



Amersham & Chesham Bois Choral Society

President: Dame Felicity Lott

Claudio Monteverdi
Vespers (1610)

Ian Hooker *Conductor*

Anna Dennis	Soprano
Augusta Hebbert	Soprano
Simon Wall	Tenor
Nathan Vale	Tenor
Richard Latham	Baritone
James Arthur	Bass Baritone

The Baroque Soloists

Saturday 8th May 2010 at 7:30pm

St Mary's Church Old Amersham

By kind permission of the Rector and Churchwardens

Programme included in the ticket price



Vespers (1610)

Claudio Monteverdi (1567–1643)

Claudio Monteverdi was a key figure in musical history who flourished during the transitional period that spanned the end of the European Renaissance and the beginning of the Baroque. He was born in Cremona and in 1590 entered the service of Vincenzo Gonzaga, Duke of Mantua, even accompanying the Duke on a military campaign to Hungary in 1595. The *Vespers*, dedicated to Pope Paul V, were printed in Venice in 1610 by Ricciardo Amadino. Monteverdi was traditionally thought to have written them as a test piece in order to secure the coveted post of organist at San Marco in Venice; he did indeed take up this appointment in 1613, and yet, curiously, was never to compose music of such magnificence again. Musicologist and cultural historian Iain Fenlon has put forward an alternative explanation. The dukes of Mantua maintained a musical establishment to rival that of the Medici in Rome. When the heir Francesco Gonzaga married Margherita of Savoy in 1608, the celebrations at Mantua were of unimaginable splendour, with some of the finest instrumentalists and singers being brought in to supplement the court's own forces. On 25 May, the day after the bride's arrival in the city, a new order of knighthood was inaugurated as part of the celebrations. Francesco was installed by his father as its first member, and the ceremony took place in the basilica of San Andrea. The Bishop of Mantua presided at Vespers, and this was an occasion that would undoubtedly have warranted a choral setting on the scale of Monteverdi's.

Vespers was one of the Greater Offices of the church and came to take second place only to the Mass. The essential elements of the service were:

- 1 Opening versicle and response
- 2 Five psalms, each with its own short antiphon
- 3 A short chanted lesson or 'chapter'
- 4 A hymn
- 5 The Magnificat
- 6 Closing versicle and response

The main departure from the traditional scheme in Monteverdi's setting is his use of five motets (four concertos and the 'Sonata sopra Sancta Maria ora pro nobis') that appear after the five psalms in place of the antiphons. Throughout the work Monteverdi incorporates the psalm tones within the complex decorative writing, and these plainsong melodies are always audible. He also gives the work a 'shape'. Instruments have independent obbligato lines in the opening and closing numbers, and this virtuoso writing has a unifying function, holding the tension between the psalms (chorus) and antiphon substitutes (solos) within a firm structure. In the 'Magnificat' the two worlds finally come together in a synthesis of the styles heard in the previous numbers. No two movements in the work are in the same style or call for the same forces: for example, 'Nisi Dominus', for double choir, uses the dramatic echo and antiphonal ('stereo') effects that are so much a feature of Venetian music, by contrast with 'Ave maris stella' with its flowing melody, 'Duo Seraphim' and its brilliant solo writing, and the 'Sonata' with its striking instrumental textures.

The instrumental forces used this evening accord more or less with the performing practice of the time: cornetts (woodwind instruments played with a trumpet-type mouthpiece), sackbuts (Renaissance 'trombones'), violins, viola, and an assortment of 'continuo' instruments – bass, keyboard, lute and harp – that provide the harmonic 'backing' for the music. Although the acoustics and size of the church are by no means as generous as those Monteverdi envisaged four hundred years ago, the work's undeniable splendour and beauty remain undiminished, making the *Vespers* stand out as one of the greatest masterpieces of Western music.

I Versicle and Response (Psalm 70:1)

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

II Psalm 110

Dixit Dominus domino meo:
Sede a dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.
Virgam virtutis tuae emitet Dominus ex Sion;
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae in splen-
doribus sanctorum; ex utero ante luciferum
genui te.
Iuravit Dominus et non poenitebit eum: to es
sacerdos in aeternum secundum ordinem
Melchisedech.

Dominus a dextris tuis confregit in die irae
suae reges.
Iudicabit in nationibus; implebit ruinas [...]
conquassabit capita in terra multorum.
De torrente in via bibet, propterea exaltabit
caput.
Gloria Patri ...

