



Tring Choral Society



Conductor: Colin Stevens

Handel

Zadok the Priest

EXAUDI

A selection of contemporary music

Handel

Let Thy Hand be Strengthened

Purcell

Come, Ye Sons of Art

Britten

Rejoice in the Lamb

Howells

Like As the Hart

Handel

The King Shall Rejoice

SOLOISTS

Juliet Fraser (Soprano)

Tom Williams (Countertenor)

Stephen Jeffes (Tenor)

Jimmy Holliday (Bass)

Chiltern Orchestral Society

Leader: Janet Hicks

Saturday 5 July 2014



The Soloists



JULIET FRASER (SOPRANO) has a repertoire dominated by the music from either end of the canon. She is co-founder and first soprano of EXAUDI and regularly performs and records Renaissance polyphony as a member of Collegium Vocale Gent, directed by Philippe Herreweghe. In contemporary repertoire, Juliet has appeared as a soloist with the CBSO, BBC Scottish Symphony

Orchestra, London Sinfonietta and abroad, with Ensemble Modern, musikFabrik, We Spoke: and Ensemble intercontemporain. In 2012 she created the role of Tina in Stefano Gervasoni's opera *Limbus Limbo* for Musica Strasbourg, Opera Comique (Paris) and Opera de Reims, and recently created the title role in Catherine Kontz's new opera *Neige* for Grand Théâtre de Luxembourg.

TOM WILLIAMS (COUNTERTENOR); Tom combines a busy performing career with the post of Vocal Tutor at Uppingham School and the Directorship of Leicestershire Chorale. As a soloist, he has appeared in venues all over the world and as a choral and ensemble singer he has worked for a number of leading conductors such as Sir Mark Elder, Sir Andrew Davis and Kurt Masur. With the Exaudi Vocal Ensemble, Tom enjoys a busy performing schedule on the continent and at home, recently singing at the

Musikverein in Vienna, the Theatre de la Ville in Paris and giving a solo recital at the Temple Church in London. This is his eighth year as Musical Director of Leicestershire Chorale, with whom he has received critical acclaim in both a national and international sphere. He has conducted the Temple Singers and Temple Choirmen and directed the Vocal Ensemble Course at the Dartington International Summer School. He has also directed Finchley Children's Music Group and acts as a vocal coach for the RSCM

STEPHEN JEFFES (TENOR); Stephen is forging a successful career as a contemporary music specialist, and recent solo performances in this field include Rihm's *Vigilia* with Musik Fabrik; Eötvös *energische Schönheit* with Ensemble Modern; Gerard Pesson's *Trois Cantates* (wp) with Ensemble L'Instant Donné for the IRCAM Agora Festival (Paris); Stravinsky *Threni* and *Sermon, Narrative and Prayer* with the City of Birmingham Symphony

Orchestra under Sakari Oramo; Alan Williams *Wonder: A Scientific Oratorio* (wp) with the BBC Philharmonic Orchestra; Vivier's *Journal* with the Psappha Ensemble and Michael Finnissy's *Gesualdo: Libro Sesto* with EXAUDI at the Huddersfield Festival. He is very proud to be a full time member of EXAUDI and The BBC Singers, with whom he has performed across the U.K. and Europe.



The Soloists



JIMMY HOLLIDAY (BASS) started singing at the age of six at Lichfield Cathedral. He studied for four years at The Royal College of Music, where he won numerous awards, including MBF's inaugural Richard Van Allan award and the Tenth Hampshire Singer of the Year competition. He completed his studies at the prestigious National Opera Studio, London. He regularly works with the UK's leading choirs, ensembles and consorts and is also a regular oratorio performer. Opera roles from RCM productions include Bottom in Britten's *A Midsummer Night's Dream*,

Sarastro in Mozart's *Die Zauberflöte* and Kecal in Smetana's *The Bartered Bride*. More recently he made his debut with ENO in Wolfgang Rihm's *Jakob Lenz*, and performed the roles of Nick Shadow in Stravinsky's *A Rake's Progress* and King Heinrich in Wagner's *Lohengrin* with Ostrava Opera Company, Czech Republic. Future roles include covering Bottom from Britten's *A Midsummer Night's Dream* (again!) and the role of Colline from Puccini's *La Boheme*, both with Opera North.



