



# *Tring Choral Society*



**Conductor: Colin Stevens**



*Stanford; 8 Part Magnificat*

*Carmichael; Concierto Folklórico for Piano Duet  
and String orchestra.*

*Holst; Psalm 86*

*Vaughan Williams; Five Folk Songs*

*Schumann; Spanische Liebslieder*

*Holst; Psalm 148*

**Piano soloists; Anne Applin and Geoffrey Pratley**

**Chiltern Orchestral Society**

**Leader: Janet Hicks**

**Saturday 2 July 2016 at 7.30pm**

Registered Charity No. 276980



## Sir Charles Stanford



**S**ir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was born to a well-off and highly musical family in Dublin. Stanford was educated at Cambridge University before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged twenty-nine, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887, he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine

completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and



Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the nineteenth century, his music was eclipsed in the twentieth century by that of Edward Elgar, as well as other former pupils.



## Stanford; Magnificat



At the end of the war Stanford, whose health was in steady decline, was ordered by his doctors to spend the nights out of London, especially while German bombing took place in the capital. At the RCM, he had, like many of his colleagues, experienced the trauma of seeing his finest pupils go off to the front. Even his own son, Guy, had joined up in 1915 as a 2nd Lieutenant in the 3rd Reserve Battalion of the Devonshire Regiment and

had been posted to the front line during the Battle of the Somme in 1916. After developing appendicitis in late July, Guy did not fight again, but many of Stanford's pupils were to be less fortunate, among them Bliss (wounded at the Somme), Moeran (severely injured in the head), Gurney (gassed at St Julien near Passchendaele) and Farrar (killed in September 1918 at the Battle of Epéhy Ronssoy). Others of Cambridge memory died late in the war, including Alan Gray's two sons Maurice and Edward who were commemorated in Stanford's Piano Trio No 3, Op 158 (1918). There was also, on 7 October 1918, only four weeks before Armistice, the unhappy news of the death of Parry. For years the two men had enjoyed a close friendship, but in recent times their relationship had become strained. Early in 1917 a serious rift occurred which Stanford bitterly regretted. Owing in part to his wife, who played the role of intermediary, the friendship was revived but scars remained. As a symbol of his affection, Stanford composed his

*Magnificat in B flat, Op 164*, for double chorus, which was completed in September 1918. Unfortunately, Parry died before the work was published the following year. As an indication of the composer's regret, the piece bore the following inscription: 'This work, which death prevented me from giving to Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S.' In accordance with the a cappella orientation of the work, Stanford adopted traditional elements of motet style such as imitation and antiphony: yet, rather than espouse the sixteenth century wholesale, he instead looked to the eighteenth century, to the florid intricacy and counterpoint of Bach whose motets he knew intimately as the one-time conductor of The Bach Choir. Although it is reminiscent of Bach's effusive eight-part *Singet dem Herrn ein neues Lied* (which Stanford conducted numerous times), it also parallels Bach's own *Magnificat* whose vigorous opening and closing music seems to re-echo in the corresponding pages of Stanford's work.



## The Text



Magnificat anima mea Dominum  
 Et exultavit spiritus meus. In Deo salutari meo. Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo,  
 Dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae sicut locutus est ad patres nostros, Abraham et semini ejus in secula.  
 Gloria patri et spiriti sancto secut erat in principio et erit in saecula saeculorum.  
 Amen

*(My soul doth magnify the Lord And my spirit hath rejoiced in God my Saviour.  
 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. And His mercy is on them that fear Him from generation to generation. 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.  
 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. Glory to the Father the Son and the Holy Ghost, as it was in the beginning, is now and ever shall be. Amen.*



## The Soloists



**A** distinguished duo partnership since 1990, Anne and Geoffrey bring to the art form a wealth of experience in accompanying, chamber ensembles and teaching as well as broadcasting and publishing books of their arrangements for piano duet. Through recitals, masterclasses, courses and duet-day workshops they explore the treasure chest of music for four hands on one piano, bringing a fresh interpretation to favourite pieces, less familiar works and items in lighter mood.