III Concerto (after Song of Solomon 1:5; 2:10-12)

Nigra sum, sed formosa, filiae Jerusalem.
Ideo dilexit me rex et introduxit me
incubiculum suum et dixit mihi: Surge,
amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra, tempus
putationis advenit.

IV Psalm 113

Laudate, pueri, Dominum; laudate nomen
Domini.
Sit nomen Domini benedictum ex hoc nunc et
usque in saeculum.
A solis ortu usque ad occasum: laudabile
nomen Domini.

CHORUS

*Make haste, o God to deliver me.
Make haste to help me, o Lord
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.
Alleluia.*

CHORUS AND SOLOS

*The Lord said unto my lord:
Sit thou at my right hand, until I make thine enemies
thy footstool.*

*The Lord shall send the rod of thy strength out of
Zion; rule thou in the midst of thine enemies.
Thy people shall be willing in the day of thy power, in
the beauties of holiness from the womb of morning;
thou hast the dew of thy youth.*

*The Lord hath sworn, and will not repent: thou art a
priest for ever after the order of Melchizedek*

*The Lord at thy right hand shall strike through kings
in the day of his wrath.*

*He shall judge among the heathen; he shall fill the
ruined places [with the dead bodies].
He shall wound the heads over many countries.
He shall drink of the brook in the way: therefore
shall he lift up the head
Glory be to the Father...*

SOLO

*I am black, but comely, o ye daughters of
Jerusalem.
Therefore the king hath loved me and hath
brought me into his chamber, and hath said
unto me: Rise up, my love, and come away.
For lo, the winter is past, the rain is over and
gone;
the flowers appear on the earth; the time of
singing of birds is come*

CHORUS AND SOLOS

*Praise ye the Lord; praise, o ye servants of the
Lord; praise the name of the Lord
Blessed be the name of the Lord from this time
forth and for evermore.
From the rising of the sun unto the going down of
the same the Lord's name is to be praised*

Excelsus super omnes gentes Dominus, et super
coelos gloria eius.

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

Suscitans a terra inopem, et de stercore erigens
pauperem; ut colloceat eum cum principibus,
cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem
filiorum laetantem.
Gloria Patri...

V Concerto (after Song of Solomon 6:4-5)

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

Pulchra es, amica mea, suavis et decora sicut
Jerusalem, terribilis ut castrorum acies ordinata.
Averte oculos tuos a me, quia ipsi me avolare
fecerunt.

VI Psalm 122

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, cuius
participatio eius in id ipsum.

Illuc enim ascenderunt tribus, tribus Domini;
testimonium Israel ad confitendum nomini
Domini.

Quia illic sederunt sedes in iudicio, 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...

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

*Who is like unto the Lord our God, who dwelleth on
high, who humbleth himself to behold the things
that are in heaven and in the earth?*

*He raiseth up the poor out of the dust, and lifteth
the needy out of the dunghill; that he may set him
with princes, even with the princes of his people.*

*He maketh the barren woman to keep house, and to
be a joyful mother of children.
Glory be to the Father...*

SOLOS

*Thou art beautiful, o my love, beautiful and
comely, o daughter of Jerusalem.*

*Thou art beautiful, o my love, beautiful and comely
as Jerusalem, terrible as an army with banners.
Turn away thine eyes from me, for they have
overcome me.*

CHORUS AND SOLOS

*I was glad when they said unto me: Let us go into
the house of the Lord.*

Our feet shall stand within thy gates, o Jerusalem.

*Jerusalem is builded as a city that is compact
together.*

*Whither the tribes go up, the tribes of the Lord,
unto the testimony of Israel, to give thanks unto the
name of the Lord*

*For there are set thrones of judgment, the
thrones of the house of David*

*Pray for the peace of Jerusalem; they shall prosper
that love thee.*

*Peace be within thy walls, and prosperity within thy
palaces.*

*For my brethren and companions' sakes, I will now
say: Peace be within thee.*

*Because of the house of the Lord our God I will
seek thy good.
Glory be to the Father...*

VII Concerto (after Isaiah 6:3; 1 John 5:7)

Duo seraphim clamabant alter ad alterum:
Sanctus, sanctus Dominus Deus Sabaoth;
Plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in caelo:
Pater, Verbum, et Spiritus Sanctus;
et hi tres unum sunt.
Sanctus, sanctus Dominus Deus Sabaoth;
Plena est omnis terra gloria eius.

VIII Psalm 127

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...

