



with

Bedford Sinfonia

Leader: Caroline Waters

Paul Edwards - *Te Deum*

Vaughan Williams - *Serenade to Music*

Tim Grant-Jones - *Psalm 150*

INTERVAL

Mendelssohn - *Lauda Sion*

Soprano: Rebecca Bottone

Tenor: Simon Berridge

Mezzo-Soprano: Jeanette Ager

Baritone: Quentin Hayes

Conductor: Ian Smith



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[www. bedfordchoralsociety.org.uk](http://www.bedfordchoralsociety.org.uk)

PROGRAMME NOTES

This concert is being performed 150 years to the day since the first ever performance by the Bedford Choral Society (then called Bedford Amateur Musical Society).

In its various guises, the Choral Society has performed many different styles of music. As well as the “standard repertoire” of works like Messiah, the Passions of Bach, and Elijah, programmes have included shorter works (both serious and light) by a variety of composers. The Choral Society has also commissioned works, two of which we will perform this evening.

Te Deum, Op. 421

Paul Edwards

Paul Edwards grew up in the Bedford area. He sang as a boy in St. Paul’s Cathedral choir and as a lay clerk at Peterborough Cathedral. He has served as organist and choir master in several churches in Bedfordshire. His many compositions include about 150 hymn tunes and a large number of anthems, taking inspiration from the English countryside. The Society commissioned this setting in 2004 and it was first performed in June 2005.

Paul Edwards has written:

“The words of the TE DEUM LAUDAMUS are among the earliest of the Christian hymns; the English version dates from 1549 and is to be found in Morning Prayer in the Book of Common Prayer. The opening motif in this setting is based on a plainsong proper to the Te Deum, but there are many influences in the music. Some of these come from the tradition of English church music but others are more specific and refer to works performed by the Choral Society and the Sinfonia. There is also a birthday greeting before the final “Amen”.

The work is dedicated to Paul’s mother, Deirdre Knight, who conducted the Choral Society in the 1970s and is the Society’s Vice-President, to mark a special birthday in 2005.

Serenade to Music

R. Vaughan Williams

This setting of words from Shakespeare’s *The Merchant of Venice* was composed for Sir Henry Wood’s golden jubilee concert in 1938, originally for 16 solo singers who were associated with Sir Henry; several of these soloists also appeared with the Choral Society. The choral version was sanctioned later by the composer, although the Choral Society did not perform the work until 1961. It is in Vaughan Williams’ most lyrical mood and can be claimed as one of the best of all Shakespearean settings. The orchestral introduction sets the nocturnal mood and the music has great sensual warmth in a continuous flow of harmonies. Contrasts emerge, prompted by the words and the return to the opening theme creates a sense of contentment.

Psalm 150

Tim Grant-Jones

World premiere

Tim began his association with large choirs as accompanist of the Royal Academy of Music choir in his first year as a student there. He has been the accompanist of Milton Keynes Chorale and took over as accompanist and assistant chorus master of Bedford Choral Society in 2003. He has also performed as part of Choral Society programmes. We have performed several of Tim's arrangements and compositions in the past. He has spent much of his time as a teacher, in schools and privately, and has been an examiner for Trinity College, London, since 1990.

Tim Grant-Jones writes:

This setting of Psalm 150 was commissioned by Bedford Choral Society as part of the society's 150th anniversary since their first ever concert. In 2015, the society's 148th year saw a performance of my setting of Psalm 148 and it was the intention to compose a setting for 2016 of Psalm 149. It has been a great privilege to be part of the celebrations in this way and particularly to have a piece performed in the same concert as a work by Paul Edwards, born the day before me!

Psalm 150 is set for choir and orchestra with various prominent parts for percussion, trumpet, flute and strings when these instruments are referred to in the text.

There are conscious influences of modal folk music, blues and The Rolling Stones.

Other people have mentioned the piece suggests use of Organum and is reminiscent of the Stravinsky 'Symphony of Psalms'.

The first section is quick and in almost perpetual motion and despite being constantly in a minor mode. It reflects the sense of praise through energy and rhythmic continuity. The slower middle section allows the audience to stand back in awe at He who is being praised. This is where the instruments are used for praise one by one. The final quick section uses the opening modal themes again but fugally and then with a swing style to bring the piece to its loudest moment at the last chord.

