



Conductor Michael Cayton

Bach by Candlelight



Saturday 21 March 2015
The Royal Masonic School for Girls

Welcome from the Chair

A very warm welcome to our Bach by Candlelight concert. It is always a treat for the choir to welcome excellent soloists and an orchestra to join us for the concert so that we can give a more rounded performance than we can create on our own. Bach is challenging to learn but a joy to sing and, we hope, to listen to. We trust that you will enjoy the cantatas, the 2nd Brandenburg concerto and the beautiful *Lobet den Herrn*.

Next term we move from Germany to France for a concert in Rickmansworth on 27th June including music by Fauré, Duruflé, Franck and Poulenc. Further details are on the back cover. We do hope you will be able to join us.

Most of you will hear about our concerts from friends in the choir, but we do have a mailing list (via email) and would be glad to add your name to it. Please see further details on page 9.

And finally we are very sad to report the sudden death of Dr Tim Goodwin, who has sung bass with the choir for many, many years and should have been singing with us tonight. We miss him in the choir, and send our sincere condolences to Hilary and his sons and grandchildren.

Gillian Pugh

Chair



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This evening's programme

Cantata BWV 182

Himmelskönig, sei willkommen

Cantata for Palm Sunday

1. Sonata

2. Chorus

*Himmelskönig, sei willkommen,
Laß auch uns dein Zion sein!
Komm herein,
Du hast uns das Herz genommen.*

King of Heaven, welcome,
Let us also be your Zion!
Come within,
You have taken our hearts from us.

3. Recitative (Bass)

*Siehe, ich komme, im Buch ist von mir
geschrieben;
deinen Willen, mein Gott, tu ich gerne.
(Words - Psalm 40:7-8)*

Behold, I come, in the Book it is
written of me;
Your will, my God, I do gladly.

4. Aria (Bass)

*Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
Deiner Herrlichkeit getrieben,
Daß du dich zum Heil der Welt*

Powerful love,
great Son of God,
which has driven You
from the throne of Your glory,
so that You, for the salvation of the
world,
might be offered as a sacrifice,
which You have authorized with Your
blood.

*Als ein Opfer fürgestellt,
Daß du dich mit Blut verschrieben.*

5. Aria (Countertenor)

*Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.*

Lay yourselves beneath the Saviour,
hearts that are Christian!
Wear the spotless garment
of your faith before Him,
your body, your life, and your desires
should now be consecrated to the King.

6. Aria (Tenor)

*Jesu, laß durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So laß mich nicht fliehen, Herr,
von deinem Kreuzpanier;
Kron und Palmen find ich hier.*

Jesus, through good and bad times
let me journey also with You!
Though the world scream only "Crucify!",
let me not run away, Lord,
from Your cross' standard;
I will find crown and palm here.

7. Chorus (Chorale)

*Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron, und Hohn
Meines Herzens Weide.
Meine Seel auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Uns deswegen schenke.
(Words - Jesu Leiden, Pein und Tod, verse 33: Paul Stockmann 1633)*

Jesus, Your passion
is pure joy to me,
Your wounds, thorns and shame
my heart's pasture;
my soul walks on roses
when I think upon it;
grant a place in heaven
for me for its sake.

8. Chorus

*So lasset uns gehen in Salem der
Freuden,
Begleitet den König in Lieben und
Leiden.
Er gehet voran
Und öffnet die Bahn.*

Then let us go into the Salem of joy,
accompanying the King in love and
sorrow.
He goes before
and opens the path.

Brandenburg Concerto Number 2 in F Major for Violin, Recorder, Oboe and Trumpet

1. *Allegro*
2. *Andante*
3. *Allegro assai*

INTERVAL

during which refreshments will be served in the hall

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Motet BWV 230

Lobet den Herrn, alle Heiden

I. Chorus

*Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.*

Alleluja!

(Words - Psalm 117:1-2)

Praise the Lord, all nations,
and praise Him, all peoples!
For His grace and truth
rule over us for eternity.
Alleluja!