Interval of 10 Minutes

IX Concerto: Audi coelum

Audi coelum verba mea, plena desiderio
(Audio!)
Dic, quaesio, mihi: Quae est ista
quae consurgens ut aurora rutilat,
ut benedicam?
Dic nam ista pulchra ut luna, electa ut sol,
replet laetitia terras, coelos, maria.
(Maria!)
Maria Virgo illa dulcis,
praedicata de propheta Ezechiel,
porta orientalis.
(Talis!)
Illa sacra et felix porta,
per quam mors fuit expulsa,
introducta autem vita.
(Ita!)
Quae semper tutum est medium
inter homines et Deum
pro culpae remedium.
(Medium!)

SOLOS

Two seraphim cried one unto another:
Holy, holy is the Lord of hosts;
the whole earth is full of his glory.
There are three that bear record in heaven:
the Father, the Word and the Holy Ghost
and these three are one.
Holy, holy is the Lord of hosts;
the whole earth is full of his glory.

CHORUS

Except the Lord build the house, they labour in vain
that build it. Except the Lord keep the city, the
watchman waketh but in vain.
It is vain for you to rise up early, to sit up late, to
eat the bread of sorrows; for so he giveth his
beloved sleep.
Lo, children are an heritage of the Lord and the
fruit of the womb is his reward.
As arrows are in the hand of a mighty man, so are
children of the youth.
Happy is the man that hath his quiver full of them;
they shall not be ashamed but they shall speak with
the enemies in the gate.
Glory be to the Father...

SOLOS

Heaven, hear my words, full of longing
and suffused with joy.
(I hear!)
Tell me, I pray, who is she
who shines like the rising dawn?
(I shall tell you!)
Tell me, for this woman, fair as the moon,
favoured as the sun, fills with joy
the earth, the skies and the seas.
(Mary!)
Mary, that sweet virgin
foretold by the prophet Ezechiel,
portal of the sunrise
(Even she!)
That sacred and joyful gateway
through which death was cast out
and life ushered in.
(Even so!)
She is forever a sure mediator
between God and men,
a cure for our sins.
(A mediator!)

Omnes hanc ergo sequamur
quia cum gratia mereamur
vitam aeternam; consequamur: (Sequamur!)
Praestet nobis Deus,
Pater hoc et Filius
et Mater cuius nomen invocamus dulce,
miseris solamen.
(Amen!)
Benedicta es, virgo Maria,
in saeculorum saecula.

X Psalm 147: 12-20

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 emittet eloquium suum terrae: velociter
currit sermo eius.
Qui dat nivem sicut lanam: nebulam sicut
cinerem spargit.
Mittet crystallum suum sicut buccellas: ante
faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea: flabit
spiritus eius, et fluent aquae.
Qui annuntiat verbum suum Jacob: iustitias et
iudicia sua Israel.
Non fecit taliter omni nationi: et iudicia sua
non manifestavit eis.
Gloria Patri...

XI Sonata sopra 'Sancta Maria'

Sancta Maria, ora pro nobis.

XII Hymn: Ave maris stella

Ave maris stella, Dei Mater alma
Atque semper Virgo, felix coeli porta.
Sumens illud Ave Gabrielis ore,
Fundat nos in pace, mutans Hevae nomen.
Solve vincula reis, profer lumen caecis:
Mala nostra pelle, bona cuncta posce.

Let us all therefore follow her
by whose grace we may attain eternal life;
let us follow her.
(We follow!)
May God the Father grant this,
and the Son and the Mother,
whose sweet name we invoke,
a comfort for the afflicted
(Amen!)
Blessed are you, o Virgin Mary,
world without end.

CHORUS

Praise the Lord o Jerusalem: praise thy God, o
Zion.
For he hath strengthened the bars of thy gates: he
hath blessed thy children within thee.
He maketh peace in thy borders and, filleth thee
with the finest of the wheat.
He sendeth forth his commandment upon earth: his
word runneth very swiftly.
He giveth snow like wool: he scattereth the hoar
frost like ashes.
He casteth forth his ice like morsels: who can stand
before his cold?
He sendeth out his word, and melteth them: he
causeth his wind to blow, and the waters flow.
He showeth his word unto Jacob, his statutes and
his judgments unto Israel.
He hath not dealt so with any nation: and as for his
judgments, they have not known them.
Glory be to the Father...

INSTRUMENTS AND SOLO

Holy Mary, pray for us.

