



Tring Choral Society



Conductor: Colin Stevens



Giovanni Pergolesi

Magnificat

Vivaldi

Gloria

Michael Haydn

Mass in C

Soloists

**Soprano: Alice Cribbin
Contralto: Ciara Hendrick
Tenor: Thomas Kelly
Bass: Ben McKee**

**Chiltern Orchestral Society
Leader: Janet Hicks**

Saturday 7 July 2018 at 7.30pm



The Soloists



ALICE GRIBBIN (SOPRANO); Since September 2017 Alice Gribbin has been a member of the BBC Singers, with whom she performs a hugely varied programme of music ranging from Birtwistle and Mvula to Brummel and Bach. Solos with the BBC Singers have included Handel under the baton of Sofi Jeannin, Bach with Peter Dijkstra and John Tavener with Peter Phillips.

Other duties have included radio interviews, education projects and even an appearance on the BBC Breakfast sofa! Elsewhere, Alice has performed as a soloist for Goldsmiths Choral Union on numerous occasions, performing in the Queen Elizabeth Hall, St John's, Smith Square and Cadogan Hall, as well as for choral societies and choirs through Great Britain, Germany and with the Paulist Boy Choristers of California.

Alice grew up in Hertfordshire and studied singing and piano at the Junior Royal Academy of Music before going on to read music at The Queen's College, Oxford, where she was a choral scholar.

She has been performing choral music at the highest level for 18 years, and has appeared with most of Britain's leading ensembles, including The Monteverdi Choir, The Tallis Scholars, The Sixteen,



The Orchestra of the Age of Enlightenment, Tenebrae, I Fagiolini, The Academy of Ancient Music, The Gabrieli Consort, Britten Sinfonia, London Voices, La Nuova Musica and Ex Cathedra.

Alice lives in Butlers Cross near Wendover with her husband and two children, and is thrilled to be performing so close to home!



CIARA HENDRICK (CONTRALTO); One of the Rising Stars for the Orchestra of the Age of Enlightenment in 2018/19, Ciara's recent engagements include Ino in Handel's *Semele* with the Orchestra of the Age of Enlightenment and Christophe

Rousset at the Royal Festival Hall, Fortuna/Valetto, *The Coronation of Poppea*, Opera North; Rosmilda, *Elpidia* (Handel), Halle Handel Festival; Messaggiera, *Orfeo* (Monteverdi) I Fagiolini; *St John Passion*, Britten Sinfonia,

Barbican; and Daniel, *Susanna* (Handel) with Laurence Cummings for the Göttingen Handel Festival.

Recording credits include Bach's Christmas Oratorio with the Dunedin Consort, the role of Venus in the gramophone award winning world premier recording of Pepusch's opera, *Venus and Adonis*, Daniel in Handel's *Susanna* with Laurence Cummings and the Göttingen Handel Festival Orchestra, Juno in Daniel Purcell's *The Judgement of Paris* with Spiritato and the title track of Oscar nominated film *Incendies* with the LSO.



Engagements during the 2018/19 season include Palmira in Handel's *Ormisda*, Halle Handel Festival, Haydn's *Nelson Mass* and Bach's St Matthew Passion with John Butt with the Orchestra of the Age of Enlightenment, reprising the role of Venus

in Pepusch's *Venus and Adonis* in Malta, a recording of cantatas by Pepusch and a series of collaboration with the renowned violinist Rachel Podger featuring works by Bach, Caccini and Jacquet de la Guerre.



TOM KELLY (TENOR) began singing as a chorister in St. Paul's Cathedral Choir at the age of seven and hasn't stopped yet! After reading Music at Manchester University and a lay clerkship under Edward Higginbottom at New College Oxford, Tom chose to pursue an ensemble

singing career. He is a member of Stile Antico and the Fieri Consort and sings frequently with other choirs and consorts including the BBC Singers, Gabrieli Consort, Monteverdi Choir, The Tallis Scholars, Marian Consort, The Sixteen, Tenebrae, Polyphony, The Dunedin Consort and Collegium Vocale Gent.



