



Tring Choral Society



Conductor: Colin Stevens



Rossini
Petite Messe Solennelle

SOLOISTS

Martene Grimson (Soprano)
Flora McIntosh (Mezzo Soprano)
Adrian Dwyer (Tenor)
Andrew Davies (Bass)

ACCOMPANISTS

Adrian Johnson (Piano)
Jonathan Lee (Harmonium)

Saturday 31 March 2012



The Soloists



MARTENE GRIMSON (SOPRANO) graduated from the Sydney Conservatorium of Music before completing her studies at the Royal College of Music's Benjamin Britten Opera School and at the National Opera Studio.

Martene was awarded second prize in the 2006 Kathleen Ferrier Competition, and has given recitals at the Aldeburgh Festival, the Wigmore Hall, the Royal Opera House, St John's Smith Square, the Fairfield Halls and the Harrogate Festival.

Notable concert engagements include *Pulcinella* (Scottish Chamber Orchestra under Thierry Fischer), Bernstein's *Trouble in Tahiti* (Bayernische Rundfunk under Ulf Schirmer), a concert performance as Dorinda in *Orlando* (Independent Opera, Wigmore Hall), Haydn arias (Orchestra of the Age of the Enlightenment, under Franz Bruggen), Gretel in *Hansel and Gretel* (BBC Concert Orchestra under Charles Hazelwood at the Queen Elizabeth Hall and at the Chichester Festival, Howard Goodall's *Eternal Light* (Rambert Dance Company) and Brahms' *Requiem* at the Royal Albert Hall under Sir David Wilcox.

Her operatic engagements have included Ilia in *Idomeneo* for Pinchgut Opera in Sydney, First Witch in *Dido and Aeneas* for Opera North, Mrs Gleaton in Floydd's *Susannah*, Laurette in Bizet's *Le Docteur Miracle* for Wexford Festival and Glauce in *Medea* at the Nationale Reisopera. With the Classical Opera Company, she has sung Hyacinthus in *Apollo and Hyacinthus*, Aminta in *Il Re Pastore* and Cinna in *Lucio Silla*.

Recent and future engagements include performances of Handel's *Israel in Egypt* in France with Arslys Bourgogne, Handel's *Alpestre Monte* with the Classical Opera Company at King's Place, Sivene in Gluck's *Le Cinese* with Bampton Classical Opera at the Wigmore Hall, Susanna in *Le Nozze di Figaro*, Zerlina in *Don Giovanni* and Despina in *Così fan Tutte* for Longborough Festival Opera, Nanetta in *Falstaff* with Mid Wales Opera conducted by Nicholas Cleobury and performances of *The Giacomo Variations* with John Malkovich in Vienna, Sydney, the Mariinsky Theatre, St Petersburg and on tour in North America.



FLORA MCINTOSH (MEZZO SOPRANO) studied at the RNCM where she won several awards and received generous support from the Peter Moores Foundation and the Countess of Munster Musical Trust. She now studies with Paul Farrington.

A regular on the concert and oratorio platform, Flora has sung in venues across the UK and Europe including Birmingham Symphony Hall, the Banqueting Hall in

Whitehall, Litchfield Cathedral and Westminster Cathedral where she sang The Angel/Queen in Mendelssohn's *Elijah* with Sir Thomas Allen. Flora is a Samling Foundation Scholar.

Flora has sung with, among others, Clonter Opera, Grange Park Opera, English Touring Opera, New Sussex Opera, Batignano Opera Festival and European Opera Centre. Roles include *Carmen*, Sorceress (*Dido and Aeneas*), Meg Page



The Soloists



(*Falstaff*), 2nd and 3rd Lady (*Die Zauberflöte*), Dorabella (*Così fan tutte*), Judith (*Duke Bluebeard's Castle*), The Drummer (*The Emperor of Atlantis*), Myrtale (*Thais*), Idamante (*Idomeneo*), Fanny Nelson/Emma Hamilton in Bawden's *A Sailor's Tale* (world premiere) and various roles in Ravel's *L'enfant et les sortilèges*.

Recent engagements include *Carmen* with London Festival Opera; future plans include Beethoven's Ninth Symphony with the Huddersfield Choral Society and Cherubino in Mozart's *Le Nozze di Figaro* with Opera a la Carte.

Flora lives in London with her husband and two young children.



ADRIAN DWYER (TENOR) was born in Melbourne, Australia, and studied at the GSMD and at the National Opera Studio. He currently studies with Julian Gavin.

Adrian made his US debut as Rudolfo in Baz Luhrmann's TONY award-winning *La Bohème*, winning a Los Angeles Alliance Ovation Award for Outstanding Performance. Other appearances in the role include Francesca Zambello's Royal Albert Hall production, and in South Africa for Cape Town Opera.

