercy,  
Lord have mercy

## 2. Offertory

*O Domine, Jesu Christe, Rex Glorie  
libera animas defunctorum  
de poenis inferni et de profundo lacu*

*O Domine, Jesu Christe, Rex Glorie  
libera animas defunctorum de ore leonis  
ne absorbeat eus Tartarus  
ne cadant in obscurum.*

*O Domine, Jesu Christe, Rex Glorie  
ne cadant in obscurum.*

*Hostias et preces tibi Domine, laudis  
offerimus  
tu suscipe pro animabus illis  
quarum hodie memoriam facimus  
Fac eas, Domine, de morte transire ad  
vitam  
Quam olim Abrahae promisisti et semini  
eus.*

*O Domine, Jesu Christe, Rex Glorie  
libera animas defunctorum  
de poenis inferni et de profundo lacu  
ne cadant in obscurum. Amen.*

## 3. Sanctus

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

## 4. Pie Jesu

*Pie Jesu, Domine, dona eis requiem  
dona eis requiem sempiternam requiem.*

## 5. Agnus Dei

*Agnus Dei, qui tollis peccata mundi  
dona eis requiem  
Agnus Dei, qui tollis peccata mundi  
dona eis requiem*

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hells and from  
the bottomless pit.

Lord Jesus Christ, King of glory,  
Deliver them from the lion's mouth,  
nor let them fall into darkness,  
neither the black abyss swallow them up.

Lord Jesus Christ, King of glory,  
neither the black abyss swallow them up.

We offer unto Thee this sacrifice of prayer  
and praise

Receive it for those souls  
whom today we commemorate.  
Allow them, Lord, to cross from death into  
the life  
which once Thou didst promise to  
Abraham and his seed.

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hells and from  
the bottomless pit.

Nor let them fall into darkness. Amen

Holy, holy, holy,  
Lord God of Sabaoth  
heaven and earth are full of Thy glory  
Hosanna in the highest.

Merciful Jesus, Lord, grant them rest  
grant them rest, eternal rest.

O Lamb of God, that takest away the sin  
of the world, grant them rest  
O Lamb of God, that takest away the sin  
of the world, grant them rest

*Agnus Dei, qui tollis peccata mundi  
dona eis requiem,  
sempiternam requiem.*

*Lux aeterna luceat eis, Domine  
Cum sanctis tuis in aeternum,  
quia pius es  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.*

## 6. Libera me

*Libera me, Domine, de morte aeterna  
in die illa tremenda  
Quando coeli movendi sunt et terra  
Dum veneris judicare saeculum per ignem.*

*Tremens factus sum ego et timeo  
dum discussio venerit atque  
ventura ira.*

*Dies illa dies irae  
calamitatis et miseriae  
dies illa, dies magna  
et amara valde*

*Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.*

*Libera me, Domine, de morte aeterna  
in die illa tremenda  
Quando coeli movendi sunt et terra  
Dum veneris judicare saeculum per ignem.*

## 7. In Paradisum

*In Paradisum deducant Angeli in tuo  
adventu suscipiant te Martyres  
et perducant te in civitatem sanctam  
Jerusalem.*

*Chorus Angelorum te suscipit  
et cum Lazaro quondam paupere  
aeternam habeas requiem.*

O Lamb of God, that takest away the sin  
of the world, grant them rest,  
everlasting rest.

May eternal light shine on them, O Lord,  
with Thy saints forever,  
because Thou art merciful.  
Grant them eternal rest, O Lord,  
and may perpetual light shine on them.

Deliver me, O Lord, from everlasting  
death on that dreadful day when the  
heavens and the earth shall be moved  
when thou shalt come to judge the world  
by fire.

I quake with fear and I tremble  
awaiting the day of account and the wrath  
to come.

That day, the day of anger,  
of calamity, of misery,  
that day, the great day,  
and most bitter.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.

