



# *Tring Choral Society*



**Conductor: Colin Stevens**



## *J S Bach*

### *Christmas Oratorio*

#### **SOLOISTS**

**Emma Brain-Gabbott (Soprano)**

**Alexandra Gibson (Contralto)**

**Robert Johnston (Tenor)**

**Michael Bundy (Bass)**

**Chiltern Orchestral Society**

**Leader: Janet Hicks**

**Saturday 19 December 2009 at 7.30pm**



# The Soloists



**EMMA BRAIN-GABBOTT (SOPRANO);** Emma was born and educated in Cheltenham, before going on to read music at Trinity College, Cambridge, where she was also a choral scholar. Since embarking upon her singing career, Emma has taken part in a wide range of musical activities, ranging from pop (she features on the latest albums by the Pet Shop Boys and Jarvis Cocker), West End shows, TV and film soundtrack projects, through to opera, such as *Peter Grimes* in Salzburg, under Sir Simon Rattle. Emma also enjoys smaller scale vocal ensemble work, performing, touring and recording with such groups as the Sixteen, the King's Consort, European Voices, Polyphony and I Fagiolini, among others.

Emma also works extensively as a soloist : she made her Proms debut with City of Birmingham Symphony Orchestra in Bernstein's *Chichester Psalms*, and rejoined the CBSO as soloist in the first recording of Julian Anderson's *Four American Songs*. Other recent oratorio scale vocal ensemble work includes Mozart's *C Minor Mass* in London, and Haydn's *Nelson Mass* in Tewkesbury Abbey. Recent engagements also include a premiere recording of Thomas' opera, *Celimene*; Handel's *Solomon* in Oslo; and the UK premiere of Nono's *Prometeo* at the Royal Festival Hall. This year brings solos in the UK premiere of Lindberg's *Graffiti* at the Festival Hall, Beethoven's *Missa Solemnis* in Cheltenham and tours in Spain, France and Germany with Concert d'Astree, and concerts in Libya and China with the Academy of Ancient Music.



**ALEXANDRA GIBSON (ALTO):** Alexandra studied singing as a Postgraduate student at the Royal College of Music, London where she studied with Kathleen Livingstone. She now studies with Professor Susan McCulloch. Alexandra is in much demand as a baroque soloist throughout the British Isles and in Europe and, in the past, has performed and recorded with many professional ensembles including The Academy of Ancient Music, The English Concert, The Sixteen and The Gabrielli Consort, working under conductors such as Harry Christophers, Robert King, Paul McCreesh, Trevor Pinnock, Laurence Cummings, Christopher Hogwood, Richard Hickox, Sir Roger Norrington, Ivan Fischer and Emanuelle Haim. She has also been involved in the staged Premier of Gavin Bryars new commission, *The Paper Nautilus* (Theatre Cryptic/Paragon Ensemble) in Scotland and at the Huddersfield Contemporary Music Festival. Solo recordings include Vivaldi's *Beatus Vir* with The Kings Consort/Robert King (Hyperion), 'Purcell' conducted by Emanuelle Haim (Virgin), 'Casedesus' with the Northern Sinfonia (Chandos) and Handel's *Joshua* the London Handel Players.



# The Soloists



**ROBERT JOHNSTON (Tenor);** Robert started his singing career as a treble in Salisbury Cathedral Choir. From there he won a scholarship to Dean Close School where he gained Associated Board Grade 8 in both Singing and Flute. Robert went on to study singing at The Royal Academy of Music, where he was awarded LRAMs in Singing and the Teaching of Singing, as well as a GRSM III honours degree in Music. He was awarded an ARAM by Sir David Lumsden in 1995 for services to the profession.

