



Tring Choral Society



Conductor: Colin Stevens



Haydn Passion

Beethoven Mass in C

SOLOISTS

Emma Tring (Soprano)
Nancy Cole (Mezzo-soprano)
Robert Johnston Tenor)
Stephen Kennedy (Bass)

**Chiltern Orchestral Society
Leader: Janet Hicks**

Saturday 1 April 2017 at 7.30pm

Registered Charity No. 276980



The Soloists



EMMA TRING (SOPRANO) has built her career as a concert soloist and ensemble singer over the past ten years. As a soloist, she has appeared with many distinguished groups including the BBC Symphony Orchestra, BBC Concert Orchestra,



Ensemble Intercontemporain, Mahler Chamber Orchestra, Orchestra of Opera North, RPO, St James Baroque and The Hanover Band. She has premiered several works including Michael Finnissy's *Tom Fool's Wooing* with Exaudi in Milton Court, Gabriel Jackson's *Passion of the Lord* at Merton College, Oxford and David Goode's *Blitz Requiem* in St Paul's Cathedral with The Bach Choir. Her solo work can be heard on recordings including Judith Weir's *Storm*, Harrison Birtwistle's *Moth Requiem*, Gabriel Jackson's *Airplane Cantata* and Bob Chilcott's *Angry Planet*.

In her capacity as a BBC Singer, with whom she has been a member since 2008, she has worked under the baton of Daniel Barenboim, Pierre Boulez, Sir Simon Rattle, Oliver Knussen and Marin Alsop.

As an ensemble singer she is also a regular member of Exaudi, she has performed with I Fagiolini, The Clerks and The Sixteen, and has appeared in roles on the operatic stage as far afield as Thailand and the Middle East

NANCY COLE (MEZZO SOPRANO)

Nancy is a busy consort singer and soloist based in London, singing with a number of the top professional ensembles of today. She regularly sings with The Sixteen, Tenebrae, The Choir of the Enlightenment, Britten Sinfonia Voice and The Fieri Consort, and sings on many of their recordings. In January she became a permanent member of the BBC singers.

She has given solo recitals at St Martin in the Fields, the Handel House Museum and the Queen's Gallery at Buckingham Palace. She has appeared as an Oratorio soloist all over the UK, including the York Early Music Festival. She was one of the soloists for Brighton Early Music and



the performance of Caccini's opera *La Liberazione di Ruggiero*, in November 2015, and sang in the production of *All the Angels at the Sam Wannamaker Theatre, The Globe* (Dec-Feb 2017).

Brought up in Lancaster, Nancy was a Choral Scholar at St Edmund Hall Oxford,

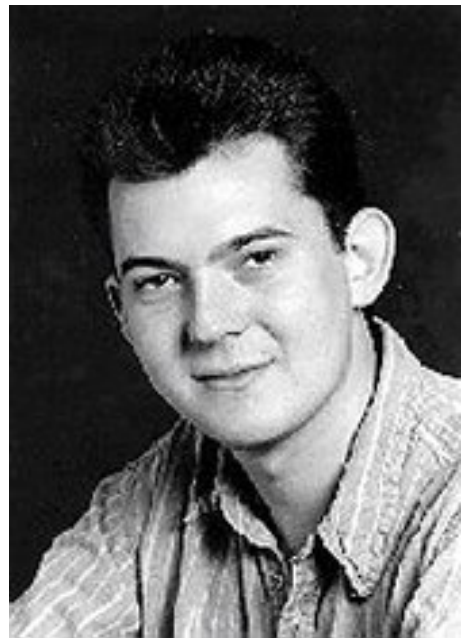
an academic masters music scholar at York University and then spent one year further training at the Royal College of Music. In 2011-2012, Nancy was part of the inaugural year of The Sixteen's training programme, Genesis Sixteen, lead by Harry Christophers.

ROBERT JOHNSTON (TENOR) started his singing career as a treble in Salisbury Cathedral Choir and 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 Ili 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 in the choir of St Paul's Cathedral from 1989 – 1997, making many recordings as well as performing regularly in 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 from 1997 – 2015 was 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. His repertoire is comprehensive, comfortably performing works from centuries ago to the present day, and he feels a particular affinity with Britten's *Serenade for Tenor, Horn and Strings*. 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 and many others.



