

 *Tring Choral Society* 

Conductor: Colin Stevens



Chilcott

Requiem

Beethoven

Mass in C

SOLOISTS

**Jeni Bern (Soprano)
Catherine Denley (Contralto)
Robert Johnston (Tenor)
Colin Campbell (Bass)**

**Chiltern Orchestral Society
Leader: Janet Hicks**

Saturday 2 July 2011



The Soloists



JENI BERN (SOPRANO); A graduate of the Royal Scottish Academy of Music and Drama and the Opera School of the Royal College of Music, Jeni has won many major awards and prizes, including the prestigious President Emerita Award.

As an accomplished oratorio and concert artist, Jeni is in demand with leading conductors and choral societies throughout the UK and Europe. Highlights of her career to date include Teixeira's *Te Deum* at Macau International Music Festival with Harry Christophers and the Sixteen; Cupid in Purcell's *King Arthur* with Paul McCreesh and the Gabrieli Consort at the Bergen Festival; *Messiah* with Sir David Wilcox and the Bach Choir; *Messiah* and Finzi's *Dies Natalies* with the St Gallen Bachchor and, with the Royal Scottish National Orchestra, *Carmina Burana* and Mozart's *Exsultate Jubilate*. World premieres include Michael Torke's *Book of Proverbs* at the Festival with the RSNO and Marin Alsop and, for De Doelen, Rotterdam, Vivaldi's *Dixit Dominus* and Teutile in Vivaldi's *Motezuma*. Jeni has appeared with the Dutch Radio Symphony Orchestra as Anne Truelove in the television series *Of Beauty and Consolation*. Radio appearances include BBC Radio 2's iconic *Friday Night is Music Night* and broadcasts for BBC Radios 3 & 4. Her CD *Let the Bright Seraphim* with Baroque trumpeter Crispian Steele-Perkins (Carlton Classics) received considerable critical acclaim. Other recordings include Haydn's *Stabat Mater* with Christ Church Cathedral Choir (Griffin) and Edward Joseph Collins' *Hymn to the Earth* with the RSNO and Marin Alsop. Jeni also features on the soundtracks of several films including the award-winning *Cashback* and the BBC production of *Daniel Deronda*.

Recent engagements include Emma Jones in *Street Scene* for Opera Toulon, Musetta in *La Bohème* for Opera North and Paquette in *Candide* at the Hyogo Performing Arts Centre, Kobe, conducted by Yutaka Sado and directed by Robert Carsen.



CATHERINE DENLEY (CONTRALTO); Born in Northamptonshire, Catherine Denley studied at Trinity College of Music, winning prizes there for Lieder and French Song. After a short time in the BBC Singers, she embarked on a solo career which has taken her all over the world. She has worked with all the major British orchestras and many eminent conductors. Notable highlights have included the premiere of *Europera* by John Cage in London, Paris and Berlin; Handel's *Messiah* with the Boston Symphony Orchestra, the San Francisco Symphony and countless others; Britten's *Spring Symphony* for Dutch and Polish Radio; Beethoven's *Ninth Symphony* with Sir John Eliot Gardiner in Japan; Mahler's *Resurrection Symphony* in Odessa and Kiev and his *Symphony of a Thousand* for TV in Dublin; Bach's *St Matthew Passion* in the Gewandhaus, Leipzig and Mozart's *Requiem* in the Salzburg Mozartwoche and at the BBC Proms.



The Soloists



She has also sung Schumann's *Scenes from Faust* with Sir John Eliot Gardiner in New York and the Proms; Handel's *Hercules* and *La Resurrezione* with Marc Minkowski in Paris and Lyon; concert tours with Ton Koopman, Trevor Pinnock and Paul McCreech (including the St Matthew Passion with eight voices) and Bach's *Easter Oratorio* and Vivaldi *Solo Cantatas* with the Israel Camerata.

More recent concerts include *Christmas Oratorio* and *Elijah* at Cadogan Hall, and Handel's *Theodora* in Oslo.

Catherine now has over sixty recordings to her credit. These cover a wide range of music, from Monteverdi to the present day, but she is particularly renowned for her Handel roles.



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 the *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*.

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*.



