



Tring Choral Society



Conductor: Colin Stevens

J S Bach

Magnificat

Haydn

Missa Cellensis

SOLOISTS

Andrea Gray (Soprano)
Elaenor Minney (Soprano)
Ruth Provost (Soprano)
Philip Salmon (Tenor)
Julian Empett (Baritone)

Chiltern Orchestral Society
Leader: Janet Hicks

Saturday 20 December 2014



The Soloists



ANDREA GRAY (SOPRANO); Andrea studied singing at the Royal College of Music and then pursued a career as a freelance singer and teacher. She has sung with professional choirs both in the UK and abroad including The Academy of Ancient Music, Finzi Singers and European Voices and for many years was also a regular chorister at St Georges Hanover Square and Farm Street Church in Mayfair.

As a soloist her experience lies mostly in the field of oratorio and she has appeared with choral societies around the country including the Bath, Leicester and Cheltenham Bach choirs.

Andrea is also an experienced voice teacher and is currently teaching singing at Tring Park School for the Performing Arts.

ELEANOR MINNEY (SOPRANO); In 2010 Eleanor gained a First Class Honours degree in Vocal Studies from Trinity College of Music, London. She was also awarded the 2009 Wilfred Greenhouse Allt prize for Cantata and Oratorio for her performance in JS Bach's St. John Passion. Recent operatic roles include Ruggiero (Handel's *Alcina*) for Musica Poetica London, Cherubino (Mozart's *Marriage of Figaro*) and Fanny Price (Dove's *Mansfield Park*) for Hampstead Garden Opera, Mercedes (Bizet's *Carmen*) for Riverside Opera, Maddalena (Verdi's *Rigoletto*) for Brent Opera, Lucretia (Britten's *The Rape of Lucretia*), Florence Pike (Britten's *Albert Herring*) for Shadwell Opera, Amanzio (Handel's *Giustino*) and Second Witch (Purcell's *Dido and Aeneas*).

Passionate Life. Other solo highlights include Bach's *B Minor Mass* with Sir John Eliot Gardiner in Tuscany, Mozart *Requiem* (St. Martin-in-the-Fields), Mozart Coronation Mass (St. John's Smith Square), the world premiere of Tavener's *The Beautiful Names* (BBC Symphony Orchestra), Daniel-Lesur *Les Cantique de Cantiques* at the BBC Proms, a series of recitals with baroque violinist Davina Clarke, and solo recitals at London's St. Martin-in-the-fields and Cadogan Hall. Future engagements include Joby Talbot's *Alice in Wonderland* with the Royal Ballet, and a new production of Gluck's *Orpheus ed Euridice*, both at the Royal Opera House, Covent Garden. Eleanor is also a busy consort singer. She is a permanent member of the BBC Singers and the choir of St. Bartholomew the Great and performs regularly with The Monteverdi Choir, The Sixteen, the OAE, Collegium Vocale Gent, Tenebrae and The Eric Whittacre Singers.

Eleanor made her BBC television solo debut in 2013, performing Bach's *Erbarme Dich* (St. Matthew Passion) with the English Baroque Soloists, for Sir John Eliot Gardiner's documentary *Bach: A*

Eleanor is currently based in London, where she studies with Alison Wells

RUTH PROVOST (SOPRANO); Ruth read Music at Christ's College, Cambridge, and worked actively as both a cellist and singer during this time. After graduating, she decided to embark upon a singing career, and is now studying with Gary Coward.

Ruth has appeared as a soloist in venues across the UK; engagements so far include J.S. Bach's Cantata *Jauchzet Gott in allen Landen*, Magnificat and *St John Passion*, Buxtehude's *Membra Jesu Nostri*, Fauré's *Requiem*, Handel's *Messiah*, Haydn's



The Soloists



Creation, Mozart's *Requiem*, *Mass in C minor* and *Vesperae de Solennes de Confessore* and Schubert's *Mass in Eb*, with such groups as the Cambridge University Baroque Ensemble, Manchester Baroque, Winchester Music Club, the Thames Chamber Orchestra, Guildford Philharmonic Chamber Orchestra and Fretwork.

