



President Patricia Parkes
Conductor Michael Cayton



Spring Concert
Monteverdi
Vespers of 1610

Vesperis in Festis Beatae Mariae Vergine

Saturday 24 March 2018
The Clarendon Muse, Watford

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Welcome

It's a great pleasure to be back again in the Clarendon Muse. Last time we were here we performed *Mass in Blue*, Will Todd's modern, jazz-inspired, choral interpretation of the liturgical service. It was an exercise in unfamiliar styles for us, but we thoroughly enjoyed it, and it was particularly gratifying to have the composer and his trio accompany us on the evening. This evening, alas, we cannot have Monteverdi with us! He was no less innovative than Will Todd, but he wrote for a different era and the rich sonorous tones of his composition evoke images of stout monasterial walls and grand baronial halls. Although *Vespers of 1610* is drawn from the sacred choral repertoire, Monteverdi imbued much of it with a sense of fun, a repartee between two choirs, which ends in an amiable harmony of sound. The division of the Choir into two and the separation of voices into ten parts, has presented us with quite a challenge at times, but we have enjoyed our rehearsals and I hope you enjoy our performance this evening.

Many of you may know that this year is the 50th year since the founding of the Choir. This is the second of our celebratory concerts to mark the event. The first took place last November, when we premiered our Conductor's composition, *Missa Beati Virginis Mariae*. The final one – *A Golden Night at the Movies* – takes place in Sarratt Village Hall on 30th June; on that occasion we will swap our usual concert dress for colourful evening wear. We hope you will join us; in full evening dress, if you wish.

A very Happy Easter to you all.

Fiona Lean (07803 254760)

PS if you would like a fun day singing Gospel, Pop and Rock, join us for our *Come & Sing Workshop* at Christchurch, Chorleywood on 2nd June 2018.

10.00am – 4.30pm, £15 per singer, bring your own lunch; tea and coffee provided. Ability to read music is not needed.

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Programme

Vespro della Beata Vergine Claudio Monteverdi

1 *Deus in adiutorium*

Tutti

*Deus in adiutorium meum intende.
Domine ad adjuvandum me festina.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum.
Amen.
Alleluia.*

O God make speed to save me.
O Lord make haste to help me.
Glory to the Father, and to the Son,
and to the Holy Spirit:
As it was in the beginning, is now, and
will be for ever.
Amen.
Alleluia.

2 *Dixit Dominus* – Psalm 109 (110)

Six-part choir

*Dixit Dominus Domino meo: sede a
dextris meis.
Donec ponam inimicos tuos, scabellum
pedum tuorum.
Virgam virtutis tuae emittet Dominus ex
Sion: dominare in medio inimicorum
tuorum.
Tecum principium in die virtutis tuae in
splendoribus sanctorum ex utero ante
luciferum genui te.
Juravit Dominus, et non paenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.*

The Lord said to my Lord: sit at my right
hand
Until I make your enemies your
footstool.
The Lord will send the sceptre of your
power out of Sion: rule among your
enemies.
In the day of glory, in the splendour of
the sanctuary, before the first light I
created you.
The Lord has sworn, and he will not
repent: you are a priest for ever
according to the order of Melchisedech.

*Dominus a dextris tuis, confregit in die
irae suae reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.*

The Lord at your right hand has broken
kings in the day of his anger.
He will judge nations, he will fill ruins
with the dead: he will crush heads in
many lands.

*De torrente in via bibet: propterea
exaltabit caput.
Gloria Patri, etc*

He will drink of the torrent in the way:
so he will lift up his head.
Glory to the Father, etc

3 *Nigra sum*

Solo

Nigra sum sed formosa filia Jerusalem.

I am a black but comely daughter of Jerusalem.

Ideo dilexit me rex et introduxit in cubiculum suum et dixit mihi:

Therefore the king delighted in me and brought me to his chamber and said to me:

Surge, amica mea, et veni. Jam hiems transiit, imber abiit, et recessit;

Arise, my love, and come. For the winter is passed, the rain is over and gone;

Flores apparuerunt in terra nostra, tempus putationis advenit.

Flowers have appeared in our land, the time of pruning is at hand.

4 *Laudate pueri* – Psalm 112 (113)

Eight- part choir

Laudate pueri Dominum: laudate nomen Domini.

Praise the Lord, servants: praise the name of the Lord.

Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.

Blessed be the name of the Lord, from now, and for evermore.

A solis ortu usque ad occasum, laudabile nomen Domini.

From the rising to the setting of the sun, the Lord's name be praised.

Excelsus super omnes gentes Dominus, et super caelos gloria ejus.

The Lord is high above all nations: and his glory above the heavens.

Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in caelo et in terra?

Who is like the Lord our God, who dwells on high, and looks down on the low things in heaven and earth?

Suscitans a terra inopem, et de stercore erigens pauperem:

Raising up the lowly from the earth, and lifting up the poor out of the dunghill:

Ut collocet eum cum principibus cum principibus populi sui.

That he may place him with princes, with the princes of his people.

Qui habitare facit sterilem in domo, matrem filiorum laetantem.

Who makes a barren woman to keep house, the joyful mother of children.

Gloria Patri, etc

Glory to the Father, etc

5 *Pulchra es*

Duet

Pulchra es, amica mea, suavis et decora filia Jerusalem.

You are beautiful, my love, a sweet and comely daughter of Jerusalem.

Pulchra es, amica mea, suavis et decora sicut Jerusalem, terribilis ut castrorum acies ordinata.

You are beautiful, my love, sweet and comely as Jerusalem, terrible as an army arrayed for battle.

Averte oculos tuos a me, quia ipsi me avolare fecerunt.

Turn your eyes from me, for they make me flee away.

6 *Laetatus sum* – Psalm 121 (122)

Six-part choir

*Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.*

*Stantes erant pedes nostri, in atriis tuis
Jerusalem.*

*Jerusalem, quae aedificatur ut civitas:
cujus participatio ejus in idipsum.*

*Illic enim ascenderunt tribus, tribus
Domini: testimonium Israel ad
confitendum nomini Domini.*

*Quia illic sederunt sedes in judicio, sedes
super domum David.*

*Rogate quae ad pacem sunt Jerusalem:
et abundantia diligentibus te.*

*Fiat pax in virtute tua: et abundantia in
turribus tuis.*

*Propter fratres meos et proximos meos
loquebar pacem de te:*

*Propter domum Domini Dei nostri,
quaesivi bona tibi.*

Gloria Patri, etc

I was glad when they said to me: we will go into the house of the Lord.

Our feet will stand in your courts, O Jerusalem.

Jerusalem, which is built as a city: that is at unity in itself.

For there the tribes went up, the tribes of the Lord: to the testimony of Israel, to praise the name of the Lord.

For there are the seats of judgement, the thrones of the house of David.

Pray for the peace of Jerusalem: and abundance for those who love you.

Let peace be in your strength: and abundance in your towers.

For the sake of my brothers, and of my neighbours, I spoke peace of you.

Because of the house of the Lord our God, I have sought good things for you.

Glory to the Father, etc

Interval

during which refreshments will be served

7 *Duo seraphim*

Duet, leading into Trio

Duo seraphim clamabant alter ad alterum:

*Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Plena est omnis terra
gloria ejus.*

*Tres sunt, qui testimonium dant in
coelo: Pater, Verbum et Spiritus Sanctus;
et hi tres unum sunt.*

*Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Plena est omnis terra
gloria ejus.*

Two seraphim cried to one another:

Holy, holy, holy is the Lord God of Sabaoth. The whole earth is full of his glory.

There are three who bear witness in heaven: the Father, the Word and the Holy Spirit; and these three are one.

Holy, holy, holy is the Lord God of Sabaoth. The whole earth is full of his glory.

8 *Nisi Dominus* – Psalm 126 (127)

Ten-voice choir

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.

Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris.

Cum dederit dilectis suis somnum: Ecce haereditas Domini filii: merces, fructus ventris.

Sicut sagittae in manu potentis: ita filii excussorum.

Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Gloria Patri, etc

Unless the Lord builds the house, they labour in vain who build it.

Unless the Lord keeps the city, the watchman stays awake in vain.

It is vain for you to rise before light: rise later, you who have eaten the bread of sorrow.

For he will give sleep to his beloved: Behold, children are an inheritance of the Lord: the reward, the fruit of the womb.

As arrows in the hands of the mighty, so are the children of those who have been cast out.

Blessed is the man whose quiver is full of them: he will not be ashamed when he speaks to his enemies in the gateway. Glory to the Father, etc

9 *Audi coelum*

Solos – call and response

Audi, coelum, audi verba mea plena desiderio et perfusa gaudio.

Audio

I hear

Dic, quaeso, mihi: quae est ista quae consurgens ut aurora rutilat, ut benedicam?

Tell me, I pray, who is she that shines like the dawn in her rising, that I may bless her?

Dicam

I will tell

Dic nam ista pulchra ut luna, electa ut sol, replet laetitia terras, coelos, maria.

Tell me, for she, beautiful as the moon, radiant as the sun, fills with joy the earth, heavens and seas.

Maria

Maria

Maria virgo illa dulcis praedicta de propheta Ezekiel, porta orientalis?

