

The background of the entire page is a painting of a winter forest. The ground is covered in snow, with some patches of brown and green visible. Several trees are visible, with dark trunks and sparse, brown leaves. The overall color palette is muted, with a lot of browns, greys, and soft blues.

TRING CHORAL SOCIETY

CONCERT
PROGRAMME

SATURDAY 16TH DECEMBER 2023

TRING CHORAL SOCIETY
AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

CHARPENTIER MESSE DE MINUIT

VIVALDI DIXIT DOMINUS



BACH MAGNIFICAT

SOLOISTS

CRESSIDA SHARP ALEXANDRA KIDGELL

ROBIN BLAZE

PETER DAVOREN TIMOTHY DICKINSON

THE SOLOISTS



SOPRANO – Cressida Sharp

Cressida studied Classics at Cambridge, training as a choral scholar under Tim Brown, singing with Sir Andrew Davis, Edward Gardiner and the late, great Sir David Willcocks, and beginning her professional career while still a student. After two years of opera, including the title role of Massenet's *Manon*, she focussed increasingly on solo roles in larger choral works, such as Fauré's *Requiem* with John Rutter at King's College, Cambridge, and cathedral performances of Handel's *Messiah* across northern England. Meanwhile, she

developed an interest in chamber ensembles, joining Vox Luminis, Polyphony, EXAUDI, the BBC Singers and the Monteverdi Choir.

Since 2015, tours have taken her from Europe and the USA to Taiwan, Mexico, Australia, Chile, New Zealand, Argentina, Israel and Colombia, and 2019 brought her *St Matthew Passion* solo debut in South Korea, where in summer 2022 she won the Jury Prize in the Daegu International Vocal Competition, having reached the semi-finals of the London Handel Competition and Concours Georges Enesco, and won the Basel Competition's Opera Prize. While her ensemble work remains principally in Britain, solo appearances often take her abroad, annually to the Netherlands for Bach's Oratorios, and recently to Germany for Handel's *Israel in Egypt* under René Jacobs and his *Messiah* under Trevor Pinnock, and to Switzerland for Orff's *Carmina Burana* at Tonhalle Zürich under Paavo Järvi. Recordings and broadcasts include Britten's *Rejoice in the Lamb* and *Hymn to St Cecilia* Lili Boulanger's *Soir sur la plaine*, Vox Luminis' 2021 *Biber: Requiem*, the world premiere recording of Lera Auerbach's *72 Angels* works of Hildegard Von Bingen at Kings Place, and Handel's *Dixit Dominus* at the Aldeburgh Festival.

This year and next, she is looking forward to *Messiahs* in Catalonia and Spain, concerts with EXAUDI at Wigmore Hall and Kings Place, and in the Netherlands her tenth international tour of the *St Matthew Passion*.



SOPRANO – Alexandra Kidgell

Alexandra Kidgell read Music at Cambridge and completed post-graduate studies at the Royal Academy of Music, from which she graduated with Distinction and DipRAM. She was a finalist in the LBS Bach Singers' Prize, and in the Royal Overseas League Music Competition.

Alexandra has appeared as a concert and oratorio soloist throughout the UK and Europe, and enjoys performing a wide variety of repertoire. She recently appeared on BBC2 as a soloist with the Choir of King's

College, Cambridge, as part of their *Easter from King's* celebrations. Other recent and forthcoming appearances include Haydn *Creation* with York Musical Society in York Minster; Bach *St Matthew Passion* with the choir of Norwich Cathedral; *Messiah* with Nottingham Bach Choir and with Bath Choral Society; Mozart *Exultate, jubilate* in Christchurch Priory; Vivaldi *Gloria* for King's College Choir, Cambridge, with Daniel Hyde and The Academy of Ancient Music; *St John Passion* with the choir of Norwich Cathedral and with Leicester Philharmonic Choir; Mozart *Requiem* in Worcester Cathedral; as well as solo voice concerts at the Wigmore Hall with Harry Christophers and The Sixteen, Dunedin Consort and The Marian Consort.

Alexandra is a member of The Sixteen, with whom she has appeared in concerts across the globe. She lives in rural Sussex with her husband and two boys.



