

A painting of two figures, likely the Virgin Mary and the infant Jesus, standing on a rocky hillside. The figure on the left is wearing a dark, simple robe and a white head covering, pointing towards the horizon. The figure on the right is wearing a light-colored, flowing robe and a white head covering, looking towards the horizon. The background is a vast, hazy landscape with rolling hills and a bright star in the sky. The overall color palette is dominated by blues, greens, and earthy tones.

TRING CHORAL SOCIETY

CHRISTMAS CONCERT PROGRAMME

17TH DECEMBER 2022

TRING CHORAL SOCIETY
AND
ORCHESTRA
WITH
THE THOMAS CORAM SCHOOL CHOIR

CONDUCTOR - COLIN STEVENS

JAMES LARK - WHEN MUSIC SOUNDS

GERALD FINZI - IN TERRA PAX

VAUGHAN WILLIAMS - FANTASIA ON CHRISTMAS
CAROLS

————— INTERVAL —————

HARK, THE HERALD ANGELS SING - CHOIRS & AUDIENCE

C V STANFORD - MAGNIFICAT

SEE AMID THE WINTER'S SNOW - CHOIRS & AUDIENCE

VIVALDI - CONCERTO IN C MAJOR
FOR FLUTE, OBOE, VIOLIN &
BASSOON

UNTO US IS BORN A SON - CHOIRS & AUDIENCE

JOHN RUTTER - THE NATIVITY CAROL

O COME, ALL YE FAITHFUL - CHOIRS & AUDIENCE



Welcome to our Christmas Concert and an especially warm welcome to the students, parents and staff of The Thomas Coram School. I hope you all enjoy this festive occasion.

We are privileged to be giving a world premiere performance of 'When Music Sounds' by James Lark which has been commissioned by the choir. This is very much a 21st century composition which has been interesting for the choir to tackle! Whilst it has required a lot of hard work by all the performers and a good deal of patience on Colin's part, we hope we can do it justice for James who is going to be with us this evening. The piece is dedicated to a late member of Tring Choral who generously left a legacy to the choir and this enables us to help support young composers producing new choral music.

It remains for me to express sincerest thanks to our concert volunteers, Friends and all our kind supporters, and of course to members of our orchestra and above all to you, our loyal audience. May I extend our best wishes for a peaceful and festive season to all of you and your families.

Robert Allnutt
Chairman

James Lark



James is a composer and writer whose work encompasses choral and orchestral works, music for film and theatre, and a whole range of smaller works and arrangements. He is the Director of Music at Westminster Abbey Choir School and a co-founder and trustee of arts charity Tring Productions. His music has been commissioned for the choir of Westminster Abbey, Graham Johnson with The Songmakers' Almanac at the Wigmore Hall, Guy Bovet, James Bowman, and the Bromley Boy Singers. He collaborated on the song cycle *Voices of London* for Song in the City and his work has been performed by English Voices, Vivamus and the choirs of St Paul's Cathedral and Trinity College Cambridge.

His musical theatre writing began at school in Cheltenham and with the Everyman Youth Theatre. Works include *Infants* and *The Confessions of Fanny Cradock*, MusicalTalk's pick of the 2011 Edinburgh Fringe *Miracles at Short Notice*, award-winning Fringe sell-out show *Tony Blair the Musical* and one-man musical extravaganza *The Rise and Fall of Deon Vonniget*. He has written and directed music for Io Theatre Company, Rolling Stock Theatre Company and Dreamshed Theatre, and created a setting of new words by Andrew Motion for Bush Theatre's *Sixty-Six Books* at Westminster Abbey. Film scores include *Death Sentence*, *The Ghost of Kirkton Fell*, *A Hand in the Bush* and *Savage Mountain*.

Reading Music at Cambridge University, James studied composition with Robin Holloway and was a choral exhibitioner with Girton College Chapel Choir. He was the composer-in-residence at Bedford School between 2008 and 2011.

Whilst he's been told that there is an essential 'Britishness' in his work, his academic training means that there are influences of Bach in his choral composition and inspiration from Mozart's contrapuntal and dramatic writing. Other influences include Holst, Britten, Tippett and Percy Grainger. He considers a large-scale choral work dealing with life's great issues to be invariably influenced by Mahler.

