

 *Tring Choral Society* 

Conductor: Colin Stevens



*CHARPENTIER*

*Te Deum*

*DENIS BEDARD*

*Variations on In dulci jubilo*

*MOZART*

*Mass in C minor*

**Soloists**

**Soprano: Augusta Hebbert**

**Contralto: Lucy Goddard**

**Tenor: Ruari Bowen**

**Bass: John Stainsby**

**Chiltern Orchestral Society**

**Leader: Janet Hicks**

Saturday 15 December 2018 at 7.30pm



## The Soloists



**AUGUSTA HEBBERT (SOPRANO)** is a graduate of the Guildhall School of Music, an English National Opera OperaWorks Artist and a Britten Pears Young Artist. She studies with American Soprano Sheila Barnes.



Her experience on the concert platform is extensive and includes performances of Verdi's *Requiem*, Brahms' *Requiem*, Vaughan Williams' *Sea Symphony*,

Mendelssohn's *Elijah* and Haydn's *Creation* in venues including Cadogan Hall, Queen Elizabeth Hall, St John's Smith Square, London, King's Chapel, Cambridge and Gloucester, Salisbury and St Paul's Cathedrals to name a few. Her repertoire is broad and encompasses her passion for Baroque music which has led to successful collaborations with Richard Egarr, Masaaki Suzuki and Mark Padmore.

In opera, she made her debut at Théâtre du Capitole, Toulouse, and has worked with Louis Langrée, Ivor Bolton and Pablo Heras-Casado at Aix International Opera Festival. In recital, she made her Barbican Main Hall debut performing Mahler's *Des Knaben Wunderhorn*.

Recent and forthcoming engagements include appearances at the Temple Church, Three Choirs Festival, and Oxford and York Early Music Festivals, and recitals in Florence and Venice.

---

**LUCY GODDARD (MEZZO-SOPRANO):** Lucy has performed as a soloist with groups such as the Academy of Ancient Music, in venues including the Wigmore Hall and St John's Smith Square. Stage appearances include Hänsel in *Hänsel und Gretel*, Meg Page in *Falstaff*, Annio in *La Clemenza di Tito*, Dorabella in *Così fan tutte*, and Zerlina in *Don Giovanni*, and chorus in Purcell's *Fairy Queen* and *King Arthur* with the AAM at the Barbican. In 2015 she was the mezzo soloist in David Lang's *Little Match Girl Passion* with Cryptic Theatre at King's Place and on tour

throughout the UK. In 2014 she performed in Erratica's *Triptych* at the Print Room in Notting Hill and in Walton's Music Hall. In addition to her opera and consort work, Lucy is a keen interpreter of contemporary music and is a member of EXAUDI vocal ensemble, with whom she has performed at the major UK festivals and venues, including Spitalfields, Aldeburgh and Huddersfield Contemporary Music Festivals, Southbank Centre and Wigmore Hall, with ensembles including the London Sinfonietta, Birmingham Contemporary Music Group and Ensemble Modern. She

recently toured *An American Songbook*, a recital programme of twentieth-century avant-garde song, and two new commissions by Laura Bowler and Christopher Mayo, with pianist Siwan Rhys, having prepared and recorded the programme during a nine-day Snape Maltings residency.

Recent appearances as a soloist include Monteverdi's *Vespers* with the Academy of Ancient Music, Beethoven's *Choral Fantasy* with the Philharmonia at the Royal Festival Hall and a Handel programme with Florilegium at St John's Smith Square. She is looking forward to performing in the Huddersfield Contemporary Music Festival, and in Dusapin's *Passion* with Music Theatre Wales at the Wales Millennium Centre, Southbank Centre and across the UK.

Lucy graduated with distinction for her Masters at the Royal Academy of Music in 2011. She previously read Languages at Cambridge University, and studied violin at the Scuola di Musica di Fiesole. In addition



to her busy singing career, Lucy is working increasingly as a conductor, and has recently formed her own string ensemble – Concordium.

---

**JULIAN STOCKER (TENOR)** was born in London, and spent his early years in



Highgate and Cambridge where he was a chorister at St John's. He then went to York University where he graduated with a BA honours degree in Music. His career involves a mixture of concert and recording work both as a soloist and choral singer, as well as performing in operas and musicals.