In 2002 they met the Australian composer John Carmichael and have since given the UK première of most of his works for piano duet, including the world première of his *Concierto Folklorico* for piano duet and string orchestra in November 2011. In 2005 they made their début cruise, giving a series of recitals on board the QE2 during her round-the-world cruise, and since then have featured as the Classical Musicians on many other cruise ships. They are founders/tutors of the Piano Duet and Two Piano course at Benslow Music Trust in Hitchin (2016 is its twentieth consecutive



As well as original duets, composers' own arrangements for four hands of their compositions is a particular interest. Researching and discovering new, and also long-forgotten, repertoire is an important part of their programming for concerts, which bring the excitement and delights of four hands on one piano.

year) and at various other venues nationwide. Together they give recitals and tutor duet days which can be individualised to suit requirements. Their books of piano duet arrangements have been published by Kevin Mayhew and they have recorded several CDs



## John Carmichael



**J**ohn Carmichael was born in Melbourne in 1930. He studied piano with Margaret Schofield and in 1947 won a scholarship to the Melbourne Conservatorium, where his teacher was Raymond Lambert. He also studied composition with Dorian Le Gallienne. Moving to Europe, he studied at the Paris Conservatoire with Marcel Ciampi and, in London, with Arthur Benjamin and Anthony Milner, a pupil of Mátyás Seiber.

He wrote the music for Britain's Festival of Women during this period. He also wrote reviews and critiques for music magazines. He was a pioneer in the field of music therapy; he also developed music teaching and music appreciation projects at Stoke Mandeville Hospital and Netherden Mental Hospital in Surrey, and worked for the Council for Music Therapy in London.

Between 1958 and 1963, he was Music Director of the Spanish dance company

Eduardo Y Navarra, during which time he became fascinated by Spanish folk idiom. He toured internationally with the group, including an Australian visit. From this came the *Concierto Folklorico* for piano and string orchestra. John Carmichael has twice recorded this work with himself as soloist, both times with the West Australian Symphony Orchestra (1970, conducted by Tibor Paul; 1984, conducted by David Measham).

In 1980, his *Phoenix Flute Concerto* was premiered at the Sydney Opera House with James Galway as soloist and the Sydney Symphony Orchestra under Louis Frémaux. Galway also played in the US premiere the same year, at the Hollywood Bowl by the Los Angeles Philharmonic under Michael Tilson Thomas.

In 1984, he appeared as soloist in a performance of his piano concerto on the "Last Night of the Proms" during the 10th Perth International Arts Festival.



## Carmichael; *Concierto Folklorico*



### I. La Siesta Interrumpida

John Carmichael was for some years Musical Director of a Spanish dance company. This experience gave him the desire to capture in the form of a piano concerto the colour, excitement and glamour of Spanish folk music ranging from regional dances to flamenco.

The calm mood of the *Siesta* is interrupted by the lively rhythms of the *Bulerias*, a flamenco dance alternating 3/4 and 6/8 time while *La Noche* uses as its principal theme a *cante hondo* melody - *La*

### II. La Noche

*Petenera*. This haunting song tells of a faithless woman who, in betraying her lover, met her own death. The final movement, *Fiestas*, begins in a mood of festive excitement: the piano emerges with a quiet melody suggestive of the regional music of Spain. The *Jota Aragonesa* appears as a counterpoint and this grows in momentum until the flamenco elements return in fiery rhythmic fashion. A cadenza for the piano is followed by a final burst of the *fiesta*.

(Composer's note).

### III. Fiestas

————— *INTERVAL* —————



## Gustav Holst

**G**ustav Holst is recognized today as the composer of *The Planets*, which remains wildly popular, but for little else except perhaps his *St Paul Suite*. However, Holst was the creator of operas, chamber, vocal, and orchestral music of many different styles, based on subjects as varied as folk songs, Tudor music, Sanskrit literature, astrology, and contemporary poetry. His great interest in Eastern mysticism can be heard in his settings of Choral Hymns from the *Rig Veda* and his short opera *Savitri*.



