

TRING CHORAL SOCIETY



CONCERT
PROGRAMME

SATURDAY 14TH MARCH 2026

TRING CHORAL SOCIETY
AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

VIVALDI GLORIA

HAYDN HARMONY MASS
(MASS IN B FLAT MAJOR)



SOLOISTS

| | |
|-----------|--------------------|
| SOPRANO | EMILIA BERTOLINI |
| CONTRALTO | CATHY BELL |
| TENOR | ALASTAIR BROOKSHAW |
| BASS | EDWARD PRICE |

THE SOLOISTS



SOPRANO - Emilia Bertolini

Emilia Bertolini is an Australian soprano of Irish and Italian heritage, currently performing across the UK and Europe. She holds a Master of Arts (vocal) from the Royal Academy of Music.

Emilia has a particular affinity for baroque music, with recent highlights including winning first place in the Concours Corneille baroque singing competition in Rouen, Normandy, and receiving the Young Talent Award as a finalist in the inaugural Cavalli Monteverdi Competition in Cremona. She recently performed the title role in Eccles' *Semele* with La

Risonanza in Milan, Ninfa in Monteverdi's *Orfeo* at Teatro Ponchielli di Cremona, and Drusilla and Fortuna in *L'Incoronazione di Poppea* with La Venexiana. Emilia also appeared as Cupid in Blow's *Venus and Adonis* at the Baroquestock Festival in London and at the Ryedale Festival. She participated in solo recitals at the Festival Radio France Montpellier and the Nouvelles Voix en Normandie tour with Le Poème Harmonique. Additionally, she performed as the soprano soloist in Pergolesi's *Stabat Mater* with Le Poème Harmonique, conducted by Vincent Dumestre, in Nice.

Emilia is also a passionate choral and chamber singer, performing regularly with esteemed ensembles such as the BBC Singers, Chamber Choir Ireland, the Gabrieli Consort, and the Choir of the Age of Enlightenment.



CONTRALTO - Cathy Bell

Cathy Bell studied English and Medieval Literature at Cambridge and singing at Birmingham Conservatoire. She is a former CREAR Scholar and was a member of Handel House Talent 2014-15. Baroque music continues to be a specialism, with recent solo debuts at the Valletta International Baroque Festival as Venus (Pepusch's *Venus and Adonis*); and as Second Witch (Purcell's *Dido and Aeneas*) for both the Academy of Ancient Music (Cambridge) and Barokksolistene (Norway).

Cathy particularly enjoys her work as a concert soloist. Highlights include Scarlatti's *Salve Regina* at Wells Cathedral; Mendelssohn's *Elijah* at the Royal Festival Hall; Handel's *Messiah* at Cadogan Hall and Nottingham Royal Concert Hall; and Rachmaninov's *Vespers* at St Magnus International Festival in Orkney.

Opera roles include Carmen for Barefoot Opera; Russian Nanny (*Death in Venice*)

for Garsington; Third Lady/Third Boy (*Die Zauberflöte*) for Diva Opera; and roles in contemporary operas for Tête-à-Tête, Grimeborn and WNO MAX. Chorus contracts include the Royal Opera House, Scottish Opera, Garsington, Grange Park, Bergen Nasjonale Opera and festivals in Aix-en-Provence and Beijing.

Cathy works regularly with choirs and consorts including the BBC Singers, Sonoro, Polyphony and EXAUDI. She lives in London with her husband and two young daughters.

TENOR - Alastair Brookshaw

Alastair Brookshaw is a critically acclaimed West End actor. Recent theatre includes *Here We Are* (NT); *George*, *Sunday in the Park with George* (Quick Fantastic Productions); *The Baker*, *Into The Woods* (Northern Ireland Opera); *Amos Hart*, *Chicago*; *Stuart Gellman*, *Caroline, or Change* (Playhouse Theatre); *Frederik Egerman*, *A Little Night Music* (Watermill Theatre); *Sweeney Todd* (ENO); *Sipos*, *She Loves Me* (Menier Chocolate Factory); *Leo Frank*, *Parade* (Southwark Playhouse); and West End productions of *Cabaret*, *Blood Brothers*, and *Shoes*.



