



TRING CHORAL SOCIETY

SPRING  
CONCERT  
PROGRAMME

SATURDAY 23<sup>RD</sup> MARCH 2024

TRING CHORAL SOCIETY  
AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

MONTEVERDI BEATUS VIR

MOZART SOLEMN VESPERS



MOZART REQUIEM

SOLOISTS

SOPRANO	KATIE TRETHERWEY
CONTRALTO	HANNAH COOKE
TENOR	ROBERT JOHNSTON
BASS	LAWRENCE WHITE

## THE SOLOISTS



### SOPRANO – Katie Trethewey

Katie Trethewey is an English soprano specialising in the performance of Baroque and Classical oratorio. She enjoys a versatile career performing all over the world as a soloist and consort singer and has appeared regularly as a soloist at many high-profile UK venues, including London's Cadogan Hall, Wigmore Hall, St John's Smith Square and Symphony Hall in Birmingham. She was delighted to fulfil a dream and make her solo debut at the Royal Albert Hall in 2016, performing for Carlos Acosta's *The Classical Farewell* tour with Sadler's

Wells Royal Ballet. Last season, Katie sang Vaughan Williams' *Scott of the Antarctic* with the CBSO under the baton of Martyn Brabbins.

Described as 'sensational' by Gramophone Magazine in her recording of Nunes Garcia's *Laudamus Te* from his *Missa Pastoril*, Katie has also received great critical acclaim for her concert performances, notably Orff's *Carmina Burana* for Birmingham Royal Ballet at Birmingham Hippodrome, and Bach's *Laudamus Te* from his *Mass in B minor* with the Academy of Ancient Music. She sang the role of Anne Hathaway in the world premiere of Sally Beamish's *A Shakespeare Masque*, with poetry by Carol Ann Duffy, and the arias in a reconstructed performance of *The Garrick Ode* by Thomas Arne, recorded by the BBC.

An established consort singer, Katie has worked with many of the elite UK vocal ensemble and consort groups and regularly performs across the UK and abroad, both as a soloist and consort member, singing a huge variety of music. An impressive discography comprises numerous recordings with celebrated ensembles: Ex Cathedra, The Cardinal's Musick, Dunedin Consort, Ensemble Plus Ultra, the Gabrieli Consort, The Tallis Scholars and Tenebrae.

A busy 2023-24 season includes Bach's *St John Passion* with Ex Cathedra, two performances of Haydn's *Creation*, and several performances of Handel's *Messiah* across the country, including at Nottingham's Royal Concert Hall and with the City of Birmingham Choir and the CBSO at Birmingham's Symphony Hall.

### CONTRALTO – Hannah Cooke

Hannah Cooke enjoys an eclectic career as a singer in repertoire ranging from the very old to the contemporary. Growing up in a household of musicians - her mother a singer and music teacher and her father a choral conductor - Hannah has been surrounded by singing and music-making all her life.

Hannah studied Modern and Medieval Languages (German and Russian) at Gonville and Caius College, Cambridge, where she was also an academic and choral scholar.



Photo credit: Ben McKee

Since then, alongside her solo work, Hannah has carved out a particular specialism in the field of ensemble and consort singing working with many of the finest groups in the UK and beyond. A core member of Tenebrae, Hannah has sung with the group since 2014 on award-winning recordings and in concerts across the globe. Hannah also sings regularly at the Southwell Music Festival, with The Tallis Scholars, Arcangelo, Collegium Vocale Gent, ORA Singers, Eric Whitacre Singers, Polyphony, Alamire, BBC Singers and as a session singer with London Voices and RSVP Voices.

During the Covid pandemic, Hannah took a Creative Writing module at the Open University, passing with Distinction, and hopes to pursue her writing further in the future.



## TENOR – Robert Johnston

Robert started his singing career as a treble in Salisbury Cathedral Choir and went on to study singing at The Royal Academy of Music, where he was awarded LRAMs in Singing and the Teaching of Singing, as well as a GRSM III honours degree in Music. He was awarded an ARAM by Sir David Lumsden in 1995 for services to the profession.

