



Tring Choral Society



Conductor: Colin Stevens



J S Bach

Christmas Oratorio

SOLOISTS

**Ruth Provost (Soprano)
Helen Charlston (Contralto)
Robert Johnston (Tenor)
Michael Bundy (Bass)**

**Chiltern Orchestral Society
Leader: Janet Hicks**

Saturday 16 December 2017 at 7.30pm



The Soloists



RUTH PROVOST (SOPRANO) read Music at Christ's College, Cambridge, and worked actively as both a cellist and singer during this time. After graduating, she decided to embark upon a singing career, and is now studying with Gary Coward.

Ruth has appeared as a soloist in venues across the UK and Europe; engagements



so far include J.S. Bach's *Cantata Jauchzet Gott in allen Landen*, *Magnificat* and *St John Passion*, Buxtehude's *Membra Jesu Nostris*, Fauré's *Requiem*, Handel's *Dixit Dominus*, *Messiah* and *L'Allegro, il Penseroso ed il Moderato*, Haydn's *Creation*, Monteverdi's *Vespers*, Mozart's *Requiem*, *Mass in C minor* and *Vesperae de Solennes de Confessore*, with such groups as Manchester Baroque, the Thames Chamber Orchestra, Guildford Philharmonic Chamber Orchestra, Fretwork and the Gabrieli Consort.

Alongside her solo engagements, Ruth is active as a choral and consort singer. She has worked and toured with groups including The Sixteen, the Gabrieli Consort, The Tallis Scholars, Britten Sinfonia Voices, the English Concert, the BBC Singers and Le Concert d'Astree, and recorded with Harry Christophers, Paul McCreesh, Christopher Robinson, Peter Phillips, David Hill and Bob Chilcott. Future engagements include J S Bach's *St Matthew Passion* and *Christmas Oratorio* and Poulenc's *Gloria*.



HELEN CHARLSTON (MEZZO-SOPRANO), who was hailed as 'a rather special mezzo' by Music Web International, began singing as a chorister and head chorister of St Albans Abbey Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years. A young artist increasingly in demand in the UK and abroad, Helen is an inaugural Rising Star of the Orchestra of the Age of Enlightenment.

Recent concert highlights include Telemann's *Ihr Völker hört* with Florilegium at the Wigmore Hall (also broadcast on BBC Radio 3); a worldwide tour of Handel's *Messiah* with Seattle Symphony, the Western Australian Symphony Orchestra and Adelaide Symphony Orchestra; Schoenberg's *Lied der Waldtaube* at Cadogan Hall; Bach's *Matthew Passion* at the Thomaskirche in Leipzig (Paul McCreesh/Gabrieli Consort and Players) and her debut at the London Festival of

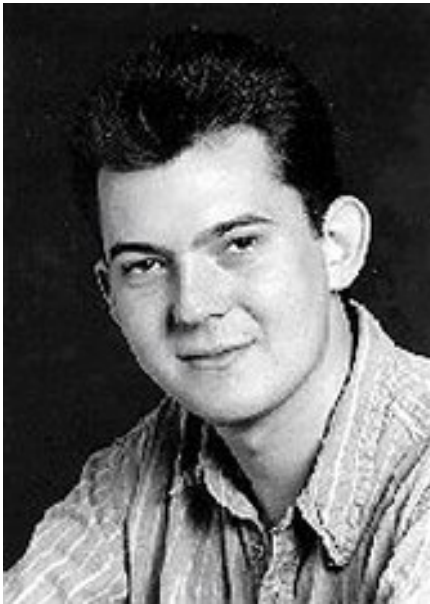
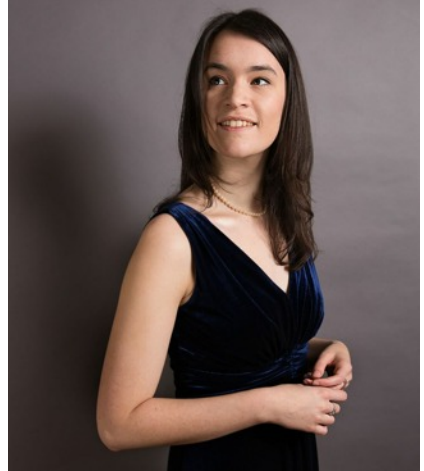


The Soloists



Baroque Music, singing Storgé in Handel's *Jephtha* with the Academy of Ancient Music.