As a classical singer, Alastair sings with many of the world's elite choirs and is in demand as an oratorio soloist. Solo engagements include performances at the Coliseum, the Royal Albert Hall, the Cardiff Millennium Theatre and St John's, Smith Square. He also appears on many recordings and film soundtracks.

Alastair is also a highly regarded singing teacher. Alongside a thriving private studio, he has lectured and given masterclasses on behalf of the Association of Teachers of Singing (AOTOS), at the University of Cambridge, the University of Gothenberg and at Vocal Boot Camp. He is also the Visiting Vocal Consultant for the Gothenberg Symphony Chorus.

BARITONE - Edward Price

Edward Price studied Music at Cambridge University where he was a member of the choirs of Clare and King's colleges. In 2001 he joined the BBC Singers, the UK's only full-time professional chamber choir. He performs with them all over the world, working with leading orchestras and conductors, as well performing in the regular output of broadcasts on BBC radio and TV.

For over twenty-five years Edward has appeared as a concert soloist with orchestras, ensembles and choral societies throughout the UK and has an extensive repertoire encompassing all the major



oratorios. He has also given several world premieres and performances of lesser-known repertoire.

Edward is committed to music education and sharing his passion for singing with the next generation. In his role as a BBC Singer, he frequently leads workshops and outreach projects with children who might not otherwise have much access to choral music.

THE CHOIR

SOPRANOS

Jackie Bignell
Gillie Bligh
Lyndsay Bourne
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Becca Cruise
Maddie Deane
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
Victoria Markey
Brigid Mathers
Heather Nash
Elspeth O'Neill
Aspen Orwell
Eileen Patterson
Barbara Pearce
Bess Philip
Elizabeth Philpott
Pam Rush
Kate Smith

Rosemary Southworth
Elizabeth Thompson
Gillian Vila
Jenny Watt

ALTOS

Karen Baldwin
Nicky Bull
Jean Bygate
Kathy Chantler
Rachel Cobb
Sue Collins
Eliza Cottle
Sophie Coughan
Kate Davies
Ann Denwood
Rosemary Dixon
Sophie Dowson
Margaret Flanigan
Jemima French
Louisa Gartrell
Natasha Gething
Bea Glover
Jane Glover
Janet Graves
Eden Jeffes
Eiluned Jones
Suna Kayakiran
Karen Lem
Amelia Moorhouse
Rhian Nicholls
Mary Owens
Harriet Queralt

Esther Roberts
Jill Robertson
Chris Sivers
Melissa Smellie
Emily Staniland
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock Jones
Richard Brown
David Hamilton
Philip Hayes
Jon Reynolds
Kevin Scott
Chris Smith
David Sunderland
David Wilde

BASSES

John Adderley
Robert Allnutt
Andy Barratt
Matthew Carter
Bob Davies
Richard Grylls
Richard Holder
Tony Mackinder
Richard Onslow
John Parkey
Stephen Spall
David Stephenson
Rob Stevens
John Wignall

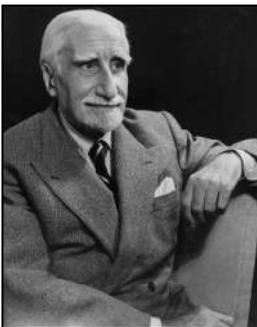
GLORIA, RV 589 Antonio Vivaldi (1678 - 1741)

Antonio Vivaldi worked for many years at the Ospedale della Pietà in Venice, an orphanage run by nuns and supported by the Republic of Venice. It was also much patronised by the noblemen of the city, who arranged for their illegitimate daughters to be taken in and educated there! The girls received a first-class education, particularly in music. For about 30 years, from 1703, Vivaldi wrote countless instrumental and choral works for the musically talented children and nuns at the Pietà; among those works was the now hugely popular *Gloria*, written in about 1715. These pieces were performed in front of enthusiastic Venetian audiences and many important foreign visitors to the city. For modesty's sake, the performers – all female, and of all ages – were hidden behind a latticed screen. Moreover, it is believed that the chorus in choral works consisted entirely of women, the tenor and bass parts being performed by nuns with very low voices.



1723 oil portrait believed to be Vivaldi. Artist unknown.