Gustavus Theodore von Holst (he dropped the "von" in 1918) was born in Cheltenham, England, in 1874. His grandfather, Gustavus von Holst of Riga, Latvia, a composer of elegant music for the harp, moved to England and became a

fashionable harp teacher. Holst's father Adolph, a pianist, organist and choirmaster, taught piano lessons and gave recitals; his mother, who died when Gustav was only eight, was a singer.

A frail child whose first recollections were musical, Holst was taught to play the piano and violin, and began to compose when he was about twelve.

Holst met Ralph Vaughan Williams in 1895 while they were students at the Royal College of Music, and the two remained lifelong friends, depending on one another for support and assistance although there is little similarity in their music.

The two young men and their fellow students carried on long discussions of self-criticism, philosophy, and, wrote Vaughan Williams, "every subject under the sun from the lowest note of the double bassoon to ... Thomas Hardy's *Jude the Obscure*."

In those days of no royalties or performing fees, Holst found it impossible to earn a living as a composer, so he took a post as a singing teacher.

Around 1904, he was appointed Musical Director at St. Paul's Girls' School, Hammersmith, his biggest teaching post and one which he kept until his death. Holst visited the United States twice, once to lecture at the University of Michigan, and again for a six-month period as a lecturer at Harvard.

He died in 1934, four months short of his sixtieth birthday, after a lifetime of poor health exacerbated by a concussion suffered in a backward fall from the conductor's podium, from which he never fully recovered.



## Holst; Psalm 86



### PSALM 86

**Soloists; Cliff Brown (tenor) and Katie Hughes (soprano)**

To my humble supplication, Lord, give ear and acceptance.

Save Thy servant, that hath none help nor hope but Thee alone.

Send, O send relieving gladness to my soul opprest with sadness,  
which, from clog of earth set free, winged with zeal, flies up to Thee.

Bow down Thine ear, O Lord, hear me, for I am poor and needy.

To my humble supplication, Lord, give ear and acceptance.

Preserve my soul for I am holy, O Thou, my God, save Thy servant that trusteth in Thee.

Be merciful unto me, O Lord, for I cry unto Thee daily. Rejoice the soul of Thy servant, for unto Thee, O Lord, do I lift up my soul. Send, O send relieving gladness to my soul opprest with sadness. Thou, Lord, art good and ready to forgive, and plenteous mercy unto them that call upon Thee. Give ear to the voice of my supplication.

I will praise Thee O Lord, my God with all my heart and I will glorify Thy name for evermore. To Thee, rich in mercies' treasure, and in goodness without measure, never failing help to those who on Thy sure help repose. Heavenly tutor of Thy kindness, teach my dullness, guide my blindness, that my steps Thy paths may tread, which to endless bliss do lead.



*"I can't even follow him on Twitter."*



# Ralph Vaughan Williams



**R**alph Vaughan Williams is arguably the greatest composer Britain has seen since the days of Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of 'Englishness'.

He was born in 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later, he was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now world-wide favourites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success.

Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914–1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of

composition at the Royal College of Music in London.

In his lifetime, Vaughan Williams eschewed all honours with the exception of the Order of Merit which was conferred upon him in 1938. He died in August 1958, his ashes are interred in Westminster Abbey, near Purcell.

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.



*A statue of Vaughan Williams in Dorking, Surrey, where he lived from 1929 to 1953.*



# Vaughan Williams; Five English Folk Songs



## 1. The Dark Eyed Sailor

It was a comely young lady fair, was walking out for to take the air;  
She met a sailor on her way, so I paid attention to what they did say.

Said William, "Lady why walk alone? The night is coming and the day near gone"

She said, while tears from her eyes did fall, "It's a dark eyed sailor that's proving my downfall. It's two long years since he left the land. He took a gold ring off my hand. We broke the token, here's part with me, and the other lies rolling at the bottom of the sea" Then half the ring did young William show, she was distracted midst joy and woe. "O welcome, William I've lands and gold for my dark eyed sailor".

Then in a village by the sea, they joined in wedlock and well agree.

So maids be true while your love's away, for a cloudy morning brings forth a shining day.

## 2. The Spring Time Of The Year

As I walked out one morning in the spring time of the year, I overheard a sailor boy, likewise a lady fair. They sang a song together, made the valleys for to ring, while the birds on spray and the meadows gay proclaimed the lovely spring.