Lauda Sion, Op. 73

Mendelssohn

This setting of Thomas Aquinas' text was commissioned for the celebration of the six-hundredth anniversary of the Feast of Corpus Christi in Liège in 1846. Aquinas wrote the original text for the newly-instituted Feast, associated with the doctrine of transubstantiation. The text is far removed from Mendelssohn's protestant tradition,

PROGRAMME NOTES (*conclusion*)

and the music has an Italianate warmth, less usual in Mendelssohn's work. When the Choral Society performed this work in the first concert in 1867, the work was only 20 years old – new music compared with the works of Handel and Bach!

The opening C major figure announcing a chorus of praise reappears in the minor key in the second movement, linking the Eucharist to the Last Supper. The theme of praise returns in the third movement, alternating between soprano soloist and chorus.

The next three movements are the core of the composition: number 4 refers to the New Covenant replacing the old in a series of canons for pairings of the solo voices. The 5th movement has a *cantus firmus* of the modal chant of *Lauda Sion* put into a more modern minor key version; three times the chorus sings the opening strain in unison (referencing the Trinity) and the fourth statement shows Christ's presence with the chorus now singing in harmony. [The next, fugal movement, continuing the ideas of the Eucharist, was not published until 1954; Mendelssohn had considered it "a bit strict" and "too long".] In the next movement we perform, a soprano aria reminds the communicants that the breaking of bread does not divide Christ, but accepts Him whole. The final part of the work begins dramatically as the good and the evil receive communion; the text hints at the Last Judgement and is reinforced by the music of the *Dies Irae*. The tumult subsides to a calm return to the music of the opening movement, ending in a vision of Christ the Good Shepherd and the bread that nourishes the Faithful. At the first concert in 1867, *Lauda Sion* was sung in an English translation by William Bartholomew, so we will perform it in this version.

*Mike Benson writes:

William Bartholomew is now best known as the translator or adapter of the librettos of most of Mendelssohn's vocal works, many of which became hugely popular in the middle and latter years of the 19th century. Bartholomew was born in 1793 and was a man with many skills – chemist, scientist, violinist and flower-painter were among his accomplishments. The English text of Mendelssohn's *St. Paul* was adapted by W. Ball, but William Bartholomew translated/adapted most of Mendelssohn's other vocal works, including *Walpurgisnight*, *Elijah*, and *Lauda Sion*. (Bartholomew sent the English text of *Elijah* to Mendelssohn as he worked on the composition, and they had a long and sometimes fractious correspondence about the text.) Bartholomew died in 1867.

*Mike Benson's recent book "Bedford's Musical Society", published by The Bedfordshire Historical Record Society and the Boydell Press, is an invaluable history of Bedford Choral Society and has provided many details for this programme.

Te Deum

We praise thee, O God: we acknowledge thee to be the Lord.

All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.

To thee Cherubim and Seraphim: continually do cry,

Holy, Holy, Holy: Lord God of Sabaoth;

Heaven and earth are full of the Majesty: of thy glory.

The glorious company of the Apostles: praise thee.

The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty; Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Serenade to Music

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;

Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive –
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd. Soft stillness and the night
Become the touches of sweet harmony.

Psalm 150

Alleluia Praise the Lord!
Praise God in His sanctuary;
Praise Him in His firmament!
Praise Him for His mighty acts;
Praise Him according to His excellent greatness!
Praise Him with the trumpet;
Praise Him with the lute and harp!
Praise Him with the timbrel and dance;
Praise Him with stringed instruments and flutes!
Praise Him with loud cymbals and tambourine;
Praise Him with clashing cymbals!

Let everything that has breath praise the LORD.

Praise the LORD!

INTERVAL

Lauda Sion (Praise Jehovah)

CHORUS

Praise Jehovah, bow before Him,
Joyful, all ye saints, adore Him,
In chorus His deeds proclaim!

He is mighty in creation,
He is gracious in salvation,
Laud and magnify His name!
By his care are we protected,
We are aided and directed,
We receive our daily bread:
He sustaineth all that liveth,
All that we enjoy He giveth,
By His hand we all are fed.