Deliver me, O Lord, from everlasting  
death on that dreadful day when the  
heavens and the earth shall be moved  
when thou shalt come to judge the world  
by fire.

May the angels receive them in Paradise,  
at thy coming may the martyrs receive  
thee and bring thee into the holy city  
Jerusalem.

There may the chorus of angels receive  
thee, and with Lazarus, once a beggar,  
may thou have eternal rest.

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# Interval

during which refreshments will be served in the church hall

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## Leonard Bernstein *Chichester Psalms*

### Part 1.

#### **Psalm 108, verse 2**

*Urah, hanevel, v'chinor!*

*A-irah shahar!*

#### **Psalm 100, entire**

*Hariu l'Adonai kol haarets.*

*Iv'du et Adonai b'simha.*

*Bo-u l'fanav bir'nannah.*

*D'u ki Adonai Hu Elohim.*

*Hu asanu, v'lo anahnu.*

*Amo v'tson mar'ito.*

*Bo-u sh'arav b'todah,*

*Hatseirotav bit'hilah,*

*Hodu lo, bar'chu sh'mo.*

*Ki tov Adonai, l'olam has'do,*

*V'ad dor vador emunato.*

Awake, psaltery and harp!

I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before his presence with singing.

Know ye *that* the Lord, He is God.

It is He that hath made us, and not we ourselves

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting.

And His truth endureth to all generations.

### Part 2.

#### **Psalm 23, entire**

*Adonai ro-i, lo ehsar.*

*Bin'ot deshe yarbitseini,*

*Al mei m'nuhot y'nahaleini,*

*Naf'shi y'shovev,*

*Yan'heini b'ma'aglei tsedek,*

*L'maan sh'mo.*

*Gam ki eilech*

*B'gei tsalmavet,*

*Lo ira ra,*

*Ki Atah imadi.*

*Shiv't'cha umishan'techa*

*Hemah y'nahamuni.*

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,

He leadeth me beside the still waters,

He restoreth my soul,

He leadeth me in the paths of righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me

In the presence of mine enemies,

Thou anointest my head with oil,

My cup runneth over.

*Ta'aroch l'fanai shulchan*

*Neged tsor'rai*

*Dishanta vashemen roshi*

*Cosi r'vayah.*

*Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.*

**Psalm 2, verses 1-4**

*Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mos'roteimo,  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!*

**Part 3.**

**Psalm 131, entire**

*Adonai, Adonai,  
Lo gawah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimeni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'ra'el el Adonai  
Me'atah v'ad olam.*

**Psalm 133, verse 1**

*Hineh mah tov,  
Umah nayim,  
Shevet ahim  
Gam yahad. Amen.*

Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bonds asunder,  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity. Amen.

*Kyrie**Kyrie eleison*

Lord have mercy

*Christe eleison*

Christ have mercy

*Kyrie eleison*

Lord have mercy

*Gloria**Gloria in excelsis Deo, Et in terra pax,  
hominibus bonae voluntatis.*Glory be to God on high, and on earth peace,  
good will towards men.*Laudamus te. Benedicimus te.*

We praise thee, we bless thee,

*Adoramus te. Glorificamus te.*

we worship thee, we glorify thee,

*Gratias agimus tibi propter  
magnam gloriam tuam.*we give thanks to thee  
for thy great glory,*Domine Deus, Rex coelestis,*

O Lord God, heavenly King,

*Deus Pater omnipotens.*

God the Father Almighty.

*Domine Fili unigenite, Iesu Christe.*

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

*Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, Lamb of God, Son of the Father,

*Qui tollis peccata mundi,*

that takest away the sins of the world,

*miserere nobis.*

have mercy upon us.

*Qui tollis peccata mundi,*

Thou that takest away the sins of the world,

*suscipe deprecationem nostram.*

receive our prayer.

*Qui sedes ad dexteram*

Thou that sittest at the right hand

*Patris, miserere nobis.*

of God the Father, have mercy upon us.