Cantata BWV 147

Herz und Mund und Tat und Leben

Cantata for the Visitation of Mary

PART I

I. Chorus

*Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Daß er Gott und Heiland sei.*

Heart and mouth and deed and life
must give testimony of Christ
without fear or hypocrisy,
that He is God and Saviour.

2. Recitative (Tenor)

Gebenedeiter Mund!

*Maria macht ihr Innerstes der Seelen
Durch Dank und Rühmen kund;
Sie fänget bei sich an,
Des Heilands Wunder zu erzählen,
Was er an ihr als seiner Magd getan.*

Blessed mouth!

Mary makes the inmost part of her soul
known through thanks and praise;
she begins to narrate to herself
the miracle of the Saviour,
which He has worked in her as His
handmaiden.

*O menschliches Geschlecht,
Des Satans und der Sünden Knecht,
Du bist befreit
Durch Christi tröstendes Erscheinen
Von dieser Last und Dienstbarkeit!
Jedoch dein Mund und dein verstockt
Gemüte
Verwuschweigt, verleugnet solche Güte;*

O human race,
slave to Satan and to sin,
you are freed
through Christ's reassuring appearance
from this burden and servitude!
However your mouth and your
stubborn spirit
supresses, denies such goodness;

*Doch wisse, daß dich nach der
Schrift
Ein allzuscharfes Urteil trifft!*

3. Aria (Countertenor)

*Schäme dich, o Seele nicht,
Deinen Heiland zu bekennen,
Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kömmt zur Herrlichkeit.*

4. Recitative (Bass)

*Verstockung kann Gewaltige
veblenden,
Bis sie des Höchsten Arm vom
Stuhle stößt;
Doch dieser Arm erhebt,
Obschon vor ihm der Erde Kreis
erbebt,
Hingegen die Elenden,
So er erlöst.
O hochbeglückte Christen,
Auf, machet euch bereit,
Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils: der
Heiland heißt
Euch Leib und Geist
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem
Verlangen,
Um ihn im Glauben zu empfangen!*

5. Aria (Soprano)

*Bereite dir, Jesu, noch itzo die Bahn,

Mein Heiland, erwähle
Die glaubende Seele
Und siehe mit Augen der Gnade mich
an!*

yet know, that according to the
scripture,
an all-too-harsh judgment will be yours!

Do not be ashamed, o soul,
to acknowledge your Saviour,
so shall He name His own
before His Father's face!
Yet whoever, on this earth,
is not shy to deny Him,
shall be denied by Him
when he approaches glory.

Astonishment might dazzle the
mighty,
until the arm of the Highest throws
them down from their thrones;
yet this arm uplifts,
although the orb of the earth trembles
before it,
the wretched, on the other hand,
which He has redeemed.
O most delighted Christians,
arise, make yourselves ready,
now the pleasant time is here,
now is the day of salvation: the
Saviour calls
you to arm body and soul
with the gifts of faith,
arise, call to Him in fervent longing,
in order to embrace Him in faith!

Prepare, Jesus, even now the path for
Yourself,
my Saviour, select
the faithful souls
and look upon me with eyes of
mercy!

6. Chorus (Chorale)

*Wohl mir, daß ich Jesum habe,
O wie feste halt ich ihn,
Daß er mir mein Herze labe,
Wenn ich krank und traurig bin.
Jesum hab ich, der mich liebet
Und sich mir zu eigen giebet;
Ach drum laß ich Jesum nicht,
Wenn mir gleich mein Herze bricht.*
(Words - *Jesu, meiner Seelen Wonne*, verse 6. Martin Jahn 1661)

Happy I, who has Jesus,
O how tightly I cling to Him,
so that He delights my heart
when I am sick and sad.
I have Jesus, who loves me
and gives Himself to me as my own;
ah, therefore I will not let go of Jesus,
even if my heart is breaking.

