

 *Tring Choral Society* 

Conductor: Colin Stevens



Corelli
Corelli Concerto Grosso No 8

Vivaldi
Dixit Dominus

Luis-Claude Daquin
Noel No10

J S Bach
Magnificat

SOLOISTS

Amy Moore, Jenni Harper (Sopranos)
Ksynia Loeffler (Contralto)
Robert Johnston (Tenor)
Michael R Bundy (Bass)

Chiltern Orchestral Society
Leader: Janet Hicks

Saturday 17 December 2011



The Soloists



AMY MOORE (SOPRANO); Amy is establishing herself as one of the UK's most promising young sopranos. Formerly a choral scholar at Royal Holloway College, University of London, she completed postgraduate studies at Trinity College of Music, London, where she studied with Sophie Grimmer.

Amy is in demand as a soloist, particularly in Baroque repertoire. Recent engagements include Handel's *Messiah* with the Bochum Symphoniker (Germany), a concert of Purcell 'Odes' at St John's, Smith Square (London), Galan's *Requiem* with Tenebrae Choir, Handel's *Messiah* with The Hanover Band, a BBC broadcast of Purcell Anthems and a performance of *Dido and Aeneas* (Belinda/Second Woman) at the Beaune Festival with The Gabrieli Consort. She also specialises in contemporary music, with recent solo appearances in a performance and radio broadcast of Poppe's *Interzone* with EXAUDI and Ensemble Intercontemporain in Paris, and Jonathan Cole's *Assassin Hair* with the London Contemporary Orchestra. Other solo highlights include an RTÉ live radio broadcast of Faure's *Requiem* with the RTÉ Symphony Orchestra in Dublin, and the British premiere of Hermann Suter's *Le Laudi* in Cambridge.

Amy is also in demand in consort work, performing and recording regularly with the leading UK and European professional ensembles, including Tenebrae, The Tallis Scholars, EXAUDI, The Gabrieli Consort, Early Opera Company, Orchestra of the Age of Enlightenment, The English Concert, BBC Singers, Polyphony, Gallicantus, and La Grande Chapelle. She sings with The Royal Opera Extra Chorus, recently performing *Dido and Aeneas* and *Acis and Galatea*, in collaboration with the Royal Ballet, at Covent Garden. She studies with Nicholas Powell.



JENNI HARPER (SOPRANO) was born into a musical family and played the 'cello and piano from a young age, singing being also an integral part of family life. While at secondary school in Hertfordshire, her singing came to the fore and Jenni became a member of the National Youth Choir of Great Britain in 2004.

Jenni read Music at the University of Birmingham (2006-2009), where she studied with Andrea Calladine. She was a regular soloist with the Birmingham University Singers and made a significant contribution to CEMPR (Centre for Early Music Performance and Research). She became a member of Ex Cathedra in 2008.

After graduating, Jenni moved to London, where she is now a member of the Choir of the Guards Chapel, London Voices, RSVP Voices, the Philharmonia Chorus' Professional Singers Scheme and the Britten Sinfonia Voices. She studies with Robert Rice.

Her solo performances include Bach's *St John Passion*, Handel's *Dixit Dominus*, Mozart's



The Soloists



Coronation Mass, Purcell's *Dido and Aeneas* (Second Woman and First Witch), Faure's *Requiem*, Strauss' *Die Fledermaus* (Adele), Monteverdi's *Ballo del Ingrate* (Venere), Vivaldi's *Dixit Dominus*, Bach's *Magnificat*, Vivaldi's *Magnificat* and many chamber concerts.



