



# TRING CHORAL SOCIETY

SPRING  
CONCERT  
PROGRAMME

SATURDAY 5<sup>TH</sup> APRIL 2025

TRING CHORAL SOCIETY

AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

MOZART

VESPERAE SOLENNES DE  
DOMINICA K321

BEETHOVEN

MASS IN C OPUS 86

SOLOISTS

SOPRANO DANNI O'NEILL

MEZZO SOPRANO REBEKAH NIEßER-JONES

TENOR JULIAN STOCKER

BASS GAVIN CRANMER-MORALEE

## THE SOLOISTS



### SOPRANO – Danni O'Neill

Danni is a Masters graduate with distinction from the Royal Academy of Music on the preparatory opera course with part scholarship. She was awarded the Michael Head Prize for English song in her first year, was a soloist with Academy Voices and received a DipRAM for an outstanding final recital.

Danni recently made her Wigmore Hall solo ensemble debut with Solomon's Knott and has performed with the Academy of Ancient Music, the Sixteen, London Early Opera, Polyphony, La Nuova Musica, Gabrieli Consort, co-founded Recordare Chamber Choir and made her professional Opera Chorus debut in Lille and Luxembourg Opera Houses with Concert D'Astree, with whom she has just returned from tour in Los Angeles.

As a soloist, Danni has performed in some prestigious venues such as The Royal Festival Hall, The Royal Albert Hall, Manchester Cathedral, Southwell Minster with the Southwell Festival Voices, St John's Smith Square, Teatro Argentina in Rome and The Barbican Theatre performing *House* by Amos Gitai.

She is looking forward to a variety of performances including *St John Passion* with Polyphony, *House* in Madrid, Rossini's *Petite Messe Solonnelle* and various services at her regular church, St. Paul's Knightsbridge.



### MEZZO SOPRANO – Rebekah Nießer-Jones

Rebekah Nießer-Jones studied at King's College London and the Royal College of Music. Solo career highlights include Schoenberg's *Pierrot Lunaire* (Mad Song Ensemble, Barnet Chamber Music Festival), the Angel in Elgar's *Dream of Gerontius* (Woking), Mrs Lovett in *Sweeney Todd*, Waitress in *Greek* (RCM), and Alisa in *Lucia di Lammermoor* (Fulham Opera and Grimeborn).

Rebekah sings with the Monteverdi choir, Siglo de Oro, the BBC Singers, the Gabrieli Consort and the choir of the OAE, amongst others. She made her solo debut at the Haus für Mozart in Salzburg with the Monteverdi Choir in August 2021, and in June 2019 performed in the RCM International Opera School as The Grand Duchess (*A Dinner Engagement*). Rebekah's upcoming spring concerts include a recital at Hampstead Parish Church, and solos in the *St John Passion* (Guildford), the *Dream of Gerontius* (Croydon), and Britten's *The World of the Spirit* (Snape Maltings).

## TENOR – Julian Stocker

Julian Stocker was born in London and spent his early years in Highgate and then Cambridge where he was a chorister at St John's College. He later studied at York University where he gained a BA Honours degree in Music. His career involves a mixture of concert and recording work, both as a soloist and choral singer, as well as performing in Opera and Musicals.

As an oratorio soloist he has a wide repertoire ranging from early works such as Monteverdi's *1610 Vespers*, which he performed live on Radio 3, to Twentieth Century music such as Britten's *Saint Nicolas* and Arvo Pärt's *Passio*.

Musical, theatrical and operetta roles have included Fulbert in Kendal Kirkland's *Eloise and Abelard* at the Southwark Festival, Nanki Poo in *The Mikado*, Orpheus in *Orpheus in the Underworld* (Offenbach) and the Defendant in *Trial by Jury*, whilst in modern opera he was the Samurai Warrior in Alejandro Vinão's *Rashomon*, premiering the work throughout Europe.

As an experienced recording artist he has appeared on several award-winning discs, most notably with The Cardinal's Musick. He has also featured on discs for Westminster Abbey, The Sixteen, and made several recordings with Opera Rara, The Gabrielli Consort, and Westminster Cathedral Choir. He is a full time member of Westminster Abbey choir and recently sang at the funeral of Her Late Majesty Queen Elizabeth and the Coronation of King Charles.

Outside of singing his hobbies include playing Classical Guitar, and walking his beloved Wheaten Terrier Charlie.



## BARITONE – Gavin Cranmer-Moralee

Gavin's comprehensive career started at the age of 12 when he won the last ever Royal School of Church Music Choirboy of the Year. Subsequent TV appearances, CD recordings and a UK tour cemented his love for this career.