Mary, that sweet virgin foretold by the prophet Ezekiel, the gateway to the East?

Talis

Even she

Illam sacra et felix porta per quam mors fuit expulsa introducta autem vita?

That sacred and happy portal through which death was driven out and life brought in?

Ita

Even so

Quae semper tutum est medium inter homines et Deum pro culpis remedium?

Medium

Omnes hanc ergo sequamur qua cum gratia mereamur vitam aeternam. Consequamur.

Sequamur

Praestet nobis Deus, Pater hoc et Filius et Mater cujus nomen invocamus dulce miseris solamen.

Amen

Benedicta es, virgo Maria, in saeculorum saecula.

She who is always a sure intermediary between men and God, the cure for our sins?

The Mediator

Let us all therefore follow her through whose grace we may be given eternal life. Let us go with her.

Let us follow

May God help us, God the Father, and the Son, and the Mother on whose sweet name we call as a comfort to the wretched.

Amen

You are blessed, virgin Mary, for ever and ever.

10 *Lauda Jerusalem* – Psalm 147

Lauda Jerusalem Dominum: lauda Deum tuum Sion.

Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.

Qui posuit fines tuos pacem: et adipe frumenti satiat te.

Qui emittit eloquium suum terrae: velociter currit sermo ejus.

Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas: ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et liquefaciet ea: flabit spiritus ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob: justitias et judicia sua Israel.

Non fecit taliter omni nationi: et judicia sua non manifestavit eis.

Gloria Patri, etc

Two three-voice choirs with soloist

Praise the Lord, O Jerusalem: praise your God, O Sion.

For he has strengthened the bars of your gates, he has blessed your unborn children.

He gives peace in your borders: and fills you with the finest corn.

He sends his commandment to the earth: his word runs swiftly.

He gives snow like wool: scatters mists like ashes.

He throws out his ice like morsels: who can stand before his coldness?

He sends out his word, and melts them: his wind blows, and waters run.

He declares his word to Jacob: his justices and his judgements to Israel.

He has not done the same for every nation: and he has not made his judgements clear to them.

Glory to the Father, etc

11 *Ave maris stella*

*Ave maris stella,
Dei Mater alma,
Atque semper virgo,
Felix caeli porta.
Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.
Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.
Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.
Virgo singularis,
Inter omnes mitis,
Nos culpae solutos,
Mites fac, et castos.
Vitam praesta puram,
Iter para tutum:
Ut videntes Jesum
Semper collaetemur.
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Trinus honor unus. Amen.*

Two choirs and soloists

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 yourself to be a mother,
may he who was born for us
receive our prayers
through you.
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.

12 *Sonata sopra “Sancta Maria”*

Sancta Maria, ora pro nobis.

Soprano soloists

Holy Mary, pray for us.

13 *Magnificat*

*Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem ancillae suae:*

Tutti

My soul proclaims the greatness of the Lord.
My spirit rejoices in God my Saviour.
For he has looked with favour on his humble servant.

*ecce enim ex hoc beatam me dicent
omnes generationes.*

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

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

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

*Deposuit potentes de sede, et exaltavit
humiles.*

*Esurientes implevit bonis: et divites
dimisit inanes.*

*Suscepit Israel puerum suum, recordatus
misericordiae suae.*

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

*Gloria Patri, et Filio,
et Spiritui Sancto.:*

*sicut erat in principio, et nunc, et
semper: et in Saecula saeculorum.*

Amen.

From this day all generations will call me
blessed.

The Almighty has done great things for
me, and holy is his Name.

He has mercy on those who fear Him in
every generation.

He has shown the strength of his arm,
he has scattered the proud in their
conceit.

He has cast down the mighty from their
thrones, and has lifted up the humble.

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

He has come to the help of his servant
Israel, for he has remembered his
promise of mercy,

the promise he made to our fathers, to
Abraham and his children 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.

Septem voc. & sex Instrumentis. 16 ALTVS

Agni fiat ij

T e saltavit spiritus meus in Deo saluta-

ti me.

Quia respicit. Tacet.

Quia fecit mihi magna qui potens est & sanctum

nomen eius.

17 Cornetto

Agni fiat. Tacet.

Quia respicit.

Filiza Trombone

Flauto

Cornetto

Quia fecit Tacet.