PART 2

7. Aria (Tenor)

*Hilf, Jesu, hilf, daß ich auch dich
bekenne
In Wohl und Weh, in Freud und Leid,

Daß ich dich meinen Heiland nenne
Im Glauben und Gelassenheit,
Daß stets mein Herz von deiner Liebe
brenne.*

Help, Jesus, help that I may also
acknowledge You
in prosperity and woe, in joy and
sorrow,
so that I may call You my Saviour
in faith and calmness,
that my heart may always burn with
Your love.

8. Recitative (Countertenor)

*Der höchsten Allmacht Wunderhand

Wirkt im Verborgenen der Erden.
Johannes muß mit Geist erfüllet
werden,
Ihn zieht der Liebe Band
Bereits in seiner Mutter Leibe,
Daß er den Heiland kennt,
Ob er ihn gleich noch nicht
Mit seinem Munde nennt,
Er wird bewegt, er hüpfet und
springet,
Indem Elisabeth das Wunderwerk
ausspricht,
Indem Mariae Mund der Lippen
Opfer bringet.*

The wondrous hand of the exalted
Almighty
is active in the mysteries of the earth.
John must have been filled with the
Spirit,
the bond of love drew him
already in his mother's body,
so that he knew the Savior,
even though he could not yet
name Him with his mouth,
he became lively, he leapt and
stirred,
while Elizabeth expressed the
miracle,
while Mary's mouth made her lip's
offering.

*Wenn ihr, o Gläubige, des Fleisches
Schwachheit merkt,
Wenn euer Herz in Liebe brennet,
Und doch der Mund den Heiland
nicht bekennet,
Gott ist es, der uns kräftig stärkt,*

*Er will in euch des Geistes Kraft
erregen,
Ja Dank und Preis auf eure Zunge
legen.*

9. Aria (Bass)

*Ich will von Jesu Wunden singen
Und ihm der Lippen Opfer bringen,
Er wird nach seiner Liebe Bund
Das schwache Fleisch, den irdschen
Mund
Durch heiliges Feuer kräftig zwingen.*

10. Chorus (Chorale)

*Jesus bleibt meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.*

(Words - *Jesu, meiner Seelen Wonne*, verse 16. Martin Jahn 1661)

If you, O believers, note the
weakness of the flesh,
if your hearts burn in love,
and yet your mouths do not
acknowledge the Saviour,
then it is God who will powerfully
strengthen you,
He will stir up the power of the spirit
in you,
indeed lay thanks and praise upon
your tongues.

I will sing of Jesus' wonders
and bring my lip's offering to Him,
He will compel weak flesh, the
earthly mouth
powerfully, through the holy fire,
towards the bond of His love.

Jesus shall remain my joy,
my heart's comfort and sap,
Jesus shall fend off all sorrow,
He is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.

Cantata Translations ©Pamela Dellal



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Programme notes

Cantata BWV 182 *Himmelskönig, sei willkommen*

Bach Cantata BWV 182 was one of the earliest works written in Weimar and is thus one of Bach's earliest cantatas. It has a charming chamber-sized orchestration of recorder, one violin, two violas, cello and organ. The opening sinfonia has the sound of early morning about it. The recorder and solo violin trade off piquant dotted lines against the pizzicato of the other strings. The opening chorus is delightfully child-like in its portrayal of Jesus' entrance into Jerusalem. The solo bass intones a line from Psalm 40 as an introduction to the stirring aria with the strings. The solo recorder returns as the obligato to the poignant alto aria. This is the beginning of the transition of the cantata from the joyous entrance into Jerusalem to a meditation on the Passion. The continuo aria with tenor is a further passion-like piece. It would not be out of place in one of the Passion settings. After the penultimate chorale prelude on the tune *Jesu Kreuz, Leiden und Pein*, the light chorus *So lasset uns gehen in Salem der Freuden* ends the cantata.