Tom studies with Raymond Connell and will begin studying for a Master of Arts Degree in Vocal Performance at the Royal Academy of Music this September. He enjoys performing everything from the Evangelist of Bach's *Passions* and other large oratorio works such as *Elijah* and *The Creation* around the UK, to lieder and musical theatre in sub-Saharan Africa. He has performed a range of opera with ensembles such as The English Concert and The Early Opera Company, from Purcell's *Dido and Aeneas* and Charpentier's *Actéon* to groundbreaking staged performances of Handel's *Messiah*

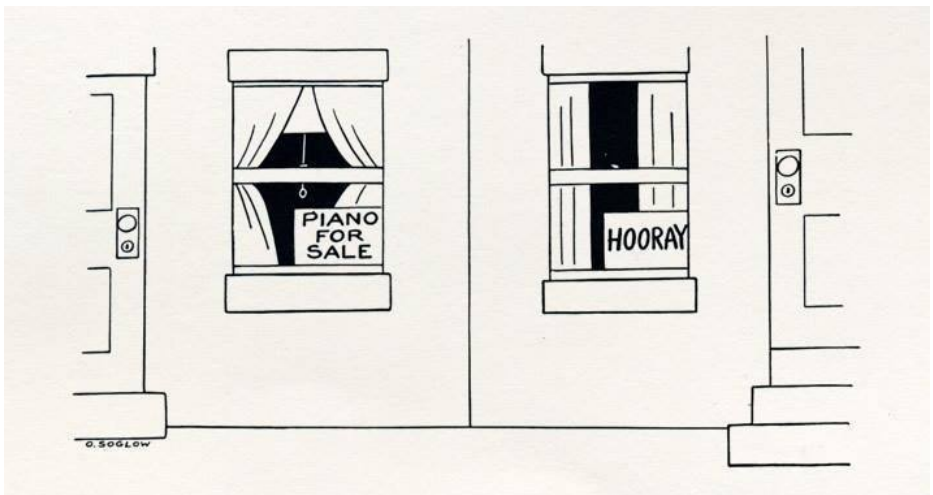
at the Bristol Old Vic. A stand-out highlight has been a chamber opera of Monteverdi's music for Spitalfields Music, staged for 0-2 year olds in a specially commissioned opera, toured around east

London. Tom enjoys bouldering, writing music and playing for amateur football team Weavers Fields Wanderers in his spare time



BEN MCKEE (BASS); Ben began his career as a chorister at King's College,

Cambridge, was a music scholar at The King's School, Canterbury and then studied music at the University of Manchester. Ben lives in London, developing a reputation as both a bass-baritone and a talented professional photographer. As a singer, he appears regularly in concert with Fieri Consort and Siglo de Oro, in addition to regular work with many other established choirs such as Stile Antico, The BBC Singers, The Gabrieli Consort and Tenebrae. Ben is active on the continent as well, singing frequently with groups such as Theatre of Voices, Ars Nova Copenhagen, Chamber Choir Ireland, and Coro Casa da Musica in Porto. As a soloist, Ben performs frequently in oratorio in London and further afield, most recently appearing as a soloist for Theatre of Voices at the Gaida Festival in Vilnius.





Giovanni Pergolesi (1710-1736)



Pergolesi's real, or birth, name was Draghi, but he was commonly given the nickname "Pergolesi", indicating, in Italian, a resident of Pergola, the birthplace of his ancestors. He studied music in Jesi under a local musician, Francesco Santini, before going to Naples in 1725, where he studied under Gaetano Greco and Francesco Feo among others. On leaving the conservatory in 1731, he won some renown by performing the oratorio in two parts *La fenice sul rogo, o vero La morte di San Giuseppe*, and the *dramma sacro* in three acts, *Li prodigi della divina grazia nella conversione e morte di san Guglielmo duca d'Aquitania*.

Pergolesi was one of the most important early composers of *opera buffa*. His *opera seria*, *Il prigionier superbo*, contained the two-act *buffa* intermezzo, *La serva padrona*, which became a very popular work in its own right. When it was performed in Paris in 1752, it prompted the so-called *Querelle des Bouffons* ("quarrel of the comic actors") between supporters of serious French opera by the likes of Jean-Baptiste Lully and Jean-Philippe Rameau and supporters of new Italian comic opera. Pergolesi was held up as a model of the Italian style during this quarrel, which divided Paris's musical community for two years.