*Quoniam tu solus Sanctus.*

For thou only art holy;

*Tu solus Dominus.*

thou only art the Lord;

*Tu solus Altissimus, Iesu Christe.*

thou only art most high, Jesus Christ,

*Cum Sancto Spiritu,*

with the Holy Ghost,

*in gloria Dei Patris.*

in the glory of God the Father.

*Amen.*

Amen

*Ave Maria**Ave Maria, gratia plena,*

Hail Mary, full of grace,

*Dominus tecum.*

the Lord is with thee.

*Benedicta tu in mulieribus,*

Blessed art thou among women,

*et benedictus fructus ventris tui, Jesus.* and blessed is the fruit of thy womb, Jesus.*Sancta Maria, Mater Dei,*

Holy Mary, Mother of God,

*ora pro nobis peccatoribus,*

pray for us sinners,

*nunc et in hora mortis nostraræ.*

now and in the hour of our death.

*Amen.*

Amen.

## *Sanctus*

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

Holy, holy, holy,  
Lord God of hosts  
Heaven and earth are full of thy glory.  
Glory be to thee, O Lord most high.

## *Benedictus*

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

Blessed is he that cometh in the name  
of the Lord:  
Glory to thee, O Lord in the highest.

## *Agnus Dei*

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

O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world,  
grant us thy peace.



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# Programme notes

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## *Cantique de Jean Racine*

Fauré's *Cantique de Jean Racine* is a short hymn setting for mixed chorus that won the Ecole Niedermayer's composition prize in 1865 and was the first of many religious pieces for chorus by Fauré.

Jean Racine was a 17th century French dramatist and poet who, among his many important contributions to western letters, created a French translation of several portions of the Roman Breviary in 1688. Among them was the Ambrosian hymn for Tuesday Matins *Consors paterni luminous* ("O light of light"). Fauré chose to name his piece after Racine rather than the mediaeval source material, possibly because the elegant and rather florid French version was quite a creative leap from the original Latin. The words form an entreaty to God for his heavenly gaze, fiery mercy and guidance towards the path of righteousness. It ends with an exchange of faith and grace between Christ and his gathered followers. Fauré treats the inspiring text with a gorgeously restrained and respectful charm that reflects his ten years of training at the liturgically-focused Niedermeyer school.

## *Requiem*

Fauré composed his best-known work, *Requiem*, in 1887, purely, as he said, for the pleasure of it. The first performance took place at the fashionable church of The Madeleine in Paris where he was choirmaster, on January 16, 1888.

Of all the requiems, from Mozart's to Britten's, Fauré's stands out for its serenity and soothing gentleness. As a choirmaster and organist, Fauré constantly sought to create a new kind of church music. He wanted something other than the operatic *bel canto* style which was popular in Paris at the time, and apart from the outsized, large-scale Germanic Romantic style which dominated the rest of Europe. The most dramatic moment in the piece is the *Dies Irae, Dies Illa* ("that day, day of wrath"). Drawing inspiration from the tunes and rhythms of Gregorian chant, he uses subtle gradations in dynamic, colour, and harmony to achieve the effects he wants. In an interview in 1902, Fauré commented: "It has been said that my Requiem does not express the fear of death, and someone has called it a lullaby of death. But it is thus that I see death: a happy deliverance, an aspiration towards happiness above, rather than as a painful experience."

## *Chichester Psalms*

In 1965, Leonard Bernstein was commissioned by The Southern Cathedral Festival to compose a piece for the cathedral choirs of Chichester, Winchester, and Salisbury England. The *Chichester Psalms* was the result. The piece is written in Hebrew and no English translation is provided in the score. It is clearly the composer's intent that the work be performed in its original language or not at all.

Written in three-movements, Chichester Psalms opens with the choir emphatically proclaiming “Awake, psaltery and harp!” (Psalm 108, verse 2). The introduction quickly leads into Psalm 100 (Make a joyful noise unto the Lord), in an irresistibly joyous jazzy dancing 7/4 rhythm that continues to the end of the movement.