Robert has been much in demand as a solo singer and consort singer since leaving The Royal Academy of Music. He was a Vicar-Choral of St Paul's Cathedral from 1989 – 1997, making many recordings with the cathedral choir, as well as performing in many concerts and services. He appeared as a member of The Tallis Scholars from 1990 – 1996, performing in over 300 concerts worldwide and recording extensively on TV, Radio and CD. He has also appeared regularly with The Monteverdi Choir, The Sixteen, The Gabrielli Consort, The English Concert and, since 1997, has been a full-time member of the BBC Singers. Robert has also enjoyed an established solo concert career, taking him to most of the UK's cathedrals and major concert halls. Concert engagements also take him worldwide. In recent seasons he has sung Elgar's *The Kingdom* in the Teatro Colon in Buenos Aires, Argentina; *The Creation* in Colombo, Sri Lanka; *The Dream of Gerontius* in Cape Town, South Africa; Purcell's *The Fairy Queen* in Tel Aviv, Israel; *Judas Maccabaeus* for the MDR in Leipzig and Halle, Germany; *St Nicolas* in Groningen, Assen, Leeuwarden and Kampen, Holland; Handel's *Ode on St Cecilia's Day* in Padua – Italy; Bach's *Christmas Oratorio*, *St Matthew Passion* and Handel's *Messiah* in Odense, Esbjerg, Aarhus and Aalborg, Denmark; *Elijah* in Kristiansund, Norway; *St Matthew Passion* arias in Palma, Majorca; Santiago, Bilboa and the Canary Islands, Spain; Salzburg, Austria; Tokyo, Osaka, Fukuoka and Nagoya, Japan and *Elijah* again in Boulogne, France.

Robert has broadcast regularly on Classic FM and BBC Radio 3, and, for television, Robert's solo recordings include works by Carl Orff with Donald Runnicles in Munich for The South Bank Show, works by Purcell for *England, My England* with Gardiner, and, as a treble, he made several appearances on *Come Sunday*. His voice is often heard on TV and Film soundtracks, including the singing voice of Daniel in BBC's *Daniel Deronda*, a young monk in *Brother Cadfael*, the latest two *Harry Potter* films, and he has recently filmed the part of the Venetian Opera Singer in the feature film of *Dorian Gray*, released this year. On a lighter note, Robert has also made recordings or performed live with Elton John, Sting, Dusty Springfield, Mike Oldfield, The Opera Babes and, most recently, Jarvis Cocker.

His opera engagements include Second Priest *The Magic Flute* with Gardiner in Parma, Ferrara, Lisbon, Amsterdam and London, Vasek *The Bartered Bride* and the Male Chorus in *The Rape of Lucretia* at Aldeburgh, Benedict *Beatrice et Benedict* in Canterbury and Mr Splinters in Aaron Copland's *The Tender Land* with Leonard Slatkin.



# The Soloists



Current season/future engagements include Elgar's *The Dream of Gerontius* and Janacek's *Otcenas* in London; Finzi's *Dies Natalis* and Puccini's *Messa di Gloria* in Ripon; *St Matthew Passion* Evangelist in St Albans Abbey; *St John Passion* Evangelist in Wetherby; *Christmas Oratorio* in Redditch; Handel's *Joseph and his Brethren* in Groningen, Kampen and Assen, Holland; Handel's *Jephtha* in Odense, Aarhus, Esbjerg and Aalborg, Denmark and the lead tenor role of Theseus in a commercial recording of Donald Tovey's opera *The Bride of Dionysus* in Belfast with the Ulster Orchestra.



**MICHAEL R BUNDY (BASS):** Michael is a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, and 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 with many distinguished conductors, including Trevor Pinnock and Sir John Eliot Gardiner. His operatic repertoire consists of more than forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Covent Garden, Mauritius Opera, Theater Basel and the Narodni Divadlo in Prague: His concert work is equally international and has taken him to the most prestigious European venues, including the Cité de la Musique in Paris and the Obecní Dum in Prague, and, further afield, to Macau, Hong Kong, Japan, Turkey and many concert halls in the USA. Specialising in French *mélodie*, in addition to a book - *Prophets without Honour* - lectures and articles, he has issued a series of recordings with Naxos covering the *mélodies* of Widor, Vierne and Tournemire. Other commercial recordings include Purcell's *The Fairy Queen* with Ottavio Dantone and the Accademia Bizantia, Chausson's opera *Le Roi Arthur* conducted by Leon Botstein and the BBC Symphony Orchestra and, recently, Tovey's *The Bride of Dionysus* with the Ulster Orchestra conducted by George Vass. Having given the premières of works by John Hardy, Eddie McGuire and Cecilia Macdowall, and Noam Sharriff's opera *Golem 13*, he is as at home in contemporary music as he is with 'lighter' music, having broadcast the roles of Olin Britt (*The Music Man*) and Mr Lindquist (*A Little Night Music*).