Robert has broadcast regularly on Classic FM and BBC Radio 3, and for or television his solo recordings include filming works by Carl Orff and Purcell. He also filmed the part of the Venetian Opera Singer in the feature film of *Dorian Gray*. 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* and several *Harry Potter* films. On a lighter note, Robert has

also made recordings or performed live with Elton John, Sting, Dusty Springfield,

Mike Oldfield, The Opera Babes, Susan Boyle, Johnny Mathis, and Il Divo.

◇
STEPHEN KENNEDY (BASS) took to music at a very early age, starting piano lessons with his mother at three years old and violin at six. At nine, he gained a place as a chorister with Westminster Cathedral Choir under the direction of David Hill and James O'Donnell. He was appointed Head Chorister in his final year. During his time at the Choir School he also took up the viola under the tuition of Edward Vanderspar, studying chamber music with Patricia Calnan.

After a “gap” year singing with the Tewkesbury Abbey Choir he went to the Royal Northern College of Music to study viola with Vikki Wardman, then on to the Royal Scottish Academy of Music and Drama, again on viola, this time with Patricia Field. Outside college he played with the Young Musicians’ Symphony Orchestra, the London Philharmonic Youth Orchestra and was principal viola with the Britten-Pears Orchestra. On leaving college, Stephen took singing lessons with James Morgan and sang with Brentwood Cathedral Choir and freelanced with the BBC Singers, Westminster Cathedral Choir and Apollo Voices.

In 2002 he joined the D’Oyly Carte Opera Company performing and understudying roles in productions of *Iolanthe*, *Yeomen of the Guard* and *The Mikado*. In October of the same year he was Truffaldino in the Britten-Pears production of *Ariadne auf Naxos*.

In 2003 Stephen was able to combine singing, acting and viola as a member of the Gogmagogs, a theatrical string septet. Their show *Gumbo Jumbo* toured Finland, Germany, Denmark, Greece, South Korea and Singapore. He then joined the all-

singing all-dancing comedy string quartet *Graffiti Classics* in 2007 touring worldwide with their Edinburgh Festival show as well as providing education workshops in schools all over Europe and working with severely physically and mentally handicapped children.

Solo baritone performances include *Handel’s Messiah* (with the ECO), *Carmina*



Burana, *Verdi and Brahms Requiems*, *Mahler’s Songs of a Wayfarer* and *Kindertotenlieder*. Operatic roles include Dulcamara, Don Pasquale, Don Alfonso, Isacio *Ricardo Primo* (*Handel*), Leporello, Bartolo (*Mozart’s and Rossini’s*), Tonio / *Pagliacci*, Smirnov *The Bear* and Mr Gedge *Albert Herring*

Stephen continues to freelance as a baritone, singing with Westminster Cathedral Choir, BBC Singers, Arcangelo, Gabrieli Consort, OAE, Philharmonia Voices, Trondheim Vokalensemble, Vokal Nord, The Eric Whitacre Singers (with whom he won a Grammy award) and Tenebrae.



Franz Joseph Haydn



Joseph Haydn was born in 1732 in Rohrau, Austria, a village near the border with Hungary. He became one of the most important, prolific and prominent composers of the classical period and is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these genres.

A life-long resident of Austria, Haydn spent much of his career as a court musician for the wealthy Hungarian aristocratic Esterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, "forced to become original".



Joseph Haydn was the brother of Michael Haydn, himself a highly regarded composer, and Johann Evangelist Haydn, a tenor. He was also a close friend of Mozart and a teacher of Beethoven.

When Joseph was six, his parents had noticed that their son was musically talented and knew that in Rohrau he would have no chance to obtain any serious musical training and they accepted an invitation from their relative Johann Frankh, the choirmaster in Hainburg, that Haydn be apprenticed to Frankh in his home to train as a musician and singer. Haydn therefore went off with Frankh to

Hainburg (seven miles away) and never again lived with his parents. He received valuable musical training there, and soon was able to play both harpsichord and violin. The people of Hainburg were soon hearing him sing treble parts in the church choir.