Members of EXAUDI (from l to r) - Jimmy Holliday, Juliet Fraser, Tom Williams and Stephen Jeffes.



Handel (1685 - 1759)



George Frideric Handel was born on 23 February, 1685, in Halle, Germany. From an early age, Handel longed to study music, but his father objected, doubting that music was a realistic source of income (something that present day musicians would probably attest to!). Despite his father's objections, his mother was very supportive and, with her blessing, began studying and practising on the sly.

When Handel was seven years old, he had the opportunity to play the organ for the duke's court in Weissenfels and, while there, he met composer and organist Friedrich Wilhelm Zachow, who promptly took him under his wing. Under Zachow's tutelage, Handel soon mastered many branches of composition and had written many concertos and other pieces by the time he was seventeen.

After a brief period studying law (at his father's insistence), Handel decided, at the age of eighteen, to pursue music full time.

He got a job playing the violin in a local orchestra and supplemented his income by giving private music lessons in his free time, passing on what he had learned from his own mentor, Zachow.

While working as a violinist, Handel ironically earned attention for his skill on the organ. In fact, it was Handel's organ playing that landed him more opportunities to perform in operas.

Touring the major Italian cities over three opera seasons, Handel introduced himself to most of Italy's major musicians. Unexpectedly, while in Venice, he met multiple people who expressed an interest

in London's music scene. Enticed to experiment with a freelance music career there, Handel left Venice and set out for London. In London, Handel met with the



manager of the King's Theatre. The manager gladly agreed to let Handel write an opera for the theatre. Within just two weeks, Handel composed *Rinaldo*. Released during the 1710–1711 London opera season, *Rinaldo* was Handel's breakthrough work. His most critically acclaimed work up to that date, it gained him the widespread recognition he would maintain throughout the rest of his musical career.

In 1719, Handel was invited to become the Master of the Orchestra at the Royal Academy of Music, the first Italian opera company in London and, in 1726, he decided to make London his home permanently, and became a British citizen.

However, the following year, he broke away from the Royal Academy and formed his own company, calling it the New Royal Academy of Music, under whose aegis he produced two operas a year for the next decade.

In time, oratorios became Handel's new format of choice. The fact that they were inexpensive to put on (no scenery or costumes) made them popular with promoters and they soon became the rage in London and he continued to compose a long string of oratorios throughout the remainder of his life and career.

In addition to the oratorios, Handel's concerti grossi, anthems and orchestral pieces also garnered him fame and success. His output was enormous.

However, Handel was only human after all and he suffered a number of debilitating problems with his physical health. He is also believed to have suffered from anxiety and depression. Yet, like so many successful artists, these problems did not seem to slow him down - until, that is, he had a stroke in 1737 that impaired the movement of his right hand.

But after only six weeks of recuperation in Aix-la-Chapelle, Handel was fully recovered and went back to London and not only returned to composing, but made a comeback at playing the organ as well.

Six years later, Handel suffered a second stroke but he amazed audiences once again with a speedy recovery, followed by a prolific stream of ambitious oratorios.

More health problems followed, this time with the progressive degeneration of his sight. By 1750, Handel had entirely lost the sight in his left eye. Even then, he forged on, composing the oratorio Jephtha, which actually contains a reference to obscured vision.

In 1752 Handel lost sight in his other eye and was rendered completely blind but, as always, his passionate pursuit of music propelled him forward and he kept on performing and composing. Handel relied on his sharp memory to compensate when necessary, and remained actively involved in productions of his work until his dying day.

That dying day, in fact, came on 14 April 1759 when Handel died in bed at his rented house at 25 Brook Street, Mayfair. The renowned composer and organist was 74 years old.

Handel was known for being a generous man, even in death. His will divided his assets among his servants and several charities, including the Foundling Hospital. He even donated the money to pay for his own funeral so that none of his loved ones would bear the financial burden.