As an Oratorio soloist he has a wide repertoire ranging from early works such as Monteverdi's *1610 Vespers*, which he performed live on Radio 3, to twentieth-century music such as Britten's *St Nicolas* and Arvo Part's *Passio*. In the world of contemporary music, he has premiered works by Michael Finnissy, Robin Holloway, and Roxanna Panufnik (BBC Proms) and he appeared in last year's Edinburgh festival, performing works by Lynn Plowmann and Cheryl Frances Hoad.

Due to illness Julian was unable to sing in this concert

Operetta roles have included Nanki Poo in *The Mikado*, Orpheus in *Orpheus and the Underworld*, and the Defendant in *Trial by Jury* whilst, in modern opera, he was the Samurai Warrior in Alejandro Vinaso's *Rashomon*, premiering the work throughout Europe.

As an experienced recording artist, he has appeared on several award-winning discs, most notably with the Cardinal's Musick. He has also featured on discs for Westminster Abbey and The Sixteen, and has taken part in numerous recordings for Opera Rara, and The Gabrieli Consort .

He appears regularly with the BBC Singers, and The Academy of Ancient Music, and is full-time singer with Westminster Abbey Choir, where he has sung since 1999. Choral highlights have included Brahms' Requiem under Sir Simon Rattle, and singing at the Royal wedding of Prince William and Kate Middleton.

Julian lives in Watford with his wife Karen and dog Charlie. Outside of singing, his hobbies include playing classical guitar, piano duets, horse riding, football, tennis and hill walking.

---

**LAWRENCE WHITE (BASS)** was born in Hertfordshire and is now based in Kent. With a principally London-based career built on his versatility as a baritone, he has performed wide-ranging musical repertoire at major concert venues worldwide, both as a soloist and as a contributor to vocal consorts, including engagements with The Sixteen, The English Concert, The Gabrieli Consort, Tenebrae, Magnificat, Ex Cathedra, Ensemble Plus Ultra, The Marian Consort, The Tallis Scholars, the BBC Singers and Synergy Vocals. A frequent soloist in performances of standard oratorio repertoire, he has also performed more rarely heard works such as Bernstein's *Dybbuk* and Tippett's *The Vision of St Augustine*, as well as contemporary repertoire by, among others, Reich, Andriessen, Birtwhistle, Nono and Saariaho.

Lawrence enjoys a busy schedule of film and commercial session singing, with titles including *The Crown*, *Mission Impossible* and *Pirates of the Caribbean*, and also has numerous solo broadcast and recording credits, from the plainchant of the Knights Templar (for Herald) to Paco Peña's *Requiem for the Earth* (Universal) and Mozart masses (Naxos).



Lawrence's forthcoming performances include Mendelssohn's *Elijah*, Britten's *War Requiem* and Bach's *Matthew and St. John Passion*.

**Due to illness Lawrence was unable to sing in this concert**



## Marc-Antoine Charpentier (1643-1704)



**M**arc-Antoine Charpentier (1643 - 1704) was born in or near Paris, the son of a master scribe. He received a very good education, perhaps with the help of the Jesuits, and registered for law school in Paris when he was eighteen but withdrew after one term. He spent "two or three years" in Rome, probably between 1667 and 1669, and studied with Giacomo Carissimi, with whom he acquired a solid knowledge of contemporary Italian musical practice and brought it back to France. Immediately on his return to France, Charpentier probably began working as house composer to Marie de Lorraine, Duchesse de Guise, who was known familiarly as "Mlle de Guise." She gave him an apartment in the recently renovated Hôtel de Guise — strong evidence that Charpentier was not a paid domestic who slept in a small room in the vast residence, but was instead a courtier who occupied one of the new apartments in the stable wing. For the next seventeen years, Charpentier composed a considerable quantity of vocal works for her, among them Psalm settings, hymns, motets, a Magnificat setting, a mass and a Dies Irae for the funeral of her nephew Louis Joseph, Duke of Guise, and a succession of Italianate oratorios set to non-liturgical Latin texts. Owing to Mlle de Guise's love for Italian music, and her frequent entertaining of Italians passing through Paris, there was little reason for Charpentier to conceal the Italianisms he had learned in Rome.