Among Pergolesi's other operatic works are his first opera *La Salustia*, *Lo frate 'nnamorato*, *L'Olimpiade* and *Il Flaminio*. All his operas were premiered in Naples, apart from *L'Olimpiade*, which was first given in Rome.

Pergolesi also wrote sacred music, including a Mass in F, and three *Salve Regina* settings.

It is his *Stabat Mater*, however, which is his

best-known sacred work. It was commissioned by the *Confraternita dei Cavalieri di San Luigi di Palazzo*, which presented an annual Good Friday



meditation in honour of the Virgin Mary. Pergolesi's work replaced one composed by Alessandro Scarlatti only nine years before, but which was already perceived as "old-fashioned," so rapidly had public tastes changed. The Lenten Hymn by the priest Edmund Vaughan is most commonly set to a tune adapted by Pergolesi. He also wrote a number of secular instrumental works, including works for solo violin. A considerable number of instrumental and sacred works once attributed to Pergolesi have since been shown to be misattributed. For instance, much of Stravinsky's ballet *Pulcinella*, which ostensibly reworks pieces by Pergolesi, is actually based on works by other composers, especially Domenico Gallo.



Pergolesi's Magnificat; the text



1. Magnificat (Chorus)

Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo salutari
meo.

Quia respexit humilitatem ancillae
Magnificat anima mea Dominum,
Ecce enim ex hoc beatam me dicent
omnes generationes.

Magnificat anima mea Dominum,
Et sanctum nomen ejus

*My soul doth magnify the Lord Almighty
My spirit also doth glorify my Saviour
For He regarded the lowliness of His
handmaiden.*

*My soul doth magnify the Lord Almighty
For behold from this day forth all
generations
Shall call Me blessed.*

2. Et Misericordia (Solos and Chorus)

Et misericordia ejus a progenie timentibus
eum
Fecit potentiam in brachio suo
Dispersionis superbos mente cordis sui.

*And his mercy is upon them that fear Him .
The Lord hath showed the strength of His
arm alone.*

*He scattered the proud ones of desire's
own making.*

3. Deposuit Potentes (Chorus)

Deposuit potentes de sedet et exaltavit
humiles.

Esurientes implevit bonis et divites dimisit
inanes.

*He hath put down the mighty from their seat
And He exalted humble folk*

*The hungry He hath filled with good things
He sent away the rich ones unfilled.*

4. Suscepit Israel (Tenor and Bass duet)

Suscepit Israel, suscepit puerum suum,
recordatus, misericordiae uae.

*He hath heped Israel, hath heped His
servant beloved, in remembrance of His
mercy.*

5. Sicut Locutus Est (Chorus)

Sicut locutus est ad patres nostros
Abraham et semini ejus in secula.
Gloria a Patri et Filio et Spiritui Sancto.

*As it was promised to our forefathers
Abraham and his seed, the children
Abraham
To his seed forevermore.*

*Glory be to the Father and His son and the
Holy Spirit.*

6. Sicut Erat in Principio (Chorus)

Sicut erat in principio, et nunc, et semper
Et in secula seculorum Amen.

*As it was in the beginning it is now and
ever shall be
World without end. Amen*

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music."

— Albert Einstein



Antonio Vivaldi (1678-1741)



ANTONIO LUCIO VIVALDI was born on 4 March 1678, in Venice. His father, Giovanni Battista Vivaldi, who was a professional violinist, delighted in teaching his young son to play and, through his father, Antonio met and learned from some of the finest musicians and composers in Venice at the time. While his violin practice flourished, a chronic shortness of breath barred him from mastering wind instruments.



Vivaldi sought religious training as well as musical instruction and, at the age of 15, began studying to become a priest; he was ordained in 1703. Due to his ginger hair, Vivaldi was known locally as "il Prete Rosso," or "the Red Priest." Vivaldi's career in the clergy was short-lived as health problems prevented him from delivering mass and drove him to abandon the priesthood shortly after his ordination.