The mood changes abruptly with the beginning of the second movement. Peace and pastoral harmony are expressed by the strains of the beloved Psalm 23, (The Lord is my shepherd) sung by a solitary treble accompanied only by a harp, evoking the image of the shepherd/poet/king, David. The mood is reinforced by the entry of the women of the chorus repeating the solo melody. However, this scene of pastoral bliss is suddenly and forcefully torn apart by two whiplashes of sound as the men and the organ loudly inquire, “Why do the nations rage so furiously together?” (Psalm 2) The nations continue to rage, with the men at times almost shouting. Then again is heard the gentle voice of the shepherd calling out above the tumult. The rage continues for a time, then gradually fades as the shepherd theme becomes dominant and the movement ends with the completion of Psalm 23 and the return of peace.

The beginning of the third movement is a tense and anxious interlude expressing the angst and hopelessness of life in a Godless world. Melodies appear only to disappear, pulled down by the tearing dissonance of the interlude. Then the voices of chaos begin to fade leaving an uneasy sense of peace. The male voices enter bringing the humble yet lyrical message of Psalm 131 “Lord, Lord, my heart is not proud, my eyes are not haughty.” The rest of the chorus joins in and the strains swell as mankind again seeks peace and harmony in God.

This sense of peace is reconfirmed as the chorus continues with a sublimely gentle intonation of Psalm 133 verse 1 “Behold, how good and how pleasant it is for brethren to dwell together in unity! Concord reigns as the music fades on a sustained “Amen”.

### *Missa Beatae Virginis Mariae*

*Missa Beatae Virginis Mariae* was commissioned by Patricia Parkes and takes the form of a *Missa Brevis* i.e. a mass setting without a *credo*. The work also includes a motet setting the words of the *Ave Maria*. The piece was composed primarily as a concert piece with organ, harp and percussion accompaniment however, it is also designed to be sung liturgically.

The piece is built on a number of motifs particularly a rising scale from tonic to dominant. This idea is to convey a sense of rising prayer, much in the same was as incense during the mass. The second motif creates the cluster G, A, D, C sharp which is used in many different keys. The key signatures themselves are also significant. The work begins in D major, rises to E major for the central movements and returns to D major at the end creating a sense of lift at the centre of the mass.

The work begins with solo voice introducing the *Ave Maria* motif followed by the choir singing the *Kyrie* with its simple rising lines. The *Gloria* begins with a sparkly 7/8 rhythm once again with the rising motif in the altos and basses. A calm middle section introduces the *qui tollis peccata mundi* with solo soprano with choir backing which gives way to the sparkly 7/8 rhythm again, this time with the text *quoniam tu solus sanctus*. The movement ends with a fanfare in Fsharp major.

The *Ave Maria* begins in E major starting with the motif we heard earlier sung by the soprano soloist. The choir here form chord clusters in eight parts to create a sense of stillness and prayerfulness.

The *Sanctus* starts with four part unaccompanied choir which over the repeated “*sanctus*” expands to six voices with organ accompaniment, to seven and finally to eight voices with added harp and percussion. The overlapping voices in the *Domine Deus* now fully expanded to twelve parts symbolising the ringing of *sanctus* bells. The *pleni sunt coeli* is a rhythmic fugetta in three parts which leads us on to an exciting *hosanna in excelsis*.

As is in keeping with modern liturgical forms of the mass, the *Benedictus* continues immediately and repeats the *hosanna* but in a more reflective way in the tender key of A flat major. The *Agnus Dei* returns us to D major and our simple rising lines, this time though to greater heights continually in eight parts. The choir sing the first line of the text, *Agnus Dei qui tollis peccata mundi* which is followed by an interlude by the harp and organ. During the interlude the choir whisper the text “O Lamb of God, who takes away the sins of the world, have mercy on us” in eight different languages. The languages are Chinese, Spanish, English, Hindi, Arabic, Portuguese, Russian and Bangla, these being the eight most spoken languages in the world. This is to create an image of the world calling out to God to take away the sin that causes such fear and hatred as we see today, and pleading with God to be merciful to us. The third *Agnus Dei* extends the rising motif and gently leads us to the *dona nobis pacem* finally echoing the ending of the *Kyrie*.