Alongside her solo engagements, Ruth is active as a choral and consort singer. She has worked and toured with groups including The Sixteen, the Gabrieli Consort, The Tallis Scholars, Britten Sinfonia Voices, the English Concert, the

BBC Singers and Le Concert d'Astree, and recorded with Paul McCreech, Christopher Robinson, Peter Phillips, David Hill and Bob Chilcott. Other projects have included chorus work in *Piccard in Space*, a new opera by Will Gregory performed in conjunction with the BBC Concert Orchestra, and participation in a new score for the silent film *The Passion of Joan of Arc*, with members of Portishead and Goldfrapp. Future engagements include J.S. Bach's *Magnificat*, Handel's *Messiah*, and tours around Europe, USA, Mexico and Australia with The Sixteen, the Gabrieli Consort and The Tallis Scholars.

PHILIP SALMON (TENOR); Philip Salmon was a boy chorister at St. Paul's Cathedral and an Exhibition Scholar at the Royal College of Music. His career began as a regular soloist with the Monteverdi Choir, performing and recording under Sir John Eliot Gardiner, and with the Hilliard Ensemble. Since then he has sung a wide concert repertoire with many of the principal orchestras of Britain, Europe and beyond, and operatic roles for most of the British companies, including the Royal Opera, and in Europe and for New York City Opera.

Television appearances include BBC TV's prize-winning 'opera soap-opera' *The Vampyr*, and Britten's *Turn of the Screw* with Scottish Opera and Mentorn Films. Of his recordings, Spicer's *Easter Oratorio* was Gramophone CD of the Month.

This year Philip conducted the UK premiere of Telemann's *Lukas Passion* (and sang Evangelist) with Dame Emma Kirkby singing the soprano arias. Other recent performances: Raguél in Jonathan Dove's *Tobias and the Angel* (funded by the BBC); Eisenstein (*Die Lustige Witwe*) at the Royal Albert Hall, with Jose Carreras, Dame Kiri Te Kanawa and the Royal Philharmonic Orchestra for Diva Opera; Britten's *War Requiem*, also with the RPO; and Handel's *Brockes Passion* in Buenos Aires.

His latest recording, of Mendelssohn's *Ave Maria*, is on the Naxos label.

Among future plans are engagements in Biarritz, Barcelona, Rome and further performances in Argentina in 2015.

JULIAN EMPETT (BARITONE); Julian is a graduate of King's College London. He studied singing with the British baritone David Wilson-Johnson at his "Ferrandou" summer school in the Dordogne and

privately at his London studio. He went on to study with the Husler exponent Peter Harrison. He was also a student of the Mayer Lismann Opera Workshop at ROH Covent Garden, and of Morley Opera.



The Soloists



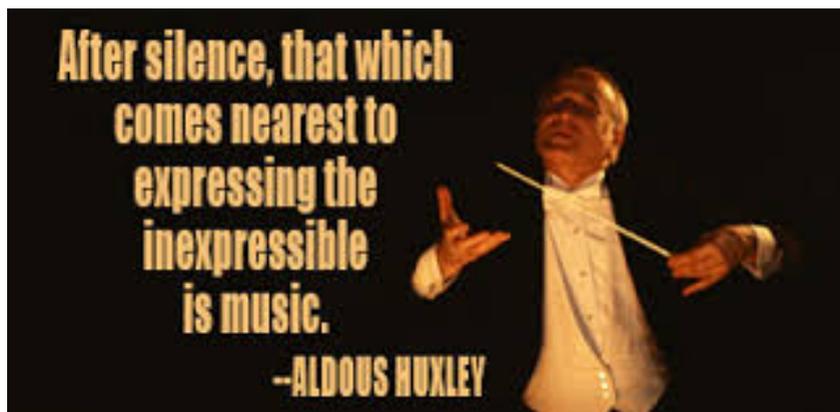
In 2002 he made his Proms solo début with The English Concert under Trevor Pinnock, taking the role of the High Priest in Bach's *St. Matthew Passion*. As an oratorio soloist he has also appeared at the Barbican Hall, the Wigmore Hall, the Queen Elizabeth Hall, the Cadogan Hall and St. John's Smith Square.