The Soloists



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. Most recently RSVP Voices have recorded the soundtrack to Disney's *African Cats*, narrated by Samuel L Jackson, to be released in the UK in October 2011 and they have also recorded backing tracks for the live shows of *Britain's Got Talent!*



COLIN CAMPBELL (BASS); Colin has appeared as a concert soloist throughout the UK, in Europe, the USA. and the Far East in repertoire ranging from Monteverdi to Tavener. His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

Colin's operatic repertoire is extensive and has appeared with Kent Opera, Pavilion Opera, English Touring Opera, Welsh National Opera, Aix en Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden.

Recent concert performances include the arias in Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert, *Messiah* in Israel and Poland; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's *Requiem* in Santiago de Compostela; Handel's *Atalanta* at the Halle Festival; Christus in Bach's *St Matthew Passion* in Tampere, Finland and in Beijing, China (Chinese Premiere); Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at Symphony Hall, Birmingham; Bach's *B Minor Mass* in Japan and Korea under Sir John Eliot Gardiner; Handel's *Judas Maccabaeus* in Vilnius, Lithuania with Nicholas McGegan and Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany. In London he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and King's College Choir in Vaughan Williams' *Fantasia on Christmas Carols*; at the QEH with the Royal Philharmonic Orchestra in Elgar's *Dream of Gerontius* and at Westminster Cathedral with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem*.

More recently, he performed Marcel Dupré's cantata *De Profundis* in Munich with the Bayerische Rundfunk under Marcello Viotti. Colin created the rôle of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK. He performed Fauré's *Requiem* and Finzi's *In Terra Pax* with the RPO and Handel's *Messiah* with the London Festival Orchestra.



Bob Chilcott



The name of Bob Chilcott may not be as familiar to you as is the other composer on our programme this evening – indeed, it would be a great surprise if it were – but he has been described by *The Observer* as “a contemporary hero of British choral music”.

Bob Chilcott was born in 1955 and is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life - he was a chorister in the choir of King's College, Cambridge, and sang the Pie Jesu on the renowned 1967 King's recording of Faure's *Requiem*, conducted by Sir David Willcocks. He returned to King's as a Choral Scholar, and between 1985 and 1997 was a member of The King's Singers.

Since 1997, Bob has poured his energy into choral composition, conducting, and promoting choral singing throughout the world. He is well-known for his compositions for children's choir, including *Can You Hear Me?* and more recently, *Like a Singing Bird*, which was commissioned collaboratively by 20 choirs through Chorus America's 2007 charity auction.

He is equally active as a composer of mixed-voice music. Of his larger works *The Making of the Drum*, a cantata for choir and percussion, has been extensively performed by choirs including The BBC Singers, the Tower New Zealand Youth Choir, the Chamber Choir of Europe and the Taipei Chamber Singers. In November 2005 Bob conducted his *Jubilate* in New York's Carnegie Hall. He has also written two contrasting works for professional and amateur performers to perform together, commissioned by Making Music. The first, *A Sporting Chance*, was written for Onyx

Brass and primary school choirs, and the second, *Tandem*, a work for two orchestras, was commissioned in conjunction with BBC Radio 3. Other large-scale commissioning projects include *Salisbury Vespers* involving over 500 singers from 7 choirs across the City (23 May, 2009) and *Requiem* for the Oxford Bach Choir, accompanied by the RPO (13 March, 2010).

2007 saw the release of *Man I Sing* with the BBC Singers directed by the composer



on Signum Classics. This disc showcases some of his exquisite writing for mixed voice choir, such as *My Prayer* and *Weather Report*. In October 2008, Bob's latest disc, *Making Waves*, was released to great acclaim on the same label, featuring

recordings of his upper-voice music including *A Little Jazz Mass* and *This Day*.

As a conductor, Bob has worked extensively with choirs and festivals throughout the world. For seven years he was conductor of the Chorus at the Royal College of Music in London. He is Principal Guest Conductor of the BBC Singers, with whom he works regularly in studio recordings and concerts. He has also guest conducted the RIAS Kammerchor in Berlin, and the Elmer Iseler Singers in Toronto. Bob has been featured twice as conductor for the youth project at Festival 500 in Newfoundland, and has conducted at festivals throughout Canada and the United States, including The World of Children's Choirs in Vancouver and the Niagra and Toronto International Choral Festivals. In 2003 Bob was the first non-American conductor to conduct a National Honor Choir for the American Choral

Directors Association, which he did in New York City. He has been a featured conductor for Europa Cantat in Sweden, Germany and Belgium, and in 2005 he conducted for the first time at the renowned Dartington International Music Festival in the UK. In 2009, Bob was a session leader at the American Choral Director Association's National Convention in Oklahoma City, at Chorus America in Philadelphia, and will return as guest conductor and lecturer at the Japan Choral Association.