## Performing today:

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### **Michael Cayton**, Conductor and composer

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.

## Madeleine Jane Martin, Soprano/Treble

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Madeleine is 15 years old and attends St. Clement Danes School in Chorleywood where she is in year 11 doing her GCSEs. She has been singing since she was about 4 years old, having been brought up on a diet of classical music and musical theatre by her parents, singing along to traditional musicals like *My Fair Lady* and *The Sound of Music*.

At 8 years old, she started having lessons from Belinda Mikhail, and has successfully competed in various musical festivals around the region. At school, Madeleine takes a very active part in the strong music and drama department, performing in various events, including the narrator in the school production of Joseph, as well as various solos in the frequent concerts. She has been a member of Taplow Girls choir since 2014 performing with them in venues such as Notre-Dame de Paris and Chartres Cathedral, and has recently moved up to the Taplow Youth Choir.

Madeleine also has a love of Jazz music, having taken part in Laurie Holloway's Montgomery Holloway Music Trust summer jazz schools and concerts, and also enjoys singing whilst accompanying herself on the piano. One of Madeleine's ambitions is to attend the Royal Academy of Music in London to study classical singing, before starting to build her career in music.



## Ian Shaw, Organist

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Ian Shaw studied at Cambridge (where he was Organ Scholar of St John's College and a John Stewart of Rannoch Scholar in Sacred Music), at the Sweelinck Conservatorium in Amsterdam and (recently, as a mature student) at Goldsmiths. He has been Sub-Organist at Durham Cathedral and Director of Music at St Peter's Eaton Square.



As a pianist, he has worked with Opera North, Northern Ballet Theatre, BBC Scottish Symphony Orchestra and, for eleven years, Scottish Opera, where he was responsible for numerous national tours. Since returning to London, he has worked as a pianist for English National Opera and, as a coach, at the National Opera Studio and British Youth Opera.

Always interested in new music, he has been involved in many premieres, including Philip Glass' *The Trial* at The Royal Opera House, Linbury Studio, Dominique Le Gendre's *Jab Molassie* in Trinidad and Michael Ellison's *Deniz Kustu* in Istanbul.

Future engagements include Scottish Opera (*Greek*), Nederlandse Reisopera (*The Flying Dutchman*), Aldeburgh Festival (*To See the Invisible*) and Music Theatre Wales (*Passion*).

## Anneke Hodnett, Harpist

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Anneke Hodnett studied at the Guildhall School of Music & Drama and in September 2010 was awarded her MMus (Distinction) from the Guildhall Artist Programme. She is now pursuing a busy freelance career, much in demand as a chamber and orchestral musician.



Anneke regularly works with orchestras including the London Symphony Orchestra, BBC Symphony Orchestra, the Philharmonia, City of London Sinfonia, Royal Ballet Sinfonia and many others. Across Europe she works as Guest Principal with orchestras such as the RTE National Symphony Orchestra and the Arctic Philharmonic Orchestra. Significant performances have included the BBC Proms, the Beethovenhalle in Bonn and the Salzburg Festspielhaus. Anneke has a wide experience in performing contemporary music, including several broadcasts on BBC Radio 3 and world premieres of solo and chamber music.

A passionate chamber musician, her chamber group, Trio Anima, have recently become Kirckman Concert Society Artists. They were awarded the Elias Fawcett Award for Outstanding Chamber Ensemble in the 2012 Royal Overseas League Chamber music competition. They have performed on the Countess of Munster Recital Scheme, and were Live Music Now Artists.

Anneke is also the harpist of the Suoni Ensemble in Copenhagen, and their work has included recordings and broadcasts on Danish Radio.