During his years of service to Mlle de Guise, he also composed for "Mme de Guise", Louis XIV's first cousin. It was in large part owing to Mlle de Guise's protection that the Guise musicians were

allowed to perform Charpentier's chamber operas in defiance of the monopoly held by Jean Baptiste Lully. Most of the operas and *pastorales* in French, which date from 1684–1687, appear to have been commissioned by Mme de Guise for performance at court entertainments during the winter season; but Mlle de Guise doubtlessly included them in the entertainments she sponsored several



times a week in her palatial Parisian residence. By late 1687, Mlle de Guise was dying and, at that time, Charpentier entered the employ of the Jesuits. During the seventeen-odd years at the Hôtel de Guise, Charpentier had written almost as many pages of music for outside commissions as he had for Mlle de Guise. For example, after Molière's falling out with Jean-Baptiste Lully in 1672,

Charpentier had begun writing incidental music for the spoken theatre of Molière. It probably was owing to pressure on Molière exerted by Mlle de Guise and by young Mme de Guise that the playwright took the commission for incidental music for *Le Malade imaginaire* away from Dassoucy and gave it to Charpentier.

In 1679, Charpentier had been singled out to compose for Louis XIV's son, the Dauphin and, by early 1683, when he was awarded a royal pension, Charpentier was being commissioned to write for court events such as the annual Corpus Christi procession. Charpentier was appointed *maître de musique* at the Sainte-Chapelle in Paris in 1698, a royal post he held until his death in 1704. One of his

most famous compositions during his tenure was the Mass *Assumpta Est Maria* (H.11). That this work survived suggests that it was written for another entity, an entity that was entitled to call upon the musicians of the Chapel and reward them for their efforts. Indeed, virtually none of Charpentier's compositions from 1690–1704 have survived, because when the *maître de musique* died, the royal administration routinely confiscated everything he had written for the Chapel.

Charpentier was buried in the little walled-in cemetery just behind the choir of the Chapel (the cemetery no longer exists).

## Charpentier; *Te Deum* - the text

Te Deum laudamus, te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur. Tibi omnes Angeli, tibi caeli et universae potestates.

Tibi Cherubim et Seraphim incesabili voce proclamant Sanctus.

Sanctus Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra majestatis gloriae tuae.

*We praise Thee, O Lord, we acknowledge Thee to be the Lord.*

*All the earth doth worship Thee, the Father everlasting.*

*All angels cry aloud, to Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of Thy Glory.*

Te gloriosus Apostolorum chorus.

Te Prophetarum laudabilis numerus.

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia Patrem immensae majestatis.

*The glorious company of the Apostles praise Thee. The noble army of martyrs praise Thee. The holy Church throughout all the world doth acknowledge Thee, the Father of an infinite majesty.*

Venerandum tuum et unicum Filium.

Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.

Tu devicto mortis aculeo aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes in Gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni, quos pretioso sanguine redemisti.

*Thine honourable, true and only Son, also the Holy Ghost, the comforter. Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. When*

*Thou hast overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that Thou shall come to be our judge. We therefore pray Thee, help Thy servants whom Thou hast redeemed with Thy precious blood.*

*Aeterna fac cum sanctis tuis in Gloria numerari. Salvum fac populum tuum Domine, et benedic hereditati tuae. Et rege eos, et extolle illos usque in aeternum. Per singulos dies, benedicimus laudamus te. Et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare Domine*

*die isto sine peccato nos custodire. Miserere nostri Domine. Fiat misericordia tua Domine super nos, quem admodum speravimus in te Domine speravi. Non confundar in aeternum.*

*Make them to be numbered with Thy Saints, in glory everlasting. O Lord, save Thy people and bless Thine heritage. Govern them, and lift them up forever. Day by day, we magnify Thee, and we worship Thy name, ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, O Lord, let Thy mercy lighten upon us, as our trust is in Thee. O Lord, in thee have I trusted, let me never be confounded.*

The powerful effect of the *Te Deum* is achieved by a variety of means. Firstly, Charpentier uses a much larger instrumental band than any previous French composer of church music. Secondly, he exploits, to its fullest advantage, the customary Baroque technique of contrasting full orchestral and choral forces with solo voices accompanied by just a few instruments. Thirdly, and perhaps most significantly, Charpentier has a remarkable ability to fuse the conflicting elements of drama and devotion into a unified whole, coupled with an instinctive feel for ceremonial brilliance. These are the qualities that strike one most in this wonderful work, and it seems extraordinary that it is not more widely performed



## *Bedard; Variations on In Dulci Jubilo*



Solo Organ; Colin Stevens



*Interval*







## Mozart (1756-1791)



Mozart was born in Salzburg in 1756 and, perhaps more so than most other composers, his life story is well known, and stories of his childhood precociousness are well documented. For instance, at the age of four he could learn a piece of music in half an hour. At five, he was playing the clavier incredibly well and, at six, he began composing, writing his first *symphonies* at the age of eight. He was constantly travelling all over Europe with his father, Leopold. The musical feats and tricks of young Wolfgang were exhibited to the courts, to musical academicians, and to



the public. Between the ages of seven and fifteen, the young Mozart spent half his time on tour. During these tours, he heard, absorbed, and learned various European musical idioms, eventually crystallizing his own mature style.