As a Bass/Baritone he performs as a soloist and ensemble singer throughout the UK, Europe & USA with the BBC Singers, Tenebrae, Polyphony, Alamire, Sonoro & Ensemble Pro Victoria.

Gavin is a Gentleman of His Majesty's Chapel Royal and sings for Sunday and week-day services plus royal occasions both at Hampton Court and St James's Palace. Additionally, he holds a





permanent position at Holy Sepulchre Church, London and as an educator and singer for the choristers at Reigate Grammar School. He also deputises at St Paul's Cathedral, Westminster Abbey, Temple Church and St George's Chapel, Windsor Castle. He is equally in demand as a recording vocalist for film scores and TV/radio adverts.

When not singing, he enjoys teaching private students from his home in Surrey.



## THE CHOIR

### SOPRANOS

Gillie Bligh  
Jackie Bignell  
Jane Brown  
Corinna Chute  
Hilary Colbert  
Margaret Collier  
Gill Cresswell  
Elaine Florsheim  
Mary Haywood  
Zoe Hill  
Katie Hughes  
Alison Humphrys  
Sue Jones  
Christine Keen  
Jane Kendall  
Lucy Kibble  
Rosie Loker  
Charlotte Mackinder-Fulford  
Hattie Mackinder  
Sarah Magee  
Victoria Markey  
Brigid Mathers  
Heather Nash  
Eileen Patterson  
Barbara Pearce  
Elina Rantenen  
Pam Rush  
Jennie Shaw

Kate Smith  
Rosie Southworth  
Elizabeth Thompson  
Gillian Vila  
Jenny Watt

### ALTOS

Karen Baldwin  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Rachel Cobb  
Sue Collins  
Kate Davies  
Susanna Davies  
Ann Denwood  
Sophie Dowson  
Margaret Flanigan  
Louisa Gartrell  
Natasha Gething  
Bea Glover  
Jane Glover  
Janet Graves  
Eiluned Jones  
Suna Kayakiran  
Debbie Lea  
Rhian Nicholls  
Elizabeth Norris  
Mary Owens

Harriet Queralt  
Chris Sivers  
Melissa Smellie  
Heather Wignall  
Kate Winterbottom

### TENORS

Jenny Brannock Jones  
Richard Brown  
David Hamilton  
Andy Haslam  
Philip Hayes  
Jonathan Reynolds  
Kevin Scott  
Chris Smith  
David Wilde

### BASSES

John Adderley  
Robert Allnutt  
Andy Barratt  
Bob Davies  
Richard Grylls  
Richard Holder  
Tony Mackinder  
Richard Onslow  
Stephen Spall  
Rob Stevens  
John Wignall

## VESPERAE SOLENNES DE DOMINICA K321 Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was 23 years old when he wrote this 1779 setting of the *Vespers*. He wrote it at the request of Count Hieronymus de Colloredo, Prince Archbishop of Salzburg, an immensely powerful man. Mozart wrote another setting of the *Vespers* (K339) the following year, which has become the more well known of the two.

In 1779 Mozart was employed by Colloredo as a Konzertmeister, with the meagre annual salary of 150 florins. Colloredo's predecessor as Archbishop had employed Wolfgang Mozart's father, Leopold, and had been a most benevolent employer, allowing father and son Mozart to be absent for many months of each year, during which time they toured Europe. Wolfgang was a supremely gifted child prodigy, and Leopold was able to gain access to all the royal and princely courts to show off his son's talents.

Back in Salzburg after these tours, Wolfgang was just one of Colloredo's many employees, and his musician colleagues were jealous of his talent. Since the Archbishop was less inclined than his predecessor to spend money on commissioning new music for his court and the cathedral, Wolfgang supplemented the family income by writing music for court officials and merchants in Salzburg. It appears that life back in Salzburg was at first reasonably comfortable for the Mozart family.



*Family portrait by Johann Nepomuk della Croce, circa 1780, of W. A. Mozart at the piano with his sister Maria Anna ('Nannerl'), their mother in the portrait picture, and their father, Leopold. Accounts differ as to whether Mozart's father was a harsh taskmaster or loving father, though he curtailed his own career as violinist and composer to support the careers of his two offspring.*



*This unfinished 1782 portrait of a 26-year-old Mozart by Joseph Lange was regarded by Mozart's wife as the best likeness of him.*