## 3. Just As The Tide Was Flowing

One morning in the month of May, down by some rolling river, a jolly sailor, I did stray, when I beheld my lover, she carelessly along did stray, a-picking of the daises gay. And sweetly sang her round –de- lay just as the tide was flowing.

O! Her dress it was so white as milk, her shoes were made of the crimson silk.

Her cheeks were red, her eyes brown, her hair in ringlets hanging down.

She'd a lovely brow without a frown, just as the tide was flowing.

I made a bow and said "Fair maid, how came you here so early? My heart by you it is betrayed, for I do love you dearly. I am a sailor come from sea, if you will accept of my company to walk and view the fishes play".

No more was said, but on our way we gang'd along together. The small birds sang and the lambs did play, and pleasant was the weather. When we were weary, we did sit down beneath a tree with branches round. For my true love at last I'd found. Just as the tide was flowing.

## 4. The Lover's Ghost

Well met, my own true love. Long time I have been absent from thee. I am lately come from the salt sea, and 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea and one of them has brought me to land. I've four and twenty mariners on board. You shall have music at your command.

The ship where-in, my love shall sail, the sails shall be of shining silk, the mast of the fine beaten gold. I might have had a King's daughter, and fain she would have married me, but I forsook her crown of gold. And 'tis all for the sake, my love, of my love of thee.

## 5. Wassail Song

Wassail, wassail all over the town, our bread it is white and our ale it is brown. Our bowl it is made of the green maple tree. In the wassail bowl we'll drink unto thee. Here's a health to the ox and to his right eye. Pray God send our master a good Christmas pie. A good Christmas pie as e'er I did see. In the wassail bowl we'll drink unto thee. Here's a health to the ox and to his right horn. Pray God send our master a good crop of corn. A good crop of corn as e'er I did see. In the wassail

bowl we'll drink unto thee. Here's a health to the ox and to his long tail. Pray God send our master a good cask of ale. A good cask of ale as e'er I did see. In the Wassail bowl we'll drink unto thee. Come butler come fill us a bowl of the best, then I pray that your soul in heaven may rest, but if you do bring us a bowl of the small, may the devil take butler, bowl and all. Then here's to the maid in the lily white smock, who tripp'd to the door and slipped back the lock. Who tripp'd to the door and pull'd back the pin. For to let these jolly wassailers walk in.

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### *Our next concert*

17th December 2016

A Celebration of  
Christmas.

With a choir from Tring School, we present a concert of Christmas music including Finzi's *In terra pax* and Britten's *A Ceremony of Carols*, with carols for choir and audience, orchestra and organ.

*Get into the festive spirit early!*



# Robert Schumann



**R**obert Schumann was born in Zwickau, Germany on 8 June 1810 and is widely regarded as one of the greatest composers of the Romantic era. He left the study of law, intending to pursue a career as a virtuoso pianist.



legal battle, which found in favour of Clara and Robert. Clara also composed music and had a considerable concert career as a pianist, the earnings from which formed a substantial part of her father's fortune.

Schumann suffered from a lifelong mental disorder, first manifesting itself in 1833 as a severe melancholic depressive episode, which recurred several times alternating with phases of 'exaltation' and increasingly also delusional ideas of being poisoned or threatened with metallic items. After a suicide attempt in 1854, Schumann was admitted to a mental asylum, at his own request, in Endenich near Bonn. Diagnosed with "psychotic melancholia", Schumann died two years later in 1856 without having recovered from his mental illness.

He had been assured by his teacher, Friedrich Wieck that he could become the finest pianist in Europe, but a hand injury ended this dream. Schumann then focused his musical energies on composing.

His published compositions were written exclusively for the piano until 1840; he later composed works for piano and orchestra; many Lieder (songs for voice and piano); four symphonies; an opera; and other orchestral, choral, and chamber works. Works such as *Kinderszenen*, *Album für die Jugend*, *Blumenstück*, the *Sonatas* and *Albumblätter* are among his most famous. His writings about music appeared mostly in the *Neue Zeitschrift für Musik* (New Journal for Music), a Leipzig-based publication which he jointly founded.