Other notable recent performances have included Elgar's *Dream of Gerontius* for Eton & Windsor Choral Society, Verdi's *Requiem* in St. George's RC Cathedral Southwark, Vaughan Williams's *A Sea Symphony* in Tewkesbury Abbey, the title role of Mendelssohn's *Elijah* in Ely and Norwich RC Cathedrals, Haydn's *Creation* in Peterborough Cathedral, Beethoven's *Missa Solemnis* in Cheltenham Town Hall, and his *Choral Symphony* in Cambridge's Guildhall, and Pärt's *Passio* (Evangelist) in Westminster Abbey. Forthcoming concerts include Mozart's *Requiem* in Chester Cathedral, Elgar's *The Apostles*, and Vaughan Williams's *Five Mystical Songs*. He is currently working with Ducere Clarino in a project performing and recording cantatas by Telemann.

Julian Empett is a Lay Vicar at Westminster Abbey. As well as singing the daily services he has taken part in numerous TV and radio broadcasts, most notably as soloist at the funeral in 2002 of HM Queen Elizabeth the Queen Mother, in 2011 the marriage of HRH Prince William to Catherine Middleton and for the memorial service of Nelson Mandela this year. With the Abbey choir he has recorded a number of significant solos on the Hyperion label, most recently in William Walton's anthem *The Twelve*.

Julian has also given several song recitals: most significant among these have been Sir Arthur Somervell's *Tennyson's 'Maud'* with pianist John Nightingale, and Schubert's magnum opus *Winterreise*, with pianist Raymond Lewis.

His wider singing career has included work with The Sixteen, Tenebrae, The English Concert, The Gabrieli Consort, Collegium Musicum 90, European Voices, The King's Consort, The Choir of the Enlightenment and the Tallis Scholars.



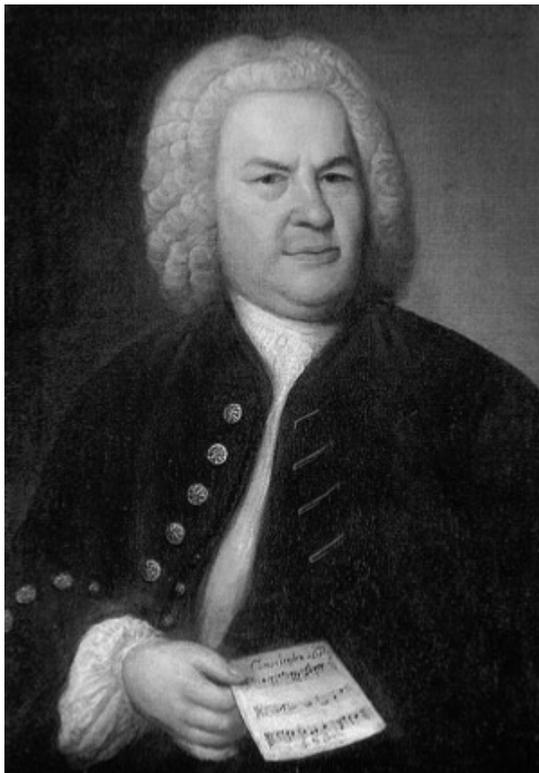


J S Bach



Looking at Bach's reputation and standing as one of the greatest composers of all time, it is difficult to believe that, during his lifetime, he was little-known and was mostly recognized for performing on the organ. He was immensely skilled in many established musical forms, including, for example, the cantata and fugue, and developed them into complex and sublime pieces. He composed over a thousand works in almost every musical genre (except opera).

Bach was born (on 21 March 1685) and died in Germany, and spent his entire life there, working as an organist, teacher, and composer. His musical activities didn't occupy all his time, however, as he had twenty children, including four who became famous composers in their own right - Carl Philipp Emanuel, Wilhelm Friedemann, Johann Christoph Friedrich, and Johann Christian.