Lauda Sion (*continued*)

SOPRANO SOLO AND CHORUS

Sing of judgment, sing of mercies,
Bless the Lord in joyful verses,
Praise His name with holy mirth:
For He sitteth between the Cherubim;
Let the people honour and worship Him,
Ere He cometh to judge the earth.

QUARTET AND CHORUS

Ye, who from His ways have turned,
Ye, who His commands have spurned,
Now His gracious call obey,
Sinners who despise His grace,
Trembling fly before His face,
Like the night before the day.

But the righteous, who revere Him,
Shall remain for ever near Him,
Evermore before His face:

CHORUS

They that in much tribulation,
Wait and long for His salvation,
Have with Him their dwelling place.
They with songs of angels blending
Hallelujahs never-ending,
All their grief forget in joy,
Joy that shall be never-ceasing,
Through the ages still increasing,
Happiness without alloy.
They that serv'd the Lord with gladness,
In this world of sin and sadness,
There shall be rest, for ever blest.

SOPRANO SOLO

Lord, at all times I will bless Thee,
And in songs of praise address Thee,
Yea, and make my boast in Thee.
Let the humble gladly hear me,
Let the godly gather near me,
And exalt Thy name with me!

SOPRANO SOLO *(continued)*

When the poor man succour craved,
From his trouble he was saved,
When he called he was heard.
Come, ye children, I beseech you,
Hearken when I fain would teach you,
From your hearts to fear the Lord.
Taste, and see the Lord is gracious,
Bounteous as the heavens are spacious,
Yea the Lord our God is good;
He our cry in pity heareth,
He regardeth him that feareth,
He doth send us needful food.

CHORUS

Save the people who adore Thee,
Make the godless fly before Thee,
O vanquish and lay them low!
When the wicked gather round us,
Let no hostile arrows wound us;
Shield us from each raging foe!
When Thy people were enslaved,
By Thy mercy they were saved,
Thou didst rend their bonds asunder;
Egypt trembled at Thy might.
When through dangers they were guided,
Thou didst lead them;
When in deserts they resided,
Thou didst guard them day and night.
Seas divided, through the waters
Thou didst lead all Israel's sons and daughters.

QUARTET AND CHORUS

When they thirsted, rocks were riven;
When they hunger'd, bread was given;
Food of angels fell from heaven;
From the dry ground sprang a well;
On the desert manna fell!

Lauda Sion (*conclusion*)

QUARTET AND CHORUS

Thou didst free them from oppression,
Thou didst give them their possession,
Thou didst pardon their transgression;
When they were in tribulation,
In the midst of desolation,
They were still Thy chosen nation.
Lord, in mercy still befriend us;
While we live, Good Shepherd, tend us,

Guide us through this barren vale!
Hence to verdant pastures lead us,
There beside still waters feed us;
When we pass dark Jordan's river,
Quench the darts from Satan's quiver,
Lest the gates of hell prevail!
Hear, O Lord, our supplication,
Shew Thy mercy in salvation!
Save Thy people, O befriend us!
While we live, Good Shepherd, tend us,
Till in glory We adore Thee! Amen!



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THE ARTISTS

Ian Smith: *Conductor*

Ian is one of the leading conductors in the Bedford and Milton Keynes area. Educated at York University and Queens' College Cambridge, he moved to Milton Keynes in 1975 and to Bedford in 1981. Ian is musical director and principal conductor of Bedford Choral Society and the Danesborough Chorus (with whom the Milton Keynes Chorale share a concert every year).

His wide-ranging repertoire of choral performances have included Rachmaninov *Vespers*, Vaughan Williams *Sea Symphony* and *Dona Nobis Pacem*, Verdi *Requiem*, Bach *Christmas Oratorio*, *Mass in B minor* and *St Matthew Passion*, Dankworth *The Diamond and the Goose*, Elgar *The Dream of Gerontius*, Vivaldi *Gloria*, Karl Jenkins *Requiem* and *The Armed Man*, Will Todd *Mass in Blue*, Handel *Judas Maccabeus*, *Saul* and *Messiah* and Monteverdi *Vespers*.

Ian's varied career includes radio recordings and television appearances for BBC and ITV. His breadth of musical experience and enthusiasm has resulted in Ian being invited to conduct a number of orchestras, including Milton Keynes City Orchestra and Bedfordshire Symphony Orchestra.

