



Tring Choral Society



Conductor: Colin Stevens



Gounod

St Cecilia Mass

Hanson

Carols for Tring

Parry

Magnificat

SOLOISTS

Elizabeth Weisberg (soprano)

Robert Johnston (tenor)

Philip Tebb (bass)

**The Choir of St Clement Danes School
Conductor; Anna Stevens**

**Chiltern Orchestral Society
Leader: Catherine Van De Geest**

Saturday 14 December 2013



The Soloists



ELIZABETH WEISBERG (SOPRANO); Originally from California, Elizabeth Weisberg studied at Stanford University and the Royal Academy of Music where she received the Dip. RAM, the Academy's highest award for performance, and the Clifton Prize for her final recital.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Roger Norrington, Trevor Pinnock, Nicholas Kraemer and David Hill. She has given recitals in the Oxford Lieder Festival, The National Portrait Gallery and the Handel House Museum, and frequently appears in concerts in St. Martins-in-the-Field with the Trafalgar Sinfonia and the Belmont Ensemble. Elizabeth also performs with Christian Curnyn and the Early Opera Company and Music for Awhile, led by violinist Margaret Faultless.

Recent engagements include Mozart's *Requiem* with the Hanover Band in Winchester Cathedral, Handel's *Messiah* in St. Thomas' Church, Fifth Avenue, New York, Haydn's *Creation* with Sir Mark Elder and the Orchestra of the Age of

Enlightenment in Poissy, Haydn's *Seasons* in Bath Abbey, *Dido and Aeneas* and Charpentier's *Actéon* at Wigmore Hall with the Early Opera Company, Mendelssohn's *Elijah* in the Royal Albert Hall with Ivor Setterfield and the RPO, Galatea (*Acis and Galatea*) for Mackerras in Aldeburgh, Bach's *St. Matthew Passion* with the Manchester Camerata in Bridgewater Hall, scenes from Purcell's *Fairy Queen*, The English Concert at Cadogan Hall, Bach's *B Minor Mass* in the Three Choirs Festival, the title role in Handel's *Theodora* in concert for the Belmont Ensemble, Haydn's *Creation Mass* for Paul McCreesh in Poland, Brahms' *Requiem* at Southwark Cathedral, and *Dafne* (Handel's *Apolle e Dafne*) with International Baroque Orchestra in the Sheldonian Theatre.

Elizabeth recently performed in a staged production of Rossini's *Petite Messe Solonelle* in Weimar, Berlin, Paris (Opéra Comique) and Bregenz with Nico and the Navigators.

Future engagements include Handel's *Messiah* at St. Martins-in-the-Field and Mozart's *Vespers* with Aylesbury Choral Society.



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

At home he has sung *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*, *Messiah* and *St Nicolas* in Holland Handel's *Ode to St Cecilia* in Padova, Italy, *Elijah* in Norway; Haydn's *Nelson Mass* in Parma,



The Soloists



Italy, and *Judas Maccabaeus* with the MDR orchestra in Leipzig.

Recordings include 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 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.

PHILIP TEBB (BARITONE) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust.

Roles at RCM included Demetrius in Britten's *A Midsummer Night's Dream*, Harasta in Janacek's *The Cunning Little Vixen*, Nicandro in Handel's *Atalanta* (as part of the London Handel Festival), Father Trulove in Stravinsky's *The Rake's Progress* and Antonio in Mozart's *Le Nozze di Figaro*. Professional stage work includes covering the role of Peter Quince in Britten's *A Midsummer Night's Dream* for Garsington Opera, singing the role of

Schaunard in Puccini's *La Boheme* for Wedmore Opera and appearing in a production of Webster's *The Duchess of Malfi* at the Royal Theatre, Northampton.

Philip is in great demand as an oratorio soloist. Appearances last year included Bach's *St Matthew Passion* with St Ives Choral Society, Brahms' *Ein Deutsches Requiem* with Claygate Choral Society, Faure's *Requiem* and Handel's *Dettingen Te Deum* with the Belmont Ensemble, Handel's *Messiah* with the Belmont Ensemble, Bridgwater Choral Society, Lewisham Choral Society and the Schola Cantorum of Tewkesbury Abbey, Mendelssohn's *Elijah* with Whitstable Choral Society, Mozart's *Coronation Mass* with Saffron Walden Choral Society and *C Minor Mass* with Lewisham Choral Society and Teixeira's *Te Deum* with the English Chamber Choir.