COUNTERTENOR – Robin Blaze

Robin Blaze began singing as a chorister at Magdalen College, Oxford, followed by a music scholarship to Uppingham School. He returned to Magdalen as an Academical Clerk studying music before winning a Foundation scholarship to study at the Royal College of Music with an award from the Countess of Munster Trust. His professional career has taken him across the globe, highlights including solo appearances with the Berlin Philharmonic, the Royal Opera House, Glyndebourne Opera, and Welsh National and English National Operas. He has made well over 100 recordings as a soloist, including numerous solo recitals, and recently performed his Shakespeare lute song programme with Elizabeth Kenny at Carnegie Hall. His specialism in the Early Music field has seen him appear with many of the leading conductors in the field, including Gustav Leonhardt, Sir Charles Mackerras, Phillippe Herreweghe, Rene Jacobs, Ton Koopman, Harry Christophers, Paul Macreesh, Christopher Hogwood, Sir John Elliot Gardiner and Masaaki Suzuki, with whom he collaborated for over 20 years on a complete recording of Bach's vocal works. Since 2016 he has been a member of the choir at Westminster Abbey, and sang at both the funeral of Her Majesty Queen Elizabeth and the subsequent coronation of His Majesty King Charles.





TENOR – Peter Davoren

Peter was awarded the Dr Ralph Kohn Scholarship to attend the Royal Academy of Music, London, under the tutelage of the renowned tenor Neil Mackie and Mary Hill. Peter's experience in Oratorio has led to being a regular performer for the Monteverdi Choir with John Elliot Gardiner and he made his BBC Proms debut as a soloist in the Monteverdi Vespers of 1610, as well as becoming a member of groups such as Solomon's Knot and Musica Poetica and becoming sought-after tenor soloist for baroque music. Peter is also a member of the BBC Singers.

BASS – Timothy Dickinson

British Bass-Baritone Timothy Dickinson has been noted for his "wonderfully warm, round, powerful tone" (*Early Music Today*). His work ranges from recitals across the UK to operatic roles at Glyndebourne, Scottish Opera, Longborough, Buxton and elsewhere. He has toured internationally with Silent Opera, in their groundbreaking production of *Vixen*, and has also been a regular guest at the St Endellion Festivals in Cornwall. Along with his wife, soprano Amy Carson, he has staged two successful Opera productions in the grounds of Wyke House, near Bruton, most recently *The Fairy Queen* by Henry Purcell.



Timothy is also very active as an oratorio soloist, embracing a broad repertoire including Bach's *Passions*, the *Requiems* of Verdi, Mozart, Fauré and Duruflé, and Haydn's *The Creation*. He has also sung with various ensembles, including Freiburg Barokorchester, The Sixteen, Dunedin Consort, the BBC Singers and La Nuova Musica, with whom he appears on *Sacrifices* (Harmonia Mundi).

In November 2021, Timothy released *The Holy Boy: Christmastide in Albion*, a recital album of Christmas-themed songs and piano music with pianist Duncan Honeybourne.

Timothy was the recipient of the 2013 Wessex Glyndebourne Award, and is an Alumnus of the National Opera Studio, London.



MESSE DE MINUIT

Marc-Antoine Charpentier (1643 - 1704)



Imagine that some English composer had taken the melodies of a number of really ancient English Christmas carols, e.g. *I saw three ships*, or *On Christmas night all Christians sing* [the Sussex Carol], or *Now the holly bears the berry* [the Sans Day Carol], or *God rest ye merry, Gentlemen*, and had fitted to these delightful dance-like tunes the words of the Latin Mass or the Communion Service, then that will give some idea as to what the composer, Marc-Antoine Charpentier, did in France in the early 1690s.

His *Messe de Minuit*, composed for the Midnight Mass celebrated early on Christmas Day morning, predominantly consists of settings of traditional Noels, the French equivalent of our most ancient Christmas carols. The result is a delightful, merry sounding work, written to help celebrate one of the principal feast days in the church calendar. It was probably composed for use at the Jesuit Church of St. Louis, Paris, at which Charpentier was the Master of the Music for many years.

Charpentier used the melodies of eleven different Noels, giving these tunes harmonies or treating them contrapuntally, while maintaining something of their dance-like quality. He also composed entirely original music for some sections of the Mass. These original passages don't sound at all out of place, since they blend in so well with the music based on Noel melodies. The general happy and festive mood of the piece does however make for some surprises in the way Charpentier set parts of the text of the Latin Mass to music. The *Crucifixus* section of the *Credo* is certainly less solemn than in many more well known settings of the Mass; the 'who taketh away the sins of the world' section of the *Gloria* and the whole of the *Agnus Dei* setting both exhibit less 'gravitas' than usual. The five sections of the *Messe de Minuit*, particularly the *Gloria* and *Credo*, essentially consist of a number of shortish sub-sections, some in three-time, some in four-time, the speed and volume of these sub-sections varying frequently too.