Robert enjoys an established solo concert career, which has taken him to most of the UK's cathedrals and major concert halls including the *Messiah* at The Royal Albert Hall under Sir David Willcocks, Tippett's *Child Of Our Time* at The Symphony Hall Birmingham under Owen Arwell Hughes, *Carmina Burana* and Schnittke's *4<sup>th</sup> Symphony* at The Barbican, *Opera Olio* at The Royal Festival Hall, Mozart's *Requiem* and Haydn's *Stabat Mater* at The Queen Elizabeth Hall, several recitals in The Purcell Room, the part of Maintop in *Billy Budd* (concert performances) at The Bridgewater Hall, and various concerts including Britten's *St Nicolas* at St John's Smith Square. He made his debut at the Three Choirs Festival as the Evangelist in Bach's *St Matthew Passion* under Joshua Rifkin in 1996 and in 1998 made his debut at the Proms in Kurt Weil's *Propheten*.

Concert engagements also take him worldwide and have included Elgar's *The Kingdom* in the Teatro Colón in Buenos Aires, Argentina; *The Creation* in Colombo, Sri Lanka; *The Dream of Gerontius* in Cape Town, South Africa; Purcell's *The Fairy Queen* in Tel Aviv, Israel; *Judas Maccabaeus* for the MDR in Leipzig and Halle, Germany; *St Nicolas* in Groningen, Assen, Leeuwarden and Kampen, Holland; Handel's *Ode on St Cecilia's Day* in Padua, Italy; Bach's *Christmas Oratorio*, *St Matthew Passion* and Handel's *Messiah* and *Jephtha* in Odense, Esbjerg, Aarhus and Aalborg, Denmark; *Elijah* in Kristiansund, Norway and Boulogne, France; *St Matthew Passion* arias in Palma, Majorca; Santiago, Bilbao and the Canary Islands, Spain; Salzburg, Austria; Tokyo, Osaka, Fukuoka and Nagoya, Japan.

Robert has broadcast regularly on Classic FM and Radio 3 and has also made many classical recordings. On a lighter note Robert has also made recordings or performed live with Elton John, Sting, Dusty Springfield, Mike Oldfield, The Opera Babes, Susan Boyle, Johnny Mathis, Il Divo and Kylie Minogue!

His opera engagements and recordings include Second Priest *The Magic Flute* with Gardiner in Parma, Ferrara, Lisbon, Amsterdam and London, Vasek *The Bartered Bride* and the role named Male Chorus in *The Rape of Lucretia* at Aldeburgh, Benedict *Beatrice et Benedict* in Canterbury, Mr Splinters in Aaron Copeland's *The Tender Land* with Leonard Slatkin and the BBCSO, and the lead tenor role of Theseus in the first ever CD recording of Donald Tovey's opera *The Bride of Dionysus* in Belfast with the Ulster Orchestra.

Robert is the Co-Director and Choral Manager of the BBC Singers and also runs his own successful company, RSVP Voices, providing singers and choirs to the multi-media industries. He is a regular soloist for Tring Choral Society which he considers to be his 'home' society, having lived in Tring and Cheddington for the past 20+ years!

## **BASS – Lawrence White**

Baritone Lawrence White has enjoyed a varied career in vocal music for over twenty years. His solo recording credits include works by Mozart and Bach (Naxos), as well as cante flamenco (Universal) and the chant of the Knights Templar (Herald). Recent concert highlights include Britten's *War Requiem* (Coventry Cathedral) with the RPO, Bach's *St Matthew Passion* (Birmingham Symphony Hall) with Ex Cathedra, English song recitals in Mexico, and singing songs by Dire Straits on the Acropolis in Athens. As a consort member, Lawrence has performed with the the Sixteen, the Tallis Scholars, Tenebrae, the Marian Consort, Synergy Vocals and Exaudi.

Plans for 2024 include numerous solo oratorio appearances, as well as recital performances of English and French song.



## BEATUS VIR Claudio Monteverdi (1567–1643)



Monteverdi by Bernardo Strozzi (c.1630)

In the year 1641 a large collection of Monteverdi's choral works was published in Venice. The collection was called *Salva Morale e Spirituali*, most of the pieces being sacred, e.g. *Beatus Vir*, though a few pieces were secular with moralising texts. In 1641 the composer was by the standards of the day an old man, but he was still busy composing, particularly operas (a new genre at that time), his famous *L'incoronazione di Poppea* being first performed in the year of Monteverdi's death.