KSYNIA LOEFFLER (CONTRALTO); Ksynia studied at the Royal Academy of Music in London and obtained a Distinction in her MA, studying under Elizabeth Ritchie. Now a full-time freelance singer, Ksynia divides her time between ensemble and solo work, and also between opera and concert repertoire. She sings regularly with the BBC Singers and performed with them at the opening night of this year's Proms concerts at the Royal Albert Hall. Opera roles include Cherubino, Annio, Carmen, 2nd Lady and Hansel. Ksynia has worked with many opera companies, including Buxton Festival, Northern Chamber Opera, Raymond Gubbay, Pimlico Opera, Hampstead Garden Opera and British Youth Opera. Ksynia performs as an oratorio soloist with choral societies throughout the UK, singing a wide range of repertoire. Since moving to Warwick, Ksynia has also begun to work with the RSC in Stratford-Upon-Avon. Future projects include a tour of *The Creation* with the OAE in Vienna and Bucharest, and performances of Berlioz's *L'enfance du Christ* with the Britten Sinfonia.



ROBERT JOHNSTON (TENOR) 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 full-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 he 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, 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 Hallé, *Marquis Pierre* in Kurt Weill's *The Firebrand of Florence* with Sir Andrew Davis and the BBC Symphony Orchestra and as the tenor soloist in a selection of carols with David Hill and The Bach Choir on the CD *Noel*.



The Soloists



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* and Stainer's *Crucifixion* in Redbourn, performances of the rarely performed *Joseph and his Brethren* by Handel, again in Holland, Rossini's *Petite Messe Solennelle* in Reading and Marcel Dupré's *De Profundis* in London. 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. Recently RSVP Voices have recorded the soundtrack to Disney's *African Cats*, narrated by Samuel L Jackson, released in the UK in October 2011. They also recorded backing tracks for the live shows including the winner of *Britain's Got Talent 2011* and, most recently, collaborated with Robin Gibb on his new requiem *Titanic*. Future plans include recording with the world-famous opera group, Il Divo.



MICHAEL R BUNDY (BASS), a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres: He has appeared as soloist with groups such as The Sixteen, The Orchestra of the Age of Enlightenment and has a continuing relationship with the BBC Singers. His operatic repertoire exceeds forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Covent Garden, Mauritius Opera, and the Narodni Divadlo in Prague. He appeared with Theater Basel in *Actus Tragicus* - a new staging of some of Bach's church Cantatas by the renowned director Herbert Wernicke - and performed with Opera Restor'd and the Akademie für Alte Musik, Berlin in their production of Lampe's comic opera *The Dragon of Wantley* at the Musikfestspiele Potsdam.

His Oratorio repertoire is catholic, and his frequent broadcasts for BBC Radio 3, have included the oratorio *Poèmes Fransiscains* by the organist-composer Bonnal. Work with Trevor Pinnock and The English Concert has included Bach's *Saint Matthew Passion* in Europe, Istanbul and Japan, and he appeared as soloist with Sir John Eliot Gardiner and The English Baroque Soloists in works such as Berlioz *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass* and Haydn's *Nelson Mass* and the Odes and Masques of Purcell. He broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King and the King's Consort, and recently sang Elgar's *Dream of Gerontius* in Ely and Rochester cathedrals and the Smetana Hall in Prague. Recent engagements have included a further performance of *Gerontius* in the Usher Hall, Edinburgh and Mahler's Eighth Symphony at the Royal Albert Hall; future highlights include Verdi's *Requiem* in Winchester Cathedral and St. Albans Abbey.



The Soloists



Specialising in French *mélodie*, in addition to a book - *Prophets without Honour: The Forgotten Mélodies of Widor, Vierne and Tournemire* - he has issued a series of recordings with Naxos featuring the *mélodies* by these same composers. Other commercial recordings include Purcell's *The Fairy Queen* (Dantone/ Accademia Bizantina), Chausson's *Le Roi Arthur* (Botstein/BBC Symphony Orchestra), Tovey's *The Bride of Dionysus* (Vass/Ulster Orchestra) and, recently, Michael Hurd's opera *The Widow of Ephesus*. Having given the premières of works by John Hardy, Eddie McGuire, Cecilia Macdowall, and Noam Sharriff's opera *Golem 13* (in Prague), he has demonstrated that he is as at home in contemporary music as he is with 'lighter' music, having broadcast the roles of Olin Britt (*Music Man*), Mr Lindquist (*A Little Night Music*) and performed live with Sarah Brightman on BBC Radio 2.