There is reason to think that Haydn's singing impressed those who heard him, because he was soon brought to the attention of Georg von Reutter, the director of music in St. Stephen's Cathedral in Vienna, who was touring the provinces looking for talented choirboys. Haydn passed his audition with Reutter, and in 1740 moved to Vienna, where he worked for the next nine years as a chorister, after 1745 in the

company of his younger brother Michael.

By 1749, Haydn had finally matured physically to the point that he was no longer able to sing high choral parts. On a weak pretext, he was summarily dismissed from his job. However, he had the good fortune to be taken in by a friend who, for a few months, shared with Haydn his family's crowded garret room. Haydn was able to begin immediately his pursuit of a career as a freelance musician.

When he was a chorister, Haydn had not received serious training in music theory and composition, which he perceived as a



Franz Joseph Haydn



serious gap. To fill it, he worked his way through many counterpoint exercises and carefully studied the works of Carl Philipp Emanuel Bach.

Haydn's positive attitude and sense of humour made him a favourite among musicians. Music students valued his knowledge and skill and considered it an honour to learn from him. One such musician was Mozart. Although Mozart was much younger than Haydn, the two men treated each other with a mutual respect reserved for the obviously gifted. Although Haydn openly regarded Mozart as the more dramatic composer, his young counterpart looked to Papa Haydn as a mentor and the master of quartets.

Haydn's sense of humour often came into play during his thirty-year tenure with Prince Esterhazy. The prince had become complacent when listening to Haydn's symphonies, even falling asleep at the performances. This was something that, naturally, upset the diligent composer, especially when the prince emitted a loud snore during a part of the symphony over which Haydn had especially laboured. Haydn decided to create a new symphony for the prince, a symphony that he hoped would "get Prince Esterhazy's attention." This particular symphony was written with a long slow movement, designed to be so soothing that the prince would surely fall asleep. On the evening of the performance, the prince did indeed drift off. Then, suddenly, a loud chord shattered the serenity of the murmuring movement. The prince awoke with a start and almost fell off his chair! As is now well known, Haydn adeptly gave the piece the name The "Surprise" Symphony.

On another occasion, Haydn was plagued by his musicians who were complaining that they were long overdue for a holiday. He again faced the dilemma with ingenuity, composing a symphony during which the musicians' parts dropped off two by two. On the evening of the performance, Haydn saved this symphony as the last number, knowing that dusk would set in and the musicians would need to play the piece by candlelight. As each instrument's part finished, the musicians blew out their candles and left the stage until only Haydn was left. Prince Esterhazy got the message and gave everyone a holiday. The piece was named The "Farewell" Symphony.

When the prince for whom Haydn had served most of his career died, Haydn saw it as yet another opportunity. He packed his bags and travelled to London, where he was employed by the entrepreneur J P Salomon to compose symphonies, the demand for which was amazing. Even at the age of sixty, Haydn's stamina was unquenchable and he produced some of his greatest work including the famous "London" Symphonies.

After a return to Austria, Haydn turned to a new type of composition - the oratorio. He wrote *The Creation* and *The Seasons*, both tributes to his love of nature and God. An enthusiastic hunter and fisherman and a man who considered his peace to come from God, it was not out of character for Haydn to turn to the topic.

Haydn died at the age of 77 on 31 May 1809. Elssler, Haydn's faithful servant and friend, wrote that Haydn passed from this world "quietly and peacefully," just as he had lived.

In Haydn's own words...