Fully expecting to find an ideal post outside his sleepy home town of Salzburg and the detested archiepiscopal court, in 1777

Wolfgang went on a tour with his mother to Munich, Mannheim, and Paris. It was in Paris that his mother died suddenly in July, 1778. With no prospects of a job, Mozart dejectedly returned to Salzburg in 1779 and became court organist to the Archbishop. Mozart finally achieved an unceremonious dismissal from the archiepiscopal court in 1781, and thereafter became one of the first musicians in history to embark upon a free-lance career, without the benefit of church, court, or a rich patron.

Mozart moved to Vienna where he lived for a time with the Webers, a family he had met in 1777. He eventually married Constanze Weber in August of 1782, against the wishes and strict orders of his father. Then, for a time, things began to look bright for the young composer. Beginning in 1782 with the *Die Entführung aus dem Serail*, Mozart began turning out one masterpiece after another in every form and genre.

Mozart is probably the only composer in history to have written undisputed masterworks in virtually every musical genre of his age. His *serenades*, *divertimenti* and *dances*, written on request for the entertainment and outdoor parties of the nobility, have become synonymous with the Classical 'age of elegance'.

During his years in Vienna, Mozart also made the acquaintance of Haydn. The two became close friends and the older composer's music had a profound influence on Mozart. Between 1782 and 1785, Mozart composed a series of six string quartets which he dedicated to Haydn. Upon playing through some of them together, Haydn said to Mozart's father, who was present, 'Before God and as an honest man, your son is the greatest



composer I know, either personally or by name.'

Yet, through his mismanagement of money (and as a successful composer of operas and a renowned piano virtuoso, he made a great deal), and the documented incidences of his tactless, impulsive, and, at times, childish, behaviour in an era of powdered wigs and courtly manners, Mozart seemed to find it difficult to make a successful living.

By 1790, he was writing letters to friends, describing himself and his family (he and Constanze had six children, only two of which survived) in desperate circumstances and begging for money. He was also by this time seriously ill with what

was most likely a disease of the kidneys. With the success of *The Magic Flute*, and a newly granted yearly stipend, Mozart was just beginning to become financially stable when his illness brought an end to his life and career at the age of thirty-five. He was buried, like most Viennese in those days by the decree of Emperor Joseph, in a common grave, the exact location of which remains unknown.

The influence of Mozart on the composers that followed cannot be emphasized too strongly. He was idolized by such late nineteenth century composers as Wagner and Tchaikovsky; and his music came to influence the *neo-classical* compositions of Stravinsky and Prokofiev in the twentieth century.

## *Mozart's own time machine*

It is generally accepted among musicologists, musicians, composers etc that Mozart was the supreme musical genius, so the quality of his music is undisputed - but what about the quantity?

In his all-too-short life, he turned out 626 compositions (going by Köchel numbers). It is thought that his first piece (K1) was composed when he was five years old and, as he died when he was thirty-five, he effectively had thirty years of productive life. In this time he wrote forty-one symphonies, twenty-seven piano concertos, twenty-two operas and nineteen piano sonatas - and this is in addition to concertos for other instruments, choral and other vocal works and many other compositions.

If we just indulge in a little simple mathematics for a moment, we will

see that, if Mozart wrote 626 compositions in thirty years, he obviously wrote a fraction under twenty-one a year. This means that he was turning out a new piece every two weeks. If you consider that we are talking about operas, symphonies, concertos, sonatas and the like, it really is a quite phenomenal achievement in quantity terms alone, never mind the sublime quality. And he did this continuously for thirty years!

That wasn't all, of course. He was also a performer (performing most of his own pieces), teacher and family man.

So where on earth did he find the time? Perhaps that was part of his genius.

Oh yes, and he still found time to play billiards!



