

A scenic photograph of a waterfall cascading over mossy rocks in a lush forest. The water is white and frothy as it falls, surrounded by dense green foliage and trees. The overall atmosphere is serene and natural.

TRING CHORAL SOCIETY

CELEBRATING 50 YEARS WITH CONDUCTOR
COLIN STEVENS

SUMMER CONCERT PROGRAMME

SATURDAY 6TH JULY 2024

TRING CHORAL SOCIETY

AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

BRAHMS REQUIEM - EXCERPTS

PUCCINI HUMMING CHORUS

VERDI BRINDISI



MENDELSSOHN ELIJAH - EXCERPTS

RACHMANINOV BOGORODITSYE
DYEVO

WEATHERLY DANNY BOY

PRESENTATION TO CONDUCTOR

SOLOISTS

SOPRANO KATHRYN JENKIN

TENOR ROBERT JOHNSTON

THE SOLOISTS



SOPRANO – Kathryn Jenkin

Kathryn grew up in Hertfordshire, singing solo from an early age in concerts, theatrical productions and opera. She studied Music/Drama at Warwick University, moving on to Postgraduate Courses in Early Music and Opera at the Royal Academy of Music in London.

Recent concert work includes Handel, Mozart and John Harle (*Silencium*) in Canterbury Cathedral Lodge, Fauré *Requiem* in Buxted, Brahms' *Requiem* (Berkhamsted), Handel's *Messiah* (Harrogate), and Mozart *Requiem* in Suffolk. Solo work abroad has

taken her to Brazil, Bahrain, Dubai, France, Spain and the Channel Islands.

Kathryn performed the role of First Bridesmaid in Mozart's *Le Nozze di Figaro* in 2022 at the Royal Opera House Covent Garden, and joined the ROH Chorus in the Coronation Concert at Windsor Castle, May 2023. She is currently singing in Donizetti's *Lucia di Lammermoor* and Bizet's *Carmen*. June this year brings an ROH tour to Japan with *Turandot* and *Rigoletto*.

She also performs at dinner events with accompanist Micheila Brigginsshaw, with a wide repertoire of songs from music theatre, cabaret and opera.

Kathryn's other passions are teaching singing, and trying to keep up with the exploits of her three sons as they perform in football teams, big bands and rowing races around the country.

Kathryn is married to singer Phillip Brown. They live in Berkhamsted.



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 *4th 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!

TRING CHORAL SOCIETY

FORTHCOMING CONCERT

Handel's Messiah

Saturday 21st December 2024,

7.30pm, Tring Church

Music for a Celebratory Summer Evening Concert

Very few of us get the chance to choose our own 'Desert Island Discs', to hear some of our favourite pieces performed live – let alone conduct all our choices – and to be able to share several wonderful pieces of music with a large, loyal and enthusiastic collection of people, including singers, instrumentalists and listeners. This evening's concert is thus a very special and exceptional occasion!

People who love 'classical' music are often asked, "Who is your favourite composer?". Favourite pieces likewise. Though there are many who love and prefer music of the Renaissance, Baroque and Classical periods – particularly older people – many of us will have favourite pieces that were written by composers living during the *Romantic Era*, a period roughly corresponding to the nineteenth and early twentieth centuries. Most of the music of this era was more overtly emotional than music written in earlier and later periods. BUT, many of us, performers and listeners alike, also need (unwittingly, perhaps) to feel a clear sense of structure and form, whereby the *full-of-feelings* music we are listening to also provides us with a sense of logical progression. The composers of many of the pieces to be heard this evening wrote music that clearly combined these attributes.

Felix Mendelssohn (1809 - 1847), **Johannes Brahms** (1833 - 1897) and **Sergei Rachmaninov** (1873 - 1943) all lived and composed during the Romantic Era. All three however used compositional techniques derived from the Classical Era or Baroque period. Mendelssohn loved the music of J.S. Bach (1685 - 1750), and



Felix Mendelssohn

was hugely responsible for reviving interest in Bach's music. Brahms studied the works of Bach in great detail, and like Mendelssohn enjoyed writing fugues and employing other Baroque compositional devices. [Even Rachmaninov included fugal sections in some symphonic works.] But, all three also used formal structures from the Classical Era, for instance sonata form, which was perfected during Haydn, Mozart and Beethoven's days. So, in some sense, all three were traditional composers, who did not (on the whole) break boundaries, but wrote beautiful, emotional music, full of good tunes, which is at the same time logical and often predictable. Their music is eminently understandable, and continues to delight performers and listeners.