Cantata notes ©Craig Smith

Brandenburg Concerto Number 2 in F Major

The Brandenburg Concertos are a collection, from 1711-1721, of a crazily diverse group of instrumental pieces. Each one requires a distinctive, never revisited, combination of instruments. In fact, outside of this set, his concerto writing behaves more 'normally' – pieces for one or two violins, one or two keyboard players, with small string orchestra – none of Vivaldi's interest in writing concerti for piccolo, bassoon, guitar, viola d'amore, lute and so on. The Brandenburg Concertos are Bach's great chamber music colorfest, and have been long beloved by players and listeners – so beloved that it is possible to lose track of their novelty, their one-of-a-kind nature

The choice of four oddly assorted treble soloists for Concerto No. 2 is Vivaldian, as is the music: bluff, driving, square-cut, muscular. The brass instrument part exists in two forms: for '*tromba*' and for '*corno*'. The former has long been puzzling, since trumpet parts that high simply don't appear elsewhere (even in that high trumpet epoch) and won't until the Big

Band era (this writer remembers playing in quite successful versions of this piece with the part taken by clarinet or soprano sax).

The most unusual moment in this concerto occurs near the end of the middle movement, in which the trumpet and orchestral strings are absent. The melody disappears, and a bare pattern continues on, *abandoned* by the melody. Could this be an image of depression, resignation? In any case its return, signalled by the violin, feels like a reprieve.

Brandenburg Concerto notes © John Harbison

Motet BWV 230 *Lobet den Herrn, alle Heiden*

Most – or all – of Bach’s motets were written as memorials to the recently departed, but the radiant, brilliant, almost celebratory quality of many of them seems to belie anything funereal. The Lutheran idea of death as a release from the pains and difficulties of life’s suffering is more easily understood when we examine the lives of those in times, places, or situations other than our own. The 18th-century perspective on death must surely have been affected by the frequency with which it was confronted. Bach himself buried more than ten of his children.

Lobet dem Herrn, alle Heiden, BWV 230, is perhaps the most mysterious in terms of its date and occasion of composition. It is certainly good enough to have been composed by Bach which makes the argument against its authenticity less compelling. The text comes from Psalm 117:1-2. It is the only motet set for four voice parts and an independent continuo line. Typically, each line of text is treated in a unique and colourful way (though perhaps less strikingly than in some of the other motets). The opening text is trumpeted out in an impressive fugue starting with the sopranos and working its way down to the basses. Billowing roulades on the word *preiset ihn* (praise Him) soften up the edges a bit and one has to listen carefully for the sneaky reappearance of the opening line of text buried in the lower three voices. For the third and fourth line of text, Bach chooses first to set them as supple homophony, giving way to a gracious fugal writing. An infectious, dancing *Alleluia* concludes the motet.

Motet Notes © Michael Beattie

Cantata BWV 147 *Herz und Mund und Tat und Leben*

Cantata 147 has an interesting history. With his great Weimar librettist Salomo Franck, Bach wrote three ambitious cantatas for the 2nd and 3rd Sundays of Advent. When Bach moved to Leipzig, these works could not be revived because these Sundays were penitential and had no music. Bach expanded each of these works with recitatives to make them suitable for other Sundays where there was music required. Our cantata shows its Advent roots but was expanded with recitatives to make it suitable for the Assumption of the Virgin. Musically the work is remarkably consistent, but the difference in style between Franck's wonderful pithy words for the arias and the rather more expansive style of the recitatives is problematic. That said, there is no doubt that Bach was working at his highest level for both parts of the piece.

The cantata opens with a wonderful and brilliant chorus for trumpet, oboes, and strings. The dazzling high trumpet writing is equalled by the brilliant string figurations and energetic oboes. The chorus, like everything in the cantata, is pitched very high and thus matches the brilliance of the orchestra. The tenor recitative establishes the expansiveness of the recitative writing with a lush and beautiful string accompaniment. Everything in the lovely melancholy alto aria is used to illustrate the word "shame." Both the arching, sad line of the oboe d'amore and the supplicating half steps of the alto perfectly reflect the words. The bass recitative renews the energy of the opening chorus. Almost all of Bach's Advent pieces have at least one movement with "walking" music to illustrate the "make straight a highway" reference in Isaiah. In the soprano aria, an expressive and jaunty violin lays its line over a walking bass. The high, silvery soprano adds to the magic of the texture. The familiar chorale setting that ends both halves of the cantata was added by Bach in the Leipzig version. It is justly famous and absolutely characteristic of his best chorale fantasia manner.