Charles Gounod (1818 - 1893)



Gounod was born in Paris, the son of a pianist mother and an artist father. His mother was his first piano teacher. Under her tutelage, Gounod first showed his musical talents. He entered the Paris Conservatoire, where he studied under Fromental Halévy and Pierre Zimmermann (he later married Zimmermann's daughter). In 1839, he won the Prix de Rome for his cantata *Fernand*.



Charles Gounod

He was following his father, François-Louis Gounod, who had won the second Prix de Rome in painting in 1783. During his stay of four years in Italy, Gounod studied the music of Palestrina and other sacred works of the sixteenth century. These he never ceased to cherish. Around 1846-47 he gave serious consideration to joining

the priesthood, but he changed his mind before actually taking holy orders, and went back to composition. During that period, he was attached to the Church of Foreign Missions in Paris.

In 1854, Gounod completed the *Messe Solennelle* which you will hear this evening, also known as the *Saint Cecilia Mass*. This work was first performed in its entirety in the church of St Eustache in Paris on Saint Cecilia's Day, 22 November 1855 and, from this rendition, dates Gounod's fame as a noteworthy composer.

During 1855, Gounod wrote two symphonies. His *Symphony No. 1 in D* major was the inspiration for the *Symphony in C*, composed later that year by Georges Bizet, who was then Gounod's 17-year-old student.

Fanny Mendelssohn, sister of Felix Mendelssohn, introduced the keyboard music of Johann Sebastian Bach to Gounod, who came to revere Bach. For him, *The Well-Tempered Clavier* was "the law to pianoforte study...the unquestioned textbook of musical composition". It inspired Gounod to devise an improvisation of a melody over the C major Prelude (BWV 846) from the collection's first book. To this melody, in 1859 (after the deaths of both Mendelssohn siblings), Gounod fitted the words of the *Ave Maria*, resulting in a setting that became world-famous.

Gounod wrote his first opera, *Sapho*, in 1851, at the urging of a friend of his, the singer Pauline Viardot; it was a commercial



Charles Gounod (1818 - 1893)



failure. He had no great theatrical success until *Faust* (in 1859). This remains the composition for which he is best known and, although it took a while to achieve popularity, it became one of the most frequently staged operas of all time, with no fewer than 2,000 performances of the work having occurred by 1975 at the Paris Opéra alone.

The romantic and melodious *Roméo et Juliette*, which was premiered in 1867, is revived now and then but has never come close to matching *Faust's* popular following. Apart from *Mireille*, first performed in 1864 and which has been admired by connoisseurs rather than by the general public, Gounod's other operas have fallen into oblivion.

From 1870 to 1874 Gounod lived in Blackheath in London and a blue plaque has been put up on the house to show where he lived.

He became the first conductor of what is now the Royal Choral Society. Much of his music from this time is vocal, although he also composed the *Funeral March of a Marionette* in 1872. (This received a new lease of life in 1955 when it was first used as the theme for the television series *Alfred Hitchcock Presents*.)

His private life was not without its problems and he became entangled with the amateur English singer Georgina Weldon, a relationship (platonic, or so he said) which ended in great acrimony and embittered litigation. Gounod had lodged with Weldon and her husband in London's Tavistock House and it's probably wise not to go further into the subject!

He performed publicly many times with Ferdinando de Cristofaro, a mandolin virtuoso living in Paris and Gounod was said to take great pleasure in accompanying Cristofaro's mandolin compositions on the piano.

Later in his life, Gounod returned to his early religious impulses, writing much sacred music. His *Pontifical Anthem (Marche Pontificale, 1869)* eventually became the official national anthem of Vatican City.

He expressed a desire to compose his *Messe à la mémoire de Jeanne d'Arc (1887)* while kneeling on the stone on which Joan of Arc knelt at the coronation of Charles VII of France. A devout Catholic, he had on his piano a music-rack in which was carved an image of the face of Jesus.

This performance is dedicated to the memory of Tim Roberts, a long-serving member of the choir.



Gounod; St Cecilia Mass



1. KYRIE

Kyrie eleison, Christe eleison.
(Lord have mercy upon us, Christ have mercy upon us.)

