

St Matthew's Concert Choir
& Orchestra

Bach
Christmas Oratorio
Conductor: Phiroz Dalal



Sunday 2nd December 2012

Christmas Oratorio - Johann Sebastian Bach (1685 - 1750)

Bach wrote the Christmas Oratorio over a short period. Unusually for him, but perhaps by necessity, he recycled music from earlier compositions. At least eleven sections have been identified as coming from three earlier secular cantatas, with Bach working with his frequent collaborator Picander to alter the texts for their new use. It is thought that several more sections may be based on lost sacred works, including the documented but now lost St Mark Passion. Bach also composed new music for much of the piece, including all of the recitatives and chorales.

The cantata as a musical form had originated in Italy: it tells a story in song, whether secular or sacred. It was composed in clearly marked sections of contrasting musical character to match the narrative of the text. The sections are sung by soloists or choir, accompanied in the early years by continuo, and later on by full chamber ensembles. In Germany, the cantata was mainly used to express sacred themes, with soloists 'reciting' biblical text (recitative) and singing poetic texts (arias). The choir contributed with choruses, often of praise, and some in da capo (repeated) form. Bach's church cantatas are the pinnacle of the form, and in the Christmas Oratorio he achieved a remarkable synthesis of the cantata and the more dramatic qualities of an oratorio.

Similarly to the passion settings, the Evangelist (Tenor soloist) tells the story using familiar text from the gospels of St Luke and St Matthew. The drama is enhanced further by soloists performing the roles of the Angel (Part II) and Herod (Part VI). The chorus also contribute, singing the parts of the heavenly host in "Glory to God" (Part II), the shepherds in "Let us, even now, go to Bethlehem" (Part III) and the Wise Men in "Where is this new-born child; the King of the Jews?" (Part V).

The action of the narrative is frequently interrupted by moments of contemplation which reflect on the significance of the story. Bach sets these texts mostly as solo arias, but there is a duet in Part III and a trio in Part V. The accompaniments for these sections are often simple, with solo instruments or sparse orchestral textures. In these arias we hear Bach's matchless compositional invention, as he uses each of the voices and instruments in a seemingly endless series of combinations. These intimate passages are contrasted with the full forces of choir and orchestra in the choruses that are the corner stones of each of the cantatas. Parts I, V and VI begin with extended choruses, and Part III opens and closes with the same grand chorus.

Perhaps the most important musical element in Bach's sacred choral music, and certainly in the Christmas Oratorio is the chorale. The chorale was introduced into church services by Martin Luther to allow the congregation to take an active part in the musical worship: they have simple hymn-like melodies that were harmonised by the choir or the organ. Bach's congregation would have known and sung the chorale melodies in the Christmas Oratorio. Most of them are set simply, with the sopranos leading the congregation in the melody.

Accompanied by the orchestra, the other voice parts provide Bach's harmony. This is his own personal interpretation of the familiar melodies and texts, and would have been the element that surprised and delighted his audience. The harmony can depict child-like simplicity (for instance "Behold! Within a humble stall" in Part II and "Beside Thy cradle here I stand" in Part VI), reflect the glory of the Christ child ("Thy glorious face drives gloom away" in Part V) or it can be more devotional in character "Let me love Thee, King supernal" in Part III.

The chorale melodies are more closely woven into the fabric of the piece when Bach includes chorale prelude movements. These movements (for instance the final movement of Part I) involve a clear statement of the chorale melody sung by the choir, but with a much-expanded orchestral accompaniment. Bach concludes the entire work with one of these movements: "Now vengeance has been taken" and the Oratorio ends with the final triumphant message: "Henceforth shall Mankind revel before His heavenly throne."

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This programme note covers all six cantatas although tonight we will perform the first three.

THERE WILL BE AN INTERVAL OF 20 MINUTES AFTER PART II.

Hannah Sawle – Soprano

Hannah studied at Chethams School of Music, the Guildhall School of Music and Drama (supported by an MBF and Sir Richard Stapeley Scholarship) and on English National Opera's Opera Works Course supported by the Nicolas Boas Charitable Trust. Whilst at Guildhall she won awards for her English and Contemporary Song and she has been guest soloist on BBC World Service, Radio 3, Radio 4 and recorded with the BBC Philharmonic Orchestra.