The motto *Hilf, Jesu, hilf* becomes the three-note motto for the tenor aria that opens up the second half of the cantata. Cello roulades not only add a note of desperation to the line, but also become the sense of richness and calm that appears later in the text. The mystery and magic that is summoned in the lengthy alto recitative is created by the dark, exotic sound of the two English Horns playing their sighing accompanying figures. The bass aria brings back not only the trumpet, but also the marvellous energy of the opening chorus.

Cantata notes ©Craig Smith



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This evening's performers

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, Ex Cathedra (most notably, in Stockhausen's opera *Mittwoch aus Licht*), Musica Beata, and Polyphony. Louise sings regularly in London churches including the Brompton Oratory, Royal Hospital Chelsea and All Saints Margaret Street.

Solo engagements include the *Stabat Mater* by Dvorak, the *Tenebrae Responses* by Couperin 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 an episode 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.

James Hall, Countertenor

Hailed as "a pure voice allied with a ready wit" by the Observer for his performances in Dido and Aeneas in London, countertenor James Hall graduated from the Royal College of Music in 2012 with Distinction. He was awarded the Sir Geraint Evans Prize in 2009 and again in 2010, was a finalist in the Brooks Van Der Pump English Song Competition (2012), and winner of the Somerset Song Prize in 2013.



Solo performance highlights have included Bach's *Weihnachts-Oratorium* with Solomon's Knot, Bach's *St John's Passion* with Lavenham Sinfonia and *St Matthew Passion* in London, Bach's *B Minor Mass* at St Alban's Abbey, Monteverdi *Vespers* in St John's Smith Square, Handel's *Messiah* with Ars Eloquentiae and Bach *Motets* with La Nuova Musica, as well as recitals with Albion Baroque in London, and with pianist James Bailleau in Somerset.

Opera highlights include *Spirit and Second Witch Dido & Aeneas* (Dartington Hall, Vignette Productions and OperaUpClose), *Cupid Venus & Adonis* (Opera Lyrica), Soloist in Purcell's *The Fairy Queen* (Temple Ensemble), Osmida in Jommelli's *La Didone* (Ensemble Serse), Endymion *La Calisto* (Hampstead Garden Opera), Oronte *Riccardo Primo* (London Handel Festival), and Bertarido *Rodelinda* (Amade Players).

James' contemporary music projects have also included the Military Governor *A Night at the Chinese Opera* (British Youth Opera), the premiere of Nathaniel in Na'ama Zisser's *Black Sand* (Grimeborn and Tete-a-Tete), soloist in Unsuk Chin's *Cantatrix Sopranica* in Utrecht, Holland (Silbersee & Asko|Schönberg), and Hamlet (cover) in David Bruce's *The Firework Maker's Daughter* with The Opera Group (an OperaNorth/ROH2 co-production).

Upcoming engagements include Pastore III *L'Orfeo* for Bayerische Staatsoper in Munich and the Monteverdi Choir with Sir John Eliot Gardiner in the USA and Versailles, France; recitals in France and Somerset; and concert performances of Purcell's *Come Ye Sons of Art* during the Musique Cordiale Festival in Seillans France.

Alex Pidgen, Tenor

A Lyric Tenor with a passion for both performing and teaching. Alex graduated from Trinity College of Music and was the undergraduate vocal prize winner and Paul Simms Opera prize winner 2007. Alex currently studies oratorio and song with Ian Partridge and opera with Laura Sarti.

Alex has extensive knowledge of oratorio repertoire and has performed for a number the UK's most prominent choral societies.

Alex has performed many notable concerts including: The premiere of *The Armed Man* by Karl Jenkins, The Nelson 200 Celebration, The Classic FM 10 year Anniversary Concert and as a soloist at the BBC Proms. Alex has also performed in an ensemble for The Duke of Kent at St James Palace and as Gomazt in Mozart's *Zaide* at St John Smiths Square.