Back in 1613 Monteverdi had been appointed *Maestro di Cappella* at St. Mark's Basilica in Venice, one of the most gloriously ornate ancient buildings in the whole world, now close to 1000 years old. He composed a Mass as his audition piece for the post, but no doubt the splendid (and still frequently performed) *Vespers for the Blessed Virgin*, which he had composed in 1610, weighed heavily in his favour. He was paid 50 ducats in expenses for his audition, but was promptly robbed of this sum on his way home, by a highwayman. He inherited a pretty disorganised situation at St. Mark's, but



Piazza San Marco with the Basilica, Venice by Canaletto (1723)

rapidly got his collection of 30 singers and six instrumentalists back on the straight and narrow. During the next 30 years Monteverdi composed many works for performance in St. Mark's, those works all being published in the 1641 collection. Scholars have on the whole failed to determine which works were composed when, but it is certain that the piece you will hear tonight, *Beatus Vir*, a setting of Psalm 112, was composed during this period, maybe in about 1630.

Monteverdi's music is considered to represent a bridge between the Renaissance and Baroque periods. He composed hundreds of 'madrigals', but many of these (unlike Renaissance madrigals) had instrumental accompaniment, and some were written for only one or two voices, rather than for the more standard group of four to six unaccompanied voices. This new style was sometime called the *stile concertato*, a style in which solo instruments and solo voices played a more important and independent role. Instruments had been used in sacred music before Monteverdi's time, notably by the Gabriellis, Andrea and Giovanni (uncle and nephew), who in succession reigned supreme at St. Mark's, Venice, during the second half of the 1500s, composing grand motets

with brass instruments supporting some of the vocal lines. Though some of Monteverdi's sacred compositions do include parts for brass players, he often preferred to use other instruments. *Beatus Vir*, like several of his other sacred pieces, was scored for a six-part choir, two solo violins and continuo (organ and cello). Monteverdi's compositional style was simpler yet more varied than that of his predecessors. The words of his vocal pieces are easier to pick out, in contrast to the more dense contrapuntal style prevalent in both earlier and later periods.

It is intriguing to compare the two settings of Psalm 112 (*Beatus Vir*) sung in the concert tonight. Monteverdi's setting is a stand-alone piece, while the setting by Mozart, which was composed some 150 years later, was included as the third movement of his *Vespers*, K.339. Monteverdi's setting perhaps reflects the text more closely. In the middle of his setting (for the 'merciful' section) he changed the time signature from 4/4 to 3/4, and also changed the mood to a more lyrical one, before returning to 4/4 for the last verse, in which the ungodly 'shall gnash with his teeth, and consume away'. The music is quite pictorial at this point. In contrast, Mozart kept the 3/4 *allegro vivace* tempo throughout his setting of the psalm, illustrating the different moods in the text by the use of soloists versus chorus, or by changing from a major to a minor tonality.

It appears that this is the first time Tring Choral Society has sung Monteverdi's *Beatus Vir*.



## SOLEMN VESPERS

### Wolfgang Amadeus Mozart (1756–1791)

In monasteries of yesteryear – and possibly even today – 'Vespers' was the service which took place at about sunset, between 'Nones' and 'Compline'. There were some fixed items in the liturgy of the Vespers service, including the *Magnificat* (from St. Luke's Gospel), always chanted or spoken near the end of the service. The psalms and hymns in the service were those appointed for the particular evening of the month. Over time, and outside monasteries, the service of Vespers took place less frequently, and came to be associated more with



Silverpoint drawing of Mozart, made by Dora Stock during Mozart's visit to Dresden in 1789

special feast days. Monteverdi's 1610 setting had been designed for use on 'Marian Feasts', of which there are about thirteen per year in the church calendar. The Mozart setting performed tonight is called *Vesperae solennes de confessore*. It also could be used on many different occasions, since 'confessors' were essentially 'saints'. Mozart wrote the piece in 1780, when he was about 24 years old and was living and working in Salzburg. It consists of settings of Psalms 110–113, Psalm 117 and the *Magnificat*, and lasts about half an hour. Despite the word 'solemn' in its title, the music is mostly joyful in character.