The work is scored for two flutes, a small amount of strings and organ. There are several short sections/interludes for the orchestra alone, in which the two flutes play a prominent and delightful part. The full choir (which in earlier performances would no doubt have been of a far smaller size than tonight's choir) plays a major part in the piece, but there are also several sections for soloists, usually an ensemble of three singers. The whole piece is in fact full of variety, and, though we are not performing the piece on exactly the appropriate day or at the appropriate time, it should indeed set the mood for a happy and joyful Christmas.





DIXIT DOMINUS

Antonio Vivaldi (1678 – 1741)

Scholars believe that Vivaldi wrote this *Dixit Dominus* – one of three he composed – in the latter half of the 1720s, and that it was probably commissioned and written for some festive occasion in a church in Rome, rather than for a venue in Venice where the composer usually lived. It is a setting of Psalm 110, a psalm which often formed the first part of the service of *Vespers*, but which several composers set as a stand-alone piece, notably G.F. Handel. His brilliant, virtuosic and youthful setting was written and first performed while he was in Italy, about twenty years before Vivaldi made this setting. Vivaldi's *Dixit Dominus* was also brilliant, virtuosic (certainly for the trumpet players and soloists), full of invention and large in scale, with five soloists, a double choir and two (smallish) orchestras.

Vivaldi's life story is a fascinating one, well worth exploring. He suffered badly from asthma throughout his life, but still managed to compose a huge amount of music, instrumental, choral and opera. Much of his instrumental music: particularly many of his 600 concertos (including the famous set of Violin Concertos, *The Four Seasons*), was published during his lifetime, though very few of his operas or sacred choral works were. By the 1730s his music was going out of favour – it was not sufficiently 'new' or 'fashionable' for the audiences of the day in Italy. He tried to revive his fortunes by moving to Vienna and composing operas. They were not successful and he died a pauper.

After his death, Vivaldi's unpublished manuscripts (mostly from his home in Venice, and the Ospedale in that city where he had worked) were gathered together in 27 large volumes. These were bought by rich music collectors. Over the years these volumes changed hands many times, but finally were 'rediscovered' by enthusiastic music scholars in the 1920s. Eventually modern performing editions of some of the best pieces were made, were published and became more generally known.

That was how the famous 'Vivaldi *Gloria*' (RV 589) emerged from the shadows. It is thought that tonight's *Dixit Dominus* was rediscovered at the same time. Only in 1973 were all Vivaldi's then-known works systematically catalogued, and given RV numbers. 'New' works by Vivaldi are still being discovered and added to the catalogue.



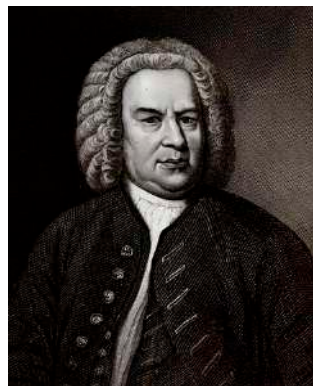
View of the Library, Campanile and Doge's Palace in Venice by Bernardo Bellotto (1721-1780)

Psalm 110 is interpreted as a prophecy by King David of how God, the Father, would 'instruct' God, the Son, the Messiah, regarding his ministry. The exact meaning of the text is by no means straightforward. Tonight's setting of *Dixit Dominus* consists of ten shortish movements. The last two movements, the doxology (*Gloria*), repeat some of the music from the first two movements, providing a happy reminder of earlier material. The final movement is a real tour-de-force, with three themes being juxtaposed and also sung simultaneously, one of them consisting of long held-notes in a pattern which is repeated many times, in a variety of different keys. The seventh movement, the 'Judgement' verse, is introduced grandly by regal sounding trumpets, but becomes more urgent and threatening. Of the non-choral movements, No.3 is a virtuosic duet for two sopranos, about ruling wisely despite being surrounded by enemies, while No. 6 an equally virtuosic duet for the tenor and bass soloists, concerning God's power over kings. In No. 4 the alto soloist provides a calmer interlude about the people willingly following God's son, while in No. 8 one of the two soprano soloists sings an aria about the Messiah resting by a brook, to a gentle watery musical background.

