



Tring Choral Society



Conductor: Colin Stevens



Haydn

The Creation

SOLOISTS

Clare Boulter (soprano)
Robert Johnston (tenor)
Jimmy Holliday (bass)

Chiltern Orchestral Society
Leader: Janet Hicks

Saturday 6 July 2013



The Soloists



CLAIRE BOULTER (SOPRANO); Claire studied at the University of Birmingham and Trinity College of Music, graduating with the Allcard Award and the Worshipful Company of Musicians Silver Medal for Excellence.

Roles whilst studying include the title role in Floyd's *Susannah*, Lucietta *School for Fathers*, title role *Zaide*, Pamina *Die Zauberflöte*, Lucia *The Rape of Lucretia*, Sifare *Mitridate*, Tytania *A Midsummer Night's Dream* and *The Pilgrim's Progress* (Philharmonia Voices with Richard Hickox at Sadler's Wells).

Most recently Claire performed the role of Carrie Piperidge in Opera North's critically acclaimed production of *Carousel*

at The Leeds Grand Theatre, The Lowry and London's Barbican Theatre. Other stage work includes Guadalupe, *La Périchole* (Opera South), 'Battling Sopranos' (MIMOMANIAC, King's Place), Aline, *The Sorcerer* (Buxton Opera House), ensemble *The Pirates of Penzance* (The Carl Rosa Opera Company), and three seasons at the Thursford Christmas Spectacular.

Oratorio work includes *Spirit of England*, *Carmina Burana*, *Elijah*, *Messiah*, *Petite Messe Solennelle*, *Nelson's Mass*, Bach *Johannes Passion* with Richard Egarr, concerts in venues such as The Royal Palace, Madrid, St John's Smith Square, The Royal Albert Hall and duetting with Jonathan Ansell at the ICC Birmingham.

ROBERT JOHNSTON (TENOR): Robert studied singing at The Royal Academy of Music, where he gained LRAM's in both teaching and performing, as well as a GRSM. In 1995 he was awarded an ARAM. He now combines being a full time member of the BBC Singers, with a busy solo career both at home and abroad.

At home he has sung the *Messiah* at the RAH under Sir David Willcocks, *Carmina Burana* at the Barbican and made his debut at the Three Choirs Festival in 1996 as the Evangelist in Bach's *St Matthew Passion* under Joshua Rifkin. In recent seasons abroad he has sung *The Dream of Gerontius* in Cape Town; *The Kingdom* in the Teatro Colon, Buenos Aires; *The Creation* in Sri Lanka; *Samson*, *The Messiah* and *St Nicolas* in Holland; Handel's *Ode to St Cecilia* in Padova, Italy;

Elijah in Norway; Haydn's *Nelson Mass* in Parma, Italy, and *Judas Maccabaeus* with the MDR orchestra in Leipzig.

Recordings include filming in Munich works by Carl Orff for The South Bank Show, *Maintop* in a recording of *Billy Budd* for Erato with Kent Nagano and the Halle, *Marquis Pierre* in Kurt Weill's *The Firebrand of Florence* with Sir Andrew Davis and the BBC Symphony Orchestra and a selection of carols with David Hill and The Bach Choir on the CD *Noel*.

Recent performances include works by Handel and Haydn in Kampen and Groningen, Holland; the Evangelist in Bach's *St Matthew Passion* in St Albans Abbey, The Dream of Gerontius in London, *Messiah* in Redbourn and performances of the rarely performed *Joseph and his*



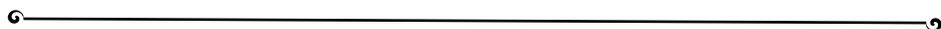
The Soloists



Brethren by Handel, again in Holland. Robert has also recently finished filming the part of the Venetian Opera Singer in the Ealing Studios feature film of *Dorian Gray*.

Robert is also the director of his own company, RSVP Voices, contracting

singers and choirs for film and television soundtracks. Credits include *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*. RSVP Voices also provided the backing singers for the debut album of Jarvis Cocker, also performing with him live at the Royal Festival Hall.