Mozart wrote two settings of the *Vespers* while in Salzburg. This setting is scored for choir and four solo singers, violins (but no violas), cellos, double bass, two trumpets, three trombones (which follow the alto, tenor and bass choir parts in most of the movements), organ and timpani. All movements end with a 'doxology', i.e. the short *Gloria*. The first three movements, *Dixit Dominus*, *Confitebor tibi Domine* and *Beatus Vir*, are all typical of Mozart's extrovert and cheerful style, despite the words of the first concerning the submission of enemies. The second praises God for all his works, while the third blesses the man who is virtuous. The music of the fourth movement, *Laudate Pueri*, is fugal and rather earnest, a slightly odd setting of essentially positive words in praise of God. The fifth movement, *Laudate Dominum*, is one of Mozart's most sublime creations, a beautiful solo soprano setting of the words, which concern God's merciful kindness, followed by a serene choral doxology using the same music. The final *Magnificat*, after a brief and grandiose opening, returns to the cheerful and extrovert musical style of the first three movements.

This will be the fifth time that Tring Choral Society has sung this Mozart setting of the *Vespers* since 1974, the year that Colin Stevens took over the leadership of the choir from his father.

## INTERVAL

### REQUIEM Wolfgang Amadeus Mozart

Mozart's 'Requiem Mass' is, and has been for over two centuries now, a key work in the choral repertoire, beloved by singers, instrumentalists, conductors and audiences all over the world. It is undeniably a masterpiece, and is probably performed worldwide well over one hundred times each year.

This is in fact the seventh performance of the work to be given by Tring Choral of the work to be given by Tring Choral Society in last 50 years. There is on Wikipedia an amazing 'Timeline of Mozart's Requiem', which lists the funerals of famous people at which the piece has been performed. These include Haydn (1809), Princess Charlotte of Wales, only child of King George IV (1817), Mary Isabel, Queen of Spain (1818), Beethoven (1827), Schubert (1828), Goethe (1832), Napoleon (at his re-burial in 1840), Chopin (1849) and many others.

Mozart's Requiem' is also a work which has fascinated music scholars and music historians almost ever since it was composed. The question which has perplexed them, and continues to do so, is ... exactly how much of the piece was actually



The first page of Mozart's autographed score



written by Mozart himself? The circumstances surrounding its commission, its composition, and its completion by others are still disputed, though there is now a fairly general consensus about a few of the 'facts' concerning the piece.

In mid-July 1791, the year of his death, Mozart received a commission from a certain Count von Walsegg to write a requiem, in memory of the count's young wife, who had died back in February. [The count was an amateur musician himself, and of dubious integrity – he apparently commissioned music, and then passed off the results as his own creations!] The piece was supposed to be ready for the following February, and Mozart was paid half the fee. 1791 was an exceedingly busy year for Mozart. By the time of his death in December that year, only the *Introit* and *Kyrie* of the *Requiem* had been completed. His widow, Constanze, desperate to receive the rest of the fee, first asked Joseph Leopold Eybler, a friend and pupil of Mozart, to complete the work. He gave up on the unenviable task, and Constanze then handed the autograph score and sketches of the *Requiem* to Franz Xaver Süssmayr, Mozart's young friend, pupil and collaborator.

Süssmayr's handwriting in the manuscript of Mozart's *Requiem* makes it very clear that he completed a large number of passages (which he also orchestrated), but how much he used the detailed sketches and drafts by Mozart (many of which are lost) remains disputed. It is thought that these sketches were fairly complete as far as Bar 8 of the *Lacrymosa*. Süssmayr claimed that he had composed the *Sanctus*, *Benedictus* and *Agnus Dei* himself. However, for the final *Lux Aeterna* section, he cleverly recycled music from the opening of the *Requiem*, so the whole work ends in a blaze of glory with music genuinely by Mozart. Count von Walsegg eventually received the score in 1793, but was unable to claim the work as his own, because a benefit performance for Constanze Mozart had already taken place in Vienna. The *Requiem*, as completed by Süssmayr, was first published in 1799.