2. GLORIA

Gloria in excelsis Deo, et in terra pax hominibus, bonae voluntatis. Laudamus te, benedicimus te. adoramus te Glorificamus te. Gratias agimus Tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater Omnipotens. Domine fili unigente Jesu Christe. Agnes dei filius Patris. Qui tolis peccata mundi, Miserere nobis. Qui tolis peccata mundi suscipe deprecationem nostrum. Qui sedes ad dexteram Patris miserere nobis. Quoniam tu solis sanctus. Quoniam tu solus Dominus. Tu solus Altissimus Jesu Christe. Cum sancto Spiritu in Gloria Dei Patri Amen. Gloria in excelsis Deo, Amen.
(Glory be to God on high, and on earth Peace, goodwill towards men. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee because of Thy great glory. O Lord most Holy, Thou almighty king. Father O Lord omnipotent. Son of God .Jesus Christ. Lamb of God, Son of the Father, Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, hear our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For Thou only art Holy, Thou only art the Lord. Thou only O Christ are most high.)

3. CREDO

Credo in unum Deum, Patrem Omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante

omnia saecula. Deum de Deo, lumen de vero. Genitum, non factum, consubstantialem Patri, per quem omnia propter nostrum salutem descendit de coelis. Et in carnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Cruxifixus etiam pro nobis sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum, Sedet ad dexteram Patris. Et iterum venturus est cum Gloria judicare vivos, et mortuos cujus regni non erit finis. Et in spiritum Sanctum Dominum et vivificantem. Qui ex Patri et Filio simul adoratur et congloricator qui locutus est per prophetas. Et unum sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma remissionem Peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.
(I believe in one God, the Father almighty maker of heaven and earth and of all things visible and invisible and begotten of his Father before all worlds. God of God, light of light, very God of Very God, begotten, not created, who for us men, and for our salvation, came down from heaven. And was incarnate of the Holy Ghost of The Virgin Mary and was made man. He was crucified for us by Pontius Pilate, suffered and was buried. And He rose on the third day according to the Scriptures. And He ascended into heaven. He sits at the right hand of God the Father and He is going to come again with glory to judge the living and the dead of whose kingdom there will be no end. And in the Holy Lord and life giver who Spoke through the prophets.



Gounod; St Cecilia Mass



*And one Holy catholic and Apostolic church.
I confess one baptism for remission of sins
and I expect resurrection of the dead and
life to come of age. Amen.)*

4. SANCTUS

Sanctus, Sanctus, Sanctus. Dominus
Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua. Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
*(Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh in the name of
the Lord.)*

5. BENEDICTUS

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

*(Blessed is he that cometh in the name of
the Lord. Hosanna in the highest.)*

6. AGNUS DEI

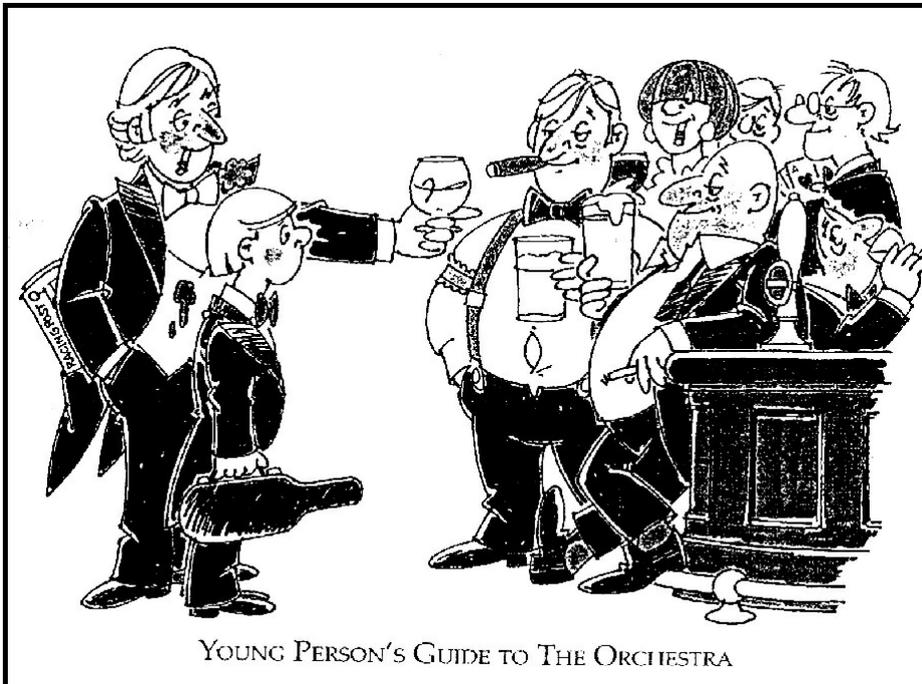
Agnus Dei qui tolis peccata mundi,
miserere nobis.