Alex is a current member of the Extra Chorus at the Royal Opera House recently performing in *Les Vêpres Siciliennes*. He is also a member of the Opera Rara Chorus who meet to perform, record and revive operas. Alex has worked for Opera de Bauge since 2004 and most recently was given a 5 star review for his portrayal of Nemorino in *L'elisir D'amore*.

Alex has taken part in recordings such as "The Armed Man" by Karl Jenkins, as a soloist on Andrew Swaits CD "Salve Puerule" as well as two songs for "The London Transport Museum."

Alex has worked over the years with many well known conductors including, Stephen Jackson, Jan Latham-Koenig, Paul Daniel, Owain Arwel Hughes and most recently Sir Mark Elder and Sir Antonio Pappano.

Alex is always delighted to support composers and new works. In 2010 he was the tenor soloist for Bob Chilcott in a choral society workshop on his "Requiem."

Robert Gildon, Bass



Robert studied at Manhattan School of Music, New York, the Tanglewood Music Center, Aspen Music Festival (singing lead role in John Casken's *Golem*) and the Britten Pears School.

Work includes *Aeneas* (Bruges Early Music Festival), Dick in Luke Styles *Unborn in America* (Vaults Festival), Frank in *Die Fledermaus* (St Johns Smith Square), Dr Quimpugh in *Dr Quimpugh Compendium of Peculiar Afflictions* (Edinburgh), Lord Cecil in *The Cumnor Affair* (Tête à Tête), workshops on Raskatov's *A Dog's Heart* (Complicité), Wigmaster in *Ariadne auf Naxos*, Starveling in *A Midsummer Night's Dream*, (Garsington Opera), Compere in *The Answer to Everything* (Streetwise Opera), Head Fox

in children's opera *Outfoxed* at the Royal Festival Hall, Captain Corcoran (D'Oyly Carte at the Savoy), Atalanta (Cambridge Handel Opera), Journalist in Jonathan Dove's TV opera *Man on the Moon* (Channel 4), Papageno, Schaunard (Opera Project), Dave Brubeck's cantata *La fiesta e la posada* (LSO/Barbican). He has also performed roles for Opera North, the Opera Group, Grange Park Opera, Bampton Classical Opera and Pimlico Opera's Prison Project.

Robert has attended the Centre International de la Melodie Francaise in Tours and worked with Andreas Scholl at the Britten/Pears School in Aldeburgh. He was a prize winner in the MEGEP competition in Paris and is a recipient of a Garsington Opera Award. He has a MA in Middle Eastern Politics from Exeter University. He regularly leads workshops for Streetwise Opera and has also worked for Aldeburgh Education, Aldeburgh Young Musicians and the London Philharmonic Orchestra. www.robertgildon.com

Michael Cayton, Conductor

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



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

Michael has given many radio broadcasts for the BBC, most recently 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.

Anna Le Hair, Organ and Harpsichord

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

Since then, Anna has enjoyed a busy and varied career as a performer and piano teacher. Engagements have included recitals, both solo and as chamber musician and accompanist, in many venues in London, including the Queen Elizabeth Hall, and around Britain and abroad. Within the last five years she has given performances of five piano concertos and many chamber works of the 19th and 20th centuries. Anna has performed at the Edinburgh Fringe Festival and at festivals in Canterbury, Rayleigh, Porec (Croatia) and Buxton, where she was nominated for the title of 'Performer of the Fringe'. She has recently accompanied



Coro Stellante under Michael Kibblewhite at the Costa Barcelona music festival and Polymnia under John Byron at the Music in the Mountains festival in Andalucia.