Handel was buried in Westminster Abbey a week after he died. Following his death, biographical documents began to circulate, and George Frederic Handel soon took on legendary status.

During his lifetime, Handel composed nearly thirty oratorios and close to fifty operas, at least thirty of which were written for the Royal Academy of Music. This is not to be confused with what we know now as the Royal Academy of Music. Handel's Academy closed in 1734; the current RAM opened in 1822

In 1784, twenty five years after Handel's death, commemorative concerts were held in his honour at Westminster Abbey.

In 2001 Handel's home on Brook Street (from 1723 to 1759) became the site of the Handel House Museum, established in memory of his legendary life and works.



Handel; Coronation Anthems



(These three Anthems are featured throughout the evening. Please see the title page for the running order)

1. Zadok The Priest

Zadok the priest and Nathan the prophet anointed Solomon king.

And all the people rejoiced and said, *God save the King, long live the King, May the King live for ever, amen allelujah, amen.*

2. Let Thy Hand Be Strengthened

Let thy hand be strengthened and thy right hand be exalted.

Let justice and judgement be the preparation of thy seat.

Let mercy and truth go before thy face. Allelujah.

3. The King Shall Rejoice

The king shall rejoice in thy strength, O Lord. Exceeding glad shall he be of thy salvation.

Glory and worship hast thou laid upon him. Thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head. Allelujah.

Our next concert



More great music for you to enjoy!



20th December 2014
BACH; MAGNIFICAT
HAYDN; MISSA CELLENSIS



EXAUDI



'...one of the most sensationally gifted vocal groups performing in the UK at the moment' Gramophone

Since its debut in 2002 EXAUDI has emerged as one of Britain's leading contemporary music ensembles. Founded by James Weeks (director) and Juliet Fraser (soprano), EXAUDI is based in London and draws its singers from among the UK's brightest vocal talents. The ensemble typically works as a consort rather than a choir – usually one voice to a part, ranging from three to eighteen voices – and draws inspiration for its sound from that of early music ensembles, a strong but focused tone that is ideal for the performance of harmonically intricate contemporary music. Many EXAUDI programmes combine the new with the old, and the ensemble is equally in demand for its performances of music of the High Renaissance and early Baroque.

The newest new music is at the heart of EXAUDI's repertoire, and it has given national and world premières of Sciarrino, Rihm, Finnissy, Skempton, Richard Ayres, Gérard Pesson, Enno Poppe, Christopher Fox and James Saunders among many others. Through its new commissioning scheme, EXAUDI is particularly committed to the younger generation of composers currently in their twenties and early thirties, and is proud to champion the work of major emerging voices including Evan Johnson, Amber Priestley, Matthew Shlomowitz, Joanna Bailie, Stephen Chase, James Weeks and Aaron Cassidy.

EXAUDI has appeared at many leading UK venues and festivals, including Spitalfields, Aldeburgh, Petworth, Vale of Glamorgan, Bath MusicFest, FuseLeeds and

Huddersfield Contemporary Music festivals, Dartington International Summer School, Wigmore Hall, King's Place and the South Bank. EXAUDI broadcasts regularly on BBC Radio 3, and has released critically acclaimed recordings of Michael Finnissy, Elisabeth Lutyens, Howard Skempton and Christopher Fox on the NMC, Metier and Mode labels.

EXAUDI is also in increasing demand internationally: recent engagements include ManiFeste and Festival d'Automne (Paris), Musica Strasbourg, Darmstadt Ferienkurse, Wittener Tage, Musica Viva (Munich), Cité de la Musique (Paris), Philharmonie (Cologne), Théâtre Garonne (Toulouse) and Muziekgebouw (Amsterdam). The ensemble has also collaborated with many leading soloists and ensembles including London Sinfonietta, BCMG, CBSO, Endymion, Ensemble L'Instant Donné, Ensemble intercontemporain, MusikFabrik and Ensemble Modern.

EXAUDI gratefully acknowledges support from the Paul Hamlyn Foundation.