About fifteen years ago, I was applied to by a Clergyman at Cadiz, and requested to write instrumental music to the Seven Words of Jesus on the Cross

It was then customary every year, during Lent, to perform an Oratorio in the Cathedral in Cadiz, the effect of which the following arrangements contributed to heighten. The walls, windows, and columns of the Church were hung with black cloth, and only one large lamp, hanging in the centre, lighted the solemn and religious gloom. At noon, all the doors were closed, and the music began. After a prelude, suited to the occasion, the Bishop ascended the Pulpit, and pronounced one of the Seven Words, which was succeeded by reflections upon it. As soon as these were ended, he descended from the Pulpit and knelt before the Altar. The pause was filled by music. The Bishop ascended and descended again a second, a third time, and so on; and each time the Orchestra filled up the intervals in the discourse. My Composition must be judged on a consideration of these circumstances. The task of writing seven *Adagios*, each of which was to last about ten minutes, to preserve a connection between them without wearying the hearers, was none of the lightest; and I soon found that I could not confine myself within the limits of the time prescribed. The music was originally without text, and was printed in that form. It was only at a later period that I was induced to add the text. The Oratorio entitled "The Seven Words of our Redeemer on the Cross," as a complete and, as regards the vocal parts, an entirely new work, was first published by Messrs. Breitkopf & Hartel, of Leipzig. The partiality with which this work has been received by scientific Musicians leads me to hope that it will not be without effect on the public at large.

JOSEPH HAYDN.

Vienna, March, 1801.



Haydn; *Passion*



The text

1. Choral;

Father, forgive them, for they know not what they do.

Chorus with Soli.

Lamb of God, surely Thou hast borne our sorrows; with Thy stripes we are healed.

Lamb of God, Thou blessest them that persecute Thee, and pray'st for them who spitefully use Thee. Vengeance is mine, saith the Lord, I will repay.

A lamb before her shearers is dumb; so openest Thou not Thy mouth.

Thou art cut off from the land of the living; for our transgressions art Thou smitten Thou art oppressed, Thou art afflicted, O Lamb of God.

But didst no violence, nor was deceit in Thy mouth. Thou didst no evil, Thou when reviled, reviledst not again. Thou, suffering threat'nedst not. Thou bearest our sins in Thy body on the tree. Thou art not overcome, but Thou overcomest evil with good.

Reviled Thou blessest, defamed, entreatest. O Lamb of God.

2. Choral; Verily I say unto thee: this day shalt thou be with Me in Paradise.

Chorus with Soli.

Lord have mercy upon me after Thy great goodness. I acknowledge my transgressions and my sin is ever before me. Cast me not away from Thy presence, and take not Thy Holy Spirit from me. Wash me throughly from my wickedness, and cleanse me from my sin. Hide Thy face from my sins. Against Thee only have I sinned and done this evil in Thy sight. My sin is ever before me. I acknowledge my transgressions. Thou shall purge me and I shall be clean. Thou shall wash me and I

shall be whiter than snow. Make me hear of joy and gladness that the bones which Thou hast broken may rejoice.

3. Choral;

Woman behold thy Son: Son behold Thy mother.

Chorus with Soli.

Daughters weep not. Daughters of Jerusalem, weep not for me, but for yourselves and for your children.

Turn ye, saith the Lord, turn unto me with all your heart, and with fasting, and with weeping. Rend your heart and not your garments, and turn unto the Lord your God, for He is gracious and merciful, slow to anger and of great kindness, and repenteth Him of the evil, The Lord your God is gracious, turn ye with all your heart and rend your heart and not your garments.

4. Choral;

My God, my God, why hast Thou forsaken me?

Chorus with Soli.

O my God, look upon me; why hast Thou forsaken me? Hide not Thou Thy face from me, leave me not, forsake me not O God. Turn Thee unto me for I am desolate and in misery.

O my God look upon me, why hast Thou forsaken me? Look upon me; go not from me. My hope hath been in Thee, O Lord. I have said, Thou art my God.

INTERLUDE

5. Chorus with Soli

Jesus thirsted, they gave Him gall to eat and when He was thirsty, they gave Him vinegar to drink. He looked for some to

have pity on Him, but there was no man to comfort Him. He treadeth the winepress of the fierceness and wrath of Almighty God.

6. Choral;
It is finished

Chorus with Soli

It is finished. He came down from Heaven not to do His own will, but the will of Him who sent Him. Holy Father, righteous Father, Holy Father, I have finished the work which Thou gavest me to do, and now come I to Thee.