In 1840, he married Friedrich Wieck's daughter Clara, against the wishes of her father, following a long and acrimonious

Those among our audience who are interested in technicalities may like to know the following.

The *Spanische Liebeslieder* is essentially a work in G minor with episodes in the relative major (two items in B flat major), the submediant (E flat major) and a large central panel in the dominant (the *Romanze* in D major), which acts as a pivotal point between the two halves of the cycle and ushers in the dance in G minor, which introduces Part Two. The tonal scheme and the allocation of solos make the *Spanisches Liebeslieder* a neater and more consciously constructed cycle than Schumann's earlier *Spanisches Liederspiel*. (Adapted from notes by Graham Johnson © 2002)  
So there you have it!

(NB In our performance, we sing the *Romanze* in D♭ major)



# Schumann; Spanische Liebeslieder



## 1 Vorspiel

Piano, four hands

## 2. Tief im Herzen trag' ich Pein

Tief im Herzen trag' ich Pein. Tief im Herzen trag' ich Pein, Muss nach aussen stille sein. Den geliebten Schmerz verhehle Tief ich vor der Welt Gesicht; Und es fühlt ihn nur die Seele, Denn der Leib verdient ihn nicht. Wie der Funke, frei und licht, Sich verbirgt im Kieselstein, Trag' ich innen tief die Pein.

*(Deep in my heart I bear the pain, but outwardly must silent be. I conceal this beloved anguish deep from the face of the world and only my soul feels it, for my body deserves it not. As the spark, free and light, is hidden in the pebble, so I my pain do carry deep inside me.)*

## 3 O wie lieblich ist das Mädchen

O wie lieblich ist das Mädchen, Wie so schön und voll Anmut. Sag' mir an, du wackrer Seemann, Der du lebst auf deinem Schiffe, Ob das Schiff und seine Segel, Ob die Sterne wohl so schön sind! Sag' mir an, du stolzer Ritter, Der du gehst im blanken Harnisch, Ob das Ross und ob die Rüstung, Ob die Schlachten wohl so schön sind! Sag' mir an, du Hirtenknabe, Der du deine Herde weidest, Ob die Lämmer, ob die Matten, Ob die Berge wohl so schön sind!

*(O how charming is the maiden, how beautiful and full of grace, how beautiful!*

*Tell me now, O valiant sailor, you who live upon your ship, whether the ship with all its sails, whether the stars are just as beautiful! Tell me now, O proud knight, you who ride in shining armour, whether your steed and all his harness, whether the battles are just as beautiful! Tell me now, O shepherd boy, you who take your flock to pasture, whether the lambkins and the meadows, whether the mountains are just*

*as beautiful! O how charming is the maiden, how beautiful and full of grace, how beautiful!)*

## 4 Bedeckt mich mit Blumen

Bedeckt mich mit Blumen, Ich sterbe vor Liebe.

Dass die Luft mit leisem Wehen Nicht den süssen Duft mir entführe! Bedeckt mich! Von Jasmin und weissen Lilien Sollt ihr hier mein Grab bereiten. Ich sterbe. Und befragt ihr mich: Woran? Sag' ich: Unter süssen Qualen Der Liebe.

*(Cover me with flowers, I die of love. Let the gentle breeze not take from me their sweet scent! Of jasmine and white lilies prepare here my grave. Cover me with flowers, for I die. And if you ask me: Whereof? I reply: Of the sweet pangs of love.)*

## 5 Flutenreicher Ebro

Flutenreicher Ebro, Blühendes Ufer, All' ihr grünen Matten, Schatten des Waldes, Fraget die Geliebte, Die unter euch ruhet, Ob in ihrem Glücke Sie meiner gedenket. Und ihr tauigen Perlen, Die ihr im Frührot Den grünenden Rasen Bunt mit Farben schmückt, Fraget die Geliebte, Wenn sie Kühlung atmet, Ob in ihrem Glücke Sie meiner gedenket. Ihr laubigen Pappeln, Schimmernde Pfade, Wo leichten Fusses, Mein Mädchen wandelt, Wenn sie euch begegnet, Fragt sie, fragt sie, Ob in ihrem Glücke Sie meiner gedenket.