For further information, we recommend that you visit EXAUDI's web site at www.exaudi.org.uk

The members of EXAUDI that will be performing this evening are -

Juliet Fraser | soprano
Tom Williams | countertenor
Stephen Jeffes | tenor
Jimmy Holliday | bass



EXAUDI's Programme



John Cage (1912-1992); 'Story' from *Living Room Music* (1940)

Cornelius Cardew (1936-1981); *Ah, Thel* (1946)

Stephen Chase (1973-); From *Jandl Songs* (2007)
(why can i not, lied, trost im wolken, glass)

Howard Skempton (1947-); *Four by the Clock* (2001) and
Two Poems of Edward Thomas (1996)

EXAUDI's set is a glimpse into the experimental repertoire for which the ensemble is so well-known. They start with *Story*, the second of four movements from John Cage's *Living Room Music*, which is an energetic and entertaining setting of Gertrude Stein's text featuring, in fact, no singing!

The English composer Cornelius Cardew became one of the prominent champions in the UK of Cage and the New York School, introducing and developing their preoccupations with indeterminacy, chance procedures, silence and noise, and every-day-ness in music. *Ah, Thel* sets a fragment of William Blake's *The Book of Thel*, and the last line requires the singers to sing their lines independently of one another, only reuniting for the final chord.

Jandl Songs by Stephen Chase is an ongoing collection that experiments with indeterminate and improvisatory strategies, setting poems by the Austrian Ernst Jandl. *why can I not* prescribes no pitches, only approximate intervals; *lied* is

a duet in which the two voices entwine – one singing in German, the other in English – with free rhythms; *trost im wolken* dictates no rhythms but a choice of notes for the upper three parts, beneath which the bass very carefully de-tunes; *glass* combines song, speech and the pinging of tuning forks.

They end their set with two characteristically radical yet perfect choral miniatures by Howard Skempton.

Experimentalism seeks freedom: freedom from the limitations of the traditional systems of tuning, rhythm, notation and indeed performance practice, but also freedom of expression and reception.

As John Cage said:

New music: new listening. Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words. Just an attention to the activity of sounds.

EXAUDI will be followed by Handel's Coronation Anthem *Let Thy Hand Be Strengthened*, which will be followed by the

INTERVAL



Henry Purcell (1659 - 1695)



Henry Purcell was born in the area of London later known as Devil's Acre in 1659. Like so many other composers, Purcell is said to have been composing at a very early age - in this case, nine years old. He attended Westminster School and, in 1676, was appointed copyist at Westminster Abbey.

From about 1679, Purcell devoted himself almost entirely to the composition of sacred music, and for six years severed his connection with other types of composition. However, during the early part of the year, probably before taking up his new office, he had produced two important works for the stage, the music for Nathaniel Lee's *Theodosius*, and Thomas d'Urfey's *Virtuous Wife*. The composition of his chamber opera *Dido and Aeneas*, which forms a very important landmark in the history of English dramatic music, has been attributed to this period.

In 1685, he wrote two of his finest anthems, *I Was Glad* and *My Heart is Inditing*, for the coronation of King James II. Nine years later, he wrote one of his most elaborate, important and magnificent works – the one you are to hear this evening - a setting for another birthday ode for the Queen, written by Nahum Tate, entitled *Come, Ye Sons of Art*.

Purcell died on 21 November 1695, and is buried adjacent to the organ in Westminster Abbey. The music that he had earlier composed for Queen Mary's funeral was performed during his as well. Following his death, the officials at Westminster honoured him by unanimously voting that he be buried, with no expense spared, in the north aisle of the Abbey. His epitaph reads: "Here lyes

Henry Purcell Esq., who left this life and is gone to that blessed place where only his harmony can be exceeded." Purcell fathered six children by his wife Frances, four of whom died in infancy. His wife, as well as his son Edward (1689–1740) and daughter Frances, survived him.