At the age of twenty-five, he was named master of violin at the Ospedale della Pietà (Devout Hospital of Mercy) in Venice and composed most of his major works in this position over three decades. The Ospedale was an institution where orphans received instruction -- the boys in trades and the girls in music. The most talented musicians joined an orchestra that played Vivaldi's compositions, including religious choral music. Under Vivaldi's leadership, the orchestra gained international attention and in 1716, he was promoted to music director.

In addition to his choral music and concertos, Vivaldi had begun, in 1715, regularly writing opera scores ; about fifty of these scores remain. His two most successful operatic works, *La Costanza Trionfante* and *Farnace*, were performed in several revivals during Vivaldi's lifetime.

In addition to his regular employment, Vivaldi accepted a number of short-term positions, funded by patrons, in Mantua and Rome. It was during his term in Mantua, from around 1717 to 1721, that he wrote his four-part masterpiece, *The Four Seasons*. He paired the pieces with four sonnets, which he may have written himself.

Vivaldi's fans and patrons included members of European royal families and one of his cantatas, *Gloria e Imeneo*, was written specifically for the wedding of King Louis XV. He was also a favourite of Emperor Charles VI, who honoured Vivaldi publicly by naming him a knight.

Vivaldi's renown as a composer and musician in early life did not translate into lasting financial success and, eclipsed by

younger composers and more modern styles, Vivaldi left Venice for Vienna, possibly hoping to find a position in the imperial court located there. He found himself without a prominent patron following the death of Charles VI, however, and died in poverty in Vienna on 28 July 1741. He was buried in a simple grave after a funeral service that proceeded without music!

Musicians and scholars revived Vivaldi's music in the early twentieth century, during which time many of the composer's unknown works were recovered from

obscurity. Alfredo Casella, a composer and pianist, organized the Vivaldi Week revival in 1939. The music of Vivaldi has been performed widely since World War II and his composition *Gloria*, which you will be enjoying this evening, re-introduced to the public at Casella's Vivaldi Week, is particularly famous and is performed regularly at Christmas celebrations worldwide.

Vivaldi's work (including nearly five hundred concertos!) has influenced subsequent composers, including the great J S Bach.

Vivaldi's Gloria - the text

1. Gloria (Chorus)

Gloria in excelsis Deo.

Glory, be to God in the highest.

2. Et In Terra Pax Hominibus (Chorus)

Et in terra pax hominibus, bonae voluntatis

Peace on earth, good will to all men.

3 Laudamus Te (Sopranos 1 and 2 Duet)

Laudamus te, benedicimus te ,adoramus te, glorificamus te.

*We praise Thee, Lord, we adore Thee Lord,
We glorify Thee.*

4. Gratias Agimus Tibi (Chorus)

Gratias agimus tibi.

Lord we adore Thee, we bless Thee.

5. Propter Magnam Gloriam (Chorus)

Propter magnam gloriam,

We praise Thy glory for ever.

6. Domine Deus (Soprano solo)

Domine Deus. Rex coelestis, Deus pater omnipotens.

Lord God, Thou almighty king, God our Father omnipotent.

7. Domine Fili Unigenite (Chorus)

Domine Fili unigenite , Jesu Christe.

Lord, your only begotten Son, Jesus Christ

8. Domine Deus, Agnus Dei (Contralto and chorus).

Domine Deus, agnus Dei, Filius Patris, qui tollis peccata mundi.

Miserere nobis.

Lord God almighty, Lamb of God, Son of the Father Who forgives the sins of the world, have mercy upon us.

9. Qui Tollis Peccata Mundi (Chorus)

Qui tollis peccata mundi, suscipe, deprecationem nostrum.

Who forgives the sins of the world, have mercy on us, hear our supplication.

10. Qui Sedes Ad Dexteram (Contralto Solo)

Qui sedes ad dexteram Patris, miserere nobis.

Who sits at the right hand of God, have mercy on us.