JIMMY HOLLIDAY (BASS); Jimmy was born in Birmingham and sang as a chorister at Lichfield Cathedral. He gained a major music scholarship to Radley College and was a member of The National Youth Choir of Great Britain and its chamber choir, Laudibus. He sang as a Lay Clerk at Winchester Cathedral for five years before moving to London in 2006 to study at the RCM's International Opera School. He graduated with distinction as the Martin Harris scholar supported by a Douglas & Kyra Downie Award and was also supported by a Toeman Weinberger Opera Scholarship. In his last year Jimmy won numerous awards, including the inaugural Richard Van Allan Award, administered by MBF, and the 10th Hampshire Singer of the Year competition.

He followed the RCM with a year's study at The National Opera Studio, London, supported by British American Tobacco and the Friends of Covent Garden.

Jimmy is in extremely high demand as a consort singer and regularly works with EXAUDI, Ensemble Plus Ultra (recent winner of Gramophone's Early Music CD), The Gabrieli Consort, The Sixteen (including second series of BBC's Sacred Music), Tenebrae, BBC Singers, The Tallis

Scholars and I Fagiolini. He is a regular in the choir at Temple Church, London. As an Oratorio performer across the UK and Europe, recent highlights include J.S. Bach *St Matthew Passion* with *The Dunedin Consort*, Verdi *Requiem* with David Hill and the BSO, Bach *Easter Oratorio* and Cantata BWV 158 *Der Friede sei mit dir* at The Wigmore Hall with Florilegium, Monteverdi *1610 Vespers* in France with Emmanuelle Haïm and Mendelssohn's *Elijah* at Winchester Cathedral.

In RCM productions Jimmy performed numerous roles including *Bottom* in Britten's *A Midsummer Night's Dream*, *Sarastro* in Mozart's *Die Zauberflöte* and *Kecal* in Smetana's *The Bartered Bride*. Since leaving NOS opera performances include Stravinsky's *The Rake's Progress* *Nick Shadow* for Ostrava Opera, Czech Republic and his debut with ENO in Wolfgang Rihm's *Jakob Lenz Pastor Oberlin* (cover) and ensemble role. He recently returned to Ostrava to sing *Heinrich der Vogler* in Wagner's *Lohengrin*. Future roles include *Bottom* *A Midsummer Night's Dream* (cover) and *Colline* *La Boheme*, both for Opera North

Jimmy is an Independent Opera Vocal Scholar and is taught by Graeme Broadbent.



Franz Joseph Haydn



Joseph Haydn was born in 1732 in Rohrau, Austria, a village near the border with Hungary. He became one of the most important, prolific and prominent composers of the classical period and is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these genres.

A life-long resident of Austria, Haydn spent much of his career as a court musician for the wealthy Hungarian aristocratic Esterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original".



Joseph Haydn was the brother of Michael Haydn, himself a highly regarded composer, and Johann Evangelist Haydn, a tenor. He was also a close friend of Mozart and a teacher of Beethoven.

When Joseph was six, his parents had noticed that their son was musically talented and knew that in Rohrau he would have no chance to obtain any serious musical training and they accepted an invitation from their relative Johann Frankh, the choirmaster in Hainburg, that Haydn be apprenticed to Frankh in his home to train as a musician and singer. Haydn therefore went off with Frankh to Hainburg (seven miles away) and never

again lived with his parents. He received valuable musical training there, and soon was able to play both harpsichord and violin. The people of Hainburg were soon hearing him sing treble parts in the church choir.

There is reason to think that Haydn's singing impressed those who heard him, because he was soon brought to the attention of Georg von Reutter, the director of music in St. Stephen's Cathedral in Vienna, who was touring the provinces looking for talented choirboys. Haydn passed his audition with Reutter, and in 1740 moved to Vienna, where he worked for the next nine years as a chorister, after 1745 in the

company of his younger brother Michael.