14



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Programme notes

Vespers of 1610 – Claudio Monteverdi (1567 - 1643)

Monteverdi was born in Cremona, Italy in 1567 at a time when the spiritual values and traditions of Renaissance music were giving way to the more human-centred values of the Baroque age. Indeed, his life and music reflect this profound change in mentality; by his own admission he wrote in two different styles – *prima prattica* (a Renaissance style of composition using polyphony over a *cantus firmus*) and *seconda prattica* (the use of opera-influenced *stile recitativo*). Monteverdi was a musical prodigy – his first works, *Sacrae Cantiunculae*, were published when he was 15. He studied with Ingegneri at Cremona cathedral and published several books of madrigals and motets, before being engaged as a string player and later as *Maestro di cappella* to the court of Vincenzo Gonzaga at Mantua, during which time he studied with Giaches de Wert. During his life, which culminated in his appointment in 1613 as *Maestro di cappella* at St Mark's, Venice, he published many examples of secular and religious works including six operas (a newly developing musical form), ballets, nine books of madrigals, numerous motets and masses as well as the famous Marian Vespers.

In 1610, dissatisfied with his work at the Gonzaga court and beset by financial difficulties, Monteverdi travelled to Rome for an audience with Pope Paul V, possibly seeking a bursary for his son. He took with him his own publication of a Mass (*Missa 'In Illo Tempore'*) dedicated to Paul V; published in the same volume was a setting of the main movements of the Vespers (five psalms, a *Magnificat*, and the hymn, *Ave maris stella*) together with an additional setting of the *Magnificat*, an opening *Toccata* (adapted from his earlier opera *Orfeo*), and five 'sacred concertos' for various voices (*Nigra sum*, *Pulchra es*, *Duo Seraphim*, *Audi caelum* and the *Sonata sopra 'Sancta Maria ora pro nobis'*). It is the inclusion of these latter items that has caused considerable debate as to whether the Vespers were ever intended to be performed liturgically with all of these items included. Redlich, for example, regarded the volume to be a loose compilation of pieces for publication rather than an entity.

The Renaissance tradition of Marian Vespers called for the use of appropriate plainsong antiphons to be used in between the psalm settings and before the *Magnificat*, and no reference to these is found in the first printed edition. Alternative research suggests that Monteverdi fully intended these concertos to be used in place of the plainsong antiphons. The evidence for this is in the strong key relationships between the concertos and the rest of the pieces in the Vespers (whereas the modes of the appropriate antiphons do not relate).

Although the words of the concertos do not at first seem to be fitting for the celebration of a feast of the Virgin Mary (two of them are taken from the Song of Solomon, a highly erotic biblical poem), it is known that one of the prevailing allegories at the time was that of the church being seen as the spiritual bridegroom to the soul of Mary; indeed, several other quasi-sacred works of the time (among them Finetti's *O Maria, quae rapis corda hominum – O Mary, who steals the hearts of men*) show a surprisingly sensual view of the mother of God. The inclusion of the concertos is also in keeping with Monteverdi's somewhat dichotomous composing style – the psalms, hymn and *Magnificat* are all written in his *prima prattica*, the concertos in the much more modern and operatic *seconda prattica*. Modern performances often include both the concertos and the plainsong antiphons, but tonight we will be omitting the latter. Tonight's orchestration and choral partitioning are also intended to follow Monteverdi's original specifications.

Barry Creasy
Chairman, Collegium Musicum of London

Performing today:

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 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.

Soloists from St John's Wood Church

Soprano	Louise Prickett
Soprano	Helena Raeburn
Mezzo-Soprano	Claire D'Appollonio
Countertenor	Oliver Gerrish
Tenor	Miles Ashdown
Tenor	Joseph Denby
Bass	Tim Reader
Bass	Peter Willcock



St. John's Wood Church was built to accommodate the growing population of the neighbourhood by the Vestry of St Marylebone Church in 1814. The architect was Thomas Hardwick who also built the new church at St Marylebone shortly afterwards. Thomas Lord moved his cricket ground to St John's Wood at the same time, and he offered his new Pavilion for the celebrations connected with the consecration of the completed church on Tuesday 24th May 1814. In 1952 the Chapel became a parish church in its own right and in the 1960's, former Director of Music, Arthur Pritchard founded a successful semi-professional church choir. In the late 1970's, with the reordering of the interior of the church a fully professional choral tradition was established.

Today the choir is made up of 8 professional singers of the highest calibre and has earned a reputation as being one of the finest professional church choirs in London. The choir was awarded 5 stars in the Times' *Recommended Places to Worship* and once received a glowing review in the *Spectator*. The choir has also become the choir of choice for special services at St. Paul's Covent Garden and Lambeth Palace. The choir sing a highly varied repertoire from Gregorian Chant to the most contemporary choral repertoire and can be heard at 11am every Sunday morning during term time.