## Mozart; Mass in C min - the text



### 1. KYRIE

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.  
*Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.*

Qui sedes ad dexteram Patris, miserere nobis.

*You who remove the sins of the world,  
have mercy on us.  
You who remove the sins of the world,  
receive our prayer.  
You who sits at the right hand of the  
Father, have mercy on us.*

### 2. GLORIA

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.  
*Glory to God in the highest.  
and on earth peace to all those of good will.*

#### Quoniam

Quoniam tu solus sanctus, tu solus Dominus,  
Tu solus altissimus.  
*Because you alone are holy.  
You alone are the Lord  
You alone are the highest.*

#### Laudamus te

Laudamus te, Benedicimus te,  
Adoramus te, Glorificamus te.  
*We praise you,  
We bless you,  
We adore you,  
We glorify you.*

#### Jesu Christe

Jesu Christe.  
Cum Sancto Spiritu in Gloria Dei Patris,  
Amen.  
*Jesus Christ.  
With the Holy Ghost in the glory of God the  
Father,  
Amen.*

#### Gratias

Gratias agimus tibi propter magnam gloriam tuam.  
*We give thanks to you, according to your  
great glory.*

#### Domine

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris.  
*Lord God, king of heaven, God the  
almighty Father.  
Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God, Son of the Father.*

### 3. CREDO

Credo in unum Deum, Patrem omnipotentem,  
Factorem coeli et terrae,  
Visibilem omnium et invisibilem.  
Credo, et in unum Dominum, Jesum Christum, Jesum Christum, Filium, Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero, genitum, non factum,  
consubstantialiam Patri, per quem omnia facta sunt.

#### Qui tollis

Qui tollis peccata mundi, miserere nobis,  
Qui tollis peccata mundi, suscipe deprecationem nostram,

Credo, qui propter nos homines et propter  
nostram salute  
descendit decoelis.

*I believe in one God, the Almighty Father,  
maker of heaven and earth,  
and all things visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten Son of God,  
and born of the Father before all ages.  
God from God, Light from Light,  
True God from True God.*

*Begotten, not made, of one substance with  
the Father:  
by whom all things were made.  
Who, for us and for our salvation,  
descended from the heavens.*

**Et incarnatus est**

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine, et homo factus est.

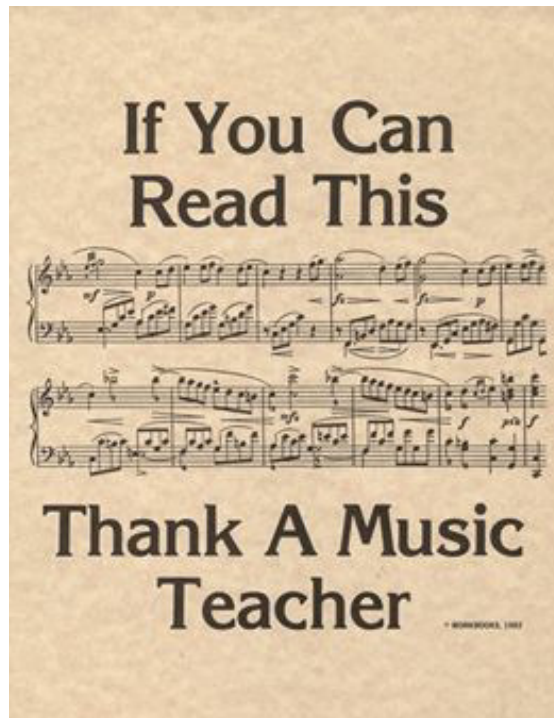
*And was made flesh by the Holy Ghost  
from the Virgin Mary, and was made  
human.*

**4. SANCTUS**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth,  
Pleni sunt coeli et terra Gloria tua,  
Osanna in excelsis!  
*Holy, Holy, Holy,  
Lord God of Hosts,  
the heavens and earth are filled with your  
glory.  
Hosanna in the highest!*

**Benedictus**

Benedictus qui venit in nomine Domini.  
Osanna in excelsis!  
*Blessed is He who comes in the name of  
the Lord.  
Hosanna in the highest!*





# Chiltern Orchestral Society



**Leader; Janet Hicks**

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

**Violas;** Katie Hayes, Steffi Cook, John Saunders

**Cellos;** Helen Godbolt, Mary Harris

**Bass;** Sudhir Singh

**Flute;** Thomas Dryer-Beers (in the Charpentier only), Sue Noithip

**Oboe;** Victoria Parkins

**Bassoon;** Caroline Cartwright, Thomas Dryer-Beers (in the Mozart only)

**Horn;** Herrick Hayes, John Lavelle

**Trumpets;** David Clewlow, 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 grateful for the presence of St John Ambulance representatives at this concert.