11. Quoniam Tu Solus Sanctus (Chorus)

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

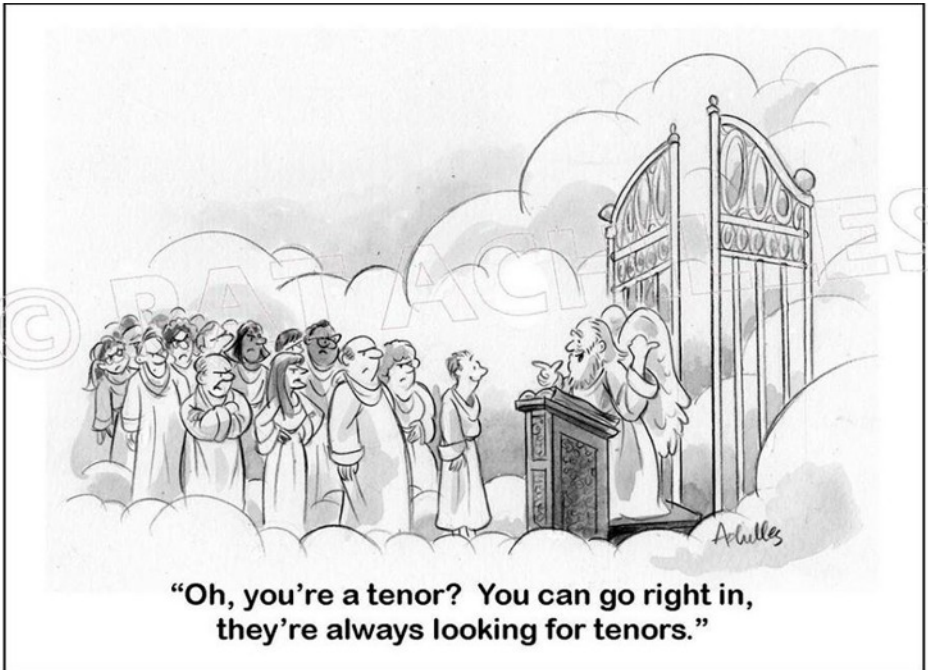
Thou alone, O Lord art Holy. Thou alone, O Lord in the highest. Jesus Christ.

12. Cum Sancto Spiritu (Chorus)

Cum Sancto Spiritu in Gloria Dei Patris, Amen

With the Holy Spirit in the Glory of God the Father. Amen.

~ Interval ~





Michael Haydn (1737-1806)



MICHAEL HAYDN was born in 1737 in the Austrian village of Rohrau near the Hungarian border. His father was Matthias Haydn, a wheelwright who also served as "Marktrichter," an office akin to village mayor. Haydn's mother, the former Maria Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Interestingly, neither parent could read music. However, Matthias was an enthusiastic folk musician who, during the journeyman period of his career, had taught himself to play the harp. Michael's early professional career path was paved by his older brother Joseph,



whose skilful singing had landed him a position as a boy soprano in St Stephen's Cathedral in Vienna, under the direction of Carl Georg Reutter. The early nineteenth-century author Albert Christoph Dies, reporting from Joseph's late-life reminiscences, says the following:

Reutter was so captivated by Joseph's talents that he declared to the father that even if he had twelve sons, he would take care of them all. The father saw himself freed of a great burden by this offer,

consented to it, and some five years after dedicated Joseph's brother Michael (and still later Johann) to music. Both were taken on as choirboys, and, to Joseph's unending joy, both brothers were turned over to him to be trained.

The same source indicates that Michael was a brighter student than Joseph, and that (particularly when Joseph had grown enough to have trouble keeping his soprano voice), it was Michael's singing that was the more admired.

Like his brother, Michael was a chorister at St Stephen's in Vienna. Shortly after he left the choir-school, Michael was appointed Kapellmeister at Grosswardein and later, in 1762, at Salzburg. The latter office he held for forty-three years, during which time he wrote over 360 compositions for the church and much instrumental music. He was acquainted with Mozart, who had a high opinion of his work, and was the teacher of both Weber and Diabelli.

He remained close to Joseph all of his life, and was highly regarded by his brother, who felt that Michael's religious works were superior to his own.

It took two weeks for Michael Haydn to compose the Requiem in C minor in December 1771, on the occasion of the death of his employer, Prince-Archbishop Sigismund Graf Schrattenbach, who was beloved among the people and was a great patron of the arts. The work was written under the shadow of a personal tragedy: his only child, Aloisia Josepha, had died in January 1771, before her first birthday.