On the stage, Helen's operatic roles have included Olga/*Eugene Onegin*, Florence Pike/*Albert Herring*, Ino/*Semele*, Sara/*Tobias and the Angel* (Dove) and Dinah/*Trouble in Tahiti* (Bernstein). She also created the role of Dido in the premiere of a new chamber opera based on Virgil's writings about Dido: *Dido is Dead*, by young composer Rhiannon Randle. This season she will sing *Messagiera* and *Proserpine* in Monteverdi's *Orfeo* for Brighton Early Music Festival and *First Witch (Dido and Aeneas)* for La Nuova Music at the Wigmore Hall.



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



The Soloists



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.

He has broadcast regularly on Classic FM and BBC Radio 3, including Vaughan Williams' *Hodie* with the BBCSO. His solo CD recordings include works by Purcell, Schubert and Grainger (*Brigg Fair*) with John Eliot Gardiner on the Phillips label; Maintop in Britten's *Billy Budd* with Kent Negano and the Hallé on Erato; The Second Priest in Mozart's *The Magic Flute* with Gardiner again on Archiv; Marquis Pierre in Kurt Weill's *The Firebrand of Florence* with Sir Andrew Davis and the BBCSO on Capriccio; works by William Croft with John Scott on Hyperion;

Rachmaninoff *Vespers* with David Hill on BBC; *Noel* with David Hill and The Bach Choir and Robert was also a tenor soloist on the award winning CD *The Crown Of Thorns* with Harry Christophers and The Sixteen. For television Robert's solo recordings include filming works by Carl Orff with Donald Runnicles in Munich for *The South Bank Show*, works by Purcell for *England, My England* with Gardiner and 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, Il Divo and Kylie Minogue!



MICHAEL R BUNDY (BASS), a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, 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 has a continuing relationship with the BBC Singers. His operatic repertoire exceeds forty roles, and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Covent Garden, Mauritius Opera, and the Narodni Divadlo in Prague: He appeared with Theater Basel in *Actus Tragicus* (a staging of some of the cantatas by J.S. Bach, with the renowned director Herbert Wernicke) - and performed with Opera Restor'd and





The Soloists



the Akademie für Alte Musik, Berlin in their production of Lampe's comic opera *The Dragon of Wantley* at the Potsdam Festival. His Oratorio repertoire is catholic, and he has broadcast frequently for BBC Radio 3, in works as diverse as Bonnal's oratorio *Poèmes Franciscains*, the *Requiem* by Gabriel Fauré and Michael Hurd's *Captain Noah and his Floating Zoo*. Work with Trevor Pinnock has included the bass solos in Bach's *Saint Matthew Passion* in Europe, Istanbul and Japan, and he has also appeared as soloist with Sir John Eliot Gardiner in Berlioz' *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass*, Haydn's *Nelson Mass* and the Odes and Masques of Purcell. He has broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King and has sung Elgar's *Dream of Gerontius* in Guildford, Ely and Rochester cathedrals, and also the Smetana Hall (Obecní Dum) in Prague; a further performance was given in the Usher Hall, Edinburgh, as was Mahler's Eighth Symphony, also performed at the Royal Albert Hall. Elgar's oratorios - *The Kingdom* and *The Apostles* (in which he

has sung all three bass roles) - have featured regularly. Other recent performances have included Verdi's *Requiem* at (amongst others) Eton College, Winchester Cathedral, Oxford Town Hall and the Usher Hall, the *Passions* of J.S. Bach in St. Alban's Abbey and the Coptic Cathedral in Stevenage, Rossini's *Petite Messe...* in Winchester Cathedral, Vaughan-Williams *Five Mystical Songs* in York Minster, and Brahms' *Requiem* in Kings' College, Cambridge.