Throughout the composition Vivaldi let the words of the Psalm 110 dictate, reflect and colour the character of the music he wrote. This makes for a grand piece, full of contrasts of speed, volume and texture, lasting for about half an hour.

MAGNIFICAT JOHANN SEBASTIAN BACH (1685 - 1750)

Back in 1723, during the first year of his appointment as Cantor at the Thomaskirche in Leipzig, Johann Sebastian Bach composed a *Magnificat in E flat major* for performance on Christmas Day that year. It was not the only work he composed for that Christmas, but certainly the longest and most spectacular. Unlike the cantatas he wrote weekly, this *Magnificat* setting did not include any chorales for the congregation to sing, nor did it include any recitative sections. The part the chorus played was much expanded, and the orchestra included three trumpets (the players having very high, virtuosic parts) and drums. Bach was certainly setting out to impress and please his new employers, and presumably he had been able to pick a good number of very able singers and instrumentalists to support his efforts. Unfortunately no record has survived to reveal how successful Bach had been.



At some point during the following ten years, Bach decided that the piece would become more practical if he re-wrote it a semitone lower, in the key of D, the version you will hear this evening. This certainly made the trumpet parts a mite

easier to play, and the parts for the string players too. He added two flutes to the scoring throughout – in the E flat version they had only played in one aria – and also two oboes. He also changed a few notes here and there, in one place lessening the discordance of a climactic chord – some present-day Bach scholars would rather he had not done this!

After a splendid orchestral opening, with the three trumpets in exuberant form, the chorus sings the first verse of the *Magnificat*. Soprano soloists sing the next two verses, but the second solo (with its beautiful oboe obbligato part) is cut short by the chorus singing just the last two words of the Latin version of the verse, *Omnes generationes* [all generations], over and over again in exciting five-part counterpoint. The next verse is sung by the bass soloist (with an obbligato cello part), and the following verse by the alto and tenor soloists in duet (with obbligato parts for the two flutes). The chorus then sings the verse, *He hath shewed strength with his arm*, in a suitably muscular manner, while *the proud are well and truly scattered* at its end. The next two verses are sung as arias, by the tenor and then the alto (with the two flutes again), while *He hath holpen his servant Israel* is a beautiful trio for the two soprano and alto soloists (with two oboes playing in long notes the ancient plainsong chant to the *Magnificat* in the background). The final verse – *Abraham and his seed forever* – is sung by the chorus, a wonderfully majestic five-part fugue, music which Bach was to use again to a different text later. The choral doxology starts with the five vocal lines declaiming its first half in cascades. The second half, *As it was in the beginning*, is set to almost the same music that Bach used at the beginning of the whole piece, but shortened considerably. It makes for a triumphant conclusion, but one which leaves the listener wishing for much more!

Posterity – certainly after Mendelssohn rediscovered and promoted J.S. Bach's music in the 1830s and '40s – agrees that Bach's *Magnificat* is almost as perfect as can be, a shortish but nonetheless splendid piece, full of variety, colour, expressiveness and brilliance. Tonight's conductor reckons that it is Bach at his very best. It is one of his favourite pieces, and the members of the Tring Choral Society hope we shall do it justice this evening!

FORTHCOMING CONCERTS

Spring Concert: Saturday 23rd March 2024
Mozart *Requiem* and *Solemn Vespers*

Summer Concert: Saturday 6th July 2024
Favourite choral masterpieces to
celebrate our Musical Director's 50th
anniversary of conducting the choir

MESSE DE MINUIT – Marc-Antoine CHARPENTIER

KYRIE

Kyrie eleison

Christe eleison

Kyrie eleison

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

GLORIA

Gloria in excelsis Deo

Et in terra pax

hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus.

Quoniam tu solus Dominus.

Quoniam tu solus Altissimus,

Jesu Christe,

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

*Glory be to God on high,
and on earth peace,
goodwill towards men.*

We praise thee, we bless thee,

We worship thee, we glorify thee.

We give thanks to thee for thy great glory,

O Lord God, heavenly King,

God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ.

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world,

have mercy upon us.

*Thou that takest away the sins of the world,
receive our prayer.*

*Thou that sittest at the right hand of
God the Father, have mercy upon us.*

*For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.*

CREDO

Credo in unum Deum.

Patrem omnipotentem,

Factorem coeli et terrae,

Visibilium omnium et invisibilium.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all this visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.