**Bach opens a vista to the universe. After experiencing him, people feel there is meaning to life after all.**

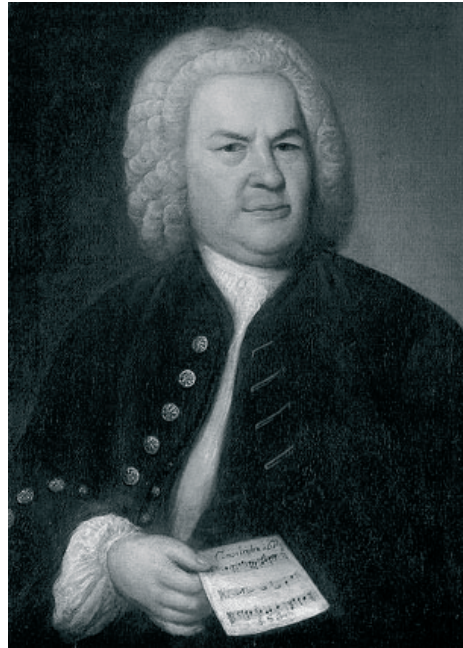
*Helmut Walcha (1907-1991. Walcha was a blind German organist who specialized in the works of J C Bach)*

# 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



# J S Bach



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 Bach's St Matthew Passion, spurring a world-wide interest in Bach. 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*

**27 March 2010**

Rossini: *Stabat Mater*;  
Verdi: *Four Sacred Pieces*

**3 July 2010**

Vaughan Williams: *A Sea Symphony*; *The Lark Ascending*  
(Soloist; Francesca Baritt)





# Answer Bach

Johann Sebastian Bach may be one of the great composers, but how much do you know about him and his era? Are you an expert on the great master of the fugue?

During the interval, while sipping on a glass of wine, why not test yourself with our little Bach quiz

and see if you know as much as you thought you did.

Maybe you don't profess to know much about Bach, in which case the answers (which will be found later in this programme) will perhaps bring you to the age of enlightenment!

1. In what year was Bach born?
2. Which two other famous composers were born in the same year as Bach?
3. Which of Bach's children was known as 'The London Bach'?
4. How many wives did Bach have?
5. In 1705, Bach was reputed to have walked some 200 miles in order to hear a particular organist play. Who was the organist?
6. How many children did Bach have in total?
7. What was the name of Bach's eldest son?
8. From what disability did Bach suffer towards the end of his life?
9. In what year did Bach die?
10. In which city was he buried?

(Some of these answers are to be found in this programme; annoyingly, some aren't!)

*Allegro moderato* M.M. ♩ = 92

*f con spirito*

*mf*

# *J S Bach; Christmas Oratorio*



## **Part 1; FOR CHRISTMAS DAY**

### **1. Chorus**

Come now with gladness and welcome the morrow.

Loudly proclaim that your Saviour is born.  
Cast off your sadness and banish all sorrow.

Sing and be joyful upon this glad morn.

Greet the Redeemer and fall down before Him,

Let us esteem His great name and adore Him.

### **2. Recitative (*Evangelist*)**

And it came to pass in those days that a decree was proclaimed by Augustus Caesar that all the world should be enrolled; and everyone went that he might be enrolled, unto the city of his birth. Then also there went up Joseph of Galilee, from the town of Nazareth to the land of Judea, to the city which is called Bethlehem, because he was of the house and the lineage of David, that there might be enrolled with Maria his espoused wife, being great with child and while they were there came the time that she should be delivered.

### **3. Aria (*Alto*)**

Behold the bridegroom full of grace, the hero of King David's race, who comes to save the earth and chooses human birth. The star awakens us from sleeping, and shines across the sky. Up, Zion and forsake your bitter weeping, your hope ascends on high.

### **4. Aria (*Alto*)**

Prepare yourself, Zion, in sweet expectation, the purest; the fairest soon comes to His bride. You must show Him that your heart, with love overflowing,

welcomes the bridegroom who brings your salvation.

### **5. Chorale**

O Lord of all Creation, how can I welcome Thee? Desire of every nation, my soul would rest in thee. O Jesu, Lord, shine brightly upon my sinful heart that I may serve Thee rightly, and know Thee as thou art.

### **6. Recitative (*Evangelist*)**

And she brought forth her first born son; and, wrapping him up in swaddling, she laid the baby in a manger, because there was no room in the inn for them.