In the twenty-first century, his music is remembered in media that would be strange to him. For instance, the soundtrack of the 2005 film version of *Pride and Prejudice* features a dance titled "A Postcard to Henry Purcell." This is a version by composer Dario Marianelli of Purcell's Abdelazar theme. In the German-language 2004 film, *Der Untergang*, the music of Dido's Lament is used repeatedly as the end of the Third Reich culminates. The 2012 film, *Moonrise Kingdom*, contains Benjamin Britten's version of the Rondeau in Purcell's Abdelazar created for his 1946 *The Young Person's Guide to the Orchestra*. The last named is, of course, well known to music lovers all over the world.



Purcell; Come, Ye Sons of Art



1. Overture

2. Countertenor Solo and Chorus

Come, come, ye sons of art, come, come away.

Tune all your voices and instruments play, to celebrate triumphant day.

3. Duet

Sound the trumpet, till around you make the listening shores rebound.

On the sprightly hautboy play all the instruments of joy that skilful numbers can employ to celebrate the glories of this day.

4. Orchestra and Chorus

Come, come, ye sons of art, come, come away.

Tune all your voices and instruments play, to celebrate triumphant day.

5. Countertenor Solo with Flutes

Strike the viol, touch the lute, wake the harp, inspire the flute.

Sing your patronesses praise, sing in cheerful and harmonious lays.

6. Bass Solo with Chorus

The day that such a blessing gave, no common festival should be.

What it justly seems to crave, oh grant and let it have the honour of a jubilee.

7. Soprano Solo with Oboe

Bid the virtues, bid the graces to the sacred shrine to repair. Round the altar take their places, blessing with returns of prayer their great defender's care, while Maria's royal zeal best instructs how to pray, hourly from her own conversing with the Eternal Throne.

8. Bass Solo

These are the sacred charms that shield her darling hero in the field.

Thus she supports his righteous cause to his aid immortal power, thus to his aid, immortal power she draws.

9. Duet Soprano and Bass with Chorus

See nature, rejoicing, has shown us the way, with innocent revels to welcome the day.

The tuneful grove, and talking rill, the laughing vale, the replying hill unite, The happy season to invite. Thus nature, rejoicing, with innocent revels to welcome the day.

What the Graces require, and the Muses inspire, is at once our delight and our duty to pay.

Thus nature, rejoicing has shown us the way, with innocent revels to welcome the day.

There are two kinds of music, good and bad. If you like it, it's good - if you don't, it's bad.

Harry James (trumpeter and bandleader)



Benjamin Britten (1913 - 1976)



Benjamin Britten was born in Lowestoft 22 November, 1913 - St. Cecilia's Day, appropriately enough. His earliest exposure to music came from his mother, who was an amateur singer. He began composing his first works at the age of five and, at the age of eleven, was discovered by the composer Frank Bridge, who gave Britten a technical foundation on which to base his creativity, and introduced him to a wide range of composers from many different countries.

In 1930, Britten entered the Royal College of Music to study piano and composition but did not find the RCM to be very helpful; in his later years he remarked that he "did not learn much." This was partially because the director was Sir Hugh Allen, an associate of Ralph Vaughan Williams, who was a professor there. Vaughan Williams disliked "brilliance", and "technical virtuosity for its own sake", and showed great distaste for the work of Frank Bridge. Chacun a son gout!

One of Britten's first jobs was composing music for documentary films produced by the General Post Office, starting in April 1935. This gave him a good background for writing operas in the future, because of television's unconventional challenges. Through his work at the GPO, Britten met W.H. Auden, whose poetry Britten used in the *Hymn to St. Cecilia*.

Eventually Auden emigrated to the United States. This led Britten to make up his mind to go to America in 1939, along with his friend, the tenor Peter Pears. Britten went to the United States out of discontent; he was also a conscientious objector and his anti-war feelings show quite prominently in the *War Requiem*.



In 1942, though, Britten decided to go back home to England.

One contributing factor to this decision is said to be his reading of an article on the Suffolk poet Crabbe The poem "The Borough", particularly its section about Peter Grimes, moved Britten. Later the opera *Peter Grimes* would be one of his most important works. Shortly after his return, in 1943, he composed the piece you will hear this evening - *Rejoice in the Lamb*.