James Lark on composing *When Music Sounds*

When Music Sounds was commissioned in 2020 when the country was in the midst of severe restrictions caused by the coronavirus pandemic, and the prospect of any kind of communal musical activity seemed impossible to imagine. It's hardly surprising that when members of Tring Choral Society were asked for ideas about text, music (or its absence) was a common theme – since we were into a second lockdown by the time I started composing; it was easy to empathise. Without wishing to write a piece that was overspecific to the events we were experiencing, the overriding mood easily suggested a journey from silence to music, which would touch upon the loss everyone had experienced whilst anticipating better times ahead.

Three pieces by Shelley seemed to complement each other in representing different points in this journey; first, a fragment in which Silence is personified as one of three brethren, along with Death and Sleep. Emerging from the bleak silence described in words by choir member Barbara Pearce, Shelley's vivid description of an abyss 'where life, and truth, and joy / Are swallowed up' sees the music build contrapuntally to a plea to be spared this fate. At the first reference to sound, the music reaches an up-tempo climax hinting at the dance rhythms that will characterise the work later on, before subsiding to the 'wandering melody' of the poem.

The second piece of Shelley is his famous poem 'Music, when soft voices die', musing on the connection between music and memory and its power to invoke things that have physically passed away. In some ways, then, a corrective to the anguish of the previous poem – divorced from silence, death and sleep lose their all-extinguishing grip. The poem is set as a gentle elegy, developing out of a falling two-note motif on 'music'; whilst there are hints of dissonance in the imagery of sickness and death, the music resolves into a simple, diatonic lullaby, in the hope that in memory 'love itself shall slumber on'.

A single trumpet ushers in the final movement and a children's choir leads us out of the darkness with the words of choir member Harriet Mackinder; against a florid orchestral crescendo, the rest of the choir respond to the final Shelley fragment (from his poem 'To Jane') inviting them to 'sing again', building towards a final statement on the power of music with the words of Walter de la Mare (from which this work takes its title). Sections for high voices and low voices paint the pictures evoked by music, of 'flowers in vision' and 'strange dreams'. These are contrasted with a playful ditty sung by the children's choir setting William Blake's 'Laughing Song', another evocation of music and nature but with earthier imagery of laughter and feasting. The poems alternate stanzas, each new section introduced by a return of the fanfare, first played in canon between two trumpets, then as a full orchestral outburst, which brings all of the choirs together for a triumphant conclusion.



James Lark - *WHEN MUSIC SOUNDS*

1. Silence

We were silenced and our hearts were heavy.
(*Barbara Pearce*)

Silence!
Oh, well are Death and Sleep and Thou
Three brethren named,
The guardians gloomy-winged
Of one abyss, where life, and truth, and joy
Are swallowed up - yet spare me, Spirit, pity me,
Until the sounds I hear become my soul,
And it has left these faint and weary limbs,
To track along the lapses of the air
This wandering melody until it rests.
(*Percy Bysshe Shelley*)

2. Elegy

Music, when soft voices die,
Vibrates in the memory -
Odours, when sweet violets sicken,
Live within the sense they quicken.
Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.
(*Percy Bysshe Shelley*)

3. Music

Grey turns to light
Day finds our minds
Deep in a breath an answer waits
Today and forever.
(*Harriet Mackinder*)

Sing again, with your dear voice revealing
A tone of some world far from ours,
Where music and moonlight and feeling are
one.
(*Percy Bysshe Shelley*)

When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow;
Her flowers in vision flame, her forest trees
Lift burdened branches,
stilled with ecstasies.

When music sounds, out of the water rise
Naiads whose beauty dims my waking eyes,
Rapt in strange dreams burns each
enchanted face,
With solemn echoing stirs their dwelling
place.

When music sounds, all that I was I am
Ere to this haunt of brooding dust I came;
And from Time's woods break into
distant song
The swift-winged hours, as I hasten along.
(*Walter de la Mare*)

When the green woods laugh with the
voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it.

When the meadow laughs with lively green,
And the grasshopper laughs in the merry
scene,
When Mary and Susan and Emily
With their sweet round mouths sing
"Ha, ha, he".