As we started with a media quotation about Bob Chilcott, it is probably fitting that we close with one; 'His music possesses the winning combination of melodic beauty, harmonic attractiveness, imaginative textures and thematic development, which together form an immediately appealing style reaching across the age barrier in any choir.' *Organists' Review*

Our future concerts

17 December 2011

Bach; Magnificat
Vivaldi; Dixit Dominus

31 March 2012

Rossini; Petite Messe Solennelle

7 July 2012

Brahms; Requiem



Chilcott; Requiem



1. Introit and Kyrie

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion, et tibi redetur votum in Jerusalem.

Exaudi orationem meam.

Ad te omnis caro veniet.

Requiem aeternam dona eis Domine, et lux perpetua eis.

Kyrie eleison, Christe eleison.

(Grant them eternal rest, O Lord, and light perpetual shine upon them.)

Thou art praised in Sion, O God, and homage shall be paid to Thee in Jerusalem. Hear my prayer.

All flesh shall come before Thee.

Lord have mercy, Christ have mercy.)

2. Offertorio

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum, de poenis inferni et profundo lacu.

Libera eas de ore leonis, ne absorbeat tartarus, ne candant in obscurum.

Hostias et preces tibi Domine, laudi offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus.

Fac eas, Domine, de morte transpire ad vitam, quam olim Abrahae promisisti et semini ejus.

(Lord Jesus Christ, King of Glory, free the souls of all the faithful departed from the pains of hell and from the deep pit.

Deliver them from the mouth of the lion lest hell engulf them, lest they fall into darkness.

In praise we offer Thee, Lord, sacrifices and prayers. Receive them for the souls we remember this day.

Make them, lord, pass from death to life, as Thou didst promise Abraham and his seed.)

3. Pie Jesu

Pie Jesu Domine, dona eis requiem.

Pie Jesu Domine, dona eis sempiternam requiem.

(Gentle Jesus Lord, grant them rest

Gentle Jesus Lord, grant them rest eternal.)

4. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis, Hosanna.

(Holy, Holy, holy, Lord God of Hosts Heaven and earth are full of Thy glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.)

5. Agnus Dei

Agnus Dei qui tolis peccata mundi, dona eis requiem, sempiternam requiem .

(Lamb of God, who takest away the sins of the world, grant them rest, eternal rest.)

6. Thou Knowest, Lord

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most Holy, O God most mighty Holy and merciful Saviour Thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from Thee.

7. Lux Aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis. Requiem aeternam.

(Eternal light shine upon them, O Lord, with Thy saints for ever, for Thou art good.

Grant them eternal, rest O Lord and light perpetual shine on them. Eternal rest.)



Interval





Ludwig van Beethoven



If we have one composer on the programme tonight who, in all honesty, is perhaps not a household name, we have another that could hardly be of a contrast. It is very tempting, sometimes, to dispense with a biographical note on the assumption that our knowledgeable audience will know all about the composer in question (especially so with our last Mozart concert!) but we realise that isn't necessarily the case – and we may always mention something you didn't know!



Born in Bonn in 1770, Beethoven was of Flemish extraction – hence the 'van' in his name, which is sometimes erroneously printed as 'von'. Just like Mozart before him, his first music teacher was his father. Tradition has it that Johann van Beethoven was a harsh instructor, and that the child Beethoven, "made to stand at the keyboard, was often in tears." However, the Grove Dictionary of Music and Musicians claims that no solid documentation supported this, and asserted that "speculation and myth-making have both been productive." Unlike Mozart, however, Beethoven had other teachers, among them court organist Gilles van den

Eeden, Tobias Friedrich Pfeiffer (a family friend, who taught Beethoven piano), and a relative, Franz Rovantini (who taught him violin and viola). Like so many successful composers, his musical talent manifested itself early. His father, aware of Leopold Mozart's successes – yes, we're back to that family again - in this area (with son Wolfgang and daughter Nannerl), attempted to exploit his son as a child prodigy, claiming that Beethoven was six on the posters for Beethoven's first public performance in March 1778. Actually, little Ludwig was seven, but whose counting? (Obviously not Beethoven's father!).