Roles include Slim Girl (A Village Romeo and Juliet), Lady Dunmow (A Dinner Engagement), Trio Soprano (Trouble in Tahiti) and Premiere Adolescent (la cour de Celimene) all for Wexford Opera, Tsarevna (cover) (Kashei the Immortal) for Buxton Opera, Nedda (Pagliacci) and Mademoiselle Silberklang (The Impresario) for Garden Opera, Fiordiligi (Cosi fan tutte) for Jackdaws, Pamina (Die Zauberflöte), Adina (L'elisir d'amore) and Ellettra (Idomeneo) all for Hampstead Garden Opera and she premiered the role of Ruth (A Fountain Sealed) conducted by the composer, Nathan Williamson.

In 2013 she will be touring with English Touring Opera.

Rhonda Browne - Mezzo

Rhonda sang with the internationally acclaimed NZ Youth Choir and in Opera New Zealand's chorus. She created the role of Gudrun (World première of Coleridge-Taylor's Thelma - Surrey Opera) and has performed the roles of The Duchess of Plaza Toro and Ludmila (Surrey Opera), Orlovsky (Unexpected Opera), The Witch (Open Door Opera), Zita (Fulham Opera), Rossweisse (Fulham Opera & Mastersingers) and two staged productions of the Messiah (The Merry Opera Company). She covered First Norn and Flosshilde at Longborough Festival Opera. Concert engagements include Vivaldi's Gloria, Mozart's Missa Brevis and Requiem, Handel's Messiah, Duruflé's Requiem, Saint Saëns' Christmas Oratorio and recitals in New Zealand, Germany and the UK.

Future engagements include Covering Erda (Das Rheingold & Siegfried) for Longborough Festival Opera, Erda (Siegfried) and First Norn (Götterdämmerung) for Fulham Opera, Mezzo Soloist for Merry Opera's Staged production of Handel's Messiah. She is a finalist for the Wagner Society's Bayreuth Bursary Competition in December this year. She is currently studying with Jacqueline Bremar and coaching with Ludmilla Andrew, David Harper, Jane Robinson and Kelvin Lim

Daniel Turner - Tenor

Daniel received his early musical education as a chorister St. Matthew's Church Nottingham and as a piano student of Christina Griffin. Studies on the organ with Simon Johnson led to an organ scholarship at The Queen's College, Oxford where he began to sing with the Choir of New College Oxford and took some trial singing lessons with the tenor James Gilchrist.

Daniel has sung as both a solo and consort artist all over the world and has enjoyed a period as a Lay Clerk with the Choir of New College Oxford under the direction of Edward Higginbottom with whom he has recorded widely. Recent highlights include Messiah in Barcelona, Madrid, Sweden (various) and the Concertgebouw in Amsterdam, concerts of Britten's Canticles with the countertenor James Bowman, Monteverdi Vespers with the London Handel Players and appearing as Evangelist with various choirs in the St. John Passion. Daniel has been fortunate to work with distinguished artists including Harry Christophers, Nicholas Cleobury Marc Elder, John Elliot Gardner and Edward Higginbottom.

Daniel is looking forward to a busy 2013 with concerts across Europe and Russia and continued studies with Nelly Miricioiu and Raymond Connell.

Leif Jone Ølberg - Baritone

Leif Jone Ølberg, comes from Bodø in Northern Norway. Having completed his Master in Performance at Guildhall School of Music & Drama in London, he is now currently a student at the Royal Danish Opera Academy in Copenhagen. Leif Jone was a member of Glyndebourne Festival Opera Chorus in the 2010 and 2011 season. In 2009 he did Count Ceprano in Rigoletto with Clonter Opera. In January Leif Jone makes his debut at the Royal Danish Opera as Moralés in Carmen, a role he recently performed for Sandnes Opera.

Am 1. Weihnachtstag

1 - Chorus

Jauchzet, frohlocket! auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

2 - Evangelist:

Es begab sich aber zu der Zeit,
dass ein Gebot von dem Kaiser Augusto ausging,
dass alle Welt geschätzt würde.
Und jedermann ging, dass er sich schätzen ließe,
ein jeglicher in seine Stadt.
Da machte sich auch auf Joseph aus Galiläa,
aus der Stadt Nazareth, in das jüdische Land
zur Stadt David,
die da heißet Bethlehem; darum, dass er
von dem Hause und Geschlechte David war:
auf dass er sich schätzen ließe mit Maria,
seinem vertrauten Weibe, die war schwanger.
Und als sie daselbst waren, kam die Zeit,
dass sie gebären sollte.