It was a disastrous tour of Paris and Germany in 1777 and 1778 that upset the apple cart. Colloredo forbade both father and son to go together, so Wolfgang went with his mother. Wolfgang had none of the administrative and business skills of his father, so the tour resulted in heavy financial losses, and Mozart's mother died. So, by 1779 the Mozart family's golden days were over, though Mozart was still busy composing, the opera *Idomeneo*, the *Coronation Mass*, the marvellous *Sinfonia Concertante for Violin, Viola and Orchestra* all dating from this

period. In 1781 Colloredo made a grand trip to Vienna, taking with him his whole court, including all his musicians. The 25-year-old Mozart felt trapped and totally

frustrated. He decided that he would make a living in Vienna as a freelance composer, and abruptly and acrimoniously severed his connection with Colloredo. The ten years remaining to Mozart saw the composition of most of the masterpieces by which he is now best known, but he only barely survived. He took in pupils, but money remained exceedingly tight. His health worsened and he died in Vienna aged only 36 in 1791.



Page 1 of Dixit Dominus

tibi Domine, no. 110, *Beatus Vir*, no. 111, *Laudate Pueri*, no. 112 and *Laudate Dominum*, no. 116), which are followed by a setting of the *Magnificat*. In K321 the first and last movements are both in C major, while the other psalms are set in a range of unrelated keys, perhaps reflecting the fact that, in an actual Vespers service, there would have been other short sections of liturgy (sung, chanted or spoken) between each psalm.

The overall character of this evening's work is fairly cheerful, *allegro* being almost the only tempo marking. Most of the movements contrast music for the choir with music for one or other of the four soloists. The second psalm, *Confitebor*, is the only movement in a minor key, and has a slightly more earnest character. The fourth psalm, *Laudate Pueri*, is a little more ancient in style, starting with a bell-like canon, which is followed by several fugal or contrapuntal passages. It is sung by just the chorus. The fifth psalm, *Laudate Dominum*, is like an operatic aria, and sung by the soprano soloist alone. The *Magnificat* commences in stately fashion, but very soon becomes *allegro* and cheerful once again. The orchestration of the whole work is quite light, just two trumpets, a bassoon, organ, timpani, and strings without violas.

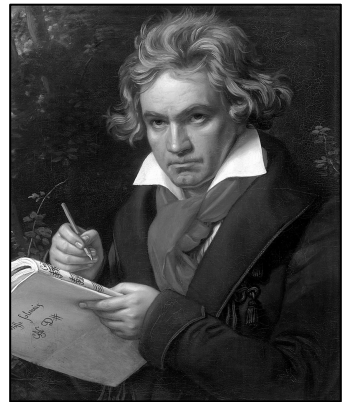
All six movements end with the *Gloria Patri, Filio et Spiritui Sancto* – the doxology. It is intriguing to note how varied and contrasting these six settings are. Each setting reflects the mood of that particular movement, and in four of the psalms Mozart repeated part of the music he had composed for the beginning of that psalm, providing a satisfying rounding off.

Though perhaps not one of Mozart's best or most profound works, the *Vesperae solennes de Dominica* is nevertheless full of good tunes and delightful details.



## MASS IN C Opus 86 Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven composed his *Mass in C Major* for Prince Nikolaus Esterházy II in 1807. It was scored for four vocal soloists, choir and orchestra, and received its first performance during September that year, which was given by the Prince's musical forces in Eisenstadt. Beethoven included parts of this *Mass* in his famous benefit concert in Vienna in December 1808, in which four of his works received their premieres, including the Fifth and Sixth Symphonies. However the *Mass in C* was not published until 1812.



1820 oil portrait by Joseph K. Stieler - possibly the only portrait Beethoven posed for in his lifetime.

Prince Nikolaus and his father had been the patrons and employers of Joseph Haydn, and in Haydn's old age he had composed a number of masses for the Prince, most of which are splendid compositions and still much performed today by many groups including Tring Choral Society (in 2001, '02, '04, '05, '09 and '14). Haydn retired in 1804, so it was quite logical that the Prince should invite Beethoven, who was considered Haydn's musical successor, to write a mass for him. In a letter to the Prince, Beethoven wrote, "May I just say that I will hand the mass over to you with great trepidation, as Your Serene Highness is accustomed to having the inimitable masterworks of the great Haydn performed". The first performance of the *Mass* was under-rehearsed, and the work did not turn out at all as the Prince had expected. After the performance the Prince was decidedly uncomplimentary to Beethoven, and later wrote to a friend, "Beethoven's mass is unbearably ridiculous and detestable, and I am not convinced that it can ever be performed properly. I am angry and mortified".

What were the Prince's objections, and how come we can laugh at them today?



The Theater an der Wien as it appeared in 1812 where Beethoven's famous benefit concert, which included the Gloria and Sanctus sections from tonight's performance, took place.