By 1749, Haydn had finally matured physically to the point that he was no longer able to sing high choral parts. On a weak pretext, he was summarily dismissed from his job. However, he had the good fortune to be taken in by a friend who, for a few months, shared with Haydn his family's crowded garret room. Haydn was able to begin immediately his pursuit of a career as a freelance musician.

When he was a chorister, Haydn had not received serious training in music theory and composition, which he perceived as a serious gap. To fill it, he worked his way



Franz Joseph Haydn



through many counterpoint exercises and carefully studied the works of Carl Philipp Emanuel Bach.

Haydn's positive attitude and sense of humour made him a favourite among musicians. Music students valued his knowledge and skill and considered it an honour to learn from him. One such musician was Mozart. Although Mozart was much younger than Haydn, the two men treated each other with a mutual respect reserved for the obviously gifted. Although Haydn openly regarded Mozart as the more dramatic composer, his young counterpart looked to Papa Haydn as a mentor and the master of quartets.

Haydn's sense of humour often came into play during his thirty-year tenure with Prince Esterhazy. The prince had become complacent when listening to Haydn's symphonies, even falling asleep at the performances. This was something that, naturally, upset the diligent composer, especially when the prince emitted a loud snore during a part of the symphony over which Haydn had especially laboured. Haydn decided to create a new symphony for the prince, a symphony that he hoped would "get Prince Esterhazy's attention." This particular symphony was written with a long slow movement, designed to be so soothing that the prince would surely fall asleep. On the evening of the performance, the prince did indeed drift off. Then, suddenly, a loud chord shattered the serenity of the murmuring movement. The prince awoke with a start and almost fell off his chair! As is now well known, Haydn adeptly gave the piece the name The "Surprise" Symphony.

On another occasion, Haydn was plagued by his musicians who were complaining that they were long overdue for a holiday. He again faced the dilemma with ingenuity, composing a symphony during which the musicians' parts dropped off two by two. On the evening of the performance, Haydn saved this symphony as the last number, knowing that dusk would set in and the musicians would need to play the piece by candlelight. As each instrument's part finished, the musicians blew out their candles and left the stage until only Haydn was left. Prince Esterhazy got the message and gave everyone a holiday. The piece was named The "Farewell" Symphony.

When the prince for whom Haydn had served most of his career died, Haydn saw it as yet another opportunity. He packed his bags and travelled to London, where he was employed by the entrepreneur J P Salomon to compose symphonies, the demand for which was amazing. Even at the age of sixty, Haydn's stamina was unquenchable and he produced some of his greatest work including the famous "London" Symphonies.

After a return to Austria, Haydn turned to a new type of composition - the oratorio. He wrote *The Creation* and *The Seasons*, both tributes to his love of nature and God. An enthusiastic hunter and fisherman and a man who considered his peace to come from God, it was not out of character for Haydn to turn to the topic.

Haydn died at the age of 77 on 31 May 1809. Elssler, Haydn's faithful servant and friend, wrote that Haydn passed from this world "quietly and peacefully," just as he had lived.



Haydn; *The Creation*



Haydn was inspired to write a large oratorio during his visits to England in 1791–1792 and 1794–1795, when he heard oratorios of Handel performed by large forces. *Israel in Egypt* is believed to have been one of these. It is likely that Haydn wanted to try to achieve results of comparable weight, using the musical language of the mature classical style.

The work on the oratorio lasted from October 1796 to April 1798. It was also a profound act of faith for this deeply religious man, who appended the words "Praise to God" at the end of every completed composition. He later remarked, "I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to give me the strength to finish the work." Haydn composed much of the work while at his residence in the Mariahilf suburb of Vienna, which is now the Haydnhaus. It was the longest time he had ever spent on a single composition. Explaining this, he wrote, "I spent much time over it because I expect it to last for a long time." In fact, he worked on the project to the point of

exhaustion, and collapsed into a period of illness after conducting its premiere performance.