CHORUS AND SOLOS

Hail, star of the sea, gentle mother of God,
though virgin eternal; blessed gateway to Heaven.
You who heard that 'Ave' from Gabriel's mouth,
preserve us in peace, transmuting that name 'Eva':
Loosen the chains of the guilty, bring light to the
blind; drive out our evil; beseech for us all that is
good.

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, tribus honor unus. Amen.

XIII Magnificat (Luke 1: 46–55)

Magnificat anima mea Dominum, et exultavit
spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae: ecce
enim ex hoc beatam me dicent omnes
generationes.

Quia fecit mihi magna qui potens est; et
sanctum nomen eius.

Et misericordia eius 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 eius in saecula.

Gloria Patri et Filio et Spiritui Sancto,

Sicut erat in principio, et nunc et semper, et in
saecula saeculorum.
Amen

*Show yourself a mother to us; through you may He
receive our prayers - He who, born for us,
consented to be yours.*

*Virgin, past compare, mildest of all women,
make us, purged of our sins, meek and
chaste.*

*Grant us a pure life, prepare a safe journey for us,
that, seeing Jesus, we may rejoice together
eternally.*

*Praise be to God the Father, and glory to Christ in
the highest, and to the Holy Spirit, three in one.*

CHORUS AND SOLOS

*My soul doth magnify the Lord, and my spirit hath
rejoiced in God my Saviour.*

*For he hath regarded the low estate of his
handmaiden; for, behold, from henceforth all
generations shall call me blessed.*

*For he that is mighty hath done to me great things,
and holy is his name.*

*And his mercy is on them that fear him from
generation to generation.*

*He hath shewed strength with his arm; he hath
scattered the proud in the imagination of their
hearts.*

*He hath put down the mighty from their seats, and
exalted them of low degree*

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

*He hath holpen his servant Israel, in
remembrance of his mercy.*

*As he spake to our fathers, to Abraham and to his
seed, for ever.*

*Glory be to the Father and to the Son and to the
Holy Ghost,*

*As it was in the beginning, is now, and ever shall be,
world without end.
Amen.*



Tonight's Soloists

Anna Dennis Soprano

Anna has sung in Britten's *War Requiem*, Mozart's *Mass in C minor*, Beethoven's *Mass in C*, Mozart's *Exultate, Jubilate* and Mendelssohn's *Elijah*. Anna has performed Berio's *Folksongs*, George Crumb song cycles and Schoenberg's *Pierrot Lunaire* for Radio 3. In recital she has recently given the Russian premiere of Thomas Ades' *Life Story* in Moscow. She has created title operatic roles in *The Girl of Sand* and *Ariadne*, both by Elena Langer. She has sung Ilia in Mozart's *Idomeneo* and l'Ingrata in Monteverdi's *Ballo delle Ingrate*, Emira in Handel's *Siroe*, Ninfa in Monteverdi's *Orfeo*, Flora in Jonathan Dove's *The Enchanted Pig*, Francesca in Edward Rushton's *The Shops*, Tormentilla in Vaughan Williams' *The Poisoned Kiss*, Kyoto in Yannis Kyriakides' *An Ocean of Rain* and Strawberry Seller/Strolling Player in Britten's *Death in Venice*.

Augusta Hebbert Soprano

Augusta has sung in Beethoven's *Ninth Symphony* for Stephen Cleobury in King's College Chapel, Vaughan Williams' *Serenade to Music* for Sir David Willcocks and the Moscow Chamber Orchestra in Ely Cathedral, Bach *Christmas Oratorio* for Richard Neville Towle and Ludus Baroque in Canongate Kirk, Edinburgh, Bach *St John Passion* in Salisbury Cathedral and Handel *Dixit Dominus* in Truro Cathedral. Her opera roles include singing in Monteverdi's *Orfeo* with Rene Jacobs, Countess in Mozart's *Marriage of Figaro* and Tiny in Britten's *Paul Bunyan*. She is a founding member of the specialist Baroque ensemble La Nuova Musica, directed by David Bates. The group made their Wigmore and Kings Place debuts last year.

Simon Wall Tenor

Simon Wall has sung Handel's *Messiah* at Worcester, and more recently performed the Evangelist in Schutz's *Christmas Story* at St. John's Smith Square. He worked as personal assistant to composer John Rutter, whilst often being invited to sing with various British and European early music groups. He has sung in Britten's *Abraham and Isaac* and *The Journey of the Magi*. He has recorded Barber's operetta *A Hand of Bridge*. During 2003 he premiered solos in John Tavener's *The Veil of the Temple*. Recently Simon performed in various Haydn masses, in Purcell's *Dido and Aeneas*, in recordings of James Macmillan's *Seven Last Words* and has previously sung in the Monteverdi *Vespers*.