Roles include Benedict in *Beatrice and Benedict* (Opera Comique, Paris), Almaviva in *Barbiere di Siviglia* (Scottish Opera, Opera Queensland), Arturo in *Lucia di Lammermoor*, Grailknight in *Parsifal* (ENO), Miroslav/Harpist in *Excursions of Mr Broucek*, Robert in *Skin Deep* (Opera North), Sam in *Street Scene* (Opera de Toulon, Young Vic, Buxton), Alfredo in *La Traviata* (Opera Queensland), Macduff in *Macbeth* (Scottish Opera), Vakula in *Cherevichki* (Garsington), Leicester in *Maria Stuarda*, Tamino in *Die Zauberflöte* (Grange Park Opera), Lensky in *Eugene Onegin* (Aldeburgh Festival), Don Ottavio in *Don Giovanni* (Opera Holland Park),

Edgar in *Promised End* (ETO), Roderigo in *Otello* (Birmingham Opera Company), the title role in *Fra Diavolo* (Stanley Hall), and Jenik in *The Bartered Bride* (Mid Wales Opera).

On the concert platform he has performed with The Bayerische Rundfunkorchester (Bernstein *Trouble in Tahiti*), l'Orchestre de Paris (Berlioz *Benvenuto Cellini*), the Royal Scottish National Orchestra at the Edinburgh Festival (Vaughan Williams *Serenade to Music*), The Philharmonia (Rossini *Stabat Mater*, *Petite Messe Solennelle*), The Royal Philharmonic Orchestra (Verdi *Requiem*, Orff *Carmina Burana*), Melbourne Symphony Orchestra (Wagner *Der Fliegende Holländer*) and The Royal Liverpool Philharmonic, under conductors such as Bonyngue, Stern, Parry, Schirmer, Howarth, Soustrot, Bonnins, la Stella, Daniel, Andre, Stapleton and Inglis. Recent and future engagements include a return to Scottish Opera for *Excursions of Mr Broucek*, Grailknight in *Parsifal* and SS Officer (*The Passenger* for ENO), Cherevin in *Young Prisoner From the House of the Dead* and Janek *The Makropoulos Case* (Opera North), and Giuseppe in *La Wally* (Opera Holland Park).



The Soloists



ANDREW DAVIES (BASS) read music at Cambridge University, where he was a choral scholar at Clare College and St John's College, and continued his training at the Royal Academy of Music.

Andrew made his international solo operatic debut in 2008 in a staged production of Handel's oratorio *Belshazzar* at the Berlin Staatsoper, Aix-en-Provence Festival and Innsbruck Festwochen, under the musical direction of René Jacobs. He subsequently sang the role of Curio in Handel's *Giulio Cesare* with the Freiburger Barockorchester in Paris, Madrid, Valladolid and Valencia, also under René Jacobs, and appeared as Phoebus in Purcell's *The Fairy Queen* in Paris, Caen and New York with Les Arts Florissants under William Christie in 2010. Other roles include Dandini (OperaUpClose), Giuseppe (Surrey Opera), Argante *Rinaldo* (Cover, Glyndebourne), Ned Keene *Peter Grimes* and Aeneas.

An experienced concert artist, Andrew has worked extensively in London and across the United Kingdom, as well as in Europe; solo appearances have included Royal

Albert Hall, Wigmore Hall, St Paul's Cathedral, Paris' Salle Pleyel and Madrid's Auditorio Nacional. Most recently, he sang *Messiah* for New College Oxford and Oxford Philomusica at the Sheldonian Theatre. He performed Handel's *Israel in Egypt* with the Jerusalem Symphony Orchestra in Jerusalem and Tel Aviv under the baton of Laurence Cummings, and Carissimi's *Jephthe* and Mazzocchi madrigals in the Innsbruck Festival under René Jacobs.

Other recent engagements have included Handel's *Dixit Dominus*, *Joshua* and *Jephtha*, Bach's Passions, Christmas Oratorio, Mass in B minor and various cantatas, Beethoven's 9th Symphony, Haydn's *The Seasons* and 'Nelson' Mass, Mendelssohn *St Paul*, the Requiems of Mozart, Duruflé and Fauré, Purcell's *Come, Ye Sons of Art* and *The Fairy Queen*, Vaughan Williams' *Five Mystical Songs* and *Fantasia on Christmas Carols*, Puccini's *Messa di Gloria*, Stainer's *Crucifixion*, Stanford's *Elegiac Ode*, Finzi's *In Terra Pax* and the premiere of Michael Finnissey's *Canticles* live on Radio 3.

If music be the food...