The Creation is set for three vocal soloists (soprano, tenor, and bass, with an incidental solo for alto in the finale), four-part chorus (soprano, alto, tenor, bass), and a large Classical orchestra - there seems little doubt that Haydn wanted a big sound (by the standard of his day) for his work.

The three soloists represent angels who narrate and comment on the successive six days of creation: Gabriel (soprano), Uriel (tenor), and Raphael (bass). The choral singers are employed in a series of monumental choruses, several of them celebrating the end of one particular day of creation.

The orchestra often plays alone, notably in the episodes of tone painting: the appearance of the sun, the creation of various beasts, and above all in the overture, the famous depiction of the Chaos before the creation.



Part of one of Haydn's sketches for *The Creation*



Haydn; *The Creation*



FIRST PART

No 1 Introduction

The Representation of Chaos

No 2 Recitative with chorus

RAPHAEL

In the beginning God created the heaven and the earth,
and the earth was without form and void;
and darkness was upon the face of the deep.

CHORUS

And the Spirit of God
moved upon the face of the waters.
And God said, Let there be light!
And there was light.

URIEL

And God saw the light, that it was good
and God divided the light from the darkness.

No 3 Aria with chorus

URIEL

Now vanish before the holy beams
The gloomy shades of ancient night.
The first day of days appears.
Now chaos ends, and order fair prevails.
Afrighted fly hell's spirits black in throngs.
Down they sink in the deep abyss
To endless night.

CHORUS

Despairing cursing rage
Attends their rapid fall.
A new-created world
Springs up at God's command.

No 4 Recitative

RAPHAEL

And God made the firmament, and divided the waters,
which were under the firmament from the waters,
Which were above the firmament , and it was so.

And God made the firmament, and divided the waters which were under the firmament, and it was so.

Now furious storms tempestuous rage; like chaff by the winds impelled are the clouds; by heaven's sudden fire the sky is inflamed; and awful thunders are rolling on high.

Now from the floods in steam ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

No 5 Chorus with soprano solo

GABRIEL

The marvellous work behold amazed the glorious hierarchy of heaven; and to the ethereal vaults resound the praise of God and of the second day.

CHORUS

And to the ethereal vaults resound the praise of God and of the second day.

No 6 Recitative

RAPHAEL

And God said: Let the waters under the heavens be gathered together in one place and let the dry land appear: and it was so.

And God called the dry land "earth" and the gathering of waters called he "seas";

And God saw that it was good.

No 7 Aria

RAPHAEL

Roaming in foaming billows, uplifted, roars the boisterous sea, mountains and rocks now emerge, their tops among the clouds ascend through the open plains outstretching wide, in serpent error rivers flow. Softly purling glides on through silent vales the limpid brook.

No 8 Recitative

GABRIEL

And God said, Let the earth bring forth grass the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed in itself upon the earth, and it was so.

No 9 Aria

GABRIEL

With verdure clad the fields appear, delightful to the ravished sense; by flowers sweet and gay enhanced is the charming sight. Here fragrant herbs their odours shed; here shoots the healing plant; with copious fruit the expanded boughs are hung; in leafy arches twine the shady groves; o'er lofty hills majestic forests wave.

No 10 Recitative

URIEL

And the heavenly host proclaimed the third day, praising God and saying:

No 11 Chorus

CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound!
Rejoice in the Lord, the mighty God,
For He both heaven and earth
Hath clothed in stately dress.

No 12 Recitative

URIEL

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give the light upon the earth, and let them be for signs, and for seasons and for days and for years. He made the stars also.

No 13 Recitative

URIEL

In splendour bright is rising now the sun, and darts his rays, a joyful happy spouse, a giant proud and glad to run his measured course. With softer beams, and milder light, steps on the silver moon through silent night. The space immense of the azure sky a countless host of radiant orbs adorns.

And the sons of God announced the fourth day, in song divine, proclaiming thus His power.

No 14 Chorus with soloists

CHORUS

The heavens are telling the glory of God,
The wonder of His work
Displays the firmament.

