



# Tring Choral Society



Conductor: Colin Stevens



*Vaughan Williams*

*“Rest”*

*J S Bach*

*Choruses from Mass in B minor*

*Mozart*

*Duet ‘La ci darem’ from Don Giovanni*

*Vaughan Williams*

*Five Mystical Songs*

*Elgar*

*The Music Makers*

## SOLOISTS

Gaynor Keeble (Mezzo-Soprano)

Phillip Conway-Brown (Tenor)

**Orchestra Leader:** Janet Hicks

Saturday 2nd July 2022



# The Soloists



**GAYNOR KEEBLE (MEZZO SOPRANO)** has sung with all the country's major opera houses. A regular visitor to Royal Opera House Covent Garden, her roles have included 3rd Lady (*Magic Flute*), Annina (*La Traviata*) and Voice of the Mother (*Tales of Hoffmann*). For Opera North, she has sung



Marcellina (*Marriage of Figaro*), Gertrude (*Romeo & Juliet*), Mother & Witch (*Hansel & Gretel*) and Hippolyta (*Midsummer Night's Dream*). For ENO, Katisha (*Mikado*), Longborough Festival Kostelnicka (*Jenufa*), Mistress Quickly (*Falstaff*) and Marcellina (*Marriage of Figaro*). Gaynor's concert appearances have included performances in a wide variety of works with the UK's leading orchestras including the BBC Symphony Orchestra, the City of Birmingham Symphony Orchestra, London Mozart Players, the Northern Sinfonia, The Philharmonia and the Royal Philharmonic Orchestra with conductors such as Sir

Charles Mackerras, Sir Colin Davis, Nicola Luisotti, Alexander Joel, Dan Ettinger, Julia Jones, Sakari Oramo and Stuart Bedford.

**PHILLIP CONWAY-BROWN (TENOR)** A Choral Scholar at Clare College Cambridge, he studied modern languages (French and German) before being awarded a foundation scholarship to the Royal College of Music. Singing work has taken him all over the world and has included oratorio, song recitals, opera, operetta and contemporary music.

He has premiered and recorded a number



of works by Steve Reich in particular and recently performed at New York's Carnegie Hall in celebration of Steve Reich's 80th birthday.

He sings regularly with the Royal Opera House and English National Opera Choruses, was one of the apprentices in Wagner's *Meistersinger* at both London opera houses. He is currently at the ROH.



# Handel (1685 - 1759)



George Frideric Handel was born on 23 February, 1685, in Halle, Germany. From an early age, Handel longed to study music, but his father objected, doubting that music was a realistic source of income (something that present day musicians would probably attest to!). Despite his father's objections, his mother was very supportive and, with her blessing, began studying and practising on the sly.

When Handel was seven years old, he had the opportunity to play the organ for the duke's court in Weissenfels and, while there, he met composer and organist Friedrich Wilhelm Zachow, who promptly took him under his wing. Under Zachow's tutelage, Handel soon mastered many branches of composition and had written many concertos and other pieces by the time he was seventeen.

After a brief period studying law (at his father's insistence), Handel decided, at the age of eighteen, to pursue music full time.

He got a job playing the violin in a local orchestra and supplemented his income by giving private music lessons in his free time, passing on what he had learned from his own mentor, Zachow.

While working as a violinist, Handel ironically earned attention for his skill on the organ. In fact, it was his organ playing that landed him more opportunities to perform in operas. Touring the major Italian cities over three opera seasons, he introduced himself to most of Italy's major musicians. Unexpectedly, while in Venice, he met several people who expressed an interest in London's music scene. Enticed into experimenting with a freelance music

career there, Handel left Venice and set out for London. In London, he met with the manager of the King's Theatre, who gladly agreed to let Handel write an opera



for the theatre. Within just two weeks, Handel had composed *Rinaldo*. Released during the 1710–1711 London opera season, *Rinaldo* was Handel's breakthrough work. His most critically acclaimed work up to that date, it gained him the widespread recognition he would maintain throughout the rest of his musical career.