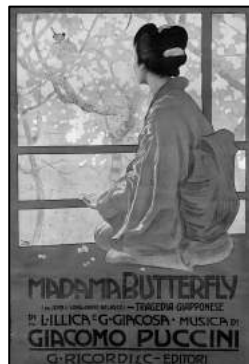
Are excerpts from Brahms' *German Requiem* perhaps a slightly odd way to celebrate a golden anniversary? Not really! The music is gorgeous, and the texts that Brahms chose were not those of the Latin Mass for the departed, but biblical excerpts that comforted the living after a loss. The fact that neither 'God' nor 'Jesus Christ' is ever mentioned in the text worried religious authorities for a while. At one early



Johannes Brahms

performance the aria *I Know That My Redeemer Liveth* from Handel's *Messiah* was inserted in the middle to appease the clergy!

The style of Italian opera in the nineteenth century gradually developed, from operas that show-cased virtuoso singing and historical plots to operas that became more realistic and contemporary in subject matter. Both the stories and music began to tug more at the listener's emotional cords. **Madama Butterfly** by **Giacomo Puccini** (1858 - 1924) has a heart-rending story, with music to match. *The Humming Chorus* provides an interlude between Acts 2 and 3, as Butterfly, unable to sleep all night, awaits the arrival of her American naval husband, whose ship has arrived in Nagasaki Harbour. He had been away for three years. The audience already



Poster for the 1904 premiere

knows that a sad end is inevitable, but Butterfly doesn't, making this simple chorus all the more poignant. **La Traviata** by **Giuseppe Verdi** (1813 - 1901), though it contains some brilliant virtuosic music for the heroine, Violetta, also contains some very moving music as the opera develops, when the love affair goes wrong, and in the end, in the arms of Alfredo, her lover, the heroine dies of consumption. However, this evening we are in the early part of that opera, for the *Brindisi*, when Violetta, Alfredo and the guests at her party drink toasts to good life and good health.

For lovers and performers of large-scale choral works **Elijah** by **Mendelssohn** has everything – drama, excitement, religious ecstasy, all illustrated in marvellous music, sometimes pictorial, sometimes moving, always just right. The biblical story of Elijah is in itself full of action, and provided Mendelssohn with an enormous amount of different dramatic situations to respond to. The chorus partake in and comment on the story as it develops. Some of the fast choruses are not at all easy to sing, but that does not stop them from being hugely satisfying to perform.

Elijah, which was commissioned by the Birmingham Festival, composed with both English and German texts, and first performed in August 1846 at Birmingham Town Hall conducted by the composer, was immediately acclaimed a classic. As one critic wrote: 'Never was there a more complete triumph – never a more thorough and speedy recognition of a great work of art!'

Bogorodistsye Dyevo by **Rachmaninov**, its text being a translation of the *Ave Maria*, is a mini-masterpiece and the best known part of his unaccompanied setting of the *All Night Vigil* (1915). Two years earlier a lawyer by the name of **Fred Weatherly** wrote the poem *Danny Boy*, probably (but not certainly) intending that it should fit the tune of the **Londonderry Air**, a haunting traditional Irish melody first collected and published in the mid-1800s. Countless famous singers have sung and recorded the song, and many different arrangements of it have been made, including tonight's choral one by **Adriano Secco**.

What a grand collection of marvellous pieces. Thank you, Colin, from all of us, for sharing a very special edition of 'Desert Island Discs'!

REQUIEM – Johannes Brahms

No.1 CHORUS
Blessed are they that mourn

No.2 CHORUS
Behold, all flesh is as the grass

No.4 CHORUS
How lovely are thy dwellings

No.5 SOPRANO SOLO and CHORUS
Ye now have sorrow

No.7 CHORUS
Blessed are the dead which die in the lord

HUMMING CHORUS from MADAMA BUTTERFLY – Giacomo Puccini

BRINDISI from LA TRAVIATA – Giuseppe Verdi
(Chorus)

Libiamo, libiamo ne' lieti calici.....

*Let's drink to the pleasures of youth and
happiness.....*

— INTERVAL —

ELIJAH – Felix Mendelssohn

Aria TENOR SOLO
If with all your hearts

No.5 CHORUS
Yet doth the Lord see it not

No.15 CHORUS
Cast thy burden upon the Lord

No.28 CHORUS (women)
Lift thine eyes

No.29 CHORUS
He watching over Israel

No.32 CHORUS
He that shall endure to the end

No.34 CHORUS
Behold, God the Lord passed by!