But composers' fortunes change, as do fashions in music. From the mid 1730s Vivaldi's career went sadly downhill, the composer dying a pauper in Vienna. A small amount of his instrumental music had been published during his life, but seemingly none of the music composed while he had been working at the Pietà. So, what happened to all those manuscript scores and parts after Vivaldi's death? The story of how most of Vivaldi's music was rediscovered after a gap of nearly 200 years is both fascinating and complex - it would make a good film.



Alberto Gentili,
professor of music history
at Turin University

For those of tonight's audience members who would like to know details of this story, try www.baroque-music.org/bqxvivaldi2.html. In brief, in 1926 a certain Dr Gentili was invited by the Fathers who ran a boarding school in Piedmont (northwest Italy) to inspect a vast store of music manuscripts that they wished to sell to raise money. Dr Gentili found a treasure trove of autographed scores by Vivaldi, but on detailed inspection he discovered that many sets of music were incomplete. His further research revealed that at one point Vivaldi's music collection had been shared between two brothers, in somewhat random halves. Eventually, with the help of two very generous benefactors, Dr Gentili was able to reassemble the whole

collection and present it to Turin University, where it still is. Gradually musical academics began making modern, usable and publishable editions of Vivaldi's music. It is believed that the first modern performance of Vivaldi's *Gloria* took place in Siena in 1939, shortly before the outbreak of WWII. It is doubtful that

anyone today could even estimate how many thousands of performances of the piece have taken place since then. They include four performances by Tring Choral Society since 1974.

[It should also be noted that the first concert performed by TCS under the leadership of Colin Stevens, in November 1974, was exactly the same as tonight's programme. It took place in this building, but with organ rather than orchestral accompaniment!]

Perhaps, because of its familiarity and popularity, little needs to be said of the music of Vivaldi's marvellous *Gloria*, RV 589. The text is that of the Gloria section of the Proper of the Mass, which the composer divided into 12 sections, a few of them very short indeed. The second section, *Et in terra pax*, is not only beautiful and very expressive, but also full of extraordinary key changes. The two soloists have exquisite solos and duets to sing, while the chorus have great fun singing the jaunty seventh movement, *Domine Fili Unigenite*. Composers in Vivaldi's era were not worried about 'borrowing' ideas or even whole movements from the works of other composers. The magnificent double fugue in the last section, *Cum Sancto Spiritu*, is now known to be a reworking of part of a Gloria written by Giovanni Maria Ruggieri, a contemporary of Vivaldi also living in Venice. The whole of Vivaldi's *Gloria* last less than half an hour, but is full of delights from beginning to end.



Joseph Haydn, painted by John Hoppner in 1791-92. Held in the Royal Collection.

HARMONY MASS

Joseph Haydn (1732-1809)

The *Missa Solemnis in B Flat*, Hob XXII, by Joseph Haydn, normally known as the *Harmoniemesse* or *Harmony Mass*, was written in 1802, when the composer was 70 years old. It was his last major work, and probably one of his last compositions. How did the mass get its curious nickname? The German word for a band of wind instruments is 'Harmonie', and in this piece the flute, oboes, clarinets, bassoons, trumpets and horns play a striking and prominent part. Haydn's last six masses – he wrote 14 altogether – were written between 1796 and 1802 for Prince Nicholas II of Esterhazy, a new one to be performed each year on the birthday of the Prince's wife. Together with his *Creation*, *The Seasons* and a *Te Deum*, the six last masses form a marvellously rich 'coda' to Haydn's life. During the last decade of his life Haydn lived most of each year in Vienna, where he was a much feted celebrity. He spent several of those summers at Esterhazy, working on a part-time basis for the Prince, and organising the music at the palace there.

The *Harmoniemesse* is in the usual six movements. The first movement, the Kyrie, has a slower tempo than in Haydn's other masses, and a certain grandeur,

richness and sense of contemplation that was new. The constant interplay between the chorus and the group of four soloists is striking. Though they perhaps do not sound too surprising to the modern ear, in the Kyrie (and other movements) there are unexpected (for that era) progressions, chords, contrasts in volume and key changes to keep the listener on their toes.