Michael Haydn died in Salzburg at the age of 68.



Haydn's Mass in C - the text



1. Requiem aeternam. (Solos and chorus)

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

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

Ex audi orationem meam, ad te omnis caro veniet.

Kyrie eleison, Christe eleison.

Rest and eternal peace give them, Lord Our God, and light for evermore shine down upon them. O God, a hymn becomes Thee in Sion, and vows shall be rendered to Thee in Jerusalem. Hear this my supplication, for all flesh shall come to Thee. rest and peace eternal grant them, Lord Our God and light for evermore shine down upon. Lord have mercy Christ have mercy.

2. Dies irae (Solos and chorus)

Dies irae, dies illa. Solvet seacum in favilla. Teste David cum Sibylla.

Quantas tremor est futurus, quando judex est venturus.

Cuncta stricte discussurus.

Day of anger, day of terror, all shall crumble into ashes.

This was David's revelation, What a trembling shall possess them.

When the judge shall come to judgement, searching all the souls before him.

Tuba mirum spargens sonum, per supulcra regionem,

Coget omnes ante thronum. Mors stupebit et natura,

Cum resurget creatura, judicanti responsura.

Trumpets ring a wonderous sound, ringing through earth's sepulchres,

bringing all before the throne.

Death is struck down, nature quakes, and all creation awakes to make answer.

Liber scriptus proferetur. In quo totum continetur

Unde mundus judicetur. Judex ergo cum sedebit,

Quidquid latet apparebit. Nil inilum remanebit.

Open lies the book before them, where all records have been written.

When creation comes to trial, then the judge shall sit in judgement.

What was hidden is uncovered, naught forgotten, naught unpunished.

Quid sum miser tunc dicturus?

Quem patronum rogaturus?

Cum vix Justus sit securus

What shall I plead in my anguish?

Who will help me, give me counsel.

When the just are not acquitted?

Rex tremendae majestatis,

Qui salvandos salvas gratis

salva fons pietatis .

King omnipotent and mighty, King of dreadful power and glory

Thou dost save the true repentant, save Thou me, O fount of mercy.

Recordare Jesu pie. Quod sum causa tuae viae.

Ne me perdas illa die. Quaerens me, sedisti lassus.

Redemisti crucem passus tantus labor non sit cassus.

Juste iudex ultionis. Donum fac remissionis ante diem rationis.

*Ah, remember, gentle Jesus 'twas for my sake Thou didst suffer.
On that day, do not forsake me, seeking me Thou wast afflicted.
To redeem me by Thy passion, let such labour not be useless.
Just and upright judge Almighty, grant me grace for my atonement.
Ere the day I stand before Thee..*

Ingemisco tamquam reus, culpa rubet vultus meus.

Supplicanti parce Deus. Qui Mariam absolvisti et latronem exaudisti. Mihi quoque spem dedisti.

Preces meae non sunt dignae. Sed tu bonus fac benigne.

Ne perenni cremer igne. Inter oves locum praesta.

Et ab haedis me sequestra, statuens in parte dextra.

I lament for I am guilty, and I blush for my wrongdoing.

I implore Thee, Saviour, spare me, Thou hast dried the tears of Mary.

And the robber won Thy pity, so shall I, too, hope for pardon.

My petitions are unworthy, yet have mercy, do not send me

To the fires flaming for ever.

Set me there upon Thy right hand Thy sheepfold let me enter, do not herd me with the guilty. Set me there upon Thy right hand.

Confutatis maledictis flammis acribus addictis.

Voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis. Gere curam mei finis.

When the cursed are all banished, doomed to that devouring furnace.

Summon me among the blessed, on my knees I fall before Thee.

Sorrow turns my heart to ashes, grant me grace at my departing.

Lacrimosa dies illa qua resurget ex favilla .
judicandus homo reus huic ergo parce Deus.

Pie Jesu. Jesu Domine
Dona eis requiem. Amen.

Day of bitter lamentation, when man rises up from ashes

Doomed to judgement, lost and guilty, Then, Lord, pity this Thy servant

Blessed Jesus, Christ our Lord, Saviour grant them rest and peace.