Other commercial solo recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthus*, Tovey's *The Bride of Dionysus*, Lydia Kakabade's *The Phantom Listeners* and Michael Hurd's *The Widow of Ephesus*.

He is as equally at home in contemporary music as he is with 'lighter' music, having broadcast the roles of Olin Britt (*Music Man*), Mr. Lindquist (*A Little Night Music*) and been a 'star singer' in the long-running show *Friday Night is Music Night* for BBC Radio 2.

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)

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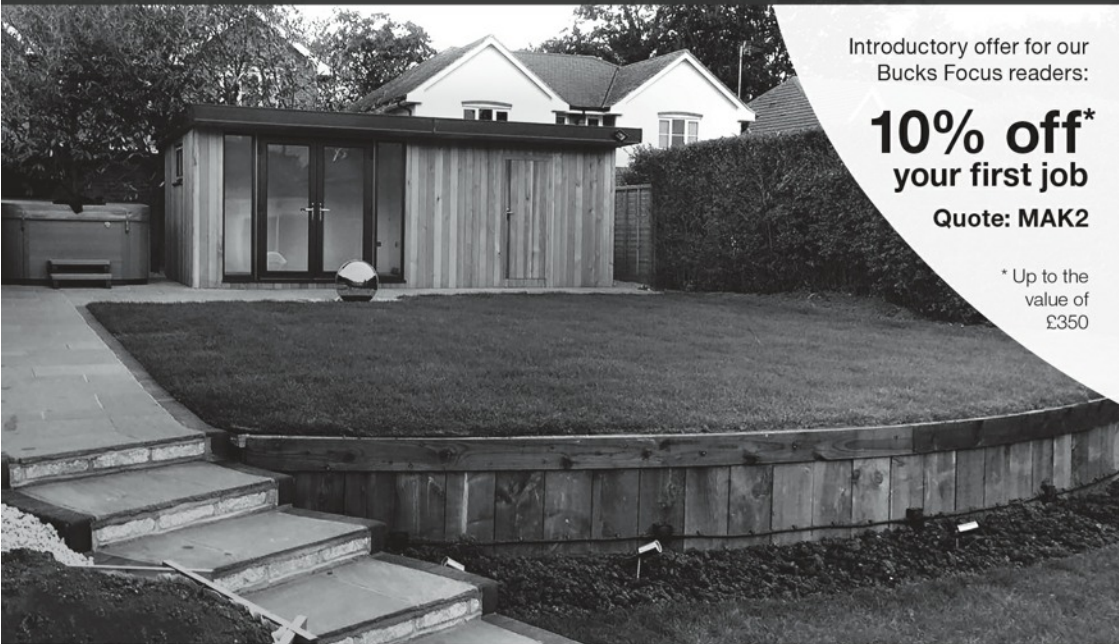
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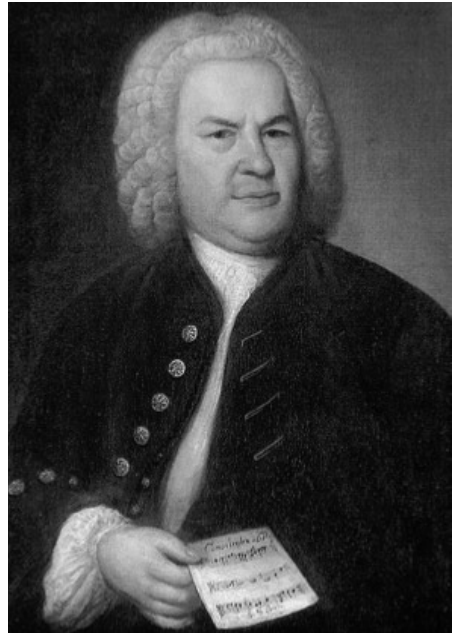


J S Bach



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.