It is intriguing to compare Haydn's Gloria movement with the full work by Vivaldi, heard earlier this evening. Almost 90 years separate the two works – the Baroque period had changed into the Classical period. Haydn could not have known Vivaldi's piece, nor would he have known the Gloria in JS Bach's monumental *B minor Mass* of 1749 (which was only resurrected by Mendelssohn in the 1820s); he forged his own style for this movement and the mass as a whole, as he had done in previous masses. Haydn's brief setting of the *Et in terra pax* section seems in some ways mundane in comparison with Vivaldi's rich setting, but it still fits perfectly within Haydn's design of the whole Gloria movement. This movement includes a gentler middle section in a new key, where the soloists predominate, with beautiful wind instrument accompaniment. But the chorus interjects more passionately, only to be cut off by a dramatic moment of complete silence. Into the last section of the Gloria, Haydn, like Vivaldi, introduced much exciting fugal (contrapuntal) writing for the chorus and, once again, just before the end, he inserted a moment of dramatic silence.



18th century view of Vienna from the Belvedere by Bernardo Bellotto (1721-80) who received his earliest training from his uncle, Canaletto.

The text of the Creed - the Credo movement of a mass - provides composers with golden opportunities to include music of huge variety, and Haydn takes this opportunity in full. The music is full of contrasts of every sort, complete with music of both high emotional drama and great exhilaration. There is also a gorgeous clarinet solo to listen out for.

The Sanctus movement starts with great solemnity, before breaking into much joy for the *Pleni sunt coeli et terra* and *Hosanna* sections. The Benedictus movement is unusual in many ways. Composers often set this section quite softly, and mostly for the soloists to sing. Haydn here chose to be bright and breezy, with some marvellous writing for the wind players once again, and the chorus predominating over the soloists. A quick repeat of the *Hosanna* section ends the movement.

The final *Agnus Dei* movement is equally remarkable and memorable. The soloists commence this in the distant key of G major, though they modulate

through several keys before seeming to end on the dominant of G minor. Once again the wind instruments participate delectably in this section. Then the trumpets herald the final *Dona nobis pacem* section, but in what key? It is the kettledrum that finally adds in a B flat, to reestablish the home key. Classical composers seldom ended their major works softly – the text of the *Agnus Dei* perhaps suggesting that they should do so. Haydn, though he included a few brief quiet passages, typically ends the *Harmoniemesse* in a blaze of glory, with the choir’s sopranos reaching up to a top B flat.

The whole *Harmoniemesse* is a treat to perform, and hopefully those of you in the audience this evening will leave the church feeling excited, moved and more than happily satisfied!



GLORIA - Antonio Vivaldi

Gloria

Gloria in excelsis Deo

Glory to God in the highest

Chorus

Et in terra pax hominibus

Et in terra pax hominibus,
bonae voluntatis.

*And on earth peace to men
of goodwill.*

Chorus

Laudamus te

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

*We praise you, we bless you,
we adore you, we glorify you.*

**Soprano
Contralto**

Gratias agimus tibi

Gratias agimus tibi

We give you thanks

Chorus

Propter magnam gloriam

Propter magnam gloriam tuam.

For your immense glory.

Chorus

Domine Deus

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

*Lord God, King of heaven,
God the Father almighty.*

Soprano

Domine Fili Unigenite

Domine Fili Unigenite,
Jesu Christe.

*Lord, only begotten Son,
Jesus Christ.*

Soprano

Domine Deus, Agnus Dei

Domine Deus, Agnus Dei,
Filius Patris.

*Lord God, Lamb of God,
Son of the Father.*

**Contralto
Chorus**

Qui tollis peccata mundi,
misere nobis.

*You who take away the sins
of the world, have mercy on us.*

Qui tollis peccata mundi

Qui tollis peccata mundi,
suscipe deprecationem nostram.

*You who take away the sins of
the world, receive our prayer.*

Chorus

Qui sedes ad dexteram

Qui sedes ad dexteram Patris,
miserere nobis.

*You who sit at the right hand
of the Father, have mercy on us.*

Contralto

Quoniam tu solus Sanctus

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.

*For you alone are the holy one,
you alone are the Lord,
you alone are the most high, Jesus Christ.*

Chorus

Cum Sancto Spiritu

Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

*With the Holy Spirit,
in the glory of God the Father.
Amen.*

Chorus

— INTERVAL —

HARMONY MASS - Joseph Haydn

Kyrie

Kyrie eleison,
Christe eleison...