GABRIEL, URIEL, RAPHAEL

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS

The heavens are telling the glory of God;
The wonder of His work
Displays the firmament.

GABRIEL, URIEL, RAPHAEL

In all the lands resounds the word, never
unperceived, ever understood.

CHORUS

The heavens are telling the glory of God;
The wonder of His work
Displays the firmament.

SECOND PART

No. 15 Recitative

GABRIEL

And God said, let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

No. 16 Aria

GABRIEL

On mighty pens uplifted soars the eagle aloft, and cleaves the air in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From every bush and grove resound to the nightingale's delightful notes; no grief affected yet her breast, nor to a mournful tale were tuned her soft enchanting lays.

No. 17 Recitative

RAPHAEL

And God created great whales, and every living creature that moveth: and God blessed them, saying, Be fruitful all, and multiply. Ye winged tribes be multiplied, And sing on every tree; multiply, Ye finny tribes, and fill each watery deep; Be fruitful, grow, and multiply, And in your God and Lord rejoice.

No 18 Recitative

RAPHAEL

And the angels struck their immortal harps, And the wonders of the fifth day sung.

No. 19 Trio

GABRIEL

Most beautiful appear, with verdure young adorned, the gently sloping hills; their narrow sinuous veins distil, in crystal drops, the fountain fresh and bright.

URIEL

In lofty circles play, and hover in the air, the cheerful hosts of birds; and as they flying whirl their glittering plumes are dyed as rainbows by the sun

RAPHAEL

See flashing through the deep in thronging swarms the fish a thousand ways around. Upheaved from the deep, the immense leviathan sports on the foaming wave.

GABRIEL, URIEL, RAPHAEL

How many are Thy works, O God! Who may their number tell?

No. 20 Chorus with soloists

CHORUS

The Lord is great, and great His might, His glory lasts for ever and for evermore.

INTERVAL

No. 21 Recitative

RAPHAEL

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth, after his kind.

No 22 Recitative

RAPHAEL

Straight opening her fertile womb, The earth obeyed the word, And teemed creatures numberless, In perfect forms and fully grown. Cheerful, roaring, stands the tawny lion. With sudden leap the flexible tiger appears. The nimble stag bears up his branching head. With flying mane and fiery look, impatient neighs the noble steed. The cattle in herds already seek their food on fields and meadows green. And o'er the ground, as plants, are spread the fleecy,

meek and bleating flocks. Unnumbered as the sands, in swarms arose the hosts of insects. In long dimension creeps, with sinuous trace, the worm.

No. 23 Aria

RAPHAEL

Now heaven in fullest glory shone; earth smiled in all her rich attire; the room of air with fowl is filled; the water swelled by shoals of fish; by heavy beasts the ground is trod; but all the work was not complete; there wanted yet that wound'rous being, that, grateful, should God's power admire, with heart and voice His goodness praise.

No. 24 Recitative

URIEL

And God created man in His Own image, in the image of God created He him. Male and female created He them. He breathed into his nostrils the breath of life, and Man became a living soul.

No. 25 Aria

URIEL

In native worth and honour clad, with beauty, courage, strength, adorned, erect, with front serene, he stands a man, the lord and king of nature all. His large and arched brow sublime, of wisdom deep declares the seat. And in his eyes with brightness shines the soul, the breath and image of his God. With fondness leans upon his breast the partner for him formed, a woman, fair and graceful spouse. Her softly smiling virgin looks, of flowery spring the mirror, bespeak him love, and joy, and bliss.

No. 26 Recitative

RAPHAEL

And God saw every thing that He had made, and behold, it was very good. And

the heavenly choir, in song divine, thus closed the sixth day.

No. 27 Chorus

CHORUS

Achieved is the glorious work;
The Lord beholds it, and is pleased.
In lofty strains let us rejoice, our song let be the praise of God.

No 27a Trio

GABRIEL, URIEL

On Thee each living soul awaits;.
From Thee, O Lord, all seek their food;
Thou openest Thy hand,
And fillest all with good.