3. Offertorium (Solos and chorus)

Domine Jesu Christe

Rex gloriae libera animas omnium fidelium defunctorum,

De poenis inferni et de profundo lacu. Libera eas de ore lionis,

Ne absorbeat eas tartarus, ne candant in obscurum.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam.

Quam olim Abrahae promisisti et semini ejus .

King of glory, free the souls of all the faithful departed from hell and its torments and from the soundless chasm.

Deliver them from the mouth of the lion, that they may not be swallowed up by hell and perish in its darkness, but may Michael

raise his holy sign and lead them onward into Thy clear light of heaven, which Thou

didst promise of old to Abraham and his seed to the last generation.

4. Hostias et Preces (Solos and Chorus)

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis,

quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam.

Quam olim Abrahae promisisti et semini ejus .

Sacrifice and prayers, O Lord, we offer Thee.

Hear our prayers, O Lord, mingled with songs of praise.

Do Thou receive them for those souls departed, whom this day here commemorate.

Grant them, O Lord to pass from death into life everlasting, which Thou didst promise of old to Abraham and his seed to the last generation.

5. Sanctus (Chorus)

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 echoes of Thy glory.

Hosanna in the highest.

6. Benedictus (Solos and Chorus)

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord of Lords.

Earth and heaven are full of echoes of Thy glory

Hosanna in the highest.

7. Agnus Dei et Communio (Solos and Chorus)

Agnus Dei, qui tolis peccata mundi
Dona eis requiem, sempiternam.
Lux aeternam luceat eis.

Lamb of God who takest away the sins of the world

Have mercy upon us. Grant Thy servants rest for evermore. May light perpetual shine upon them.

8. Cum Sanctis Tuis (Chorus)

Cum sanctis tuis in aeternum quia pius es.

In the company of Thy saints forever, Thou art merciful.

9. Requiem Aeternam (Solos and Chorus)

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

Cum sanctis tuis in aeternum quia pius es.

Lord give us eternal peace. Light forever shine down upon them

With all Thy saints in all ages, Thou art just and good.

DID YOU KNOW?

Franz Joseph Haydn was affectionately called “Papa” Haydn by many people and for many reasons. The title originated from his care for his often mischievous orchestra musicians who frequently needed saving from trouble while in the court of Prince Esterhazy. Mozart continued the habit and affectionately referred to him as “Papa” Haydn.

Another important layer to the “Papa” Haydn nickname comes from his reputation as the “Father of the Symphony” and the “Father of the String Quartet”. Haydn was not the inventor of the symphony or quartet but rather respected for perfecting them.

Our next concert

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Te Deum

MOZART

Mass in C minor

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Did you know?

Vivaldi's crop of curly red hair, inherited from his father, prompted friends to nickname the composer 'il Prete Rosso' - the Red Priest. His father was just nicknamed 'Rossi' - redhead. Don't be fooled by the white hair in the picture earlier in this programme - the composer was wearing a wig!



Tring Choral Society



SOPRANOS

Celestria Bell
Gillie Bligh
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
Alex Rolland
Pam Rush
Rosemary Southworth
Helen Stokes
Elizabeth Thompson
Jenny Watkins
Jenny Watt

ALTOS

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

TENORS

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

BASSES

Robert Allnutt
Mike Bernstein
David Chasey
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,
Akiko Coulter, Darrell
Dunning, Fiona Jacob,
David Glenister, Ed Hewitt,
Keiko Iwatsu-Thiele, David
Moore, Roger Neighbour,
Lesley Pearce, Chris Shelley

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

Cellos; Hilary Drinkall, Mary
Harris

Bass; Sudhir Singh

Oboe; Victoria Parkins

Bassoon; Caroline
Cartwright

Trumpets; David Clewlow,
Charlie Buchanan, Ian Lynch

Continuo; Anna Le Hair

Tympani; Richard Baron-
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 indebted to the leaders, partners and Explorer Scouts from Aston Clinton
who build and dismantle the staging for our concerts

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



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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

www.tringchoral.org.uk



And, of course, new members are always welcome -

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