Bach was the youngest of eight children. His father, Johann Ambrosius Bach, had been a town musician, and probably gave Bach his early music lessons. His mother, Maria Elisabetha, and his father died within a year of each other (in 1694 and 1695, respectively). Orphaned at the age of ten, Bach moved in with an older brother, Johann Christoph, who was the organist at St. Michael's Church, Ohrdruf, and taught Bach much about the organ.

Bach's own early career began in 1703 and involved playing the violin and organ in

quite a lowly position in the ruling court in Weimar and in Neukirche, Arnstadt.

In October 1707, Bach married his cousin Maria Barbara Bach (not to be confused with the American actress who starred in a James Bond film!); together they would eventually have seven children (including the aforementioned Wilhelm Friedemann and Carl Philipp Emanuel).

In 1708, Bach was appointed organist and chamber musician to the Duke of Saxe-Weimar and, during the next nine years,

composed many of his finest organ compositions, becoming well-known as a fine organist. It was during this fruitful period that he composed the Toccata and Fugue in D Minor (1705), Cantata No. 208 (1713), and The Little Organ Book (1714). He then had a period as Kapellmeister in the court of the music-lover Prince Leopold of Anhalt-Cothen and, while there, his major works included the Brandenburg Concertos (1721), The Well-Tempered Clavier (first book, 1722). In 1721, however, the Prince married a woman who did not share the Prince's interest in music, and the Prince's support of Bach lessened. Bach would soon leave.

After the death of his wife in 1720, Bach married Anna Magdalena Wilcke (the daughter of the town trumpeter) and they would have thirteen children together (including Johann Christian). Altogether then, Bach had twenty children with his two wives, although ten of them died in infancy.

In 1723 he became Kantor of St. Thomas's in Leipzig and remained in that town for the

rest of his life and gave to the world some of his most sublime works, including St. John Passion (1723), St. Matthew Passion (1727), Suite No. 3 in D (1729), Magnificat in D Major (1731), Christmas Oratorio (1734), Italian Concerto (1735), Goldberg Variations (1741-1742, originally called "Aria With Diverse Variations," but later nicknamed after Bach's student Johann Gottlieb Goldberg), The Well-Tempered Clavier (second book, 1742), the Musical Offering (1747), and The Art of the Fugue (unfinished, 1749).

By 1740, Bach's eyesight was failing. Two eye operations resulted in Bach's complete blindness, operations which also damaged his health and may well have hastened his death.

He died of a stroke on 28 July 1750. He is buried at St John's cemetery, Leipzig. His widow, Anna, lived for another ten years, dying in poverty in 1760. Bach's death in 1750 effectively marked the end of the Baroque period in music.

Future Concerts

More great music for you to enjoy!

28 March 2015

Fauré Requiem

Verdi Four Sacred Pieces

4 July 2015

Mendelssohn Elijah

19 December 2015

To be confirmed



J S Bach; Magnificat



Bach's *Magnificat* is written for orchestra, a five-part choir and four or five soloists. The text is the canticle of Mary, mother of Jesus, as told by Luke the Evangelist.

Bach composed an initial version in E flat major in 1723 for Christmas Vespers in Leipzig. He later removed the Christmas-specific texts to make it suitable for year-round performance, as well as transposing it to D major, providing better

sonority for the trumpets in particular. The new version, which is the one usually performed, had its premiere at the Thomaskirche on July 2, 1733, the fourth Sunday after Trinity Sunday, which was the Feast of the Visitation at the time.

The work is divided into twelve parts which can be grouped into three movements, each beginning with an aria and completed by the choir in a fugal chorus.

The text

1. Magnificat (Chorus)

Magnificat anima mea Dominum.
My soul doth magnify the Lord.

2. Et exultavit (Solo)

Et exultavit spiritus meus in Deo salutari meo.
And my spirit hath rejoiced in God my saviour.

3. Quia respexit (Solo)

Quia respexit, humilitatem, ancillae suae, ecce enim ex hoc beatam me dicent .
For he hath regarded the lowliness of his handmaiden. Behold from henceforth all generations shall call me blessed.

4. Omnes Generationes (Chorus)

Omnes generationes.
For behold all generations.