Britten received many prizes and honours, including becoming a Companion of Honour in 1952, and a member of the Order of Merit in 1965. He was also made a life peer in 1976, the year of his death - on 4 December, in his beloved Aldeburgh.



Britten; Rejoice in the Lamb



Chorus

Rejoice in God, O ye tongues; give the glory to the Lord, and the Lamb.

Nations, and languages, and every creature, in which is the breath of life.

Let man and beast appear before Him, and magnify His name together.

Let Nimrod, the mighty hunter, bind a leopard to the altar, and consecrate his spear to the Lord.

Let Ishmael dedicate a tiger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a lion, and praise God with all his might through faith in Jesus Christ.

Let Ithamar minister with a chamois, and bless the name of Him, that cloatheth the naked.

Let Jakim with the Satyr bless god in the dance.

Let David bless with the bear – the beginning of victory to the Lord—to the Lord the perfection of excellence –Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

Soprano Solo

For I will consider my cat Jeoffry.

For he is the servant of the living God, duly and daily serving Him. For at the first sense of the glory of God in the east he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness. For he knows that god is his saviour.

For God has blessed him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Countertenor Solo

For the mouse is a creature of great personal valour.

For—this is a true case—cat takes female mouse—male mouse will not depart, but stands threatening and daring.

.....If you will let her go, I will engage you, as prodigious a creature as you are.

For the mouse is a creature of great personal valour.

For the mouse is of an hospitable disposition.

Tenor Solo

For the flowers are great blessings.

For the flowers have their angels even the words of God's creation.

For the flower glorifies God and the root parries the adversary. For there is a language of flowers.

For flowers are peculiarly the poetry of Christ.

Chorus

For I am under the same accusation with my saviour—

For they said, he is besides himself.

For the officers of the peace are at variance with me, and the watchman smites me with his staff.

For silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.

For I am in twelve hardships, but He that was born of a virgin shall deliver me out of all.

Recitative, Bass Solo and Chorus

For H is a spirit and therefore He is God.
For K is king and therefore He is God.
For L is love and therefore He is God.
For M is musick and therefore He is God.

For the instruments are by their rhimes.
For the shawm rhimes are lawn fawn moon
boon and the like.
For the harp rhimes are sing ring string
and the like.
For the cymbal rhimes are bell well toll soul
and the like.
For the flute rhimes are tooth youth suit
mute and the like.
For the bassoon rhimes are pass class
and the like.
For the dulcimer rhimes are grace place
beat heat and the like.

For the clarinet rhimes are clean seen and
the like.
For the trumpet rhimes are sound bound
soar more and the like.
For the trumpet of God is a blessed
intelligence and so are all the instruments
in heaven.
For God the father Almighty plays upon the
harp of stupendous magnitude and
melody.
For at that time malignity ceases and the
devils themselves are at peace.
For this time is perceptible to man by a
remarkable stillness and serenity of soul.

Chorus

Hallelujah from the heart of God, and from
the hand of the artist inimitable, and from
the echo of the heavenly harp in
sweetness magnifical and mighty



Herbert Howells (1892- 1983)



Howells was born in Lydney, Gloucestershire, the youngest of the six children of Oliver Howells, a plumber, painter, decorator and builder, and his wife Elizabeth. His father played the organ at the local Baptist church, and Herbert himself showed early musical promise, first deputising for his father, and then moving, at the age of eleven, to the local Church of England parish church as choirboy and unofficial deputy organist.



the family of Charles Bathurst, 1st Viscount Bledisloe who had taken an interest in the budding musician, and Howells soon had the financial assistance he required.

A formative experience for the young Howells was the premiere, in September 1910, of Ralph Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*. Howells liked to relate in after years how Vaughan Williams sat next to him for

the remainder of the concert and shared his score of Edward Elgar's *The Dream of Gerontius* with the awestruck aspiring composer.