### **8. Aria (*Bass*)**

Mighty Lord, and King of Glory, dearest Saviour, Thou dost surely shun all pomp and earthly pride. Within Thy power the whole world doth reside; yet Thou comest down a stranger, humbly lying in a manger.

### **9. Chorale**

Ah, dearest Jesus, babe divine, rest sweetly in this heart of mine;  
O may it be a worthy shrine, and so remain forever Thine

## **Part II ON THE SECOND DAY OF CHRISTMAS**

### **10. Sinfonia (*Orchestral*)**

### **11. Recitative (*Evangelist*)**

And there were shepherds in that same country, abiding in the field, and keeping watch by night o'er their flocks. And, lo the Angel of the Lord came on them, and the glory of the Lord shone round about them, and they were sore afraid.



## 12. Chorale

Break forth, o glorious morning light, such heavenly comfort bringing.  
Ye shepherd folk, shrink not with fright while angel hosts are singing.  
This weak and helpless little boy shall be our promised strength and joy.  
As Satan's power He breaketh, our lasting peace He maketh.

## 13. Recitative (*Evangelist and Angel*)

And the Angel said to them, "Be not afraid, fear not, for I bring you good tidings of great joy, which shall be unto all men on the earth. For unto you is born this day a child which is Christ the Lord, in David's city".

## 16. Recitative (*Evangelist*)

And this is the sign to you; that ye shall find the baby wrapped up in swaddling, and lying in a manger.

## 17. Chorale

Behold; within a humble stall the Lord who ruleth over all; Where cattle rest and beasts are fed, the Virgin's child now lays His head.

## 18. Recitative (*Bass*)

Ye shepherds haste with pure delight to see this wondrous sight, where ye shall find God's only child is born today, in that poor stable. So sing to Him, beside His cradle, in accents sweet and mild; let music sound abroad to soothe the infant Lord.

## 19. Aria (*Alto*)

Slumber beloved in blissful repose; waking hereafter to gain our salvation.

## 20. Recitative (*Evangelist*)

And suddenly there was with the Angel, a multitude of the heavenly host, all praising God and saying;

## 21. Chorus

Glory to God in the highest and peace on the earth, and goodwill be to all men.

## Part 111 ON THE THIRD DAY OF CHRISTMAS

## 24. Chorus

Lord of Creation, we lift up our voices, hearken as each lowly mortal rejoices. Zion now offers her carols of praise. Hear us express in our jubilant singing, how our salvation today is beginning, which brings the comfort to gladden our days.

## 25. Recitative (*Evangelist*)

And when the Angels were gone from them into Heaven, then spake the shepherds, one to another.

## 26. Chorus

Let us, even now, go to Bethlehem and see this blessed thing which now has come to pass, just as the Lord has made known unto us.

## 27. Recitative (*Bass*)

He comes, the Lord supreme, His chosen people to redeem. For Zion's hopes shall be fulfilled, and our distress be stilled. Ye shepherds! for this He has come. Go, tell what hath been done.

## 30. Recitative (*Evangelist*)

And they came with haste, and found the stable, with Mary and Joseph and, in the manger, the baby lying. And when the shepherds had seen this wonder, they made known abroad the saying, which had been told unto them concerning this same child. And all who learned of this, wondered at those things which had been told unto them by the shepherds. But Mary kept her remembrance of all these things, and pondered them within her heart.

## 32. Recitative (*Alto*)

Ah yes! for ever let me cherish those things, which, at this hour so blest, upon my soul impressed, reveal the truth which will not perish.

## 33. Chorale

Let me love Thee, King supernal; live for Thee, die for Thee; gaining life eternal.

When my thread of life shall sever, let me rise to the skies, dwelling there for ever.

**34. Recitative (*Evangelist*)**

And the shepherds, after this, returned, glorifying and praising God for all the wondrous things which they had seen and heard, e'en as it had been told to them.

**35. Chorale**

Rejoice and sing. Your gracious King as man comes down and lays aside His glory. For Christ the Lord, by all adored, in David's town unfolds the wondrous story.

Lord of Creation, we lift up our voices, hearken as each lowly mortal rejoices. Zion now offers her carols of praise. Hear us express in our jubilant singing, how our salvation today is beginning, which brings comfort to gladden our days.