*(O Ebro rich in floods, and riverbank in bloom, all you green meadows and forest shades, ask my beloved, who rests beneath you, if in her happiness she is thinking of me! And you pearls of dew, who in the early red of dawn decorate the verdant grass with many colours, ask my beloved, as she breathes the cooling air, if in her happiness she is thinking of me!*

*You leafy poplars and shimmering paths,*

*whereon my lady treads so light of foot, when she meets you, ask her If in her happiness she is thinking of me! You swarming birds, who greet the sunrise singing with voices of flutes, ask my beloved, this riverbank's flower, if in her happiness she is thinking of me!*

### **6 Intermezzo – Nationaltanz**

Piano, four hands

### **7 Weh, wie zornig ist das Mädchen**

Weh, wie zornig ist das Mädchen, Weh, wie zornig, weh, weh! Im Gebirge geht das Mädchen Ihrer Herde hinterher, Ist so schön wie die Blumen, Ist so zornig wie das Meer. Weh, wie zornig ist das Mädchen, Weh, wie zornig, weh, weh!  
*(Woe, how angry is the maiden, woe, how angry, woe, woe! On the mountains she follows her flock. She is beautiful as the flowers, but angry as the sea. Woe, how angry is the maiden, woe, how angry, woe, woe!)*

### **8 Hoch, hoch sind die Berge**

Hoch, hoch sind die Berge, Und steil ist ihr Pfad; Die Brunnen sprüh'n Wasser Und rieseln ins Kraut. O Mutter, o Mutter, Lieb' Mütterlein du, Dort, dort in die Berge Mit den Gipfeln so stolz, Da ging eines Morgens Mein süssester Freund. Wohl rief ich zurück ihn Mit Zeichen und Wort, Wohl winkt' ich mit allen Fünf Fingern zurück, Wohl rief ich zurück ihn Mit Zeichen und Wort!  
*(High are the mountains and steep their paths. The fountains spray water and trickle on the grass. O mother, dearest mother, there in the mountain peaks so proud one morning my sweetest friend was passing. I called him back with gesture and word, I beckoned him return with my open hand.)*

### **9 Blaue Augen hat das Mädchen**

Blaue Augen hat das Mädchen, Wer verliebte sich nicht drein! Sind so reizend zum Entzücken, Dass sie jedes Herz bestricken, Wissen doch so stolz zu blicken, Dass sie schaffen eitel Pein. Machen Ruh' und Wohlbefinden, Sinnen und Erinnerung schwinden, Wissen stets zu überwinden Mit dem spielend süssen Schein. Keiner, der geschaut ihr Prangen, Ist noch ihrem Netz entgangen, Alle Welt begehrt zu hangen Tag und Nacht an ihrem Schein. Blaue Augen hat das Mädchen Wer verliebte sich nicht drein!  
*(Blue eyes has the maiden. Who would not fall in love with them? They are charming, captivating, and hold every heart in thrall. They know how to gaze so proudly. To bring forth purest pain. They make all peace and contentment, all senses and memories to vanish. They know how to overcome with their playful sweetest glow. No-one who has seen their splendour, has yet escaped from their net, The whole world yearns to hang day and night on their lustre.)*

### **10 Dunkler Lichtglanz, blinder Blick**

Dunkler Lichtglanz, blinder Blick, Totes Leben, Lust voll Plage, Glück erfüllt von Missgeschick, Trübes Lachen, frohe Klage, Süsse Galle, holde Pein, Fried' und Krieg in einem Herzen, Das kannst, Liebe, du nur sein, Mit der Lust erkaufte durch Schmerzen.  
*(Dark radiance and blind glance, dead life, pleasure full of trouble, happiness filled with misfortune, dull laughter, joyful plaint, sweet bitterness and gracious agony, war and peace in the one heart; that can but be you, O Love, bought with pleasure through much pain.)*

*(We are most grateful to Colin Arney for this English translation)*

My indifference to money and my spendthrift ways are disgraceful. You have no idea how reckless I am; how often I practically throw money out of the window. I am always making good resolutions, but the next minute I forget and give the waiter eightpence. *(Robert Schumann)*



## Holst; Psalm 148



Lord, who has made us for Thine own,  
hear as we sing before Thy throne.  
Alleluia. Accept Thy children's rev'rent  
praise, for Thy wondrous works and ways.  
Alleluia.