Domine non sum dignus ut intres sub
tectum meum sed tantum dic verbo et
sanabitur anima mea. Agnus Dei qui tolis
peccata mundi dona nobis pacem. Amen.

*(Lamb of God who takest away the sins of
the world, have mercy on us.
I am not worthy that Thou should come
under my Lord.*

*I am not with you, but only my soul shall be
healed. Lamb of God who takest away the
sins of the world, Give us peace. Amen.*

INTERVAL



YOUNG PERSON'S GUIDE TO THE ORCHESTRA



Hanson; Carols for Tring



The Carols for Tring were commissioned by the Society to commemorate its 100th anniversary and first performed in December 1994. Geoffrey Hanson, a distinguished organist and composer living in London, was, at the age of 25, appointed a professor of Organ at Trinity College of Music. His association with the College was to last for forty years and included a momentous few years coaching Colin Stevens through his Associateship examinations. Geoffrey's compositions include three operas, concertos for many instruments including organ, piano and oboe (and one for Accordion premiered in September this year), and many choral pieces including a second major commission by Tring Choral Society *War! Cry War!* which has been performed a number of times in London

1. MAKE WE JOY NOW IN THIS FEAST (Fifteenth Century)

Make we joy now in this feast. In quo Christus natus est. Eya! Eya! Eya! A Patre unigenitus. Through a maiden is come to us. Sing we of Him and say, welcome, welcome, welcome. Veni redemptor genitum. Agnoscat omne speculum. A bright star made three Kinges come for to seek with their presents verbum supernum prodiens. A solis ortus cardine, so mighty a Lord was none as he. He on our kind His peace hath set, Adam parens quod poluti. Maria ventre concipit. The Holy Ghost was ay her with. In Bethlehem y-born He is. Consors paterni luminis. O lux beata Trinitas. He lay between an ox and ass, and by His mother maiden free. Gloria tibi Domine.

2. HOW FAR IS IT TO BETHLEHEM? (Frances Chesterton)

How far is it to Bethlehem? Not very far. Shall we find the stable room lit by a star? Can we see a little child, is He within? If we lift the latch, may we go in? May we stroke the creatures there, ox, ass, or sheep? May we peep like them and see Jesus asleep? If we touch His tiny hand, will He

awake? Will He know we've come so far, just for His sake?

3. MY LORD AND MY GOD (George Radcliffe Woodward)

My Lord and my God in Bethlehem born, sweet babe Jesu. Hail everlasting Son displayed to mortal view by Mary maid, my Lord, and my God, in Bethlehem born. More wonderful sight hath never been seen.. bare and mean, Thou King of heaven, art fain to rest upon an earthly mother's breast. More wonderful sight never shall be seen. Great kings have precious gifts, and we have nought. Little smiles and little tears are all we brought. For all weary children Mary must weep. Here on His bed of straw sleep, children, sleep. Thou in the beginning madest the skies, bespangling heaven with stars for eyes. And Thou didst form this earth of ours, adorning it with trees and flowers swathed in a crib the fashioner lies. God is in His mother's arms, babes in the byre sleep, as they sleep who find their heart's desire. Around the dry land Thou pouredst the sea and set his bounds with sure decree, but bending heaven so to crown mankind with bliss, Thou camest down. Babe Jesu, my God, all glory to Thee. Sleep, children, sleep.



Hanson; Carols for Tring



4. O MORTAL MAN (Traditional)

O mortal man, remember well when Christ our Lord was born. He was crucified between two thieves and crowned with the thorn. O mortal man, remember well when Christ died on the rood. 'Twas for our sins and wicked ways Christ shed His precious blood. O mortal man remember well when Christ was wrapped in clay. He was taken to a sepulchre where no man ever lay.

5. OUT OF YOUR SLEEP. (Fifteenth Century)

Out of your sleep arise and wake, for God mankind now hath y-take all of a maid without any make. Of all women she

beareth the bell. And through a maiden fair and wise now man is made of full great price. Now angels knelen to man's service, and at this time all this befell. Now man is brighter than the sun, now man in heaven on high shall won. Blessed be God this game is begun and his mother conqueror of hell. That ever was thrall, now is he free. That ever was small, now great is she. Now shall God deem both thee and me unto His bliss, if we do well. Now man he may to heaven wend. Now heaven and earth to Him they bend. He that was foe is now our friend. This is no nay that I you tell. Now blessed brother grant us grace, at doomes day to see Thy face. And in Thy court to have a place, that we may there sing Thee Nowell.