Nathan Vale Tenor

Nathan Vale won the London Handel Singing Competition in 2006. He has performed Evangelist in Bach's *St Matthew Passion*. He was the tenor soloist in the *The Prodigal Son* by Jonathan Girling. Most recently he has appeared with Stephen Layton and the Odense Symphony Orchestra, and in Hereford Cathedral and Glasgow City Halls. He is a committed recitalist. He won the 2005 AESS English Song Prize. He has appeared in a recital to celebrate the life of Eric Sams alongside Dame Felicity Lott and pianist Graham Johnson, in Tippett's *Heart's Assurance* with pianist Jonathan Beatty, and in a recording of English Songs with pianist Paul Plummer. His operatic engagements have included Lurcanio in Handel's *Ariodante* and Oronte in Handel's *Alcina*, Emilio in Handel's *Partenope*, Seneca Friend and Lurcano in Monteverdi's *The Coronation of Poppea*, Belfiore in *La Finta Giardiniera*, Pedrillo in Mozart's *Die Entführung aus dem Serail*, Nencio in Haydn's *L'infidelta Delusa*, First Prisoner in Beethoven's *Fidelio* and Evangelist in Bach's *St Matthew Passion*. He has sung Nerone in *L'incoronazione di Poppea* and Alessandro in Handel's *Poro re dell'Indie*.

Richard Latham Baritone

Richard Latham has sung Marcello in *La Bohème*, *Onegin*; Father in *Hänsel und Gretel*, Harlekin in *Ariadne auf Naxos*, Guglielmo in *Così fan tutte*, Pantalon in *L'Amour des Trois Oranges*, Le Geôlier in *Dialogues des Carmélites*, Papageno in *The Magic Flute*, Baritone in *Aventures and Nouvelles Aventures*, King Hermann Augustus in *Candide* and The Guide in *Death in Venice*. His concert performances include Schumann's *Szenen aus Goethes, Faust*, Fauré, and Bach's *St Matthew Passion*.

James Arthur Bass Baritone

James Arthur has sung the roles of 'Antonio' in Mozart's *The Marriage of Figaro*, the 'Doctor' and 'Policeman' in Judith Weir's *The Vanishing Bridegroom*, 'Minskman' in Jonathan Dove's *Flight* and 'Pandolfe' in Massenet's *Cendrillon*. He appeared in Britten's *Curlow River* and performed in an opera gala evening with the Royal Scottish National Orchestra. He has covered 'Dulcamara' in Donizetti's *L'Elisir d'Amore*, sung chorus in Puccini's *Tosca*, Verdi's *Aida* and Britten's *Death in Venice*. His recent engagements include 'Pritschitsch' in Lehar's *The Merry Widow*. He performed in Bach's *St Matthew Passion* and Walton's *Belshazzar's Feast*. He has also performed in *Songs from the Labyrinth* with Sting.



Choir One

Soprano	Alto:	Tenor:	Bass:
Margot Arthurton	Susan Anderson	Gerard Anderson	Derek Brown
Judith Barnes	Natalie Archer	Mike Armstrong	Michael Cannon
Margaret Bartram	Margaret Brookes	Colin Gamage	Richard Cooke
Caroline Bayes	Sue Christie	Tom Hickling	John Dunn
Audrey Begg	Ann Cloke	Nigel Hughes	Paul Gardener
Kate Berryman	Jane Coble	Colin Kennedy	Peter Glyn-Jones
Jeannette Cash	Libby Crabbe	Red Neale	Tony Glyn-Jones
Brenda Chubb	Jane Darbyshire	Colin Thomas	John Haslam
Margaret Couling	Jill Davies	David Watson	Peter Metcalf
Patricia Davies	Teresa Game	Colin Wills	Iain Robb
Ann Evans	Norma Holden		David Starmer
Hannah Finch	Angela Holland		Harvey Terry
Shirley Froome	Vicki Hughes		David Wilson
Irene Glyn-Jones	Carol Kelsall		
Daryl Ann Hardman	Tessa Lawrence		
Maggie Heywood	Kate Millins		
Wendy Kress	Terry Neale		
Anne Masters	Jo Payne		
Jane Micklem	Vicki Phillips		
Patricia Moore	Shiona Robb		
Jean Neill	Jennifer Spiegel		
Mary Pearson	Annet Stirling		
Gill Walley	Eileen Troughton		
Jan Walton	Pat Whitworth		
Sue Whatley			
Gillian Wills			