Waves rolling in on ev'ry shore, pause at  
His footfall and adore. Alleluia

Ye torrents rushing from the hills, bless  
Him whose hand your fountains fills.  
Alleluia.

Earth, ever through the power divine,  
seedtime and harvest shall be Thine.  
Alleluia.

Sweet flowers that perfume all the air.  
Thank him that He hath made you fair.  
Alleluia.

Burn, lamps of night, with constant flame.  
Alleluia. Shine to the honour of His name.  
Alleluia. Thou sun, whom all lands obey  
renew His praise from day to day. Alleluia.



An old photograph showing two of the composers featured in tonight's programme. Top row: Vaughan Williams, Adeline Vaughan Williams, Gustav Holst; Bottom row: Dorothy Langman, Vally Lasker, Nora Day.

An Englishman will take you into a large room, beautifully proportioned, and will point out to you that it is white - all over white - and somebody will say what exquisite taste. You know in your own mind, in your own soul, that it is not taste at all, that it is the want of taste, that it is mere evasion. English music is white and evades everything.

*(Edward Elgar)*



# The Choir



## **SOPRANOS**

Niamh Alison  
Una Alison  
Celestria Bell  
Gillie Bligh  
Jane Brown  
Corinna Chute  
Charlotte Clark\*  
Hilary Colbert  
Margaret Collier  
Sally Dussek  
Elaine Florsheim  
Mary Haywood  
Zoe Hill  
Katie Hughes  
Sue Jones  
Christine Keen  
Lucy Kibble  
Harriet Mackinder  
Brigid Mathers  
Heather Nash  
Fiona O'Neill  
Eileen Patterson  
Barbara Pearce  
Pam Rush  
Rosemary Southworth  
Brenda Stapleton  
Helen Stokes  
Elizabeth Thompson  
Jenny Watkins  
Jenny Watt

\* *Choral Scholar*

## **ALTOS**

Karen Baldwin  
Rachel Baldwin  
Christine Bass  
Janet Briant  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Sue Collins  
Kate Davies  
Ann Denwood  
Dorothy Denwood  
Isobal Fenton  
Margaret Flanigan  
Natasha Gething  
Jane Glover  
Janet Graves  
Maggie Halsey  
Jenny Hoare  
Lorna Lang  
Jane Legg  
Gill Lerigo  
Elizabeth Moxley  
Rhian Nicholls  
Elizabeth Norris  
Enid Powell  
Marilyn Pryor  
Harriette Purchas  
Phyllis Reynolds  
Chris Sivers  
Heather Wignall  
Kate Winterbottom

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown  
Richard Brown  
John Deane  
Philip Hayes  
Roger Judd  
Andrew Robertson  
Chris Smith  
David Wilde  
Max Wittwer

## **BASSES**

Robert Allnutt  
Alan Archer  
Michael Bernstein  
David Chasey  
Dave Clarke  
Bob Davies  
Paul Doughty  
Peter Graves  
Richard Grylls  
Geoff Harrison  
Tony Mackinder  
David Morgan  
Richard Onslow  
Richard Tregoning  
John Wignall  
Guy Williams



# *Chiltern Orchestral Society*



**Leader; Janet Hicks**

**Violins;** Frances Bigg, Ed Hewitt, Henry Fagg,  
Darrell Dunning, Lesley Pearce, David Glenister,  
David Moore, Roger Neighbour, Mark Redman,  
Chris Shelley, Frances Stanhope

**Violas;** Katie Hayes, John Saunders,  
Ceri Fagg, Steffi Cook

**Cellos;** Hilary Drinkall, Mary Harris,  
Herrick Hayes, Caroline Ridout

**Bass;** Sudhir Singh

**Organ;** Ken Martlew



## **ACKNOWLEDGEMENTS**



Tring Choral Society thanks the Rennie Grove Hospice  
Care 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.

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



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