In 1787, the young Beethoven decided to travel to Vienna, hoping to meet and study composition with – guess who? – yes, Mozart. It is not clear if he succeeded in meeting or studying with Mozart but, in any case, he managed to make a name for himself fairly quickly in the city of musicians, and we do know that he studied with Joseph Haydn and other teachers. He quickly established a reputation as a piano virtuoso and, more slowly, as a composer. He settled into the career pattern he would follow for the remainder of his life: rather than working for the church or a noble court (as most composers before him had done), he was a freelance, supporting himself with public performances, sales of his works, and patronage from noblemen who recognized his ability (and with whom he regularly had arguments!).

Beethoven is often regarded as the main transitional figure between the Classical and Romantic eras of musical history. As far as musical form is concerned, he built on the well-known principles of sonata form and development that he had inherited from Haydn and Mozart, but he greatly extended them, writing longer and more ambitious movements. There is also constant discussion (among those who like discussing such things) as to whether he was a Romantic composer. If we consider the Romantic movement as an aesthetic epoch in literature and the arts generally, Beethoven probably sits squarely in the first half, along with literary Romantics such as the German poets Goethe and Schiller (whose texts he drew on for songs), and the English poet Percy

Shelley. He was also called a Romantic by contemporaries such as Spohr and ETA Hoffman. For some experts, Beethoven is not a Romantic, and his being one is a myth; for others he stands merely as the transitional figure we mentioned above, or an immediate precursor to Romanticism; for others he is the archetypical Romantic composer, complete with myth of heroic genius and individuality.

There are, of course, a whole army of other music lovers who take yet another view – namely, does it matter into what category he falls? He left behind one of the greatest bodies of musical work the world has seen. Does it matter whether these works are Classical or Romantic, as long as they remain here for us to enjoy?

In 1826, Beethoven caught a cold which led to an illness which complicated the other health problems from which Beethoven had suffered all his life. He died surrounded by his closest friends on 26 March 1827 - apparently just as a storm broke out. (Incidentally, Beethoven's oft-quoted last words, 'I shall hear in heaven', are just one of many phrases said to be the great man's last words.

The funeral rites took place at the church of the Holy Trinity. It is estimated that between 10,000 and 30,000 people attended. Franz Schubert, a timid man and a huge admirer of Beethoven, without ever having become close to him, was one of the coffin bearers, along with other musicians. Schubert died the next year and was buried next to Beethoven.



Beethoven; Mass in C



Beethoven's Mass in C was written in 1807 and was completed in a particularly fruitful three-year period which also saw the premieres of no fewer than ten of his other works. These trifles were the Violin Concerto, the Fourth Piano Concerto, the Fifth and Sixth Symphonies, the Choral Fantasy, the Leonora and Coriolan Overtures and the three Rasoumosky Quartets! This is a remarkable output by anyone's standards and amongst all those momentous works, as we've mentioned, is the gem that you will enjoy this evening.

Beethoven received the commission to write the Mass from Prince Esterhazy and it was intended as a successor to a series of Masses that had been written by his court composer (a composer you may have heard of, by the name of Joseph Haydn). He (Beethoven) thought very highly of the finished piece and wrote to his publisher; 'I am reluctant to say anything about my Mass, and indeed about myself. Yet I believe I have set the text in a manner in which it has rarely been treated before'.

Beethoven's intention was to create a piece that had the symphonic grandeur normally reserved for the concert hall. Unfortunately, the performers were clearly not prepared for this and the rehearsal time proved totally inadequate. The first performance was a decidedly sketchy affair and Prince Esterhazy described the Mass in a letter to a friend as 'unbearably ridiculous and detestable'. History was to prove the Prince just a little mistaken!

The Mass you will enjoy tonight (despite the Prince's opinion) comprises the five usual sections and the keys Beethoven chose are interesting. The Kyrie, Gloria and Credo are in the 'majestic' key of C major, the Sanctus in the key of A (supposedly symbolic of heaven), the Benedictus in the tranquil key of F major, and the Agnus Dei in C minor, resolving to the major for the final 'Dona Nobis' section. The music used for the opening Kyrie reappears in this closing section, neatly bringing the work full circle.



The Text



1. Kyrie Eleison

Kyrie eleison, Christe eleison, kyrie eleison.
(*Lord have mercy. Christ have mercy., Lord have mercy.*)

2. Gloria In Excelsis

Gloria in excelsis, Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te; benedicimus te; adoramus te; glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.
Qui tolis peccata mundi Miserere nobis, qui tolis peccata mundi suscipe deprecationem nostrum.
Qui sedes ad dexteram patris, miserere nobis.