3 - Recitative [Alto]

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

4 - Aria [Alto]

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

Part 1. Christmas Day

*Shout for joy, exult, rise up, glorify the day,
praise what today the highest has done!
Abandon hesitation, banish lamentation,
begin to sing with rejoicing and exaltation!
Serve the highest with glorious choirs,
let us honour the name of our ruler!*

*It happened at that time
that an order went out from Caesar Augustus
that all the world should be assessed.
And everyone went, so that he might be
assessed, each to his own city.
Joseph went up out of Galilee
from the city of Nazareth, into the land of
Judah to the city of David
which is called Bethlehem; for he
was of the house and race of David:
so that he might be assessed with Mary,
his betrothed wife, who was pregnant.
And while they were there, the time came
for her to give birth.*

*Now my dearest bridegroom,
now the hero from the race of David
for the consolation and salvation of the Earth
shall at last be born.
Now the star that comes from Jacob shall shine,
its rays already burst forth.
Rise up, Zion, and abandon your weeping,
your well-being climbs aloft!*

*Make yourself ready, Zion, with tender desires
to see with you soon him who is most beautiful,
most dear!
Your cheeks
must today be far more beautifully resplendent,
hasten, to love your bridegroom with the greatest
longing!*

5 - Chorale

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

*How should I receive you
and how should I meet you?
O longing of the whole world
O adornment of my soul!
O Jesus, Jesus, place
yourself your lamp by me
so that what gives you delight
I may know and understand!*

6 - Evangelist:

Und sie gebar ihren ersten Sohn und wickelte ihn
in Windeln und legte ihn in eine Krippen, denn sie
hatten sonst keinen Raum in der Herberge.

*And she gave birth to her first son and wrapped
him in swaddling clothes and laid him in a manger
for they had otherwise no room in the inn.*

7 - Chorale [Soprano] and Recitative [Bass]

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöh'n,
Die unser Heiland vor uns hegt?
Dass er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!

*He has come on Earth in poverty
Who will rightly extol the love
that our Saviour cherishes for us?
so that he may have mercy on us,
Indeed, who is able to realise
and make us rich in heaven
how he is moved by human suffering?
and like his beloved angels.
The highest's son came into the world
because its salvation pleases him so well
that he himself is willing to be born as a man.
Lord, have mercy!*

8 - Aria [Bass]

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.

*Great Lord, O mighty king,
dearest saviour, O how little
you regard earthly splendour
He who maintains the whole world
and created its glory and adornment
must sleep in a hard crib.*

9 - Chorale

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettlein,
Zu ruhn in meines Herzens Schrein,
Dass ich nimmer vergesse dein!

*Ah little Jesus dear to my heart,
make for yourself a clean, soft bed,
to rest in the shrine of my heart
so that I may never forget you!*

Am 2. Weihnachtstag

Part 2. The second day of Christmas

10 - Sinfonia

11 - Evangelist:

Und es waren Hirten in derselben Gegend
auf dem Felde bei den Hürden,
die hüteten des Nachts ihre Herde.
Und siehe, des Herren Engel trat zu ihnen,
und die Klarheit des Herren leuchtet um sie,
und sie fürchteten sich sehr.

*And there were shepherds in the same area
in the fields with their flocks,
they watched over their flocks by night.
And see, the angel of the Lord came to them
and the glory of the Lord shone around them
and they were very afraid.*

12 - Chorale

Brich an, o schönes Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Dass dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!

*Break out, O beautiful light of morning,
and let the heavens dawn!
You shepherd folk, do not fear
because the angels tell you
that this weak baby boy
shall be our consolation and joy,
subdue Satan
and bring peace at last!*

13 - Recitative [Tenor, Soprano]

Und der Engel sprach zu ihnen:
Fürchtet euch nicht,
siehe, ich verkündige euch große Freude,
die allem Volke widerfahren wird.
Denn euch ist heute der Heiland geboren,
welcher ist Christus,
der Herr, in der Stadt David.

*And the angel said to them:
Do not fear,
See, I announce to you great joy
which will befall all the people.
For the saviour is born for you today,
who is Christ, the Lord,
in the city of David.*

14 - Recitative [Bass]

Was Gott dem Abraham verheißen,
Das lässt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muss auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

*What God promised to Abraham
He now allows to the band of shepherds
To be shown as fulfilled.
A shepherd had all beforehand
to learn from God.
And now also a shepherd must of the deed
that was promised in the past
first know of the fulfilment*

15 - Aria [Tenor]

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

*Joyful shepherds, hurry, ah hurry,
in case you linger too long,
Hurry to see the lovely child!
Go, the joy is too beautiful,
seek to gain that loveliness,
go and refresh your heart and mind!*

16 - Evangelist:

Und das habt zum Zeichen:
Ihr werdet finden das Kind in Windeln
gewickelt und in einer Krippe liegen.