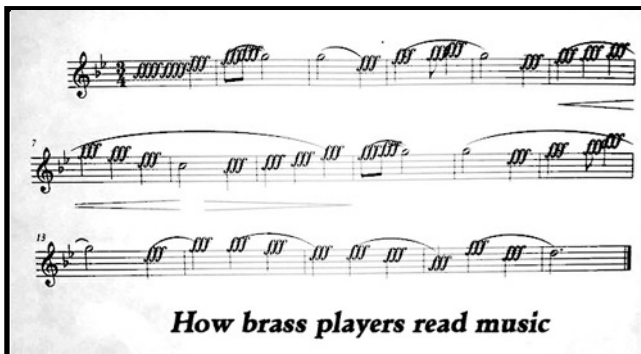
In 1723 he became Kantor of St. Thomas's in Leipzig and remained in that town for the rest of his life and gave to the world some of his most sublime works, including St. John Passion (1723), St. Matthew Passion (1727), Suite No. 3 in D (1729), Magnificat in D Major (1731), Christmas Oratorio (1734), 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!





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. J-92
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JS 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.

INTERVAL

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.

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!

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

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The Choir



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Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Kate Heath
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Lucy Kibble
Charlotte Mackinder
Harriet Mackinder
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Pam Rush
Rosemary Southworth
Helen Stokes
Elizabeth Thompson
Jenny Watkins
Jenny Watt

ALTOS

Karen Baldwin
Rachel Baldwin
Christine Bass
Janet Briant
Nicky Bull
Jean Bygate
Kathy Chantler
Sue Collins
Kate Davies
Katherine Douglas
Margaret Flanigan
Jane Glover
Janet Graves
Nell Gregory
Jenny Hoare
Lorna Lang
Jane Legg
Rhian Nicholls
Elizabeth Norris
Marilyn Pryor
Phyllis Reynolds
Chris Sivers
Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock-Jones
Cliff Brown
Richard Brown
John Deane
Philip Hayes*
Chris Smith*
David Wilde
David Williamson
Kate Wittwer
Max Wittwer
(*Guest singers)

BASSES

Robert Allnutt
Mike Bernstein
David Chasey
Adrian Colin
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Peter Graves
Richard Grylls
Tony Mackinder
David Morgan
Richard Onslow
John Wignall



Chiltern Orchestral Society



Leader; Janet Hicks

Violins; Frances Bigg, Ian Brown, Akiko Coulter, Darrell Dunning, David Glenister, Ed Hewitt, Keiko Iwatsu-Thiele, David Moore, Roger Nieighbour, Lesley Pearce, Chris Shelley,

Flute; Thomas Dryer-Beers, Sue Noithip

Oboe/Oboe D'Amore/Cor Anglais; Rebecca Millard, Victoria Parkins, Francis Slack, Elsie Woollard

Violas; Steffi Cook, Ceri Fagg, Katie Hayes, John Saunders

Bassoon; Caroline Cartwright

Trumpets; David Clewlow, Ian Lynch, John McDomic

Cellos; Hilary Drinkall, Mary Harris

Tympani; Richard Baron-Tait

Basse; Sudhir Singh

Continuo; Ken Martlew



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.



Patrons of Tring Choral Society



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 Mr J Burchell
 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

Mr D Long
 Mrs E Marchant
 Mr and Mrs I Martin
 Mrs M F Merlier
 Mr R O'Reilly
 Mr C B J Pearce
 Mr and Mrs J Stack
 Mr J Stanhope
 Mrs J Stevens
 Mr W Stringer
 Mr and Mrs E Tapson
 Dr and Mrs D Thallon

Mr and Mrs W Thomas
 Dr and Mrs K Todd
 Mr & Mrs J K Watson
 Mr and Mrs M Watson
 Mr A Winterbottom

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 Mr R Grylls
 Mr J Renals
 Mrs R Southworth
 Mrs K Woodward

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Telephone; 01442 872727

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

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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

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Margaret Collier, on 01296 660406



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