Anna is a Senior House Pianist at AIMS International Summer School in Eastbourne, where she has repeteured many opera scenes, and also works with choirs and opera groups including Polymnia and City Chamber Choir, as well as Aeolian Singers in Hemel Hempstead and the Chiltern Choir. She is also a regular accompanist at Jackdaws Educational Trust in Somerset, where she has worked with the tenor Ian Partridge and the mezzo Sarah Walker. In addition, Anna has done such diverse things as playing background music in London hotels and restaurants and touring the UK and

Channel Islands with the Lewis London Ballet. Anna has a thriving piano teaching practice and teaches piano and accompanies at St Albans School. She is much in demand as an accompanist for singers and instrumentalists. Anna gave a concert tour in February last year in New Zealand with the violinist Arwen Newband. Details of future concerts can be found on her website, www.annalehair.co.uk

James Widden, Violin and Orchestra Leader

James Widden studied Music and English at Newcastle and Sussex universities, and undertook a postgraduate Advanced Diploma at Trinity College of Music, studying violin with Nona Liddell and viola with Nic Pendlebury. While at Trinity he led all the orchestras and the Contemporary Music Group, including memorable performances with Evelyn Glennie at the Royal Naval College Chapel, Greenwich, and of Schoenberg's *Gurrelieder* at the Royal Festival Hall. His string quartet, the Arcadian Quartet, won the Barbirolli Prize for outstanding performance of a Beethoven quartet, and he performed the solo violin part in Berg's Chamber Concerto, both at Trinity and at Blackheath Concert Halls.



Since graduating, James has pursued a busy freelance career in London and the south-east, including working with the London Sinfonietta, the London Mozart Players, the Endymion Ensemble, and performances at the BBC Proms with the BBC Philharmonic. He has performed the Kurt Weill Violin concerto with the Bergamo Ensemble and with Southern Winds, at the Canterbury and Brighton Festivals, and at the Royal Northern College of Music. He has also been the leader of St Paul's Sinfonia since its inception in 2004. With St Paul's Sinfonia, he has played the violin solo in Mozart's *Sinfonia Concertante* (with Sam Burstin, viola), *Autumn* as part of a performance of Vivaldi's *Four Seasons*, the Beethoven violin concerto and the Brahms Double Concerto (with Alison Holford, cello). He will be leading the Sinfonia in their Queen Elizabeth Hall debut in less than a month, on 16 April (see flyer for details).

Jill Kemp, Recorder

Jill Kemp is firmly establishing herself as one of the finest wind players of her generation. As a soloist and chamber musician, she is passionate about raising the recorder's profile and proving it to be an exciting and versatile instrument. Jill's repertoire spans seven centuries and she regularly performs premieres and new commissions. Winner of numerous prizes, in 2007 she won the Royal Over-Seas League Wind and Brass Competition, the first recorder player to do so in its 57-year history.

Jill has broadcast on the BBC, Classic FM and American, Italian and Polish television. Recital venues throughout Europe and the USA include Carnegie Hall, the Queen Elizabeth Hall, Harrogate International Festival, Castle Howard and the Isle of Man Early Music Festival. She has performed with many ensembles, including Red Priest, the Brodowski Quartet, Stile Antico and the LSO.

She studied at the Guildhall School and Goldsmiths College, and with teachers including Michala Petri and Piers Adams. Jill has given masterclasses throughout Europe and the USA, including at Dartington International Summer School, the University of North Dakota and the State School of Music in Wroclaw. She is an examiner for Trinity Laban and has been an adjudicator for the IBLA Grand Prize. Her work as a recording artist includes sessions at Abbey Road and Air Studios for Harry Potter, The Fantastic Mr Fox and Philomena. Jill has written articles for Classic FM, Music Teacher and Muso Magazines. Jill gives regular concerts and workshops for the Concordia Foundation and in 2004 she launched 'Recorder Revolution®', an interactive concert experience that has involved over 3500 young people.

Alex Birchall, Oboe

Alex Birchall began studying the oboe aged 13 and threw herself into all the musical activities her school and county could provide. At 18 she moved to London to study at Trinity College of Music with David Thomas and Chris O'Neal.