*God of God, light of light,
Very God of very God.
Begotten, not made,
Being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.*

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

*And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.*

Crucifixus etiam pro nobis sub
Pontio Pilato: passus, et sepultus est.

*And was crucified also for us under
Pontius Pilate, suffered, and was buried.*

Et resurrexit tertia die,
Secundum scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

*And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul
adoratur, et conglorificatur:
Qui locutus est per Prophetas.

*And (I believe in) the Holy Ghost,
Lord and giver of life:
Who proceeds from the Father and Son,
Who with the Father and Son together is
worshipped and glorified:
Who spake by the Prophets.*

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*And in one holy catholic and
apostolic church,
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

SANCTUS

Sanctus, Sanctus, Sanctus.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*



DIXIT DOMINUS – Antonio VIVALDI

DIXIT DOMINUS (*Double Choir*)

Dixit Dominus, Domino meo:
Sede a dextris meis.

*The Lord said unto my Lord:
Sit thou on my right hand.*

DONEC PONAM INIMICOS TUOS (*Double Choir*)

Donec ponam inimicos tuos
scabellum pedum tuorum.

*Until I make your enemies
the footstool of your feet.*

VIRGAM VIRTUTIS TUAE (*Two Sopranos*)

Virgam virtutis tuae emittet
Dominus ex Sion:
Dominare in medio inimicorum tuorum!

*The Lord shall send the sceptre
of your power out of Sion:
even in the midst of your enemies!*

TECUM PRINCIPIUM (*Contralto*)

Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero, ante luciferum, genui te.

*Your people shall willingly offer
themselves to serve thee
in the day of your power:
the dew of your birth
is of the womb of the morning.*

JURAVIT DOMINUS (*Double Choir*)

Juravit Dominus
et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.

*The Lord has sworn
and will not repent:
You are a priest for ever
after the order of Melchisedech.*

DOMINUS A DEXTRIS TUIS (*Tenor and Bass*)

Dominus a dextris tuis:
confregit in die irae suae reges.

*The Lord at your right hand:
has shaken the mighty power of
kings in anger.*

JUDICABIT IN NATIONIBUS (*Double Choir*)

Judicabit in nationibus,
implebit ruinas:
conquassabit capita in terra multorum.

*He shall judge among nations,
He shall fill the ruins:
He shall crush the heads in
many lands.*

DE TORRENTE (*Soprano*)

De torrente in via bibet:
propterea exaltabit caput.

*He shall drink of the brook in the way:
therefore shall he lift up the head.*

GLORIA (*Double Choir*)

Gloria Patri,
Gloria Filio et Spiritui Sancto.

*Glory be to the Father,
and to the Son, and to the Holy Spirit.*

SICUT ERAT IN PRINCIPIO (*Double Choir*)

Sicut erat in principio
et nunc et semper.
Et in saecula saeculorum.
Amen.

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



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.



MAGNIFICAT IN D – Johann Sebastian BACH

Choir

Magnificat anima mea Dominum.

*My soul proclaims the greatness
of the Lord.*

ARIA Soprano 2

Et exsultavit spiritus meus
in Deo salutari meo.

*And my spirit has exulted
in God my saviour.*

ARIA Soprano 1

Quia respexit humilitatem
ancillae suae;
Ecce enim ex hoc
beatam me dicent

*For He has regarded the lowliness
of his handmaiden;
Behold, from henceforth,
I will be called blessed*

Choir

Omnes generationes.

By all generations.

ARIA Bass

Quia fecit mihi magna, qui potens est;
et sanctum nomen ejus.

*For He who is mighty has done great things
for me; and holy is His name.*

DUET Alto and Tenor

Et misericordia a progenie in progenies
timentibus eum.

*And His mercy is on those from
generation to generation
who fear him.*

Choir

Fecit potentiam in bracchio suo,
dispersit superbos mente cordis sui.

*He has showed strength with His arm,
He has scattered the proud
in the imagination of their hearts.*

ARIA Tenor

Deposuit potentes de sede
et exaltavit humiles.

*He has brought down the powerful
from their thrones
and lifted up the lowly.*

ARIA Alto

Esurientes implevit bonis,
et divites dimisit inanes.

*He has filled the hungry
with good things,
and sent the rich away empty.*

TRIO Soprano 1, Soprano 2, Alto

Suscepit Israel puerum suum
recordatus misericordiae suae.