*And you shall have this for a sign:
You will find the child wrapped
in swaddling clothes and lying in a manger.*

17 - Chorale

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.

*Look, there lies in the dark stable
one who has dominion over all!
Where once an ox sought food
now rests the Virgin's child.*

18 - Recitative [Bass]

So geht denn hin, ihr Hirten, geht,
Dass ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

*Then go there, you shepherds, go,
that you may see the wonder:
And if you find the son of the Highest
lying in a hard manger,
then sing to him in his cradle
in a sweet tone
and with the whole choir
this song for his rest!*

19 - Aria [Alto]

Schlafe, mein Liebster, genieße der Ruh,
Wache nach diesem vor aller Gedeihen!
Labe die Brust, Empfinde die Lust,
Wo wir unser Herz erfreuen!

*Sleep, my dearest, enjoy your rest.
wake after this so that all may thrive!
Comfort the breast, feel the pleasure
with which we make glad our hearts!*

20 - Evangelist:

Und alsobald war da bei dem Engel
die Menge der himmlischen Heerscharen,
die lobten Gott und sprachen

*And at once there was with the angel
a multitude of the heavenly host
who praised God and said:*

21 - Chorus of Angels

Ehre sei Gott in der Höhe
und Friede auf Erden
und den Menschen ein Wohlgefallen.

*Glory to God in the highest
and peace on earth
and goodwill towards men.*

22 - Recitative [Bass]

So recht, ihr Engel, jauchzt und singet,
Dass es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein,
Uns kann es so wie euch erfreun.

*It is right, you Angels, that you rejoice and sing
that it has turned out so well for us today!
Up then! We shall join with you,
It can delight us as well as you.*

23 - Chorale

Wir singen dir in deinem Heer
Aus aller Kraft, Lob, Preis und Ehr,
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.

*We sing to you in your host
with all our might: "Praise, honour and glory,"
that you, o guest we have long desired,
have now appeared.*

Am 3. Weihnachtstag

24 - Chorus

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

Part 3. The third day of Christmas

*Ruler of heaven, hear our inarticulate speech,
let our faint songs please you,
when your Zion exalts you with psalms!
Hear the exultant praise of our hearts,
as we show our reverence for you
since our welfare is made sure!*

25 - Evangelist:

Und da die Engel von ihnen gen Himmel fuhren,
sprachen die Hirten untereinander:

*And as the angels went from them to heaven
the shepherds said to one another:*

26 - Chorus of Shepherds

Lasset uns nun gehen gen Bethlehem
und die Geschichte sehen, die da geschehen ist,
die uns der Herr kundgetan hat.

*Let us now go to Bethlehem
and see the event that has happened there,
which the Lord has made known to us.*

27 - Recitative [Bass]

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülff aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!

*He has consoled his people,
He has redeemed his Israel,
sent help out of Zion
and ended our suffering.
See, shepherds, this is what he has done;
Go, this is what you will find!*

28 - Chorale

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

*All this he has done for us
to show his great love;
for this reason let all the Christian world rejoice
and thank him for this in eternity.
Lord have mercy!*

29 - Aria (Duet) [Soprano, Bass]

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vätertreu
Wieder neu.

*Lord, your compassion, your mercy
console us and make us free.
Your gracious favour and love,
your wondrous desires
make the love you have for us as a father
again new.*

30 - Evangelist:

Und sie kamen eilend und funden beide,
Mariam und Joseph,
dazu das Kind in der Krippe liegen.
Da sie es aber gesehen hatten,
breiteten sie das Wort aus,
welches zu ihnen von diesem Kind gesaget war.
Und alle, für die es kam, wunderten sich der Rede,
die ihnen die Hirten gesaget hatten.
Maria aber behielt alle diese Worte
und bewegte sie in ihrem Herzen.

*And they came in haste and found both,
Mary and Joseph
and with them the child lying in the manger
But when they had seen this
they spread the word
that had been spoken to them about this child
and all those to whom it came wondered at the
speech which the shepherds had told to them.
Mary however kept all these words
and thought over them in her heart.*

31 - Aria [Alto]

Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein!

*Enclose, my heart, this blessed wonder
firmly in your faith!
Let this wonder, this work of God,
always serve to strengthen
your weak faith!*

32 - Recitative [Alto]

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

*Yes, yes, my heart will keep
what at this gracious time
for its blessedness
it has learned as certain proof.*

33 - Choral

Ich will dich mit Fleiß bewahren,
Ich will dir Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud Ohne Zeit
Dort im andern Leben.