In 1719, Handel was invited to become the Master of the Orchestra at the Royal Academy of Music, the first Italian opera company in London and, in 1726, he decided to make London his home permanently, and became a British citizen. However, the following year, he broke away from the Royal Academy and formed

his own company, calling it the New Royal Academy of Music, under whose aegis he produced two operas a year for the next decade.

In time, oratorios became Handel's new format of choice. The fact that they were inexpensive to put on (no scenery or costumes) made them popular with promoters and they soon became the rage in London and he continued to compose a long string of oratorios throughout the remainder of his life and career.

In addition to the oratorios, Handel's concerti grossi, anthems and orchestral pieces also garnered him fame and success. His output was enormous. However, Handel was only human after all and he suffered a number of debilitating problems with his physical health. He is also believed to have suffered from anxiety and depression. Yet, like so many successful artists, these problems did not seem to slow him down - until, that is, he had a stroke in 1737 that impaired the movement of his right hand.

But, after only six weeks of recuperation in Aix-la-Chapelle, Handel was fully recovered and went back to London and not only returned to composing, but made a comeback at playing the organ as well.

Six years later, Handel suffered a second stroke but he amazed audiences once again with a speedy recovery, followed by a prolific stream of ambitious oratorios.

More health problems followed, this time with the progressive degeneration of his sight. By 1750, Handel had entirely lost the sight in his left eye. Even then, he forged on, composing the oratorio *Jephtha*, which actually contains a reference to obscured vision. In 1752

Handel lost the sight in his other eye and was rendered completely blind but, as always, his passionate pursuit of music propelled him forward and he kept on performing and composing! He relied on his sharp memory to compensate when necessary, and remained actively involved in productions of his work until his dying day.

That dying day, in fact, came on 14 April 1759 when Handel died in bed at his rented house at 25 Brook Street, Mayfair. The renowned composer and organist was 74 years old.

Handel was known for being a generous man, even in death. His will divided his assets among his servants and several charities, including the Foundling Hospital. He even donated the money to pay for his own funeral so that none of his loved ones would bear the financial burden.

He was buried in Westminster Abbey a week after he died. Following his death, biographical documents began to circulate, and George Frederic Handel soon took on legendary status. During his lifetime, he composed nearly thirty oratorios and close to fifty operas, at least thirty of which were written for the Royal Academy of Music. This is not to be confused with what we know now as the Royal Academy of Music. (Handel's Academy closed in 1734; the current RAM opened in 1822).

In 1784, twenty-five years after Handel's death, commemorative concerts were held in his honour at Westminster Abbey. In 2001 his home on Brook Street (from 1723 to 1759) became the site of the Handel House Museum, established in memory of his legendary life and works.





## *Zadok the Priest*



This item was replaced by Vaughan Williams “Rest” in memory of Jane Legg, long time choir member and librarian who passed away earlier this year

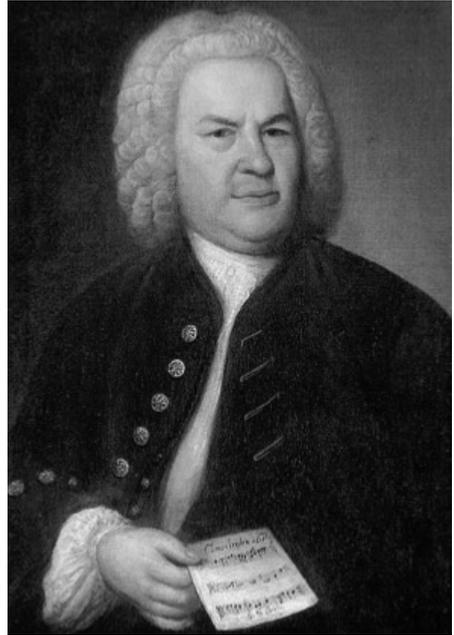


# J S Bach



Looking at Bach's reputation, and his 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 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.