The Howells family's financial position was always precarious but, luckily, Herbert's music caught the attention of a member of

Howells continued to compose until his late 80s, and one of the last works to appear in his lifetime was the *Requiem*, edited for performance from his manuscripts in 1980 and published the following year, almost fifty years after its composition. He died on 23 February 1983 in a nursing home in Putney, one day after his good friend Sir Adrian Boult, and his ashes were interred in Westminster Abbey.

Howells was appointed CBE in 1953 and Companion of Honour in 1972. His academic awards included an honorary doctorate from the University of Cambridge, awarded in 1961. A "Herbert Howells Society", started by his daughter Ursula in 1987, and a "Herbert Howells Trust", founded after her death in 2005, exist to promote his works



Like As The Hart - text



Chorus

Like as the hart desireth the waterbrooks,
so longeth my soul after Thee, O God.
My soul is a thirst for God yea, even for the
living God.

When shall I come to appear before the
presence of God?
My tears have been my meat day and
night, while they daily say unto me
Where, where is now thy God?

**We conclude our concert this evening with Handel's Coronation
Anthem *The King Shall Rejoice*.**





Chiltern Orchestral Society



Leader; Janet Hicks

Violin; Frances Bigg,
Darrell Dunning, David
Glenister, David Moore,
Roger Neighbour, Leslie
Pearce, Mark Redman,

Bassoon; Caroline
Cartwright

Trumpet; Jeremy Loukes,
Leah Loukes, Allan
Robinson

Viola; Steffi Cook, Katie
Hayes, John Saunders

Harpichord; Adrian
Johnson

Cello; Hilary Drinkall, Mary
Harris

Timpani; Richard Baron-Tait

Bass; Sudhir Singh

Organ; Jonathan Lee



ACKNOWLEDGEMENTS



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

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

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

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

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





The Choir



SOPRANOS

Celestria Bell
Gillie Bligh
Anne Box
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
Sheila Pulfer
Pam Rush
Rosemary Southworth
Brenda Stapleton
Jenny Stevens
Helen Stokes
Elizabeth Thompson
Jenny Watkins

ALTOS

Karen Baldwin
Rachel Baldwin

Christine Bass

Janet Briant

Nicky Bull

Jean Bygate

Kate Davies

Ann Denwood

Margaret Flanigan

Sarah Garrett

Natasha Gething

Jane Glover

Janet Graves

Maggie Halsey

Jenny Hoare

Lorna Lang

Jane Legg

Gill Lerigo

Elizabeth Moxley

Rhian Nicholls

Enid Powell

Marilyn Pryor

Phyllis Reynolds

Jacquie Rotheroe

Chris Sivers

Anne Wales

Heather Wignall

Kate Winterbottom

TENORS

Jenny Brannock-Jones

Cliff Brown

Richard Brown

Basil Cooper

Tom Hopcroft

Roger Judd

Nigel Lewis

Nathan Lordin

David Wilde

BASSES

Robert Allnutt

Alan Archer

David Chasey

Dave Clarke

Adrian Collin

Bob Davies

Paul Doughty

Chris Dove

Peter Graves

Richard Grylls

Geoff Harrison

Jim Hetherington

William Hollands

Hugh Hudson

David Long

Tony Mackinder

David Morgan

Richard Onslow

Richard Tregoning

John Watkins

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
 Mrs E Nicholls
 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
 Mrs J Stevens
 Mr W Stringer
 Mr and Mrs E Tapson
 Dr and Mrs D Thallon

Mr and Mrs W Thomas
 Mr and Mrs K Todd
 Mrs Suki Vaid
 Mr and Mrs J K Watson
 Mr and Mrs M Watson
 Mr A Winterbottom

Life Members

Mrs J Aldridge
 Mr and Mrs D Banyard
 Mr R Grylls
 Mr J Renals
 Mrs K Woodward

Why not become a Patron of Tring Choral Society?

For a minimum donation of £25, you too could become a Patron of Tring Choral Society, this annual donation entitling you to two free tickets (in any one season). You will also receive an annual newsletter giving concert details in advance, and an invitation to join our social events.

To become a Patron, simply fill in the form below and send it, with your donation, to
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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.