When the painted birds laugh in the shade,
Where our table with cherries and nuts
is laid:
Come live, and be merry, and join with me,
To sing the sweet chorus of "Ha, ha, he".
(*William Blake*)



Gerald Finzi 1901-1956



Gerald Finzi was born in London, the son of John Abraham (Jack) Finzi and Eliza Emma (Lizzie) Levenson. Finzi became one of the most characteristically "English" composers of his generation. Despite his being an agnostic of Jewish descent, several of his choral works incorporate Christian texts.

Finzi's father, a successful shipbroker, died a fortnight short of his son's eighth birthday.

Finzi was educated privately. During World War I the family settled in Harrogate, and Finzi began to study music at Christ Church, High Harrogate, under Ernest Farrar from 1915. Farrar, a former pupil of Stanford, was then aged thirty and he described Finzi as "very shy, but full of poetry". Finzi found him a sympathetic teacher, and Farrar's death at the Western Front affected him deeply. During those formative years, Finzi also suffered the loss of all three of his brothers, and he found solace in the poetry of Thomas Traherne and his favourite, Thomas Hardy, whose poems, as well as those by Christina Rossetti, he began to set to music. In the poetry of Hardy, Traherne, and later William Wordsworth, Finzi was attracted by the recurrent motif of the innocence of childhood corrupted by adult experience. From the very beginning most of his music was elegiac in tone.

Finzi's output includes nine song cycles, six of them on the poems of Thomas Hardy. The first of these, *By Footpath and Stile* (1922), is for voice and string quartet; the others, including *A Young Man's Exhortation* and *Earth and Air and Rain*, for voice and piano. Among his other songs, the settings of Shakespeare poems in the cycle *Let Us Garlands Bring* (1942) are the best known. He also wrote incidental music to Shakespeare's *Love's Labour's Lost* (1946). For voice and orchestra, he composed *Dies Natalis*, and the pacifist *Farewell to Arms* (1944).

Finzi's choral music includes the popular anthems *Lo, the Full, Final Scarifice* and *God is Gone Up* as well as unaccompanied partsongs, but he also wrote larger-scale choral works such as *For St. Cecilia* (text by Edmund Blunden), *Intimations of Immortality* (William Wordsworth) and the Christmas scene *In Terra Pax* (Robert Bridges and the Gospel of Luke), all from the last ten years of his life.

The number of Finzi's purely instrumental works is small even though he took great pains over them in the early part of his career. He began what is believed to have been intended as a piano concerto. This was never finished or given a title, but after his death his publisher gave two of the individual movements names and published them as the separate works *Eclogue* and *Grand Fantasia and Toccata*. The latter demonstrates Finzi's admiration for Johann Sebastian Bach as well as the Swiss-American composer Ernest Bloch. He also completed a violin concerto which was performed in London under the baton of Vaughan Williams, but was not satisfied with it and withdrew the two outer movements; the surviving middle movement is called *Introuit*. This concerto thus received only its second performance in 1999. Finzi's *Clarinet Concerto* and his *Cello Concerto* are possibly his most famous and frequently performed instrumental works, with recordings of these works done by clarinetist John Denman and a young Yo-Yo Ma.

Of Finzi's few chamber works, only the *Five Bagatelles* for clarinet and piano, published in 1945, have survived in the regular repertoire. The *Prelude and Fugue for string trio* (1938) is his only piece for string chamber ensemble. It was written as a tribute to R O Morris, and shares the austere and melancholy mood of his teacher's music.

'In Terra Pax' was composed by Finzi towards the end of his life and was inspired by a recollection of a country walk under the stars on Christmas Eve many years previously. Hearing local church bells ringing out across the valley prompted him to think of another pastoral scene that took place at 'that first Christmas of all'. This is reflected by the bell chimes motif and echoes of *The First Noel* in this charming and evocative work.

Finzi - IN TERRA PAX

Soloists: Soprano - Katie Hughes Bass - Robert Allnutt

A frosty Christmas Eve
when the stars were shining
Fared I forth alone
where westward falls the hill,
And from many a village
in the water'd valley
Distant music reach'd me
peals of bells aringing:
The constellated sounds
ran sprinkling on earth's floor
As the dark vault above
with stars was spangled o'er.

Then sped my thoughts to keep
that first Christmas of all
When the shepherds watching
by their folds ere the dawn
Heard music in the fields
and marveling could not tell
Whether it were angels
or the bright stars singing.