NAUGHTY VIVALDI

Did you know that Vivaldi write it down. Having was once hauled in front done so, he quickly of the dreaded Inquisition? returned to finish the As strange as it may seem, Mass. it is true.

Apparently, while he was saying Mass one day, a theme for a fugue suddenly struck him, whereupon he promptly left the altar (much to the surprise of the large congregation!) and then hurried to the sacristy to For this misdemeanour, he was summoned before the Inquisition. However, the transgression was merely regarded as nothing more than an aberration of genius, and he received no punishment other than a prohibition from saying Mass in the future!

Corelli; *Concerto Grosso in G minor*

*Part I - Vivace - Grave - Allegro
Adagio - Allegro - Adagio
Part II - Vivace - Allegro - Pastorale Largo*

The instrumental soloists in the Corelli Concerto Grosso will be Janet Hicks and Ed Hewitt (violins) and Hilary Drinkall. (cello)

Corelli's *Concerto grosso in G minor, Op 6, No 8* is known commonly as his *Christmas Concerto* and was commissioned by Cardinal Pietro Ottoboni and published posthumously in 1714 as part of his *Twelve Concerti Grossi Op 6*. The concerto bears the inscription *Fatto per la notte di Natale* ("Made for the night of Christmas"). It is assumed to have been composed around 1690, since there is a record of Corelli having that year performed a Christmas concerto for the enjoyment of his then-new patron. The concerto is scored for an ensemble consisting of two concertino

violins and cello, ripieno strings and continuo. The work is structured as a concerto da chiesa (church concerto), in this case expanded from a typical four movement structure to six.

Each relatively short movement provides multiple tempi and a range of major and minor suspensions. The concerto is generally no longer than fifteen minutes, ending with Corelli's famous *Pastorale ad libitum*, a peaceful 12/8 finale in the pastorale form.



Carry On Antonio!

Because Vivaldi was a priest, he was not allowed to marry or have a girlfriend, but it was largely believed that both of the sisters Anna and Paolina Giro were Vivaldi's girlfriends at the same time!



Antonio Vivaldi 1678 – 1741



Some musical analysts would probably say that, compared to the other composer on our programme this evening (a true 'heavyweight' if ever there was one), Antonio Vivaldi possessed a rather limited expressive range and had a tendency to fall back on well-proven musical devices. However, it might be just these 'qualities' (if that's the right word) that have endeared him to millions of music lovers all over the world, as well as many more on the fringes of musical appreciation. He shares with Handel, for instance, a very reassuring quality, inasmuch that you know (and musicians say this a lot) 'where the music is going'.

The exact date of Vivaldi's birth (4 March 1678) confounded scholars for many years, although it was known that following his delivery the midwife performed an emergency baptism. The reason for his emergency baptism is not known for certain but two reasons have been put forward for this state of affairs - one was that it was likely due to his poor health, the other that it was because of an earthquake that shook Venice on that day!

Vivaldi's father, Giovanni Battista, was a violinist at St Mark's Cathedral in Venice and, although he taught the prodigiously gifted Antonio to play from early childhood, a full-time musical career seemed unlikely, especially when, at the age of fifteen, he was shunted off to join the priesthood. Antonio studied for ten years and took Holy Orders in 1703. As is probably well known by the typically erudite audience that Tring Choral Society attracts, Vivaldi earned the nickname "il Prete Rosso" (the red priest) from the distinctive colour of his hair.

By September 1703, Vivaldi had already secured his first professional appointment

as maestro di violino at the Pio Ospedale della Pietà, one of four orphanages for girls in Venice. Remarkably, this was to remain his base for the greater part of his life, from 1703 to 1740, though with several prolonged 'leaves of absence'. This was because our Antonio regularly absented himself from his home base of Venice in a desperate attempt to establish an international reputation. It was largely for the highly gifted girls of the Pietà that Vivaldi composed his remarkable series of instrumental concertos.