*I shall diligently keep you in mind,
I shall for you live here,
to you I shall depart
with you I shall one day soar aloft
full of joy, beyond time
there in the other life.*

34 - Evangelist:

Und die Hirten kehrten wieder um,
preiseten und lobten Gott um alles,
das sie gesehen und gehöret hatten,
wie denn zu ihnen gesaget war.

*And the shepherds went back again,
glorified and praised God for everything
they had seen and heard,
as it had been said to them.*

35 - Chorale

Seid froh dieweil, Dass euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

*Meanwhile be joyful, that your salvation
has been born here as both God and man,
He who is the Lord and Christ
In David's city, chosen from many.*

24 - Chorus

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

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Hear the exultant praise of our hearts,
as we show our reverence for you
since our welfare is made sure!*

Organist	William Whitehead	Sopranos	Luisa	Asirvatham
Harpsichord	Ken Williams		Karen	Benny
Leader	Rose Hinton		Ruth	Chaperlin
Violins	Avril Fremantle		Rosemary	Cogswell
	Catherine Lemmon		Helen	Dawson
	Kate Faber		Diana	Duff-Miller
	Soila Hakkinen		Dagmar	Gauweiler
	Saori Howse		Ella	Gordon
	Francesca Dardani		Caroline	Hall
	Felix Backstrom		Christine	Hooper
Violas	Sarah Peart		Caroline	Jones
	David Marsh		Germaine	Kemplay- Amow
	Lu Yu		Rebecca	McIlroy
	Anne Lasota		Maureen	O'Sullivan
Cellos	Becky Imgrueth		Celia	Roberts
	Anna Ryland-Jones		Susan	Rowe
	Daphne Ryland-Jones		Anna	Stevens
Double Basses	Peter Peacock		Fiona	Thomas
	Jane Bland		Catherine	Walcott
Timpani	Keith Price		Charlotte	Walker
Flutes	Anne Allen		Liz	Yuille
	Ron Keefe		Posy	Zawalnyski
Oboes, oboes d'amore & oboes de caccia	Aisling Maguire	Altos	Lucy	Ball
	Nancy Johnston		Christine	Bates
	Nicola Hands		David	Benny
	Cecilia Wan		Beryl	Bevan
Bassoons	Jo Rushton		Bozena	Borthwick
	Jo Burley		Jenny	Bushell
Trumpets	Barry Yardley		Anthonia	Chalmers
	Steve Wycherley		Ysobel	Easten
	Ben Wong		Diana	El-Agraa
			Patricia	Evans
			Gillian	Harrison
			Tanya	Mladenobic
			Eleanor	Morgan
			Mary	Reynor
			Janet	Shaw
			Brenda	Sprackling
			Barbara	Stryjak
			Molly	Thomas
			Mary	Walduck
			Dinah	Walker
		<i>Tenors</i>	Gavin	Shepherd
			Colin	Smith
			Tony	Walduck
			Sarah	Wareing
		<i>Basses</i>	Martin	Elliff
			Tom	Houston
			Tony	Millier
			Richard	Moseley
			Michael	Reynor
			Colin	Rowlands

With our thanks to

Musical Director	Phiroz Dalal
Accompanist (rehearsals)	Ken Williams
Librarian	Karen Benny
Orchestral management	David Marsh & Karen Benny
Concert Management	Diana El-Agraa
Box office	Molly Thomas
Bar	Caroline Jones, Alison Dalal, Nick Stevens & Oliver Robinson Oliver Robinson, Caroline Jones
Front of House	Guy Fiegehen & Julian Stenhouse
Lighting	Bernd Gauweiler
Technical director	David Benny
Video director	Stephanie King
Video operator	Richard Thomas
Cameras	Peter Cocup, Zubin Dalal, Eleanor Britton, Kane Ray, Nick King
Sound recording	Ron Keefe & William Walker
Choir photographer	Jane Salisbury
Vocal scores	Ealing Music Library

...and to the Vicar and congregation of St Matthew's Church for their continued support.

* Bouquets this evening have been sponsored by **Flower Haven,** *
* Haven House, Springbridge Road, Ealing W5 2AA . Tel 020 8810 4528. *
* www.flowerhaven.net *

* **COMING UP...** *
* St Matthew's Concert Choir *
* Sunday 24th March 2012 7.30pm *
* **Fauré Requiem, Allegri Miserere, Pärt Beatitudes** *
* Rehearsals begin on Thursday 10th January at 7.30 *
* in *
* St Matthew's Church *