5. Quia fecit (Solo)

Quia fecit mihi magna, qui potens est, et sanctum nomen ejus.
For He that is mighty hath magnified me, and holy is his name.

6. Et misericordia (Duet)

Et misericordia a progenie, in progenies, timentibus eum
And His mercy is on them that fear Him throughout all generations.

7. Fecit Potentiam (Chorus)

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.
The Lord hath shewed strength with His arm and scattered the proud in the imagination of their hearts.

8. Deposuit potentes (Solo)

Deposuit potentes de sede et exaltavit humiles.
He hath put down the mighty from their thrones and hath exalted them of low degree.

9. Esurientes implevit (Solo)

Esurientes implevit bonis, et divites dimisit, inanes.
He hath filled the hungry with good things, and the rich hath sent empty away.

10. Suscepit Israel (Trio)

Suscepit Israel puerum suum, recordatus misericordiae suae.

His servant Israel, He hath holpen in remembrance of his mercy.

11. Sicut Locutus Est (Chorus)

Sicut locutus est ad patres nostros, Abraham et seminie ejus in secula.

Even as He promised to our forefathers, to

Abraham and to his seed, for ever.

12. Gloria Patri (Chorus)

Gloria Patri, gloria Filio, gloria Spiritui Sancto. Sicut erat in principio, et nunc et semper et in secula seculorum. Amen.

Glory be to the Father, glory be to the Son, glory be to the Holy Ghost. As it was in the beginning, is now and ever shall be. Amen.

INTERVAL

Happiness is...



...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!

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





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's and a teacher of Beethoven's.

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, 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 "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; Missa Cellensis



The *Missa Cellensis in honorem Beatissimae Virginis Mariae* (to give it its full title) was originally written in 1766, after Haydn was promoted to Kapellmeister at Eszterháza. The title refers to the town of Mariazell in the region of Styria, for which the mass was composed, a fact that was established by the discovery, in 1970, of the only surviving fragment of Haydn's autograph score, in Budapest, clearly assigning the mass to the pilgrimage cult of Mariazell. Until that discovery, the work was formerly known as *Missa Sanctae Caeciliae*, or in German *Cäcilienmesse*, a title probably attributed to the mass in the nineteenth century. Whether the alternative title refers to a performance of the piece by the *St Cecilia's Congregation*, a Viennese musicians' fraternity, on some St Cecilia's day (22 November), as has been suggested, remains speculation.

It is believed that the original manuscript was lost in the Eisenstadt fire of 1768, and that when Haydn rewrote the piece from memory, he may also have expanded it. It may have originally consisted of only Kyrie and Gloria, with the other parts added later.

The mass is scored for vocal soloists, SATB choir, 2 oboes, 2 bassoons, 2 trumpets in C, timpani, strings and organ, the latter supplying figured bass for most of the duration.

The Text

1. Kyrie (Chorus)

Kyrie eleison, Christe eleison, Kyrie eleison.

(Lord have mercy Christ have mercy, Lord have mercy.)

born of the Father before all worlds. God of God, light of light, true God of true God begotten not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation came down from heaven.)

2. Credo (Soprano and chorus)

Credo in unum Deum, Patrem omnipotentem factorem coeli et terrae. Visibilibus omnium et invisibilibus. Et in unum Dominum Jesum Christum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine. Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri, per quem omnium facta sunt. Qui propter nos homines et propter nostram salutem ascendit, descendit de coelis.

(I believe in one God, Father almighty who made both heaven and earth and all things visible and invisible. And in one Lord Jesus Christ the only begotten Son of God

3. Et Incarnatus (Contralto, Tenor and Bass)

Et incarnatus est, de Spiritu Sancto ex Maria Virgine. Et homo factus est. Crucifixus etiam pro nobis passus et sepultus est.

(And was incarnate of the Holy Ghost of the Virgin Mary, and was made man.)

4. Et Resurrexit (Soprano, Tenor and Chorus)

Et resurrexit tertia die, secundum Scripturas. et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum Gloria, iudicare vivos et mortuos.

(He rose on the third day according to the Scriptures and ascended into heaven seated at the right hand of God.)