And there were in the same country
shepherds abiding in the field,
Keeping watch over their flock by night.
And, lo, the angel of the Lord came upon
them,
and the glory of the Lord shone round
about them,
and they were sore afraid.
And the angel said unto them,

Fear not: for, behold, I bring you good
tidings of great joy,
which shall be to all people.
For unto you is born this day,
in the city of David a Saviour,
which is Christ the Lord.

And this shall be a sign unto you;
Ye shall find the babe wrapped in
swaddling clothes, lying in a manger.

And suddenly there was with the angel
a multitude of the heavenly host praising
God, and saying,
Glory to God in the highest, and on earth
peace, good will towards men.

But to me heard afar
it was starry music
Angels' song, comforting
as the comfort of Christ
When he spake tenderly
to his sorrowful flock:
The old words came to me
by the riches of time
Mellow'd and transfigured
as I stood on the hill
Heark'ning in the aspect
of th' eternal silence.

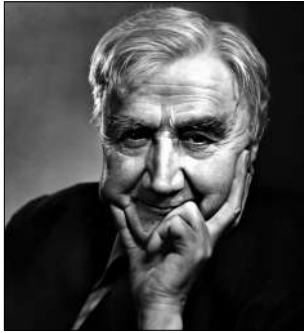
And on earth peace,
Good will toward men.

Words:

Robert Bridges - "Noel: Christmas Eve 1913"
and from St Luke 2: 8-14



Ralph Vaughan Williams 1872-1958



It is fitting that we are including a piece by Ralph Vaughan Williams in tonight's programme, as this year marks the 150th anniversary of the composer's birth.

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 folksongs and carols from singers, notating them for future generations to enjoy. Drawing on these native influences, English folksong became a pivotal part of his composition and he succeeded at reviving British music during a career that spanned over six decades.

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, it is said that 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 (*Scott of the Antarctic*), ballet and stage music, several song cycles, church music and works for chorus and orchestra.

FANTASIA ON CHRISTMAS CAROLS

Soloist: Tenor – Chris Smith

This is the truth sent from above,
The truth of God, the God of love.
Therefore don't turn me from your door,
But hearken all, both rich and poor.
The first thing which I will relate is that
God did man create.
The next thing which to you I'll tell,
Woman was made with man to dwell.

Then after this, 'twas God's own choice,
To place them both in Paradise,
There to remain, from evil free,
Except that they ate of such a tree.
And they did eat, which was a sin,
And thus their ruin did begin,
Ruined themselves, both you and me,
And all of their posterity.

Thus we were heirs to endless woes,
Till God the Lord did interpose.
And so a promise soon did run,
That he would redeem us by His Son.

Come all you worthy gentlemen that may
be standing by,
Christ our blessed Saviour was born on
Christmas day.

The blessed Virgin Mary unto the Lord did
pray -
O we wish you the comfort and tidings of
joy.

Christ our blessed Saviour now in the
manger lay,
He's lying in the manger, while the oxen
feed on hay.
The blessed Virgin Mary unto the Lord did
pray -
O we wish you the comfort and tidings of
joy.

On Christmas night all Christians sing
To hear the news the angels bring.
News of great joy, news of great mirth,
News of our merciful King's birth.
When sin departs before thy grace,
Then life and health comes in its place.
Angels and men with joy may sing,
All for to see the new born King.

God bless the ruler of this house and long
on may he reign.
From out of darkness we have light,
Which makes the angels sing this night.
Many happy Christmases he live to see
again.
God bless our generation,
Who live both far and near.
And we wish them a happy New Year.
Both now and evermore. Amen.



INTERVAL

HARK THE HERALD ANGELS SING - Choirs and Audience



C V Stanford - MAGNIFICAT

Charles Villiers Stanford 1852 - 1924



Sir Charles Villiers Stanford was born to a well-off and highly musical family in Dublin. Stanford was educated at Cambridge University before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.

While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged twenty-nine, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887, he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass

his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the nineteenth century, his music was eclipsed in the twentieth century by that of Edward Elgar, as well as other former pupils.