RAPHAEL

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou takest their breath away,
They vanish into dust..

GABRIEL, URIEL, RAPHAEL

Thou sendest forth thy breath again,
And life with vigour fresh returns;
Revived, earth unfolds new strength
And new delights.

No. 27b Chorus

CHORUS

Achieved is the glorious work,
Our song let be the praise of God.
Glory to his name for ever,
He sole on high exalted reigns.
Halleluia!

PART THREE

No. 28 Orchestral introduction and recitative

URIEL

In rosy mantle appeared, by music sweet awaked
The morning, young and fair.

From heaven's angelic choir
Pure harmony descends on ravished earth.
Behold the blissful pair,
Where hand in hand they go; their glowing
looks
Express the thanks that swell their grateful
hearts.

A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

No. 29 Duet with Chorus

ADAM and EVE

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stored.
This world, so great, so wonderful
Thy mighty hand has framed.

CHORUS

For ever blessed be His power,
His name be ever magnified.

ADAM

Of stars the fairest, pledge of day,
That crown'st the smiling morn.
And thou, bright sun, that cheer'st the
world.
Thou eye and soul of all.

CHORUS

Proclaim in your extended course
The almighty power and praise of God.

EVE

And Thou that rul'st the silent night,
And all ye starry hosts,
Everywhere spread wide His praise
In choral songs about.

ADAM

Ye mighty elements by His power
Your ceaseless changes make;
Ye dusky mists, and dewy streams,
That rise and fall through the air.

CHORUS

Resound the praise of God our Lord.
Great his name and great His might.

EVE

Ye purling fountains, tune His praise;
And wave your tops, ye pines. Ye plants,
exhale, ye flowers, breathe
To him your balmy scent.

ADAM

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream.

ADAM and EVE

Ye creatures all, extol the Lord.

CHORUS

Ye creatures all, extol the Lord
Him celebrate, Him magnify.

ADAM and EVE.

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS

Hail! Bounteous Lord! Almighty, Hail!
Thy word called forth this wond'rous frame,
The heavens and earth Thy power adore;
We praise Thee now and evermore.

No. 30 Recitative

ADAM

Our duty we have now performed,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere. Then may'st
thou feel and know the high degree of bliss
the Lord allotted us, And with devoted
heart His bounties celebrate. Come, follow
me, thy guide I'll be.

EVE

O thou for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains; and from
obedience

Grows my pride and happiness.

No. 31 Duet

ADAM

Graceful consort, at thy side
Softly fly the golden hours;
Every moment brings new rapture,
Every care is lulled to rest.

EVE

Spouse adored at your side,
Purest joy o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

ADAM and EVE

The dew dropping morn, O how she
quickens all!
The coolness of even, O how she all
restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell
But, without thee, what is to me
The morning dew, the breath of even,
The savoury fruit, the fragrant bloom.
With thee is every joy enhanced?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

No 32 Recitative

URIEL

O happy pair! And happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know ye
should.

No 33 Chorus with solos

FINAL CHORUS with SOLOS

Sing the Lord, ye voices all,
Magnify His name through all creation,
Celebrate His power and glory,
Let his name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure.
Amen.

Did you know?

Beethoven was so overawed by Haydn's talent and reputation as a quartet composer that when he came to publish his own early efforts he rearranged them as short piano pieces to avoid comparison.

Shortly after Haydn's body was buried it was dug up. His head was cut off and removed by amateur phrenologists who then reburied the body. The theft went unrecognised for some years and it took nearly 150 years for Haydn's skull to be reunited with his body.

Germany's national anthem is by Haydn and is partly inspired by the British national anthem. Impressed by the way 'God save the Queen' united Britons' patriotism and aware that Austria was under threat of invasion from the French in 1797, Haydn composed a similarly stirring melody for Austria. He set it to words specially written by Lorenz Haschka ('Gott erhalte Franz den Kaiser... Lange lebe Franz der Kaiser' or 'God save Emperor Franz... Long live Emperor Franz'), and the song was presented to Emperor Franz II on his birthday.