5. 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.)

6. Benedictus (Solo quartet and chorus)

Benedictus qui venit in nomine Domine. Hosanna in excelsis.

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

7. Agnus Dei (Bass)

Agnus Dei qui tolis peccata mundi miserere nobis. Agnus Dei qui tolis peccata mundi, pacem.

(Lamb of God, who taketh away the sins of the world have mercy upon us. Lamb of God who taketh away the sins of the world, give us peace.)

8. Dona (Chorus)

*Dona nobis pacem
(Give us peace.)*

9. Gloria (Soprano and Chorus)

*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.

(Glory be to God on high and on earth, peace goodwill to all men.

We praise Thee we bless Thee, we worship Thee, we glorify Thee.

We give thanks to Thee for Thy great glory.)

10. Domine (Contralto, Tenor, Bass)

Domine Deus Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe, Agnus Dei, Filius Patris.

(Lord God, heavenly King, God the Father almighty, only son of God, Jesus Christ, Lamb of God son of the Father.)

11. Qui Tolis (Contralto and Chorus)

Qui tolis peccata mundi, miserere nobis. Suscipe deprecationem nostram.

(Thou who takest away the sins of the world, have mercy upon us. Receive our prayer.)

12. Quoniam (Soprano)

Quoniam tu solus sanctus tu solus Dominus, tu solus altissimus.

(For Thou only art holy; Thou only art the Lord.)

13. Cum Sancto (Chorus)

Jesu Christe, cum Sancto Spiritu, in Gloria Dei Patris, Amen.

(Thou only O Christ with the Holy Ghost, art most high in the glory of God the Father, Amen.)

I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original.

Joseph Haydn



Chiltern Orchestral Society



Leader; Janet Hicks

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

Flute; Rachel Tuckley, Caroline Welsh

Oboe; Victoria Parkin, Frances Slack

Bassoon; Caroline Cartwright

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

Trumpet; Jeremy Loukes, Leah Loukes, Allan Robinson

Cello; Hilary Drinkall, Mary Harris

Timpani; Eric Wilson

Bass; Elliott Dryer-Beers, Sudhir Singh

Organ/Harpsichord; 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.





The Choir



SOPRANOS

Celestria Bell
Gillie Bligh
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Harriet Mackinder
Brigid Mathers
Heather Nash
Fiona O'Neill
Eileen Patterson
Barbara Pearce
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
Kathy Chantler
Kate Davies
Ann Denwood
Dorothy Denwood
Margaret Flanigan
Natasha Gething
Jane Glover
Janet Graves
Maggie Halsey
Andrea Heginbottom
Jenny Hoare
Lorna Lang
Jane Legg
Gill Lerigo
Elizabeth Moxley
Rhian Nicholls
Elizabeth Norris
Enid Powell
Marilyn Pryor
Phyllis Reynolds
Chris Sivers
Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock-Jones
Cliff Brown
Richard Brown
John Deane
Jeanne Eustace
Roger Judd
Nigel Lewis
David Wilde

BASSES

Robert Allnutt
Alan Archer
David Chasey
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Peter Graves
Richard Grylls
Geoff Harrison
David Hayes
Jim Hetherington
William Hollands
Hugh Hudson
David Long
Tony Mackinder
David Morgan
Richard Onslow
Richard Tregoning
Guy Williams



Patrons of Tring Choral Society



Mrs J Aldridge
 Mr G E Bull
 Mr J Burchell
 Mrs J Cadge
 Mrs A Caloia
 Ms A Caloia
 Mrs J Cherry
 Mr and Mrs F Clark
 Mr and Mrs S Eustace
 Mr R Flanigan
 Mr and Mrs R Franklin
 Mrs S K Franklin
 Mr and Mrs J Hawkes
 Mr M Herbaut
 Mr C W Hoare

Mrs J Hollingsworth
 Mrs E Marchant
 Mr I Martin
 Mrs M F Merlier
 Mr R O'Reilly
 Mr C B J Pearce
 Mr G Pulfer
 Mr P Scribbins
 Mr and Mrs J Stack
 Mr and Mrs J Stanhope
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