## Tring Choral Society



### **SOPRANOS**

Caitlin Barratt  
Celestria Bell  
Gillie Bligh  
Jane Brown  
Corinna Chute  
Hilary Colbert  
Margaret Collier  
*Sally Dussek*  
Elaine Florsheim  
Angela Hale  
Anne Hatton  
Mary Haywood  
*Zoe Hill*  
Kathryn Heath  
*Katie Hughes*  
Sue Jones  
Christine Keen  
Lucy Kibble  
Charlotte Mackinder  
Harriet Mackinder  
Brigid Mathers  
*Heather Nash*  
Eileen Patterson  
Barbara Pearce  
Elina Rantanen  
Pam Rush  
Rosie Southworth  
Helen Stokes  
Elizabeth Thompson  
Jenny Watkins  
Jenny Watt

### **ALTOS**

Karen Baldwin  
Rachel Baldwin  
Christine Bass  
Janet Briant  
Beth Brimmicombe  
Charlotte Brown  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Sue Collins  
*Kate Davies*  
Ann Denwood  
*Katherine Douglas*  
Margaret Flanigan  
*Jane Glover*  
Janet Graves  
Nell Gregory  
*Jenny Hoare*  
Lorna Lang  
Jane Legg  
Anna Le Hair  
Gill Lerigo  
Rhian Nicholls  
Elizabeth Norris  
Marilyn Pryor  
Chris Sivers  
Heather Wignall  
Kate Winterbottom

### **TENORS**

Jenny Brannock Jones  
*Cliff Brown*  
Richard Brown  
*John Deane*  
Philip Hayes\*  
Brian Marston  
Jon Reynolds  
*David Wilde*  
David Williamson  
Kate Wittwer  
Max Wittwer

### **BASSES**

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

\* Guest Singer

*Singers whose names appear in italics form the semi-choruses.*



## Patrons of Tring Choral Society



Mr G E Bull  
 Mr J Burchell  
 Mrs J Cadge  
 Mrs A Caloia  
 Ms A Caloia  
 Mr R Flanigan  
 Mr and Mrs R Franklin  
 Mrs S K Franklin  
 Mr and Mrs J Hawkes  
 Mr M Herbaut  
 Mr C W Hoare  
 Dr D Long

Mrs E Marchant  
 Mr and Mrs I Martin  
 Mrs M F Merlier  
 Mr R O'Reilly  
 Mr C B J Pearce  
 Mr I Slatcher  
 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

**Life Members**  
 Mr and Mrs D Banyard  
 Mr R Grylls  
 Mr J Renals  
 Mrs R Southworth

### Why not become a Patron of Tring Choral Society?

For a minimum donation of £35, 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.....

## *Our next concert*

More great music  
for you to enjoy!

**6 APRIL 2019**

**ELGAR**

***The Dream of Gerontius***

*(Reduced orchestration by David Meacock)*

**BEECHWOOD**  
FINE FOODS



**Gift Hampers make  
the perfect present**

**NOW AVAILABLE TO ORDER**

Choose from our wide  
selection of gifts,  
handmade chocolates,  
artisan cheeses,  
biscuits & more to  
make your Gift  
Hamper truly  
personal

*Many products from  
small, local producers*

**A taste apart**

 42 Frogmore Street | Tring | HP23 5AU | 01442 828812

 OPEN 7 DAYS A WEEK [www.beechwoodfinefoods.com](http://www.beechwoodfinefoods.com)

### Did you know?

The American composer,  
Charles Ives, worked for  
some years on a 'Universal  
Symphony' that he never  
intended to finish.

Anybody else could add to  
it if they felt like it, he told  
one of his copyists. But  
he dreamed that, one day,  
it would be performed on  
the tops of several hills  
with huge choirs singing in  
the valleys!



If you like what you hear (and see) tonight, and would like to be involved - or simply would like to learn more about Tring Choral Society, its history and present situation, we have a web site that 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](http://www.tringchoral.org.uk)**



And, of course, new members are always welcome -

please ring the Membership Secretary,  
Margaret Collier, on 01296 660406