The Choir



SOPRANOS

Celestria Bell
Gillie Bligh
Anne Box
Jane Brown
Hilary Colbert
Margaret Collier
Sally Dussek
Ann Gray
Mary Haywood
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Margaret Kirkby
Harriet Mackinder
Brigid Mathers
Heather Nash
Fiona O'Neill
Eileen Patterson
Barbara Pearce
Sheila Pulfer
Pam Rush
Carol Scribbins
Rosemary Southworth
Brenda Stapleton
Jenny Stevens
Helen Stokes
Elizabeth Thompson
Jenny Watkins

ALTOS

Karen Baldwin
Rachel Baldwin
Christine Bass
Janet Briant
Nicky Bull
Jean Bygate
Sally Cottle
Kate Davies
Ann Denwood
Margaret Flanigan
Sarah Garrett
Natasha Gething
Jane Glover
Janet Graves
Cindy Green
Maggie Halsey
Jenny Hoare
Lorna Lang
Jane Legg
Gill Lerigo
Elizabeth Moxley
Rhian Nicholls
Enid Powell
Marilyn Pryor
Phyllis Reynolds
Jacquie Rotheroe
Chris Sivers
Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock-Jones
Cliff Brown
Richard Brown
Jeanne Eustace
Philip Hayes
Roger Judd
Nigel Lewis
Chris Smith
David Wilde

BASSES

Robert Allnutt
Alan Archer
David Chasey
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Chris Dove
Peter Graves
Richard Grylls
Geoff Harrison
Jim Hetherington
Hugh Hudson
David Long
Tony Mackinder
Richard Onslow
Richard Tregoning
John Watkins
Guy Williams



Our next concert

14 December 2013

**Gounod; St Cecilia Mass
Parry; Magnificat**





Chiltern Orchestral Society



Leader; Janet Hicks

Violin; Ed Hewitt, Frances Bigg,
Darrell Dunning, Marion Garrett,
David Glenister, Fiona Jacob, David
Moore, Roger Neighbour, Leslie
Pearce, Mark Redman, Chris Shelley,
Frances Stanhope

Viola; Steffi Cook, Roger Evans,
Katie Hayes, John Saunders

Cello; Hilary Drinkall, Mary Harris

Bass; Keith Leonard, Sudhir Singh

Flute; Rachel Tuckley, Caroline
Welsh

Oboe; Emily Cockbill, Frances Slack

Clarinet; Esther Moors, Theresa
Whiffen

Bassoon; Caroline Cartwright,
Thomas Dryer-Beers

Horn; Stuart Carruthers, John Lovell

Trumpet; Leah Loukes, Allan
Robinson

Trombone; Simon Astridge, Chris
Brown, David Taine

Timpani; Richard Baron-Tait

Organ; Adrian Johnson



ACKNOWLEDGEMENTS



Tring Choral Society thanks the Iain Rennie Hospice at Home shop, Tring, for support as our ticket agents.

The piano accompanist for Tring Choral Society rehearsals is Adrian Johnson.

Our thanks go to Roy Mathers for writing and compiling this programme.

Tring Choral Society is financially supported by Dacorum Borough Council through Tring Arts Trust.

We are grateful for the presence of St John Ambulance representatives at this concert.

Financial assistance received from the Eastern Arts Board, administered by NFMS Eastern Region.





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...SINGING IN A CHOIR

If you like what you hear (and see) tonight, and would like to be involved as a choir member, patron or helper (or perhaps you would simply like to learn more about Tring Choral Society), our web site will provide a mine of information.

Our web site contains details of future concerts, rehearsal dates and many other details that are sure to interest friends of our choir.

You can visit us at **www.tringchoral.org.uk**

As a member of the choir, you will not only have the chance to sing some of the world's greatest music, but you will also benefit from the choir's healthy social life!

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