MAGNIFICAT

At the end of the First World War, Stanford, whose health was in steady decline, was ordered by his doctors to spend the nights out of London, especially while German bombing took place in the capital. At the RCM, he had, like many of his colleagues, experienced the trauma of seeing his finest pupils go off to the front. Even his own son, Guy, had joined up in 1915 as a 2nd Lieutenant in the 3rd Reserve Battalion of the Devonshire Regiment and had been posted to the front line during the Battle of the Somme in 1916. After developing appendicitis in late July, Guy did not fight again, but many of Stanford's pupils were to be less fortunate, among them Bliss (wounded at the Somme), Moeran (severely injured in the head), Gurney (gassed at St Julien near Passchendaele) and Farrar (killed in September 1918 at the Battle of Epéhy Ronssoy). Others of Cambridge memory died late in the war, including Alan Gray's two sons Maurice and Edward who were commemorated in Stanford's Piano Trio No 3, Op 158 (1918).

There was also, on 7 October 1918, only four weeks before Armistice, the unhappy news of the death of Parry. For years the two men had enjoyed a close friendship, but in recent times their relationship had become strained. Early in 1917 a serious rift occurred which Stanford bitterly regretted. Owing in part to his wife, who played the role of intermediary, the friendship was revived but scars remained. As a symbol of his affection, Stanford composed his Magnificat in B flat, Op 164, for double chorus, which was completed in September 1918. Unfortunately, Parry died before the work was published the following year. As an indication of the composer's regret, the piece bore the following inscription: 'This work, which death prevented me from giving to Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S.'



Parry and Stanford

In accordance with the a cappella orientation of the work, Stanford adopted traditional elements of motet style such as imitation and antiphony: yet, rather than espouse the sixteenth century wholesale, he instead looked to the eighteenth century, to the florid intricacy and counterpoint of Bach whose motets he knew intimately as the one-time conductor of The Bach Choir. Although it is reminiscent of Bach's effusive eight-part *Singet dem Herrn ein neues Lied* (which Stanford conducted numerous times), it also parallels Bach's own *Magnificat* whose vigorous opening and closing music seems to re-echo in the corresponding pages of Stanford's work.

Stanford - MAGNIFICAT

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari
meo.
Quia respexit humilitatem ancillae suae,
Ecce enim ex hoc beatam me dicent omnes
generationes.

Quia fecit mihi magna qui potens est,
Et sanctum nomen ejus.
Et misericordia ejus a progenie in
progenies, timentibus eum.

Fecit potentiam in brachio suo,
Dispersit superbos mente cordis sui.
Deposuit potentes de sede.
Et exaltavit humiles.

Esurientes implevit bonis, et divites
dismisit inanes.
Suscepit Israel puerum suum,
Recordatus misericordiae suae
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.

Gloria patri et spiritui sancto,
Sicut erat in principio et erit in saecula
saeculorum.
Amen

*My soul doth magnify the Lord
And my spirit hath rejoiced in God my
Saviour.
For he hath regarded the low estate of His
handmaiden, for behold, from henceforth all
generations shall call me blessed.*

*For He that is mighty hath done to me great
things, and Holy is his name.
And His mercy is on them that fear Him from
generation to generation.*

*He has shewn strength in his arm,
He has scattered the proud in the imagination
of their heart.
He hath put down the mighty from their seats
and exalted them of low degree.*

*He hath holpen His servant Israel, in
remembrance of His mercy.
As he spake to our fathers, to Abraham, and
to His seed for ever.*

*Glory to the Father, the Son and the Holy
Ghost,
As it was in the beginning, is now and ever
shall be.
Amen.*



SEE AMID THE WINTER'S SNOW - Choirs and Audience



Vivaldi - Concerto in C Major for Flute, Oboe, Violin & Bassoon



Antonio Vivaldi 1678 - 1741

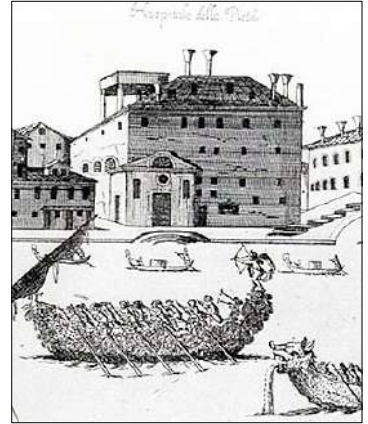
Vivaldi was born in Venice in 1678. It has been said that ill health or an earthquake which struck the city on the day of his birth led to an emergency baptism and dedication to the priesthood. However, he was taught the violin by his father who played in the orchestra at the prestigious St Mark's Cathedral and the young Vivaldi became a virtuoso violinist and was appointed violin master at the Ospedale della Pietà, a large orphanage and convent in Venice. In the same year, 1703, he

had also become ordained but he quickly declined ecclesiastical duties citing ill health. However, his motivations may have been more to do with his desire to become a composer. All the girls at the orphanage studied music, the most accomplished instrumentalists and vocalists gaining the Ospedale the highest reputation amongst music schools in Venice. They performed concerts on a regular basis, which included many of Vivaldi's new compositions, and attracted visitors from all over the continent.