Passamezzo, Period Music Ensemble

Violin	Tamsin Lewis, Esther Pilditch, Andrea Timpanaro
Tenor Viol	Mary Forty, Roy Marks
Bass Viol	Michael Oppenheimer, Mary Pells
Theorbo	Richard Mackenzie
Sackbut	Alison Crum, Martin Pope
Cornetto	Caitlin Richardson, Ruth Shaddock
Continuo	Mark Denza

Passamezzo is a dynamic ensemble dedicated to the performance of Early Music in an accessible, educational and historically informed context. The ensemble specialises in English 16th and 17th Century repertoire, and concerts have a distinct theatrical air created by costume, readings and presentation. The ensemble delights in all aspects of musical life, from the intimacy of the lute song, to the brash raucousness of the broadside ballad, from the sacred part song, to the profane insanity of bedlamite mad songs. The programmes are carefully researched with music frequently taken from manuscript sources, unearthing pieces that have lain hidden for centuries. It is this range of material and overall spectacle, combined with the informative and accessible manner of their presentation, which makes Passamezzo such an engaging group.

Passamezzo often work with dancers and actors. They have played in a great variety of venues including the British Museum; the Shakespeare Institute; The National Gallery; the V&A Museum; Shakespeare's Globe Theatre; Hampton Court Palace and in theatres, concert halls, stately homes, churches, palaces and ruins throughout England.

Passamezzo also works with Moroccan Sufi musicians, *Ensemble Mogador Soufie*, performing 17th Century English and Moroccan music in both countries.

<http://passamezzo.co.uk>



Chiltern Choir Members singing this evening

Soprano

Choir 1

Caroline Bartlett	Hilary Broadbent	Mary Bungard	Gabrielle Fisher
Christine Guy	Jill Haslam	Barbara Johnson	Sue Kesteven
Sue Lloyd	Merriss Ratliff		

Choir 2

Marian Davies	Annie Facer	Jenny Gorsuch	Beverley Grayley
Diane Hunt	Janet Lowndes	Sarah Moreton	Rosemary Venner
Hilary Walmsley	Lyndsay Ward	Gillian Watson	

Alto

Choir 1

Cathy Amos	Roy Cottrell	Ana De'Ath	Jan Ellis
Rita Fryer	Helen Heenan	Sylvia Lawman	Fiona Lean
Gillian Pugh	Maggie Shrive	Brenda Tomsett	Susan Treanor
Marian Wax			

Choir 2

Cathrien Dyas	Clare Hearnshaw	Anne Keyworth	Charlotte Kohnhorst
Miriam Morgan	Beryl Whittaker		

Tenor

Choir 1

Gijs Crone	Andy Etchells	Colin Parkes	
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Choir 2

Mike Currey	Tim Venner	Isabel Walker	
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Bass

Choir 1

Henry Bell	John Haslam	Martin Robinson	Richard Watson
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Choir 2

Simon Boulcott	Paul Davies	Stuart Marshall	Keith Pulford
Andrew Vernon			

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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
Mrs J. Swainson		

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



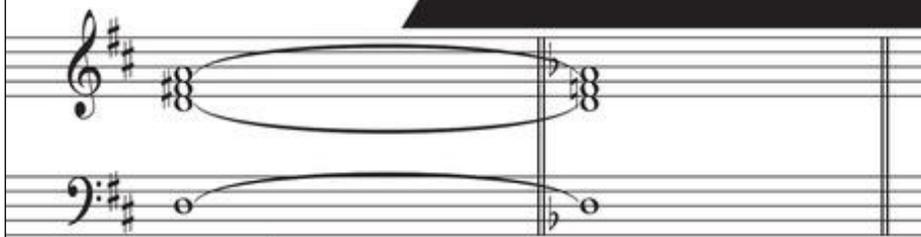
WATFORD
COLOSSEUM

Saturday 28th April 2018 7.30 pm

From Major to Minor

Dvorak: Mass in D major

Beethoven: Symphony no. 9 in D minor



Conductor: Michael Cayton

Soprano: Emily Rowley-Jones

Mezzo: Deborah Miles-Johnson

Tenor: Nick Allen

Bass-Baritone: Božidar Smiljanić

Tickets: £20, £18, under 19s £5

WPS Box Office: 07380 285788 WPS.Tickets@btinternet.com

www.watfordcolosseum.co.uk 01923 571102 (booking fees apply)



Forthcoming events and concerts

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

2 June 2018

Christ Church, Chorleywood
'Come and Sing' Pop, Gospel and Rock Workshop
Open to all!

30 June 2018

Sarratt Village Hall
'A Golden Night at the Movies'
A special evening for our anniversary with choral
arrangements of songs from films



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

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

Visit our Facebook Page:

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