From 1718 to 1720, he was based in Mantua and then spent most of the 1720s commuting between Rome and Venice, occasionally posting parcels of his latest concertos to the Pietà from the Italian capital.

Throughout the 1730s, Vivaldi continued to travel widely - to Bohemia, Austria and throughout Italy - despite the fact that his worsening health meant taking an expensive entourage of carers. Among these 'carers' were the talented operatic contralto Anna Giro and her sister Paolina. (You'll find an interesting little note about these two ladies elsewhere in this programme).

Short of funds and desperately unwell, the 62-year-old Vivaldi made one last, ill-advised trip to Vienna in the hope of rekindling former glories. This was not terribly successful and, destitute and alone, he died in Vienna on 28 July 1741 and was buried cheaply, on the same day, in a hospital cemetery which, sadly, no longer exists. It was not until the 1920s, when his private collection of original scores was unearthed, that his name began to be more widely circulated.



Vivaldi; Dixit Dominus



Vivaldi wrote three settings of *Dixit Dominus*, the third only coming to light as recently as 2005, and identified by the Australian scholar Janice Stockigt. The one we are performing this evening, however, is the first of the three RV 594 (the RV number being a now standard catalogue of Vivaldi's music created by Peter Ryom.)

The words come from Psalm 109 or 110, depending on which numbering of the Psalms is being used. The score indicates that *Dixit Dominus* is the opening phrase of Psalm 109, but the Authorised Version of the Bible - not to mention the Book of Common Prayer and the Parish Psalter - all attribute the words to Psalm 110.

The Text

No 1. Chorus

Dixit Dominus, Domine meo. Sede a dextris meis.
(The Lord said. Sit thou upon my right hand.)

No 2. Chorus.

Donec ponam inimicos tuos, scabellum pedum tuorum.
(Till I make thine enemies to be thy footstool.)

No 3. Duet.

Virgam virtutis tuae emittet Dominus ex Sion. Dominare in medio inimicorum.
(Surely the Lord shall send forth thy rod of strength out of Sion. Rule thou wisely, thine enemies are all about thee.)

No 4. Solo.

Tecum principium in die virtutis tuae, in splendoribus Sanctorum ex utero ante luciferum genuite.
(Thy people willingly shall offer themselves to serve thee in the day of power and thou from the womb of the morning shall have the dew of thy youth.)

No 5. Chorus

Juravit Dominus et non paenitebit eum. Tu es sacerdos in aeternum secundum ordinem Melchisedech.
(God hath now sworn an oath and the Lord will never repent. Thou art a priest for ever and in the manner of Melchizedek.)

No 6. Duet

Dominus a dextris tuis, confregit in die irae suae reges.
(God the Lord at thy right hand hath shaken the mighty power of kings in anger.)

No 7. Chorus.

Judicabit in nationibus. Implebit ruinas conuasabit capita in terra multorum
(He shall judge all men and all humankind. He filleth the places with many dead bodies, He hath stricken through the head in many great wide lands.)

No 8. Solo

De torrente in via bibet propterea exaltabit.
(Of the brooklet, the Lord shall drink and therefore shall He raise up the head.)

No 9. Chorus

Gloria Patri, Gloria Filio et Spiritui Sancto
Glory to the Father and only Son and the Holy Spirit.

No 10. Chorus

Sicut erat in principio, et nunc, et semper. Amen
Et in saecula saeculorum. Amen.
(As it was before the world began, is now and ever shall be. Amen. Generation to generation. Amen.)



Interval



*The second half begins with
Noel No 10 by Luis-Claude Daquin
The organist is Colin Stevens*



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.