## *Choruses from the B minor Mass*



Of the many choruses in this work, we have chosen the following for you this evening

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### **GLORIA**

Gloria in excelsis Deo.

*Glory to God in the highest.*

### **ET INCARNATUS EST**

Et incarnatus est de Spiritu Sanctu ex Maria virgine, et homo factus est.

*He was born of the Virgin Mary, and was made man.*

### **CUM SANCTO SPIRITU**

Cum Sanctu Spiritu in gloria Dei Patris, Amen.

*With the Holy Spirit, in the glory of God the Father. Amen*



## *Mozart; 'La Ci Darem' from Don Giovanni*



Gaynor Keeble (Mezzo-Soprano)  
Phillip Conway-Brown (Tenor)



## Ralph Vaughan Williams

Ralph Vaughan Williams is arguably one of the greatest composers Britain has seen since the days of Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of 'Englishness'

Vaughan Williams was born in 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

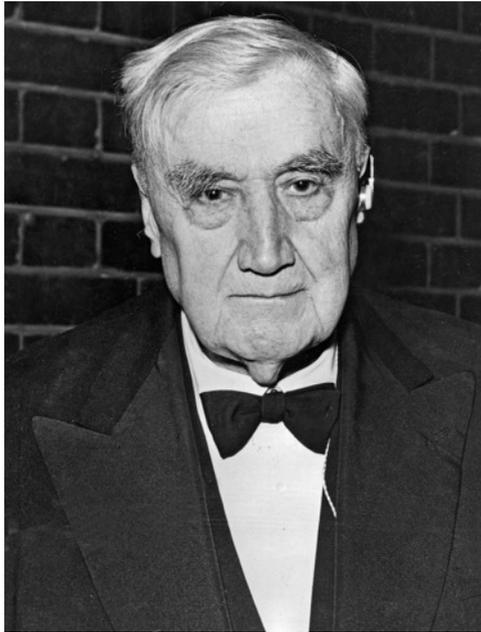
At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy.

As musical editor of *The English Hymnal*, he composed several hymns that are now world-wide favourites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success.

Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for

the 1914–1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of composition at the Royal College of Music in London.



In his lifetime, Vaughan Williams eschewed all honours with the exception of the Order of Merit which was conferred upon him in 1938. He died

in August 1958, his ashes are interred in Westminster Abbey, near Purcell.

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.



## Vaughan Williams; *Five Mystical Songs*



### **NO. 1 EASTER**

Rise, heart; thy Lord is risen. Sing his  
praise without delays,  
Who takes thee by the hand, that thou  
likewise with Him mayst rise;  
That as his death calcined thee to dust,  
His life may make thee gold, and much  
more, Just.  
Awake, my lute, and struggle for thy part  
with all thy art.  
The cross taught all wood to resound his  
name who bore the same.  
His stretched sinews taught all strings,  
what key is best to celebrate his most  
high day.  
Consort both heart and lute, and twist a  
song pleasant and long;  
Or since all music is but three parts vied,  
and multiplied;  
O let thy blessed spirit bear a part, and  
make up our defects with his sweet art.

### **NO. 2 I GOT ME FLOWERS**

I got me flowers to strew thy way;  
I got me boughs off many a tree;  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.  
The sun arising in the East,  
Though he give light, and the East  
perfume;  
If they should offer to contest  
With Thy arising, they presume.  
Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss;  
There is but one, and that one ever.

### **NO. 3 LOVE BADE ME WELCOME**

Love bade me welcome; yet my soul drew  
back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow  
slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning.  
If I lacked anything.  
A guest, I answered, worthy to be here;

Love said, you shall be he.  
I the unkind ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I ?  
Truth, Lord, but I have marr'd them; let my  
shame  
Go where it doth deserve.  
And know you not, says Love, who bore  
the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste  
my meat;  
So I did sit and eat.