Choir Two

Soprano:	Alto:	Tenor:	Bass:
Anne Blackshaw	Helen Audaer	Rod Ainsworth	Norman Chapman
Sue Breeze	Elizabeth Bounds	Adrian Bennett	Cyril Dashwood
Valerie Cannon	Anne Bowring	Roger Connor	Alan Debenham
Pippa Cotton	Glenda Brooks	Tom Cuff	Jeremy Graham
Rose Francis	Ingrid Chapman	Raymond Gill	Hugh Guilford
Helen Gammage	Joan Dark	Christopher Tyrer	Stephen Hodson
Laura Gibbs	Doreen Dennis	Vernon Ward	Charles Law
Jennifer Hatton	Annie Fellingham	Bernard Western	Rupert Salmon
Lisa Hollins	Sandra Guilford		Mike Stratford
Jennifer Kaluzny	Ann Hardman		Brian Wade
Jan Lemos	Jenny Harrison		Robert Walter
Mary McKay	Vicki Harvey		Neil Watson
Jenepher Newell	Pamela Hill		Derek Zeitlin
Jean Newhouse	Audrey Hughes		
Olga Palmer	Barbara Hughes		
Jane Partridge	Renee Murton		
Pauline Priest	Angela Rodda		
Angela Redington	Harriet Scott		
Maureen Robinson	Muriel Shearme		
Ann Watson	Avril Spence		
Joanne Watson	Janie Taylor		
	Dagi Thompson		
	Sarah Vize		
	Patsy Wright-Warren		



Amersham & Chesham Bois Choral Society

Registered Charity No. 1057791

Vice-President: Sheila Fry

Committee

Director of Music:
Accompanist:

Ian Hooker MA, GRSM, ARCM
Genny Harrison

Officers

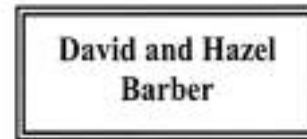
Chairman: Mike Cannon
Hon. Treasurer: Avril Spence
Hon. Secretary: Angela Rodda
Hon. Publicity Officer: Derek Zeitlin
Hon. Librarian: Jane Micklem

Ordinary Members

Sandra Guilford
Stephen Hodson
Harriet Scott
David Starmer
Sarah Vize
Ann Watson

Sponsors

Should you or your company wish to sponsor a soloist at one of our future concert performances, please contact the secretary, Angela Rodda (01494 728527), for further information. The Choral Society gratefully acknowledges the generosity of:



CURRENT FRIENDS OF AMCHOR

The "Friends of AMCHOR" organisation was founded to give support to the Choral Society.

Mrs R Amar, Mr & Mrs C Aylott, Mrs S Ball, Mr & Mrs D Barber, Mr A Bartram, Mr W H Bradford, Mrs V Cannon, Mrs V Chandler, Miss N Chisholm, Mr M Collins, Mr P W Couling, Mrs F Dahl, Mr G Darby, Mr C Dashwood, Mrs A Flood, Mr & Mrs G Fry, Mrs S Gohns, Mrs J Greaves, Mrs J Havard, Mrs R Kennedy, Mr G Kew, Mr & Mrs A Knight, Mr J Kress, Mr J Loarridge, Miss M Maclerie, Mr & Mrs N Makins, Mrs A Mills, Mrs A Monzani, Mr E Newhouse, Mrs S Oakden, Mr J Ramsbottom, Mr M Read, Mr P Regester, Mrs E Roberts, Mrs H Salmon, Mr & Mrs J Shearme, Mr B Spence, Mr R Spence, Mrs M Thorpe, Mr & Mrs R Wainwright, and Mr & Mrs L Walton.

NEXT CONCERT

Of Amersham and Chesham Bois Choral Society:
Saturday 4th December 2010

Bach *Christmas Oratorio*

Tickets: boxoffice@amchor.com or (01494) 721528

It is an offence (punishable by a fine or imprisonment) against the provision of the Dramatic and Music Performers' Acts 1958 to 1972, to make any recording of a musical performance without obtaining prior written permission of the performers and the promoter. It is also an infringement of the Copyright Act 1956 to record performances of copyright musical works without obtaining permission from the copyright owner, normally the publisher.