While music was a great love of Rossini's, he made it evident that it was not his primary passion. He once commented, "I know of no more admirable occupation than eating. Appetite is for the stomach what love is for the heart. The stomach is the conductor, who rules the grand orchestra of our passion. The bassoon or the piccolo, grumbling its discontent or shrilling its longing, personify the empty stomach for me. Eating, loving, singing, and digesting are, in truth, the four acts of the comic opera known as life.



What exactly is a harmonium?



The performance of the *Messe Solennelle* given this evening will be as Rossini originally scored it - for piano and harmonium. As the harmonium is a vaguely esoteric instrument, we thought you might appreciate an explanation of exactly what it is!

The harmonium, accordion, concertina and harmonica (mouth organ) are virtually the only survivors of a host of newfangled instruments which emerged in Europe following the introduction in the late 1700s of the Cheng, an instrument already in use for many centuries in China. This hand-held, mouth-blown instrument, in appearance a cross between a large coffee cup and an inverted bagpipe, produced sound in a novel way, by the use of free reeds. The physical differences between these and the reeds found in pipe organs need not concern us; what caused the excitement was that, unlike an organ pipe, a free reed will speak loudly or quietly, *without changing pitch or tone*, according to how hard or soft it is blown. This led to the building of keyboard and other chord-playing instruments in which, for the first time, it was possible to vary the dynamics of a *held* note or chord by changing the wind pressure.

The Harmonium, as a name and as a type of instrument, was patented in 1841 by Alexandre Francois Debain, and the mechanical and tonal design of his instrument was soon copied by all other makers of "orgues expressifs" as they were collectively known.

The features of a standard harmonium, as evolved by Debain, are a five-octave keyboard divided in the middle with separate stops for the bass and treble and, typically, four sets of reeds - two at

the unison and one each at the octave and suboctave. Wind is supplied by the player working two pedals, each connected to a bellows feeding a common reservoir. An essential part of this apparatus is the *Expression* stop. This disconnects the reservoir so the wind



A typical western harmonium

passes directly from the bellows to the reed chest. The wind pressure, and hence the loudness of speech, can now be controlled directly and very sensitively by the feet of the player.

The *Petite Messe* was written in 1863, and received its premiere on a Debain harmonium with Rossini himself conducting. As the instrument here today was also built by the firm of Debain at about the same period, it connects us directly to the sound-world of the composer.



Gioachino Rossini 1792 - 1868



Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn player and a mother who made a career for herself in opera, as a boy he had direct experience of operatic performance, both in the orchestra pit and on stage.

His operas from his first relative success in 1810 until 1823 were first performed in Italy. There followed a period of success in Paris, leading to his final opera, *Guillaume Tell* ('William Tell'), staged in Paris in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre, but in his later life he continued to enjoy considerable esteem—both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868. The last 40 years of his life were (relatively) creatively silent: no more operas issued from his pen.

Of Rossini's three dozen or so operas, *Il barbiere di Siviglia* ('The Barber of Seville') is probably the best known, a treatment of the first play of the Figaro trilogy by Beaumarchais on which Mozart had drawn thirty years earlier in Vienna. Other well-known comic operas by Rossini include *La Scala di Seta* ('The Silken Ladder'), *Il Signor Bruschino*, *L'italiana in Algeri* ('The Italian Girl in Algiers'), *Il Turco in Italia* ('The Turk in Italy'), *La Cenerentola* ('Cinderella') and *La Gazza Ladra* ('The Thieving Magpie'). More serious subjects were tackled in *Otello*, *Semiramide*, *Mosè in Egitto* ('Moses in Egypt') and the French *Guillaume Tell* (based on the play by Schiller). The overtures to many of

these operas are a recurrent element in the repertoire of the concert hall.

Instrumental compositions by Rossini include his early string sonatas, designed for two violins, cello and double bass and thought to have been written when the



composer was twelve. The string sonatas show a precocious command of Italian operatic style, here translated into instrumental terms.

The so-called *Péchés de Veillesse* ('Sins of Old Age') consist of thirteen volumes of varied music, some vocal, some instrumental (five designed for the piano). They consist of pieces that demonstrate both the well-known wit of the composer as well as his continuing technical command of musical resources.

*Cesar Franck; Prelude, Fugue and Variation
for piano and harmonium. Opus 18*



Rossini's Petite Messe Solennelle



Gioachino Rossini's *Petite Messe Solennelle* was written in 1863 and described by the composer as "the last of my péchés de vieillesse" (sins of old age).

The composer, noted for his wit, and who produced little for public hearing during his long retirement at Passy, prefaced his mass with the words: "Good God - behold completed this poor little Mass. Is it indeed sacred music [la musique sacrée] that I have just written, or merely some damned music [la sacré musique]? You know well, I was born for comic opera. Little science, a little heart, that is all. So may you be blessed, and grant me Paradise!"

Napoleon III was reputed to have described the mass as neither little nor solemn, nor particularly liturgical!