No. 35 TENOR SOLO and CHORUS
Holy, holy, holy

No.38 CHORUS
Then did Elijah

No.39 Aria TENOR SOLO
Then shall the righteous shine forth

No.42 CHORUS
And then shall your light break forth

BOGORODITSYE DYEVO – Sergei Rachmaninov

DANNY BOY – Frederick Weatherly

☆☆☆ PRESENTATION TO COLIN STEVENS FOR
50TH ANNIVERSARY CONDUCTING THE CHOIR



Congratulations to Colin Stevens as he achieves 50 years as Musical Director of Tring Choral Society! He has chosen a number of his favourite pieces to be performed this evening to mark the occasion.

Born and bred in Tring, Colin succeeded his father as Musical Director in 1974 at the age of 27. His musical background had included studying organ at Trinity College London under Geoffrey Hanson and from an early age he was organist and choirmaster at Tring Church as well as accompanist for Tring Choral Society. Under his leadership, the choir has grown to some 80 singers.



Over the years Colin has directed TCS in performances not only in Tring but also at the Royal Albert Hall, Watford Colosseum and on overseas tours to Holland and Switzerland. He has conducted a very wide range of classical works, some have been newly commissioned, others established

choral repertoire and some, such as Mendelssohn's *Elijah* and Mozart's *Requiem*, have clearly been 'old favourites'. To all his performances Colin has brought a consummate artistry, enthusiasm, energy and the utmost professionalism. He has extended warm encouragement and patient support to the choir and shown an impish sense of humour whenever the going has got tough! His contribution to Tring Choral Society, with or without his baton, has been nothing short of immense and we extend our warmest thanks and sincerest congratulations to him on this extraordinary anniversary. 50 years - beat that!

Robert Allnutt - Chairman



TCS in the 1960s conducted by Colins' father, Roland Stevens (left), and Colin (seated right) in his previous role as accompanist.

TCS CHAIRMEN DURING COLIN'S TENURE

Eric Hollingsworth	1970 – 1984
Malcolm Baxter	1984 – 1988
Robert Stevens	1989 – 1990
Malcom Baxter	1990 – 1993
Roger Judd	1993 – 1996
Geoff Harrison	1997 – 2006
Marilyn Pryor	2006 - 2013
Adrian Collin	2013 – 2015
Robert Allnutt	2015 - present

Being first appointed to the TCS committee in 1963, Colin has in fact attended over 60 years of committee meetings!

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
Jane Kendall
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
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 Queral

Hilary Rossington
Chris Sivers
Melissa Smellie
Heather Wignall
Kate Winterbottom

TENORS

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

BASSES

John Adderley
Robert Allnutt
Andy Barratt
Cliff Brown
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, Linda Miller, Judy Hunter, David Glenister, Francesca Webster, Diane Gallacher, Anastasia Stahlmann, Ian Brown, Sarah Linell, Julie Devars
Viola	Katie Hayes, Steffi Cook, Chris Watson, Adrienne Cooke
Cello	Helen Godbolt, Mary Harris
Bass	Jack Cherry
Flute	Caroline Welsh, Kate Hunter
Oboe	Victoria Parkins, Vivien Kroner
Clarinet	Teresa Whiffen, Esther Moores
Bassoon	Caroline Cartwright, Jeremy Holmes
Horn	John Lavelle, Herrick Hayes, Richard Todd, Pam Ronayne
Trumpets	Ian Lynch, David Clewlow
Trombones	Peter Lacey, Richard Hyams, Will Mee
Harp	Ruth Holden
Organ	Richard Carr
Timpani	Frances Beuttler
Percussion	Anna Stevens

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	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
		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, or go to the Friends section on our website (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 28TH 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

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/



CARMINA BURANA

Audience tickets

for this informal, large choir performance
with two pianos, professional soloists,
childrens' choir and percussion
are now available at

www.chilternsociety.org.uk/the-great-chiltern-come-and-sing/

£10 adult, U18s free

6pm, Saturday 28th September
Dean's Hall, Berkhamsted School



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

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. 

ACKNOWLEDGEMENTS

Our thanks go to Richard Grylls for his music notes and to Zoe Hill for compiling this programme.