**Part V FOR THE SUNDAY AFTER NEW YEAR**

**43. Chorus and Solos**

Glory to the Lord for ever. Hear us offer thanks and praise.

All the world doth worship Thee, who hast come to make us free. For thy mercy and kindness fail us never, and so, in triumph, our voices we raise.

**48. Recitative (*Evangelist*)**

Now when King Herod had heard these things he trembled, and with him the whole of Jerusalem.

**49. Aria (Alto)**

With fear why are ye quaking? And how can Jesu's holy name such terror be awaking? O ye should all rejoice with endless exultation, for He is God's own choice to lead Mankind to their salvation.

**50. Recitative (*Evangelist*)**

And when he had gathered all the chief priests and elders of the people together, he demanded of them that they might tell him

where Christ should be born. And they said to him, "In Bethlehem in the land of Judea, for thus it has been written by the prophet. "And thou Bethlehem, in the land of Judea, art in no wise the least among the Princes of Judah, for out of thee shall come forth a Governor, that shall be ruler over my people Israel."

**53. Chorale**

This poor heart in which I hold Thee, with no palace can compare.

In its gloom let me enfold Thee and unworthily prepare.

With such homage as I render, to receive Thee in Thy splendour.

**Part VI FOR THE FEAST OF THE EPIPHANY**

**54. Chorus**

Lord, when the foe is howling madly, O grant that we may worship gladly, our mighty King who rules us all. On Thee alone we are relying, when e'er the Devil's claws are trying to keep us in His evil thrall.

**55. Recitative (*Evangelist and Herod*)**

Then did Herod privily call the Wise Men, and enquired diligently of them at what time the star appeared. And he sent them unto Bethlehem, and said

"Go ye forth, and search most diligently for the child, and when ye have found him, bring me word that I may also come and worship Him."

**56. Recitative (*Soprano*)**

You liar! Do you wish to fall before Him, or, falsely, seek to go and slay Him, not adore Him? He whose power no man can know remains in safety still. Your heart, your wicked heart is known, your anger and ill will, to Him alone whom, proudly, you still seek, and hope to kill.

**57. Aria (*Soprano*)**

With His hand the Lord can vanquish Man's strength, and his wishes thwart. All his power shall be as nought. When the Lord

the word doth say, ev'ry evil foe, He'll  
banish, and forever cast away into dust  
they'll fade and vanish.

**58. Recitative (Evangelist)**

And when the Wise Men heard King  
Herod, they departed: and lo! the star  
which they had seen and followed from  
eastern countries went before them, until  
it came and stood right over where the  
young child was. When they saw the star,  
they rejoiced with great joy. And went into  
the house, and saw in that place the little  
child with his mother, Mary, and falling  
down on their knees they worshipped Him.  
And when they had opened their treasures  
up, they offered Him gold, frankincense  
and myrrh.

**59. Chorale**

Beside Thy cradle here I stand, O Saviour  
meek and lowly.

I offer Thee, with outstretched hand, the  
gifts Thou hast bestowed on me.

Take all of them, my willing heart, my soul,  
my life, take every part and make it pure  
and holy.

**60. Recitative (Evangelist)**

And being warned of God in a dream that  
they should not return again unto King  
Herod, the Wise Men went by another  
way, back to their own land.

**63. Solo Quartet**

What shall become of Hell's domain  
When blessed Jesu comes to reign.

And shall this sinful world remain?

What shall become of Hell's domain when  
blessed Jesu comes to reign?

**64. Chorale**

Now vengeance has been taken against a  
mighty foe.

For Jesus Christ has broken our bondage  
here below.

The power of the Devil our Lord has  
overthrown.

Henceforth shall Mankind revel before His  
heav'nly throne.

## HOW WELL DO YOU KNOW YOUR BACH?

Well, how did you get on with our  
little Bach quiz? Here are the  
answers, most of which were to be  
found in this programme but if you  
got the ones that weren't - well done!