Its first performance was at the dedication (14 March 1864) of the private chapel in the hôtel of Louise, Comtesse de Pillet-Will, to whom Rossini dedicated this refined and elegant piece, which avoids the sentimental opulence of most contemporary liturgical works, such as those by Charles Gounod. Rossini

specified twelve singers in all, with the soloists doubling the SATB chorus, and scored it for two pianos and harmonium. Among the first hearers were Giacomo Meyerbeer, Daniel Auber and Ambroise Thomas, who would succeed Auber as director of the Paris Conservatoire. Albert Lavignac, aged eighteen, conducted from the harmonium.

The soloists were Carlotta and Barbara Marchisio, Italo Gardoni and Luigi Agnesi. It has been said that all this piece requires is a small hall, a piano, a harmonium, eight choristers and the four greatest singers on earth.

Partly for fear that it would be done anyway after his death, Rossini discreetly orchestrated the *Petite Messe Solennelle* during 1866-67, without losing its candour and subtlety, and the resulting version had its first public performance on 28 February 1869, three months after the composer's death, and as close as could be to what would have been Rossini's seventy-seventh birthday - at the Théâtre-Italien, Paris. That year both versions were published.

Future Concerts

7 July 2012

Brahms; Requiem
Mendelssohn; Ave Maria

15 December 2012

Elgar; The Music Makers



Rossini's Petite Messe Solennelle

The text



1. Kyrie (Soloists and chorus)

Kyrie eleison, Christe eleison.
(Lord have mercy upon us, Christ have mercy upon us.)

(For Thou only art holy, Thou only art the Lord. Thou only O Christ, art most high Jesus Christ.)

2. Gloria (Soloists and chorus)

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te. Adoramus te, glorificamus te.
(Glory be to God on high, and on earth, peace, goodwill towards men. We praise thee, we bless thee, we adore thee, we glorify thee.)

7. Cum Sancto Spiritu (Soloists and Chorus)

Cum sancto spiritu in Gloria Dei Patris. Amen. Gloria in excelsis Deo. Amen.
(With the Holy spirit in the glory of God the father. Amen. Glory be to God in the highest. Amen.)

3. Gratias (Soloists)

Gratias agimus tibi propter magnam gloriam tuam.
(We give thanks to thee because of Thy great glory.)

8. Credo (Soloists and chorus)

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum dominum Jesum christum, Filium dei unigenitum. Et ex Patre natum ante omnia saecula. 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 nostrum salutem descendit de coelis. Et in carnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.

4. Domine Deus (Tenor solo)

Domine Deus Rex coelestis. Deus Pater omnipotens. Domine fili unigenite Jesu Christe. Agnus Dei Filius Patris.
(O Lord most Holy, thou almighty King. Father O Lord omnipotent.)

(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 of the Virgin Mary and was made man.)

5. Qui Tolis (Soprano and Contralto)

Qui tolis peccata mundi, miserere nobis. Qui tolis peccata mundi suscipe deprecationem nostram. Qui sedes ad dexteram Patris Miserere nobis.
(Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, hear our prayer. Thou that sittest at the right hand of God the father, have mercy upon us.)

6. Quoniam (Bass Solo)

Quoniam tu solus sanctus. Quoniam tu Solus Dominus. Tu solus altissimus. Jesu Christe.

10. Crucifixus (Soprano solo)

Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est.
(He was crucified for us by Pontius Pilate, suffered and was buried.)

11. Et Resurrexit (Soloists and chorus)

Et resurrexit tertia die secundum Scripturas. Credo. 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 et Filio simul adoratur et congloricatur qui locutus est per Prophetas.

Et unam sanctam, catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma remissionem peccatorum.

Et expecto resurrectionem mortuorum.

Et vitam venturae saeculi. Amen.

(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)

12. Preludio Religioso (Harmonium)

13. Sanctus (Soloists and Chorus)

Sanctus, Sanctus, Sanctus. Dominus Deus Sabaoth Pleni sunt coeli et terra Gloria tua.

Hosanna in excelsis. Benedictus qui venit in nomine Domini.

(Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord.)

14. O Salutaris (Soprano solo)

O salutaris hostia quae coeli pandas ostium. Bella premunt hostilia da robur fer auxilium.

(O saving host opening wide the gate of heaven to all us below. Our foes press on from every side.)

15. Agnus Dei (Contralto Solo and Chorus)

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.)



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.





The Choir



SOPRANOS

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

Helen Stokes
Jenny Thallon
Elizabeth Thompson
Jenny Watkins

ALTOS

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

Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

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

BASSES

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



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.



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
 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 MF Merlier
 Mrs E Nicholls
 Mr Rossa O'Reilly
 Mr C B J Pearce
 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.....

Email address.....