Vivaldi worked in other cities such as Mantua, Rome, Verona and Prague, writing many operas and commissions. By the time of his fortieth birthday, he ranked among the most popular Baroque composers in Europe. His most famous four violin concertos, 'The Four Seasons' were published in Amsterdam in 1725. His fame spread across the continent but he remained in the service of the Ospedale della Pietà

until 1740, rising to become concertmaster and he returned there often. He became a prolific composer of his age, excelling in many genres and writing a remarkable 500 concertos, 46 operas and substantial quantities of chamber and vocal music, which earned him a comfortable living. In later life his fame diminished and he retired from the Ospedale della Pietà in Venice, seeking patronage in Vienna in 1740 but he fell ill and died there the following year. The simplicity of his funeral suggests that he died in considerable poverty and his grave no longer exists.

His large portfolio of spirited, extroverted instrumental works and mastery of the Baroque concerto make Vivaldi one of the most famous and celebrated of composers from the Baroque period.



Ospedale della Pietà

Concerto in C Major for Flute, Oboe, Violin & Bassoon

Three movements:

I. Allegro

II. Largo 2 cantabile

III. Allegro molto

Soloists:

Flute – Sue Noithip

Oboe – Victoria Parkins

Violin – Janet Hicks

Bassoon – Caroline Cartwright



UNTO US IS BORN A SON - Choirs and Audience



John Rutter - THE NATIVITY CAROL - Choirs



O COME, ALL YE FAITHFUL - Choirs and Audience



THE CHOIR

SOPRANOS

Gillie Bligh
Jane Brown
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Zoe Hill
Katie Hughes
Alison Humphrys
Cathy Irving
Sue Jones
Christine Keen
Rosie Loker
Lucy Kibble
Hattie Mackinder
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Elina Rantenen
Pam Rush
Kate Smith
Rosie Southworth
Jenny Watt

ALTOS

Karen Baldwin
Janet Briant
Nicky Bull
Jean Bygate
Sue Collins
Elizabeth Crumpler
Kate Davies
Ann Denwood
Margaret Flanigan
Natasha Gething
Janet Graves
Anna Hirst
Eiluned Jones
Lorna Lang
Rhian Nicholls
Elizabeth Norris
Mary Owens
Harriet Queralt
Chris Sivers
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock Jones
Richard Brown
Roger Dorman
Philip Hayes
Jon Reynolds
Kevin Scott
Chris Smith
David Wilde

BASSES

John Adderley
Robert Allnutt
Cliff Brown
Eddie Brown
Max Catalano
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Richard Grylls
Tony Mackinder
Richard Onslow
Rob Stephens
John Wignall

THE ORCHESTRA

Leader

Janet Hicks

Violin

Fiona Jacob, Frances Bigg, Ian Brown, Akiko Coulter, Marion Garrett, David Glenister, Sarah Fairall, Keiko Iwatsu-Thiele, David Moore, Roger Neighbour

Viola

Katie Hayes, Steffi Cook, Adrienne Cooke, John Saunders

Cello

Helen Godbolt, Mary Harris

Bass

Sudhir Singh

Flute

Sue Noithip, Kate Hunter

Oboe

Victoria Parkins, Catherine Underhill

Clarinet

Teresa Wiffen, Esther Moores

Bassoon

Caroline Cartwright, Jeremy Holmes

Horns

John Lavelle, Herrick Hayes

Trumpet

Ian Lynch, David Clewlow

Harp

Ruth Holden

Timpani/Percussion

Francis Beuttler, John Stevens, Gillian Wells, Heather Wignall, Alexander Stevens

Organ

Jon Lee

The Conductor

Colin Stevens grew up in Tring and took over from his father as Musical Director of Tring Choral Society from in 1974. His formal musical training took place at Trinity College, London where he studied organ. He has played regularly in London and elsewhere and has made several trips abroad with London choirs and the choir of Ely cathedral. He was organist and choirmaster at Tring Parish church for twelve years. He has considerable experience in directing church choirs, chamber choirs and larger choral groups. He has broadened the Society's repertoire considerably and, as well as introducing most of the established choral repertoire, has encouraged the commissioning of a number of choral works and the performance of many contemporary pieces.