Concerto appearances have included the Handel Harp Concerto with The Handel Collection and the Watford Philharmonic, and the Debussy Danses with the London Symphony Orchestra String Academy at LSO St. Luke's. Solo recitals have included appearances at the Deal, Harrogate, and St. Lawrence Jewry Festivals. Anneke enjoys collaborating across many different artforms and has worked with ballet companies including New Movement Collective and BalletBoyz, and theatre groups such as iO Theatre Company.

## **James Pickford, Percussionist**

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James Pickford is a busy local percussionist and is the Principal Timpanist of the DeHavilland Philharmonic Orchestra in Hatfield as well as the Principal Percussionist of the Dorset Opera Orchestra. In addition to these roles, he performs regularly with a number of other orchestras and choral societies in the area including Watford Philharmonic Society and Hertford Symphony Orchestra.

Away from the orchestral platform, James is an active theatre musician. He plays for musical theatre groups across the Home Counties and recent performances have included *The Full Monty*, *Legally Blonde*, *Sister Act* and *West Side Story*. Back in 2012, James was one of the 1,000 drummers who took part in the Industrial Revolution section of the Opening Ceremony of the Olympic Games in London.

When not performing, James is a qualified athletics field official and can be found officiating at athletics meetings across Hertfordshire and north London.



## **Chiltern Choir members singing this evening**

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### **Soprano**

Caroline Bartlett	Hilary Broadbent	Mary Bungard	Lu Chadder <sup>1</sup>
Susan Denbow	Annie Facer	Gabrielle Fisher	Jenny Gorsuch
Beverley Grayley	Christine Guy	Ann Hanford	Rachel Hatfield
Jill Haslam	Diane Hunt	Barbara Johnson	Sue Kesteven
Sue Lloyd	Janet Lowndes	Sarah Moreton	Gillian Proctor <sup>2</sup>
Merriss Ratliff <sup>3</sup>	Beverley Small	Emily Thomas	Hilary Walmsley
Lyndsay Ward	Gillian Watson	Anne Wilson	

### Alto

Cathy Amos	Roy Cottrell	Liz Dobson	Cathrien Dyas
Jan Ellis	Rita Fryer	Helen Heenan	Clare Hearnshaw
Meredith Jones <sup>2</sup>	Anne Keyworth	Charlotte Kohnhorst	Sylvia Lawman
Fiona Lean	Miriam Morgan	Liz Pendered	Gillian Pugh
Maggie Shrive	Barbara Sved	Brenda Tomsett	Susan Treanor
Marian Wax	Jenny West	Beryl Whittaker	

### Tenor

Andy Etchells	Mike Currey	Colin Parkes	Isabel Walker <sup>2</sup>
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### Bass

Henry Bell	Paul Davies	John Haslam <sup>2</sup>	Stuart Marshall
Keith Pulford	Martin Robinson	Andrew Vernon	Richard Watson <sup>1</sup>

<sup>1</sup> Soloist – Fauré *Requiem*

<sup>2</sup> Soloist – Bernstein *Chichester Psalms*

<sup>3</sup> Soloist – Cayton *Missa Beatae Virginis Mariae*



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# *Patrons and Honourable Members*

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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
Prof. I. Howarth	Mr D. Lloyd	Dame G. Pugh
Mrs A. Sedgwick	Mr D. Treanor	Mr N. Wax



## Forthcoming concerts

Our 2017-2018,  
50th Anniversary Season will continue with:

24 March 2018

The Clarendon Muse, Watford  
Monteverdi Vespers

30 June 2018

Sarratt Village Hall  
'A Golden Night at the Movies'  
Cinema Classics



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): [chiltersingers@chilternchoir.org.uk](mailto:chiltersingers@chilternchoir.org.uk)  
or by telephone: 01494 724125 to discuss your requirements

Details of events can be found on our website [www.chilternchoir.org.uk](http://www.chilternchoir.org.uk)

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