Alex has a busy freelance career as an orchestral player performing not just around the UK but all over the world. Alex was invited to perform with KZN Philharmonic Orchestra for a season as their principal oboe. Highlights of this particular trip included playing for the FIFA world cup draw and

performing for Nelson Mandela. Musical pursuits have taken Alex around most of Europe, India and the USA including playing at Walt Disney World in Florida. As a soloist she has performed in venues such as Symphony Hall Birmingham, Bridgewater Hall Manchester, St John's Smith Square and the Pantheon in Rome.

Her recording, film and TV work includes 'Ready, Steady, BLOW!' a CD to inspire beginner oboists, a film called 'First Night' starring Richard E Grant and Sarah Brightman, an orchestral performance on the BBCs 'The One Show and Mantra's 'Every Defect' album which rose to number one in Uzbekistan!

Alex currently holds two teaching positions at Grey Coat Hospital School and Kensington Prep School. In her spare time, Alex volunteers at ZSL London zoo and has a particular fondness for two-toed sloths.

Sam Ewens, Trumpet

Following trumpet lessons from a young age, Sam became the Principal Trumpet of the London School's Symphony Orchestra at the age of 13, with whom he toured to France and Japan. After leaving school, Sam studied at the Royal College of Music (London), completing his Bachelors and Masters degrees there with the support of the Sir Philip Shelbourne Award for Brass, the Amaryllis Fleming Scholarship Fund and the Newcomen Collett Foundation.

Since graduating, Sam has worked with orchestras such as the BBC Symphony Orchestra, English Chamber Orchestra, Orchestre Révolutionnaire et Romantique, Die Kölner Akademie (Cologne), KZN Philharmonic (South Africa), Musica Saeculorum, London Contemporary Orchestra and the Symphony Orchestra of India, including broadcasts for the BBC Proms, BBC2 and BBC Radio 3.

Alongside his orchestral work, Sam has also performed with artists such as Paul Weller, Russell Watson, Deep Purple, Arijit Singh, and has recorded for Bo Bruce (Top 10 Official Album), Diagrams and Nick Howard (No.1 Album in Germany). More surreal experiences include recording a comedy rap at his home with comedian Ross Noble and performing 'solo bathtub' on BBC Radio 3!

Orchestra members

Violin I

James Widden*
John Haworth

Violin II

Simon Ballard

Viola

Zami Jalil

Cello/continuo

Alison Holford

Double bass

John Baker

Recorder

Jill Kemp*

Oboe

Alex Birchall*
Ben Marshall

Bassoon

Andrew Watson

Trumpet

Sam Ewens*

Players marked * are soloists in the
Brandenburg concerto

Choir members singing this evening

Soprano

Caroline Bartlett, Marian Bryan, Mary Bungard, Hilary Broadbent,
Lu Chadder, Susan Denbow, Anni Facer, Jenny Gorsuch, Beverley Grayley,
Anne Grove, Jill Haslam, Diane Hunt, Barbara Johnson, Sue Kesteven,
Merriss Ratliff, Beverley Small, Hilary Walmsley, Lyndsay Ward and
Sarah Warren.

Alto

Cathy Amos, Roy Cottrell, Ana De'Ath, Liz Dobson, Cathrien Dyas, Rita Fryer,
Philippa Goss, Helen Heenan, Anne Keyworth, Jan Lazar, Fiona Lean,
Liz Pendered, Gillian Pugh, Maggie Shrive, Jill Swainson, Rhona Taylor,
Brenda Thomsett, Marian Wax, Jenny West and Beryl Whittaker.

Tenor

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

Bass

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

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:

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

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

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

Acknowledgements

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Forthcoming concert

Saturday 27th June 2015

St Mary's Church, Rickmansworth

Fauré *Requiem*

Fauré *Cantique de Jean Racine*

Saint Saens *Ave Maria*

Durufié *4 Motets*

Franck *Panis Angelicus*

Poulenc *Salve Regina*

Messiaen *Sacrum Convivium*

Organ piece – *Suite Gothique* by **Boellman**

Put the date in your diary!

www.chilternchoir.org.uk

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