In the last 100 years about 20 musicologists, who have found Süssmayr's efforts unsatisfactory for one reason or another, have made alternative versions of Mozart's *Requiem*, using the autograph score, the few sketches that have survived and their own ideas of what Mozart intended. Most of these alternative versions have been performed and a few published. However, despite criticisms, it is generally thought that Süssmayr did a remarkable job, and it is his version of the piece that is still most often performed today. No doubt Mozart, had he lived, would have finished the work differently, but we are lucky to be left with a marvellous piece of music that has justifiably stood the test of time.

It does not seem necessary to provide an analysis of the piece and its individual movements, one, because the work is so well known, and two, because the music and words speak for themselves. Hybrid though the piece may be the performers this evening trust and hope that you can sit back and enjoy listening to the masterpiece that is Mozart's *Requiem*.



## BEATUS VIR – Claudio Monteverdi

*(Chorus)*

Beatus vir qui timet Dominum...

*Blessed is the man that feareth the Lord...*



## SOLEMN VESPERS – Wolfgang Amadeus Mozart

**DIXIT** *(Chorus and Quartet)*

Dixit Dominus Domino meo;

Sede a dextris meis,

Donec ponam inimicos tuos

Scabellum pedum tuorum...

*The Lord said to my Lord;*

*Sit at my right hand,*

*Until I place your enemies*

*As a footstool for your feet...*

**CONFITEBOR** *(Chorus and Quartet)*

Confitebor tibi Domine,

In toto corde meo...

*I acknowledge you, O Lord,*

*With my whole heart...*

**BEATUS VIR** *(Chorus and Quartet)*

Beatus vir qui timet Dominum,

In mandatis ejus volet nimis...

*Blessed is the man who fears the Lord,*

*Who greatly delights in His commandments...*

**LAUDATE PUERI** *(Chorus)*

Laudate pueri Dominum...

*Praise the Lord, O sons...*

**LAUDATE DOMINUM** *(Soprano and Chorus)*

Laudate Dominum omnes gentes...

*Praise the Lord, all nations...*

**MAGNIFICAT** *(Chorus and Quartet)*

Magnificat anima mea Dominum...

*My soul magnifies the Lord...*



## REQUIEM – Wolfgang Amadeus Mozart

**REQUIEM AETERNAM** *(Chorus with Soprano solo)*

Requiem aeternam dona eis, Domine,

et lux perpetua luceat eis...

*Grant them eternal rest, O Lord,*

*and may perpetual light shine on them...*

**DIES IRAE** *(Chorus)*

Dies irae, dies illa

Solvat saeculum in favilla...

*Day of wrath, that day*

*Will dissolve the earth in ashes...*

**TUBA MIRUM** *(Quartet)*

Tuba mirum spargens sonum

Per sepulcra regionum

Coget omnes ante thronum...

*A trumpet, spreading a wondrous sound*

*through the graves of all lands,*

*Will drive mankind before the throne...*

**REX TREMENDAE** (*Chorus*)

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.

*King of awesome majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.*

**RECORDARE** (*Quartet*)

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas ilia die...

*Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day...*

**CONFUTATIS MALEDICTIS** (*Chorus*)

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis...

*When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed...*

**LACRIMOSA** (*Chorus*)

Lacrimosa dies ilia  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem. Amen.

*Mournful that day  
When from the dust shall rise  
Guilty man to be judged.  
Therefore spare him, O God.  
Merciful Jesu,  
Lord Grant them rest. Amen.*

**DOMINE JESU** (*Chorus with Quartet*)

Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni,  
et de profundo lacu...

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and  
from the bottomless pit...*

**HOSTIAS** (*Chorus*)

Hostias et preces tibi, Domine,  
laudis offerimus:  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus...

*We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate...*

**SANCTUS** (*Chorus*)

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth!...

*Holy, holy, holy,  
Lord God of Sabaoth!...*

**BENEDICTUS** (*Quartet*)

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

*Blessed is He who cometh in the name of  
the Lord. Hosanna in the highest.*

**AGNUS DEI** (*Chorus with Soprano solo*)

Agnus Dei, qui tollis peccata mundi,  
Dona eis requiem...