### **NO. 4 THE CALL**

Come, my Way, my Truth, my Life;  
Such a Way, as gives us breath;  
Such a Truth, as ends all strife;  
Such a Life, as killeth death.  
Come, my Light, my Feast, my Strength;  
Such a Light, as shows a feast;  
Such a Feast, as mends in length;  
Such a Strength, as makes his guest.  
Come, my Joy, my Love, my Heart;  
Such a Joy, as none can move;  
Such a Love, as none can part;  
Such a Heart, as joys in love.

### **NO. 5 ANTIPHON**

Let all the world in every corner sing, my  
God and King.  
The heavens are not too high,  
His praise may thither fly;  
The earth is not too low,  
His praises there may grow.  
Let all the world in every corner sing, my  
God and King.  
The church with Psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.  
Let all the world in every corner sing,  
My God and King.

- *INTERVAL* -



# Sir Edward Elgar



**E**DWARD ELGAR was born on 2 June 1857, in Worcester. His father played the organ and directed the choir in St George's Catholic Church, was a violinist in local orchestras, and ran a music store. This musical ambience was both school and conservatory for young Edward, who received no formal musical education except for a few violin lessons. He served his apprenticeship as a church organist, choirmaster, and director of amateur orchestras - and the band of the county mental institution. The focus of musical activity was the annual choir festival, where distinguished conductors and soloists performed oratorios by Handel and Mendelssohn, as well as newly commissioned works, with the local choir.

Elgar's earliest works were for his church choir and, in later years, his most important compositions were large oratorios commissioned for choir festivals. Through these performances, he became known throughout England.

His first important orchestral piece was the *Enigma Variations* (1899). There have been many conjectures about the mysterious theme, but its identity has never been determined. Each of the variations is labelled with the initials or nickname of friends of the composer, and each variation is a musical character sketch. Elgar's choral masterpiece is *The Dream of Gerontius* (1900). Written to a religious poem by Cardinal Newman, it is perhaps the finest English composition of the Victorian era. It is Wagnerian in its use of leitmotifs characterizing the protagonists and situations, the rich, chromatic harmony, and the masterful orchestral writing.

Other important works by Elgar are the Violin Concerto (1910) and two overtures, *Cockaigne* (1910) and *Falstaff* (1913). His best-known piece is *Pomp and Circumstance No 1* (1901), a concert march in which the patriotic hymn "Land of Hope and Glory" is found. Its honest, brilliant tunes epitomize the optimism of Edwardian England.

Elgar was knighted in 1904 and named Master of the King's Music in 1924. By the time of his death on 23 February 1934, in



Worcester, the younger twentieth-century composers had made his music seem old-fashioned.

Later evaluations, however, have been more generous, and Elgar is now regarded as one of this country's truly great composers.



## Elgar: *The Music Makers*



*We Are The Music Makers* is an ode (written by Arthur O'Shaughnessy) to those who dream and create. - artists, poets, writers and musicians who shape the world through their art. The poem celebrates those who refuse to play by the book and create a world of their own and who, despite being misunderstood by people, play a great role in shaping the age they live in and bestow their work for the posterity to keep.

We are the music makers, and we are the dreamers of dreams,

Wandering by lone sea-breakers, and sitting by desolate streams.

World losers and world forsakers, on whom the pale moon gleams,

Yet we are the movers and shakers of the world for ever, it seems.

With wonderful deathless ditties, we build up the world's great cities,

And out of a fabulous story we fashion an empire's glory.

One man with a dream, at pleasure, shall go forth and conquer a crown.

And three with a new song's measure can trample a kingdom down.

We, in the ages lying in the buried past of the earth,

Built Nineveh with our sighing, and Babel itself in our mirth.

And o'erthrew them with prophesying to the old of the new world's worth.

For each age is a dream that is dying, or one that is coming to birth.

A breath of our inspiration is the life of each generation,

A wondrous thing of our dreaming unearthly, impossible seeming.

The soldier, the king, and the peasant are working together in one,

Till our dreams shall become their present, and their work in the world be done.

They had no vision amazing of the goodly house they are raising,

They had no divine foreshowing of the land to which they are going,

But on one man's soul it hath broken, a light that doth not depart,

And his look, or a word he hath spoken, wrought flame in another man's heart.