We are very pleased to tell you that, at this point in the programme, we are privileged to welcome the Choir of St Clement Danes School, conducted by Anna Stevens, who will perform

Star Candles by Michael Head
The Shepherds' Pipe Carol by John Rutter

Hubert Parry (1848 - 1918)

Sir Charles Hubert Hastings Parry (to give him his splendid full name) is probably best known for his setting of William Blake's poem, *Jerusalem*. Born in Bournemouth and brought up at Highnam Court, Gloucestershire, he was the second son of Thomas Gambier Parry, an amateur artist. His grandfather was a director of the East India Company, and his grandmother was a member of a well-known naval family, which included Lord Gambier, the Admiral of the British fleet.

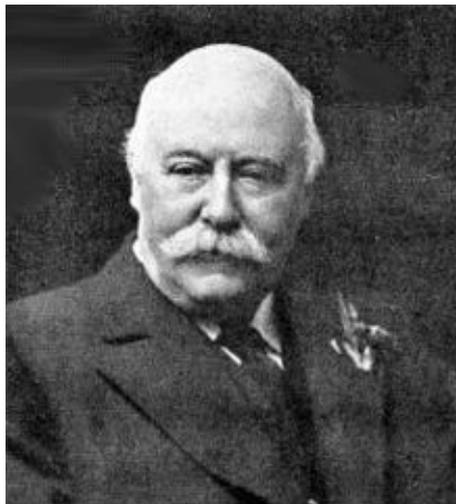
Charles Hubert was educated at Malvern, Twyford, near Winchester, and then at Eton and Exeter College, Oxford.

Parry wrote solo songs all his life, starting with several composed while he was eighteen years old and still attending Eton. Later he wrote an Evening Service in D, and dedicated it to Sir John Stainer. He took the degree of Mus.B. at Oxford at the early age of eighteen, and later earned a BA in 1870.

He then left Oxford for London where, in the following year, he joined a young Eton friend working at Lloyds. He took this job (for four years) to try to meet his father's wishes to make music his vocation rather than his career. However, Charles Hubert was ultimately set free when the business suddenly failed - a failure that allowed him to abandon the business for a career in music, which he started in the best possible way by taking a Doctorate of Music at Cambridge in 1883!

He studied successively with H H Pierson (at Stuttgart) and Sterndale Bennett but the most important part of his artistic development was with the pianist Edward

Dannreuther in London. Among the larger works of this early period is an overture, *Guillem de Cabestanh*, a piano concerto in F sharp minor (played by Dannreuther at the Crystal Palace) and his first choral work, *The Scenes from Prometheus Unbound*, produced at the Gloucester Festival in 1880. These works, like the Symphony in G, given at the Birmingham Festival of 1882, seemed strange even to



Sir Hubert Parry

educated listeners, who were confused by the intricacy of Parry's treatment. It was not until his setting of James Shirley's 1640 ode, *The Glories of our Blood and State*, premiered at Gloucester in 1883, and the Partita for violin and piano (published at about the same time) that Parry's importance finally was realised by the musical public.



Hubert Parry (1848 - 1918)



His first major works begin to appear in 1880 - a piano concerto and a choral setting of scenes from Shelley's *Prometheus Unbound*. The first performance of the *Prometheus* has often been held to mark the start of a renaissance in English classical music.

Parry achieved a greater contemporary success, however, with the ode *Blest pair of Sirens*, which established him as the leading English choral composer of his day. *Blest Pair of Sirens* used lyrics from John Milton's *Ode At a Solemn Music*, and was first performed at the inaugural concert in the newly-built Royal Albert Hall. The work is dedicated to C V Stanford and the Bach Choir.

Among the most successful of a long series of similar works were the *Ode on Saint Cecilia's Day* (1889), the oratorios, *Judith* (1888) and *Job* (1892), the psalm-setting *De Profundis* (1891) and *The Pied Piper of Hamelin* (1905).

His early orchestral works include four symphonies, the *Overture to an Unwritten Tragedy* (1893), and the *Elegy for Brahms* (1897). After Parry joined the staff of the Royal College of Music in 1884, he was appointed its Director ten years later, a post he held until his death. In 1900, he succeeded John Stainer as Professor of Music at Oxford University. His later music

included a series of six "ethical cantatas", experimental works in which he hoped to supersede the traditional oratorio and cantata forms. They were generally unsuccessful with the public, though Elgar admired *The Vision of Life* and *The Soul's Ransom*. He finally was forced to resign his Oxford appointment on doctor's advice in 1908, and the last decade of his life produced some of his finest works, including the *Symphonic Fantasia '1912'* (also called *Symphony No 5*), the *Ode on the Nativity*, *Jerusalem* and the *Songs of Farewell*.