Haydn may have included the occasional surprise or joke in his works, but Beethoven's *Mass in C* is full of surprises (but no jokes!). There are many sudden changes in volume, key, tempo, texture and all. It is far more dramatic, emotional and less predictable than any of Haydn's masses. In the twenty-first century (and long before that) listeners to Beethoven's music have become aware of such 'surprises', and also aware that they occur in almost all his music. So the 'unexpected' is no longer unexpected, mostly, and Beethoven is no longer perceived in quite the same 'revolutionary'



light as he was in 1807.

The *Kyrie* starts quietly, with two unaccompanied notes sung by just the chorus basses. The expressive music of the following few bars is both beautiful and memorable. The mood is maintained throughout the *Kyrie*, though the pleas for mercy do become more ardent occasionally. The *Gloria* begins exultantly, the chorus sopranos singing many high notes, while its middle section is mostly sung by the soloists, with dramatic interjections from the chorus. The final section is once again exultant, and, as was common in both Haydn's and Mozart's masses, is more fugal in style. The *Credo* is full of contrasts, reflecting the drama and fervour of the text. The *Sanctus* starts softly, but increases in excitement and drama towards a more fugal *Hosanna* section. The *Benedictus* is mostly sung slowly and quietly by the soloists, the chorus 'commenting' quietly in the background, though occasionally more forcefully. The *Agnus Dei* is perhaps the most impassioned section of Beethoven's *Mass in C*, the pleas for mercy and peace appearing in many different guises, loud and soft, fast and slow. The second (faster) section of this last movement eventually subsides into a moving restatement of the very opening of the whole *Mass*.

Beethoven scored the *Mass* for a full symphony orchestra, flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, strings and organ. In true Beethovenian style there are countless passages in the work where the violins or woodwind accompany the chorus or soloists with delightful and colourful countermelodies, well worth listening out for.

The *Mass in C* has not achieved the popularity of Beethoven's majestic *Missa Solemnis* of 1824. The latter piece places almost superhuman demands on the singers, so the earlier (and much shorter) *Mass in C* is often quite rightly favoured by amateur choral societies. It is nonetheless challenging to sing, but also most enjoyable. We trust and hope that the pleasure we have had preparing the *Mass* (and the Mozart *Vespers*) will come across in our performances this evening.



Portrait of an imagined Beethoven conducting by M Katzaroff (c1945)

## VESPERAE SOLEMNES DE DOMINICA K321      Wolfgang Amadeus Mozart

### DIXIT (*Chorus and Quartet*)

Dixit Dominus Domino meo;  
Sede a dextris meis,  
Donec ponam inimicos tuos  
Scabellum pedum tuorum...

*The Lord said to my Lord;  
Sit at my right hand,  
Until I place your enemies  
As a footstool for your feet...*

## **CONFITEBOR** *(Chorus and Quartet)*

Confitebor tibi Domine,  
In toto corde meo: in consilio justorum,  
et congregatione.  
Magna opera Domini,  
Exquisita in omnes voluntates ejus...

*I acknowledge you, O Lord,  
With my whole heart: in the council of the  
just and in the congregation.  
Great are the works of the Lord,  
Chosen by all his desires...*

## **BEATUS VIR** *(Chorus and Quartet)*

Beatus vir qui timet Dominum,  
In mandatis ejus volet nimis.  
Potens in terra erit semen ejus,  
Generatio rectorum benedicetur...

*Blessed is the man who fears the Lord,  
Who greatly delights in His commandments.  
His seed will be potent on the earth,  
The generation of the righteous will be  
blessed...*

## **LAUDATE PUERI** *(Chorus)*

Laudate pueri Dominum,  
Laudate nomen Domini...

*Praise the Lord, O sons.  
Praise the name of the Lord...*

## **LAUDATE DOMINUM** *(Soprano)*

Laudate Dominum omnes gentes:  
Laudate eum, omnes populi...

*Praise the Lord, all nations:  
Praise him, all people...*

## **MAGNIFICAT** *(Chorus and Quartet)*

Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo...

*My soul magnifies the Lord.  
And my spirit rejoices in God my Saviour...*

# INTERVAL

## **MASS IN C Opus 86** Ludwig van Beethoven

### **KYRIE** *(Chorus and Quartet)*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.*

### **GLORIA** *(Chorus and Tenor)*

Gloria in excelsis Deo,  
et in terra pax hominibus bonae  
voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te...

*Glory be to God on high,  
and peace on earth to men of  
good will.  
We praise Thee, we bless Thee,  
we adore Thee, we glorify Thee...*

## **CREDO** (*Chorus and Quartet*)

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilia omnium et invisibilia...