Colin is also an experienced accompanist having played for countless shows, musicals, operas and operettas. He has also musically directed a number of stage shows, including *Fiddler on the Roof*, *My Fair Lady* and *Side By Side* by Sondheim.

For many years Colin collaborated with the late Michael Bernstein in performing a tribute show to Michael Flanders and Donald Swann. They gave over 200 performances in theatres and other venues throughout mainland United Kingdom as well as a commissioned appearance on BBC Radio 4.

FAURÉ *REQUIEM*

CHORAL WORKSHOP

MONDAY 16TH JANUARY 2023

Want to sing?
Ever wondered what it might be like
to sing with a large choir?
Come and sing Faure's Requiem with
Tring Choral Society at an Open Rehearsal.

All welcome.
No experience required.
Free admission, music copies provided.

Come and join us at
8pm – 9.45pm
Akeman Street Baptist Church, Tring

If interested, please call Margaret on 07426 771226
or email membership@tringchoral.org.uk

Friends of Tring Choral Society

Mr and Mrs M Baxter
Mr G E Bull
Mr R Flanigan
Mr R Franklin
Mr and Mrs C Garrett
Mrs G Glasser
Mr and Mrs J Hawkes
Mr M Herbaut
Mr and Mrs R Judd
Mr N Lewis

Mrs E Marchant
Mr I Martin
Mrs M F Merlier
Mr R O'Reilly
Mr C B J Pearce
Mr and Mrs G Pulfer
Mr I Slatcher
Mr and Mrs J Stack
Mr J Stanhope
Mrs J Stevens

Mrs J Thallon
Dr and Mrs K Todd
Mr A Winterbottom

Life Members

Mr and Mrs D Banyard
Mr R Grylls
Mrs R Southworth

Why not become a Friend of Tring Choral Society?


For a minimum donation of £35, you too could become a Friend and be entitled to two free tickets per season. TCS is a registered charity and is very grateful for local support and donations to continue hosting high quality choral and orchestral concerts in Tring. If you already attend our concerts on a fairly regular basis we'd love to have you on board! You'd also receive a termly newsletter with details of our forthcoming concerts and an invitation to join our social events (barbecue, autumn walk and quiz night).

If you're interested, please drop an email to friends@tringchoral.org.uk, or go to the Friends section on our website (www.tringchoral.org.uk), or call Brigid Mathers on 07745 106860.



If you'd like to join Tring Choral Society, new members are always very welcome. We rehearse term-time on Monday evenings in Tring. Please ring our Membership Secretary, Margaret Collier, on 01296 660406 for more information.

Further details about the choir, its background and activities can be found on our website at www.tringchoral.org.uk. You can also find details of the music we have sung at past concerts and what we plan to sing in the near future.

You can also find us on Facebook. 

FORTHCOMING CONCERTS

Spring Concert: An all French programme including
Saturday 1st April 2023 Fauré's *Requiem*.



Summer Concert: Dvorak *Mass in D* and Rutter *Psalmfest*
Saturday 1st July 2023



MUSIC SCHOLARSHIP

TCS offers a Music Scholarship scheme for local, young musicians willing to participate in the choir for a year, under which a bursary of £250 is awarded to support the student's music tuition.

The aim is to encourage young singers to take part in the choir's rehearsals and performances thus broadening their musical experience and enabling them to acquire a wider musical knowledge, improved technical and sightreading skills and academic achievement.

For further details, go to the Membership page on the website www.tringchoral.org.uk and click on the Scholarship link, or email secretary@tringchoral.org.uk.

ACKNOWLEDGEMENTS



We'd like to say a huge thank you and a very fond farewell to our piano accompanist Jon Lee. We wish him all the very best in his new position as organist at Christ's Hospital School, Horsham. Jon fitted in beautifully with TCS and will be much missed though we hope to see him back here from time to time.

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