And therefore today is thrilling with a past day's late fulfilling,

And the multitudes are enlisted in the faith that their fathers resisted

And, scorning the dream of tomorrow, are bringing to pass, as they may,

In the world, for its joy or its sorrow, the dream that was scorned yesterday.

But we, with our dreaming and singing, ceaseless and sorrowless we.

The glory about us clinging of the glorious futures we see,

Our souls with high music ringing, O men, it must ever be

That we dwell, in our dreaming and singing, a little apart from you.

For we are afar with the dawning and the suns that are not yet high,

And out of the infinite morning, intrepid you hear us cry,

How, spite of your human scorning, once more God's future draws nigh,

And already goes forth the warning that ye of the past must die.

Great hail! We cry to the comers from the dazzling unknown shore;

Bring us hither your sun and summers, and renew our world as of yore;

You shall teach us your songs new numbers, and things that we dreamed not before:

Yea, in spite of a dreamer who slumbers, and a singer who sings no more.

We are the music makers, and we are the dreamers of dreams.



# The Choir



## SOPRANOS

Anna Ashfield\*  
Gillie Bligh  
Jane Brown  
Corinna Chute  
Hilary Colbert  
Margaret Collier  
Sally Dussek  
Anne Hatton  
Mary Haywood  
Zoe Hill  
Katie Hughes  
Alison Humphrys  
Cathy Irving  
Sue Jones  
Christine Keen  
Lucy Kibble  
Hattie Mackinder  
Victoria Markey  
Brigid Mathers  
Heather Nash  
Eileen Patterson  
Barbara Pearce  
Elina Rantenen  
Pam Rush  
Rosie Southworth  
Mindy Story\*  
Elizabeth Thompson  
Jenny Watt

\* Choral scholars

## ALTOS

Karen Baldwin  
Janet Briant  
Beth Brimmicombe  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Elizabeth Crumpler  
Kate Davies  
Ann Denwood  
Katherine Douglas  
Margaret Flanigan  
Natasha Gething  
Jane Glover  
Janet Graves  
Anna Hirst  
Karen Hoare  
Eiluned Jones  
Lorna Lang  
Rhian Nicholls  
Elizabeth Norris  
Mary Owens  
Harriet Queralt  
Chris Sivers  
Beth Whittle  
Heather Wignall  
Jackie Williams

## TENORS

Jenny Brannock Jones  
Richard Brown  
John Deane  
Philip Hayes  
Brian Marston  
Jon Reynolds  
Chris Smith  
David Wilde  
David Williamson

## BASSES

John Adderley  
Robert Allnutt  
Cliff Brown  
Dave Clarke  
Adrian Collin  
Bob Davies  
Paul Doughty  
Richard Grylls  
Archie Halward  
Geoff Harrison  
Tony Mackinder  
Richard Onslow  
John Wignall

**OUR NEXT CONCERT IS...**

Saturday December 17th 2022



# Orchestra



**Leader; Janet Hicks**

**Violins;** Frances Bigg, Keiko Iwatsu-Thiele, Akiko Coulter,  
Sarah Fairall, David Glenister, Fiona Jacob, Daniel Jones, James Lark,  
David Moore, Linda Miller, Roger Neighbour,

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

**Cellos;** Helen Godbolt, Mary Harris

**Bass;** Sudhir Singh

**Flute;** Caroline Welsh

**Oboes;** Victoria Parkins, Frances Slack

**Clarinets;** Teresa Whiffen, Esther Moors

**Bassoon;** Caroline Cartwright

**Horns;** John Lavelle, Herrick Hayes

**Trumpets;** David Clewlow, Ian Lynch, John Mcdominic

**Timpani;** Francis Beuttler

**Harp;** Ruth Holden

**Percussion;** John Stevens, Marco Lam

**Organ;** Jon Lee

## ACKNOWLEDGEMENTS

The piano accompanist for Tring Choral Society rehearsals is Jon Lee.

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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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



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