*I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
of all things visible and invisible...*

## **SANCTUS** (*Chorus*)

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of Thy Glory  
Hosanna in the highest.*

## **BENEDICTUS** (*Chorus and Quartet*)

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Blessed is he who comes in the name of the  
Lord. Hosanna in excelsis.*

## **AGNUS DEI** (*Chorus and Quartet*)

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

*Lamb of God, who takes away the sins of the  
world, have mercy upon us.  
Lamb of God, who takes away the sins of the  
world, grant us peace.*



## **THE ORCHESTRA**

Leader	Janet Hicks
Violin	Lesley Pearce, Roger Neighbour, Frances Bigg, James Lark, Akiko Coulter, Keiko Iwatsu-Thiele, David Glenister, Fiona Jacob, Marion Garrett, Naomi Jacob
Viola	Katie Hayes, Steffi Cook, Adrienne Cooke, Chris Watson,
Cello	Helen Godbolt, Mary Harris
Double Bass	Sudhir Singh
Flutes	Sue Noithip, Kate Hunter
Oboes	Catherine Underhill, Alana Lynch
Clarinets	Teresa Whiffen, Esther Moores
Bassoons	Caroline Cartwright, Jeremy Holmes
Horns	John Lavelle, Herrick Hayes
Trumpets	David Clewlow, Clive Miller
Organ	Jon Lee
Timpani	Francis Beuttler



## Friends of Tring Choral Society

Mr M Baxter  
Mr G Bull  
Ms A Duckenfield  
Mr R Flanigan  
Mr R Franklin  
Mr C Garrett  
Mrs G Glasser  
Mr M Herbaut  
Mr and Mrs D Langford

Mr G Lewis  
Mr N Lewis  
Mrs E Marchant  
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Mrs M F Merlier  
Mr R O'Reilly  
Mr I Slatcher  
Mr J Stack  
Mr J Stanhope

Mrs J Stevens  
Mrs P Thomas  
Mrs S Todd  
Mr A Winterbottom

### Life Members

Mr and Mrs D Banyard  
Mr R Grylls  
Mrs R Southworth

### Why not become a Friend of Tring Choral Society?

For a minimum donation of £40, you too could become a Friend and be entitled to two free tickets per season. TCS is a registered charity and is very grateful for local support and donations to continue hosting high quality choral and orchestral concerts in Tring. If you already attend our concerts on a fairly regular basis we'd love to have you on board!

You'd also receive a newsletter with details of our forthcoming concerts and an invitation to join our social events (barbecue, autumn walk and quiz night).

If you're interested, please drop an email to [friends@tringchoral.org.uk](mailto:friends@tringchoral.org.uk), or go to the Friends section on our website ([www.tringchoral.org.uk](http://www.tringchoral.org.uk)), or call Brigid Mathers on 07745 106860.

TRING  
CHORAL  
SOCIETY

If you'd like to join Tring Choral Society, new members are always very welcome. We rehearse term-time on Monday evenings in Tring.

Please ring our Membership Secretary, Margaret Collier, on 01296 660406 for more information, or email: [membership@tringchoral.org.uk](mailto:membership@tringchoral.org.uk)

Further details about the choir, its background and activities can be found on our website at [www.tringchoral.org.uk](http://www.tringchoral.org.uk). You can also find details of the music we have sung at past concerts and what we plan to sing in the near future.

You can also find us on Facebook.







## MUSIC SCHOLARSHIP

TCS offers a Music Scholarship scheme for local, young musicians willing to participate in the choir for a year, under which a bursary of £250 is awarded to support the student's music tuition.

The aim is to encourage young singers to take part in the choir's rehearsals and performances thus broadening their musical experience and enabling them to acquire a wider musical knowledge, improved technical and sightreading skills and academic achievement.

For further details, go to the Membership page on the website [www.tringchoral.org.uk](http://www.tringchoral.org.uk) and click on the Scholarship link, or email [secretary@tringchoral.org.uk](mailto:secretary@tringchoral.org.uk)

### TRING CHORAL SOCIETY

#### FORTHCOMING CONCERTS

*Rutter Magnificat*

V Williams *The Lark Ascending* for choir and  
solo violin featuring Paul Barritt

Saturday 5<sup>th</sup> July, 2025

7.30pm, Tring Church



**JS Bach Christmas Oratorio**

Saturday 20<sup>th</sup> December, 2025

7.30pm, Tring Church

#### ACKNOWLEDGEMENTS

Our thanks go to Richard Grylls for his music notes  
and to Zoe Hill for compiling this programme.