7. Choral;
Father into Thy hands I commend my spirit.

8. Chorus with Soli

Into Thy hands, O Lord I commend my spirit. Hereby perceive we the love of God, that He laid down His life for us. He tasted death for every man. He poured out His soul unto death. He made intercession for the transgressors. He died for us, that whether we wake or sleep, He died that we should live with Him. He died that we should live together with Him. Thou hast redeemed us, O Lord, Thou God of truth.

INTERVAL

SIBLING RIVALRY. It is said that Haydn's younger brother Michael was far better behaved than him when they were both at the St Stephen's Cathedral school, and that in fact it was Michael's talent in which the family had placed their hope for the future - apparently Joseph was far too involved in practical jokes ever to be a success!

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"I can't even follow him on Twitter."



Ludwig van Beethoven



It is very tempting, at times, to dispense with a biographical note on the assumption that our knowledgeable audience will know all about the composer in question but we realise that isn't necessarily the case – and we may always mention something you didn't know! So let's talk about Beethoven.

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 archetypal 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, Vienna. 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 terrae,
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.)*

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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

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Our Membership Secretary, Margaret Collier, will be pleased to hear from you on 01296 660406 or email; margaretmcollier@gmail.com





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Sue Jones
Christine Keen
Lucy Kibble
Harriet Mackinder
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Pam Rush
Gail Short
Rosemary Southworth
Helen Stokes
Elizabeth Thompson
Jennifer Watkins
Jenny Watt

* Semi-chorus

ALTOS

Karen Baldwin
Rachel Baldwin
Christine Bass
Janet Briant
Nicky Bull
Jean Bygate
Kathy Chantler
Sue Collins
Kate Davies*
Ann Denwood
Dorothy Denwood
Margaret Flanigan
Gill Glasser
Jane Glover*
Janet Graves
Maggie Halsey
Jenny Hoare
Lorna Lang
Jane Legg
Gill Lerigo
Elizabeth Moxley
Rhian Nicholls
Elizabeth Norris
Enid Powell
Marilyn Prior
Harriette Purchas
Phyllis Reynolds
Chris Sivers
Ann Wales
Heather Wignall
Kate Winterbottom
Kate Wittwer

TENORS

Jenny Brannock-Jones
Cliff Brown*
Richard Brown
John Deane
Ben Dryburgh
Roger Judd
Andrew Robertson
David Wilde*
David Williamson
Max Wittwer
Tom Wittwer

BASSES

Robert Allnutt
Michael Bernstein
David Chasey
Dave Clarke
Adrian Colin
Bob Davies*
Paul Doughty
Peter Graves
Richard Grylls
Geoff Harrison
Tony Mackinder
David Morgan
Richard Onslow
Richard Tregoning
John Wignall*
Guy Williams



Orchestra



Leader; Janet Hicks

Violins; Frances Bigg, Ed Hewitt, Keiko Iwatsu-Thiele,
Darrell Dunning, Marion Garrett, Lesley Pearce, David Glenister,
Fiona Jacob, David Moore, Roger Neighbour, Chris Shelley

Violas; Katie Hayes, John Saunders,
Ceri Fagg, Tim Alps

Cellos; Hilary Drinkall, Mary Harris

Bass; Sudhir Singh

Flute; Caroline Welsh, Kate Hunter

Oboes; Victoria Parkins, Frances Slack

Clarinets; Esther Moors, Maria Harron

Bassoons; Thomas Dryer-Beers, Ian Every

Horns; Stuart Carruthers, Herrick Hayes

Trumpets; Allan Robinson, Jeremy Loukes

Timpani; Richard Tait

ACKNOWLEDGEMENTS

Tring Choral Society thanks Beechwood Fine Foods, Tring,
for support as our ticket agents.

The piano accompanist for Tring Choral Society rehearsals
is Anna Le Hair

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

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



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Mr G E Bull

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Mrs J Cadge

Mrs A Caloia

Ms A Caloia

Mrs J Cherry

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

Mr D Long

Mrs E Marchant

Mr I Martin

Mrs M F Merlier

Mr R O'Reilly

Mr C B J Pearce

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Mr J Stanhope

Mrs J Stevens

Mr W Stringer

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