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

Chorus

Gloria

Gloria in excelsis Deo, et in terra
pax hominibus bonae voluntatis...

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

Chorus

Gratias agimus

Gratias agimus tibi propter
magnam gloriam tuam...

*We give thanks to you for
of your great glory...*

**Soloists
Chorus**

Credo

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

*I believe in one God,
the Father almighty,
maker of heaven and earth...*

**Chorus
Soloists**

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua...

*Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory...*

**Chorus
Soloists**

Benedictus

Benedictus qui venit in nomine
Domini. Osanna in excelsis.

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

**Chorus
Soloists**

Agnus Dei

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

*Lamb of God, who takes away the
sins of the world, have mercy on us...*

**Soloists
Chorus**



THE ORCHESTRA

| | |
|----------------|---|
| Violin | Janet Hicks (Leader), Judy Hunter, David Glenister, Roger Neighbour, Frances Bigg, Ian Brown, Naomi Jacob, Fiona Jacob, Annie Stamp, Akiko Coulter, Keiko Iwatsu-Thiele, Marion Garrett |
| Viola | Katie Hayes, Adrienne Cooke, Steffi Cook, Tim Alps |
| Cello | Gavin Clements, Mary Harris |
| Double Bass | Richard Hodby |
| Flute | Caroline Welsh |
| Oboe | Victoria Parkins, Vivien Kroner |
| Clarinet | Teresa Whiffen, Esther Moores |
| Bassoon | Caroline Cartwright, Jeremy Holmes |
| Horn | John Lavelle, Herrick Hayes |
| Trumpet | Ian Lynch, David Clewlow |
| Organ continuo | Jon Lee |
| Timpani | Francis Beuttler |



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 sight-reading skills and academic achievement.

For further details, go to the Membership page on the website www.tringchoral.org.uk and click on the Scholarship link, or email secretary@tringchoral.org.uk

Friends of Tring Choral Society

| | | |
|-------------------|---------------------|-------------------|
| Mr C Arney | Mrs C Harwood | Mr T Ross |
| Mrs C Bell | Mr M Herbaut | Mr I Slatcher |
| Mr GE Bull | Mr E Jones | Mr H Smith |
| Ms A Duckenfield | Mr & Mrs D Langford | Mr J Stack |
| Mrs L Emlyn Jones | Mr G Lewis | Mr J Stanhope |
| Mr R Flanigan | Mr A Loker | Mrs J Stevens |
| Mr R Franklin | Mrs E Marchant | Mr R Stevens |
| Mr C Garrett | Mrs L Martin | Mrs P Thomas |
| Mrs G Glasser | Mrs S Parkey | Mrs S Todd |
| Mr D Glover | Mr R O'Reilly | Mr A Winterbottom |

Why not become a Friend of Tring Choral Society?

For a minimum annual donation of £50, you could become a Friend and be entitled to a free ticket to each of our concerts. You would also receive details of our forthcoming concerts and an invitation to join our social events (barbecue, coffee morning, annual walk and quiz night).

TCS is a registered charity and we aim to put on three high-quality choral concerts a year, often bringing top British talent to the Tring area. The expenditure incurred in hiring the church, superb soloists and orchestral players is met from ticket sales and members' subscriptions but often needs to be supplemented from other fundraising initiatives and voluntary donations. Having support from Friends helps to give us security to fund these concerts. Your support means a lot to us and if you already attend our concerts on a fairly regular basis we would love you to join our choir community.

If you are interested in joining, please email Lucy Kibble at publicity@tringchoral.org.uk, or go to the Friends section at www.tringchoral.org.uk.

TRING CHORAL SOCIETY



FORTHCOMING CONCERT

Karl Jenkins - The Armed Man

Benjamin Britten - Rejoice in the Lamb

Saturday 4th July 2026

7.30pm, Tring Church



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

For more information please call our Secretary, Zoe Hill, on 07760 400300, or email: membership@tringchoral.org.uk

Further details about the choir, its background and activities can be found on our website at 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. 

COVER IMAGE:

GONDOLA MOORINGS ON THE GRAND CANAL, JOHN SINGER SARGENT 1904/07
NATIONAL GALLERY OF ART, WASHINGTON

ACKNOWLEDGEMENTS

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