1. 1685
2. Handel and Domenico  
Scarlatti
3. Johann Christian.
4. Two - Maria Barbara and  
Anna Magdalena
5. Buxtehude
6. Twenty (although not all of  
them survived infancy)
7. Wilhelm Friedmann
8. Blindness
9. 1750
10. Leipzig

"Bach is the supreme  
genius of music... This man,  
who knows everything and feels  
everything, cannot write one note,  
however unimportant it may appear,  
which is anything but transcendent. He  
has reached the heart of every noble  
thought, and has done it"  
(Pablo Casals, the celebrated  
Spanish Cellist)

# *The Choir*



## **SOPRANOS**

Jill Aldridge  
Betilyn Alwyn-Jones  
Celestria Bell  
Annie Blackwood  
Gillie Bligh  
Anne Box  
Jacquie Cadge  
Gillian Carr  
Hilary Colbert  
Sally Dussek  
Barbara Eykel  
Charlie Frankum  
Mary Haywood  
Zoe Hill  
Katie Hughes  
Jeanie Jenner  
Sue Jones  
Christine Keen  
Margaret Kirkby  
Harriet Mackinder  
Brigid Mathers  
Heather Nash  
Fiona O'Neill  
Eileen Patterson  
Barbara Pearce  
Sheila Pulfer  
Pam Rush  
Carol Scribbins  
Gill Shelvey  
Rosemary Southworth  
Jenny Stevens  
Helen Stokes

Jenny Thallon  
Elizabeth Thompson  
Jenny Watkins

## **ALTOS**

Karen Baldwin  
Nicky Bull  
Norma Collins  
Sally Cottle  
Kate Davies  
Ann Denwood  
Margaret Flanigan  
Sarah Garrett  
Natasha Gething  
Margaret Gittins  
Janet Graves  
Maggie Halsey  
Ann Hawkes  
Lorna Lang  
Jane Legg  
Gill Lerigo  
Jennifer McAllister  
Elizabeth Moxley  
Rhian Nicholls  
Enid Powell  
Marilyn Pryor  
Phyllis Reynolds  
Jacquie Rotheroe  
Chris Sivers  
Ann Sykes  
Heather Wignall  
Kate Winterbottom

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown  
Jean Bygate  
Jeanne Eustace  
Ron Franklin  
David Gittins  
Jonathan Haskell  
Jenny Hoare  
Roger Judd  
Nigel Lewis  
Sue Roper  
Chris Smith  
David Wilde

## **BASSES**

Robert Allnutt  
Alan Archer  
John Betts  
Dave Clarke  
Adrian Collin  
Bob Davies  
Peter Graves  
Geoff Harrison  
Jim Hetherington  
Roger Hill  
David Long  
Tony Mackinder  
Tristan Mackinder  
Richard Onslow  
Tim Roberts  
Guy Williams  
Norman Wise



# Chiltern Orchestral Society



**Leader; Janet Hicks**

**Violins;** Ann Blake, Frances Bigg, Darrell Dunning, Marion Garrett, David Glenister, Ed Hewitt, Fiona Jacob, David Moore, Lesley Pearce, Chris Shelley, Frances Stanhope

**Oboe/Oboe D'Amore;** Fraser MacAulay, Fraser Kelnan

**Oboe/Cor Anglais;** Emily Cockbill, Francis Slack

**Violas;** Steffi Cook, Roger Evans, Katie Hayes, John Saunders

**Bassoon;** Caroline Cartwright

**Trumpets;** Jeremy Loukes, Leah Loukes, Allan Robinson

**Cellos;** Hilary Drinkall, Mary Harris

**Basses;** Keith Leonard, Sudhir Singh

**Tympani;** Richard Baron-Tait

**Organ/Harpsichord;** Ken Martlew

**Flute;** David Evans, Helen Wills



## 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 Richard Grylls.

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.





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 Mr P Scribbins  
 Mr J Stack  
 Mr and Mrs J Stanhope  
 Miss R Stanhope

Mrs J Stevens  
 Mr W Stringer  
 Mr and Mrs E Tapson  
 Dr D Thallon  
 Mr and Mrs W Thomas  
 Mr and Mrs K Todd  
 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 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, with your donation, to  
**Mrs B S Mathers, 8 Old Mill Gardens, Berkhamsted, Hertfordshire HP4 2NZ**  
**Telephone; 01442 872727**

I would like to become a Patron of Tring Choral Society and enclose  
 a cheque for £.....

Name.....

Address.....

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If you like what you hear (and see) tonight, and would like to be involved - or simply would like to learn more about Tring Choral Society, its history and present situation, we have a web site that 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](http://www.tringchoral.org.uk)**



And, of course, new members are always welcome -

please ring the Membership Secretary,  
Margaret Flanigan, on 01442 823915