*He has helped His servant Israel
in remembrance of His mercy.*

Choir

Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

*According to the promise He made
to our ancestors, to Abraham
and to his descendants forever.*

Choir

Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio
et nunc et semper in saecula saeculorum.
Amen.

*Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning,
is now, and for ever and ever.
Amen.*

TRING CHORAL SOCIETY

COME AND SING
MOZART 'REQUIEM'
OPEN REHEARSAL

7.45PM, MON 15TH JANUARY 2024

AKEMAN STREET BAPTIST CHURCH, TRING

Would you like to spend an evening singing Mozart's beautiful 'Requiem'?
Or thinking of joining a local choir?

Some benefits of singing together are:

reducing stress and boosting the immune system, regulating heart rate,
releasing endorphins, improving lung function, circulation, memory,
happiness and social wellbeing while creating a sense of community and
belonging. Please come along and try us out.

Free admission. Music supplied.

Call Margaret 07426 771226 or email membership@tringchoral.org.uk

THE CHOIR

SOPRANOS

Gillie Bligh
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Zoe Hill
Katie Hughes
Alison Humphrys
Sue Jones
Christine Keen
Lucy Kibble
Rosie Loker
Charlotte Mackinder-Fulford
Hattie Mackinder
Sarah Magee
Victoria Markey
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Elina Rantenen
Pam Rush
Kate Smith

Rosie Southworth
Gillian Vila
Jenny Watt

ALTOS

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

TENORS

Jenny Brannock Jones
Richard Brown
Philip Hayes
David Hamilton
Kevin Scott
Chris Smith
David Wilde

BASSES

John Adderley
Robert Allnutt
Andy Barratt
Cliff Brown
Dave Clarke
Adrian Collin
Bob Davies
Richard Grylls
Richard Holder
Tony Mackinder
Richard Onslow
Rob Stevens
John Wignall



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.

THE ORCHESTRA

Leader	Janet Hicks
Violin	Roger Neighbour, Frances Bigg, Annie Stamp, Linda Miller, David Glenister, Julie Devars, David Moore, Fiona Jacob, Ian Brown, Judy Hunter, Daniel Jones
Viola	Katie Hayes, Steffi Cook, Chris Watson, Adrienne Cooke
Cello	Helen Godbolt, Mary Harris, Herrick Hayes
Bass	Sudhir Singh
Flute	Caroline Welsh, Sue Noithip
Oboe	Victoria Parkins, Vivien Kroner
Bassoon	Caroline Cartwright
Trumpets	Ian Lynch, John McDomnic, David Clewlow
Continuo	Anna LeHair
Timpani	Frances Beuttler

Friends of Tring Choral Society

Mr and Mrs M Baxter	Mr N Lewis	Mrs J Stevens
Mr G E Bull	Mrs E Marchant	Mrs J Thallon
Mr R Flanigan	Mr and Mrs I W Martin	Mr and Mrs W Thomas
Mr R Franklin	Mrs M F Merlier	Dr and Mrs K Todd
Mr and Mrs C Garrett	Mr R O'Reilly	Mr A Winterbottom
Mrs G Glasser	Mr C B J Pearce	
Mr and Mrs J Hawkes	Rev C A Rogers	Life Members
Mr M Herbaut	Mr I Slatcher	Mr and Mrs D Banyard
Mr and Mrs R Judd	Mr and Mrs J Stack	Mr R Grylls
Mr G Lewis	Mr J Stanhope	Mrs R Southworth

Why not become a Friend of Tring Choral Society?

For a minimum donation of £40, 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.



AUCTION of PAINTING
at the Tring Choral Society Concert on Saturday 16th December

There will be a brief auction of this lovely watercolour of St Peter & St Paul Church, Tring, at the end of the concert interval (at about 8.30pm). It has been painted by our choir member, local resident and talented artist, Richard Onslow.

The painting is mounted in a 50 x 40cm white frame.

Funds raised will go to Tring Choral Society to help us to continue to make music in our community and to promote our Scholarship Scheme aimed at encouraging young people to experience the joy of performing classical music; we are a registered charity.

You may view the painting during the interval to help you decide on your bid.

Payment can be made using our card machine or by cash at the end of the evening.

Thank you to Richard for his kind donation and to Huw Bellis, Rector of St Peter & St Paul, Tring, for allowing us to auction the painting.

ACKNOWLEDGEMENTS

Our thanks go to Richard Grylls and Zoe Hill
for writing and compiling this programme.