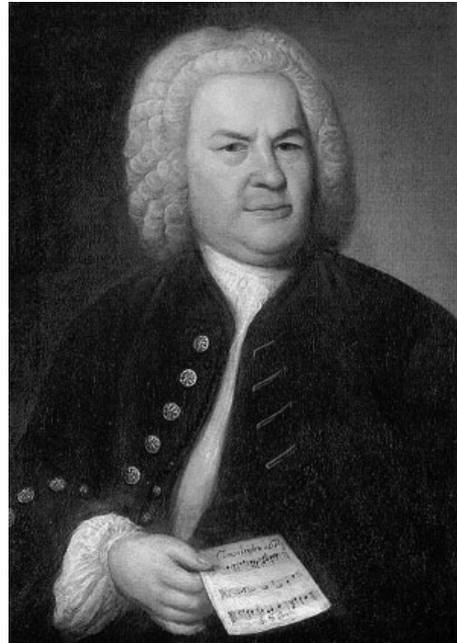
Bach was the youngest of eight children. His father, Johann Ambrosius Bach, had been a town musician, and probably gave Bach his early music lessons. His mother, Maria Elisabetha, and his father died within a year of each other (in 1694 and 1695, respectively). Orphaned at the age of ten, Bach moved 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.

Bach's Back

On Bach's death, his works were soon forgotten (but then again, they were hardly known during his lifetime and many of his works were not published until a century after his death). In March 1829 -, almost a hundred years after Bach's death - Mendelssohn performed the St Matthew Passion, spurring a world-wide interest in the earlier composer's works.. Soon, Bach's works were appreciated by the world - essentially for the first time. In a way then, we can thank Mendelssohn that you are all here this evening!

Future Concerts

31 March 2012	Rossini; Petite Messe Solenelle
7 July 2012	Brahms; Requiem Mendelssohn; Ave Maria
15 December 2012	Elgar; The Music Makers Verdi; Four Sacred Songs



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 salutary 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 exultavit 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.



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.



The Choir



SOPRANOS

Betilyn Alwyn-Jones
Celestria Bell
Gillie Bligh
Anne Box
Jacquie Cadge
Hilary Colbert
Margaret Collier
Lesley Culley
Sally Dussek
Barbara Eykel
Ann Gray
Mary Haywood
Zoe Hill
Jeanie Jenner
Katie Johnson
Sue Jones
Christine Keen
Margaret Kirkby
Katie Hughes
Charlotte Mackinder
Harriet Mackinder
Brigid Mathers
Heather Nash
Fiona O'Neill
Eileen Patterson
Barbara Pearce
Sheila Pulfer
Pam Rush
Carol Scribbins
Gill Shelvey
Rosemary Southworth
Brenda Stapleton
Jenny Stevens

Helen Stokes
Jenny Thallon
Elizabeth Thompson
Jenny Watkins

ALTOS

Karen Baldwin
Janet Briant
Nicky Bull
Jean Bygate
Sally Cottle
Kate Davies
Ann Denwood
Margaret Flanigan
Sarah Garrett
Natasha Gething
Janet Graves
Maggie Halsey
Ann Hawkes
Jenny Hoare
Lorna Lang
Debbie Lea
Jane Legg
Gill Lerigo
Jennifer McAllister
Elizabeth Moxley
Rhian Nicholls
Enid Powell
Marilyn Pryor
Phyllis Reynolds
Jacquie Rotheroe
Chris Sivers
Ann Sykes
Anne Wales

Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock-Jones
Cliff Brown
Richard Brown
Ron Franklin
Jonathan Haskell
Roger Judd
Nigel Lewis
Sue Roper
David Wilde

BASSES

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



Chiltern Orchestral Society



Leader; Janet Hicks

Violin; Ed Hewitt, Ann Blake, Frances Bigg, Darrell Dunning, David Glenister, David Moore, Marion Garrett, Chris Shelley, Frances Stanhope, Leslie Pearce, Roger Neighbour

Flute; Luke Russell, Caroline Welsh

Oboe; Fraser MacAulay, Frances Slack

Bassoon; Caroline Cartwright, Thomas Dryer-Beers

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

Trumpet; Jeremy Loukes, Allan Robinson, Leah Loukes

Cello; Hilary Drinkall, Mary Harris

Timpani; Richard Baron-Tait

Bass; Keith Leonard, Sudhir Singh

Continuo; Adrian Johnson



ACKNOWLEDGEMENTS



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

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

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

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

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



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





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Address.....

Post Code..... Tel No.....

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