Influenced principally by Bach and Brahms, Parry evolved a powerful diatonic style which itself greatly influenced such future English composers as Elgar and Vaughan Williams.

His own full development as a composer was almost certainly hampered by the immense amount of work he took on, but his energy and charisma, not to mention his abilities as a teacher and administrator, helped establish art music at the centre of English cultural life.

He also collaborated with the poet Robert Bridges, and was responsible for many books on music, including *The Evolution of the Art of Music*, the third volume of the *Oxford History of Music* and a study of Bach.

"If I should ever die, God forbid, let this be my epitaph:
THE ONLY PROOF HE NEEDED
FOR THE EXISTENCE OF GOD
WAS MUSIC"
(Kurt Vonnegut, 1922 - 2007)



Parry; Magnificat



1. MAGNIFICAT (SOPRANO AND CHORUS)

Magnificat anima mea Dominum
Et exultavit spiritus meus.
In Deo salutari meo.
*(My soul doth magnify the Lord
And my spirit hath rejoiced
In God my Saviour.)*

2. QUIA RESPEXIT HUMILITATEM (SOPRANO SOLO)

Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam me dicent
omnes generations.
Quia fecit mihi magna qui potens est, et
sanctum nomen ejus.
*(For He hath regarded the low estate of His
handmaiden,
For behold, from henceforth all
generations shall call me blessed
For He that is mighty hath done to me
great things, and Holy is his name.)*

3. ET MISERICORDIA (CHORUS)

Et misericordia ejus a progenie in
progenies timentibus eum.

*(And His mercy is on them that fear Him
from generation to generation.)*

4. FECIT POTENTIAM (SOPRANO SOLO)

Fecit potentiam in brachio suo,
Dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit
humiles.
Esurientes implevit bonis, et divites
dismisit inanes.
*(He has shewn strength in his arm
He has scattered the proud in the
imagination of their heart.
He hath put down the mighty from their
seats and exalted them of low degree.)*

5. SUSCEPIT ISRAEL PUERUM SUUM (SOPRANO SOLO AND CHORUS)

Suscepit Israel puerum suum, recordatus
misericordia suae
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Magnificat anima meum Dominum. Amen
*(He hath holpen His servant Israel, in
remembrance of His mercy.
As He spake to our fathers, to Abraham,
and to His seed for ever.
My soul doth magnify the Lord. Amen.)*



Future concerts

5th April 2014
SCHUBERT; STABAT MATER
LEIGHTON; CRUCIFIXUS PRO NOBIS
MOZART; REQUIEM

5th July 2014
EXAUDI 'MUSIC VERY OLD AND VERY NEW'
BRITTEN; REJOICE IN THE LAMB
PURCELL; COME, YE SONS OF ART, AWAY





The Choir



SOPRANOS

Christal Barlow-Bates
Celestria Bell
Gillie Bligh
Anne Box
Jane Brown
Corrina Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Forsheim
Mary Haywood
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Margaret Kirkby
Harriet Mackinder
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Sheila Pulfer
Pam Rush
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
Kate Davies
Ann Denwood
Margaret Flanigan
Sarah Garrett
Natasha Gething
Jane Glover
Janet Graves
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
Edward Cross
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



Chiltern Orchestral Society



Leader; Catherine Van De Geest

Violin; Ed Hewitt, Frances Bigg, Darrell Dunning, David Glenister, Lucia Marica, David Moore, Roger Neighbour, Leslie Pearce, Mark Redman, Chris Shelley, Frances Stanhope

Bassoon; Caroline Cartwright, Thomas Dryer-Beers

Horn; Stuart Carruthers, John Lavelle, Katrina Nichols, Richard Todd

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

Trumpet; Jeremy Loukes, Allan Robinson

Cello; Hilary Drinkall, Mary Harris

Trombone; Simon Astridge, Alan Diamond, David Taine

Bass; Elliott Dryer-Beers, Sudhir Singh

Timpani; Richard Baron-Tait, Vivianne Child, John Stevens

Flute; Rachel Tuckley, Helen Wills

Oboe; Sarah Harper, Frances Slack

Harp; Ruth Holden

Clarinet; Esther Moors, Theresa Whiffen

Organ; Jonathan Lee



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.

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



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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!

Our Membership Secretary, Margaret Flanigan, will be pleased to hear from you on 01442 823915.