*Lamb of God, who takest away the sins of  
the world, grant them rest...*

## THE CHOIR

### SOPRANOS

Gillie Bligh  
Jackie Bignell  
Jane Brown  
Lucy Carmody  
Corinna Chute  
Hilary Colbert  
Margaret Collier  
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  
Pam Rush  
Jennie Shaw  
Kate Smith  
Rosie Southworth  
Elizabeth Thompson

Gillian Vila  
Jenny Watt

### ALTOS

Karen Baldwin  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Rachel Cobb  
Sue Collins  
Kate Davies  
Susanna Davies  
Ann Denwood  
Rosemary Dixon  
Sophie Dowson  
Margaret Flanigan  
Louisa Gartrell  
Natasha Gething  
Bea Glover  
Jane Glover  
Janet Graves  
Anna Hirst  
Eiluned Jones  
Suna Kayakiran  
Rhian Nicholls  
Elizabeth Norris  
Mary Owens  
Harriet Queralt  
Hilary Rossington  
Chris Sivers

Melissa Smellie  
Heather Wignall  
Kate Winterbottom

### TENORS

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

### BASSES

John Adderley  
Robert Allnut  
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](http://www.tringchoral.org.uk) and click on the Scholarship link, or email [secretary@tringchoral.org.uk](mailto:secretary@tringchoral.org.uk).

# THE ORCHESTRA

Leader	Janet Hicks
Violin	Roger Neighbour, Frances Bigg, Annie Stamp, James Lark, Sarah Linell, Marion Garrett, 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
Clarinet	Teresa Whiffen, Esther Moores
Bassoon	Caroline Cartwright, Jeremy Holmes
Trumpets	David Clewlow, Scott Kempster
Trombones	Peter Lacey, Andy Crompton, Will Smee
Continuo	Margaret Flanigan
Timpani	Frances Beuttler

## Friends of Tring Choral Society

Mr and Mrs M Baxter	Mr G Lewis	Mr J Stanhope
Mr G E Bull	Mr N Lewis	Mrs J Stevens
Miss A Druckenfield	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	<b>Life Members</b>
Mr M Herbaut	Mr I Slatcher	Mr and Mrs D Banyard
Mr and Mrs R Judd	Mr and Mrs J Stack	Mr R Grylls
		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 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](mailto:friends@tringchoral.org.uk), or go to the Friends section on our website ([www.tringchoral.org.uk](http://www.tringchoral.org.uk)), or call Brigid Mathers on 07745 106860.

THE CHILTERN SOCIETY AND TRING CHORAL SOCIETY  
INVITE YOU TO JOIN

## THE GREAT CHILTERN 'COME & SING'



### 'CARMINA BURANA'

TRING  
CHORAL  
SOCIETY

SATURDAY 28<sup>TH</sup> SEPTEMBER 2024

DEANS' HALL, BERKHAMSTED SCHOOL

An all-day workshop event of Carl Orff's popular cantata, culminating in an informal 6-7pm performance, including professional soloists, musicians and a children's choir from Tring Park School for the Performing Arts.

The day will be led by conductors Colin Stevens and Anna Stevens.

Registration at 9.30am with rehearsals 10am – 5pm,

including breaks for coffee and lunch.

Singers: £25      Audience: £10

This event is part of the 2024 Chilterns Heritage & Culture Festival.

For more information and to book:

[www.chilternsociety.org.uk/the-great-chiltern-come-and-sing/](http://www.chilternsociety.org.uk/the-great-chiltern-come-and-sing/)

### TRING CHORAL SOCIETY

#### FORTHCOMING CONCERTS



Summer Concert:

A celebration of the  
50<sup>th</sup> anniversary of  
Colin as our conductor



Saturday 6<sup>th</sup> July 2024

A selection of favourite choruses and arias  
from Brahms *Requiem* and Mendelssohn's  
*Elijah*, short choral pieces by Rachmaninov,  
Puccini and others and Colin's own  
arrangement of a concerto by Vivaldi for  
Flute, Oboe, Violin and Bassoon.

December Concert:


Saturday 21<sup>st</sup> December 2024

Handel's *Messiah*

# TRING CHORAL SOCIETY

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, or email: [membership@tringchoral.org.uk](mailto:membership@tringchoral.org.uk)

Further details about the choir, its background and activities can be found on our website at [www.tringchoral.org.uk](http://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. 

## ACKNOWLEDGEMENTS

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