Quoniam tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto spiritu in Gloria Dei Patris. Amen.
*(Glory be to God on high, and on earth peace, goodwill towards men.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
Lord we adore Thee, we bless Thee, and we praise Thy glory.
O Lord most Holy, and blessing to Christ our saviour Jesus Christ.
Lord God almighty, lamb of God, Son of the Father, have mercy on us.
For only Thou art Holy, Thou only, O Christ with the Holy Ghost, art most high in the glory of God the Father. Amen.)*

3. Credo

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terra, visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia secula. Deum de Deo; lumen de lumine Deum verum de Deo vero. Genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus, et, sepultus est. Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum sedet ad dexteram Patris.
Et iterum venturus est cum gloria, judicare vivos et mortuos; cujus regni non erit finis.. Et in Spiritum Sanctum Dominum et vivificantem.
Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur, qui locutus est per Prophetas.
Et unam Sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi, Amen.

(I believe in one God, the Father Almighty, maker of heaven and earth and of all things visible and invisible and begotten of His father before all worlds. God of God, light of light, very God of very God, begotten not created, who for us men, and for our salvation, came down from heaven.

And was incarnate of the Holy Ghost and was made man. Was crucified for us by Pontius Pilate, suffered and was buried. And He rose on the third day according to the scriptures.

*And He ascended into heaven, He sits at the right hand of God the Father and He is going to come again with glory to judge the living and the dead of whose Kingdom there will be no end. And in the Holy Lord and life giver who spoke through the prophets. And one Holy Catholic and Apostolic church
I confess one baptism for remission of sins. And I expect resurrection of the dead and life to come of age Amen.)*

4. Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis
(Holy, Holy, holy, lord God of Sabaoth, Heaven and earth are full of Thy glory. Hosannah in the highest.)

5. Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
(Blessed are they that come in the name of the Lord. Hosannah in the highest.)

6. Agnus Dei

Agnus Dei, qui tolis peccata mundi, Miserere nobis.
Dona nobis pacem.
(Lamb of God, who takest away the sins of the world, have mercy upon us. Give us peace.)



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 will be pleased to hear from you -

Margaret Flanigan, on 01442 823915



The Choir



SOPRANOS

Betilyn Alwyn-Jones
Celestria Bell
Gillie Bligh
Anne Box
Jacquie Cadge
Margaret Collier
Sally Dussek
Barbara Eykel
Ann Gray
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
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
Steph Laferton
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
Jeanne Eustace
Ron Franklin
Jonathan Haskell
Roger Judd
Nigel Lewis
Sue Roper
David Wilde

BASSES

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



Chiltern Orchestral Society



Leader; Janet Hicks

Violin; Ann Blake, Frances Bigg,
Darrell Dunning, David Glenister,
David Moore, Harriet Murray,
Chris Shelley, Frances Stanhope,
Nicole Stokes, Scot Tsang

Oboe; Fraser MacAulay, Frances
Slack

Clarinet; Esther Moors, Teresa
Whiffen

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

Bassoon; Caroline Cartwright,
Thomas Dryer-Beers

Horn; Chris Howlings, Alf Ruddell

Cello; Hilary Drinkall, Mary Harris

Trumpet; Jeremy Loukes, Allan
Robinson

Bass; Keith Leonard, Sudhir Singh

Flute; David Evans, Caroline
Welsh

Timpani; Frances Beuttler



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.





Patrons of Tring Choral Society



Mr G E Bull
 Mr J Burchell
 Mr J H Cadge
 Mr and Mrs G Caloia
 Mrs J Cherry
 Mr and Mrs F Clark
 Mrs B J Darby
 Mr S Eustace
 Mr R Flanigan
 Mrs D Franklin
 Mrs S K Franklin
 Mr J Hawkes
 Mr C W Hoare
 Mrs J Hollingsworth
 Mr M Jackson
 Mr K Johnson

Mrs E Marchant
 Mr I Martin
 Mrs B Matthews
 Mrs M Merlier
 Mrs E Nicholls
 Mr C B J Pearce
 Dr and Mrs A Pride
 Mr G Pulfer
 Mrs H Renals
 Mr D Rush
 Mr P Scribbins
 Mr J Stack
 Mr and Mrs J 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 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, 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.....

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