Ian was also conductor of the Bedfordshire County Youth Second Orchestra for 23 years. He is also a violinist and leader of the Beverley String Quartet.

As a freelance musician Ian works for the Associated Board of the Royal Schools of Music and has delivered courses to teachers in England, Hong Kong and Singapore. He is a Trustee of The Wavendon Allmusic Plan where he is also an active member of the Theatre Board. Until his retirement from full-time teaching, Ian was Director of Music, Head of Expressive Arts and Assistant Headteacher at Wootton Upper School, near Bedford.

He continues to be actively involved in practical music-making throughout the area.

Rebecca Bottone: *Soprano*

We are delighted to welcome back our very own Bedfordshire born Rebecca for this special anniversary concert. Rebecca studied at the Royal Academy of Music. Recent engagements include Queen Tye *Akhnaton* (English National Opera), Guinia *Lucia Silla* (Buxton Festival), *Peter Pan* and *Pelléas et Mélisande* (Welsh National Opera), Yum Yum *The Mikado*, Clorinda *La Cenerentola* and Mabel *The Pirates of Penzance* (Scottish Opera), Constance *The Sorcerer* (National Gilbert & Sullivan Company), Ilia *Idomeneo* (Blackheath Halls), and Hugh Wood's *Epithalamion* (BBC Proms). World premieres include First Innocent *Minotaur* (Birtwistle; ROH), Cricket and Parrott *The Adventures of Pinocchio* (Dove; Opera North and Minnesota Opera) and Marie *Prima Donna* (Rufus Wainwright; Manchester International Festival). Further appearances include First Niece *Peter Grimes* (Royal Opera House), Blonde *Die Entführung aus dem Serail* (Aix-en-Provence), Tytania *A Midsummer Night's Dream* (Garsington), Amanda *Le Grand Macabre* (ENO), Anne Egerman *A Little Night Music*, Johanna *Sweeney Todd*, Liesl *The Sound of Music* and Carrie *Carousel* (Châtelet, Paris), Rosmene *Imeneo* (Barbican), Semira *Artaxerxes* and Maid *Powder Her Face* (Ades; Linbury Studio).

Rebecca has worked with many of the world's leading orchestras, including the SCO, the RSNO, the Iceland Symphony Orchestra, the Gabrieli Consort and Players, the CBSO, the Halle and the Manchester Camerata. She has made appearances in BBC2's documentary *The Genius of Beethoven*, David Starkey's *Music and Monarchy* and Steven Poliakoff's acclaimed film *Capturing Mary*.

Jeanette Ager: *Mezzo-soprano*

Jeanette makes a welcome return after her wonderful Elgarian performances with us some years ago.

She was awarded an Exhibition to study at the Royal Academy of Music. Jeanette has won the Gold Medal in the Royal Overseas League Music Competition, the Richard Tauber Prize and won the Tillett Trust's Young Artist Platform.

As a soloist, Jeanette's concert and oratorio work has included: recitals and other appearances at the Wigmore Hall; Handel's *Messiah* at St David's Hall, Cardiff; Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall; Tippett's *Child*

of our Time at The Royal Festival Hall; Verdi's *Requiem* at Gloucester and Hereford Cathedrals; *Elijah* at The Barbican Hall and Mozart's *Mass in C minor* at the Cadogan Hall. Jeanette's concert work has taken her to Bermuda, the Czech Republic, Spain, Libya and China.

Her operatic roles have included Cherubino in the *Marriage of Figaro*, (Mozart); Dido in *Dido & Aeneas*, (Purcell); The Marquise of Birkenfield in *La Fille du Regiment* (Donizetti); Rosina in *The Barber of Seville* (Rossini) Suzuki in *Madama Butterfly* (Puccini) and Thea in *The Knot Garden* (Tippett). With the Royal Opera House she recently appeared as one of the Apprentices in Wagner's *Meistersinger* at Covent Garden.

Jeanette sang the Angel in the first performance of Elgar's *Dream of Gerontius* in China. She also performed at the 3 Choirs Festival singing Britten's *Spring Symphony* and John McCabe's *Songs of the Garden*.

Recently Jeanette has become more involved with the training of choirs in her local area and helped one choir succeed at the Watford festival.

Jeanette takes after her mother and enjoys sport and especially racing.

Much of her spare time is taken up with training for triathlons and hopes to travel soon to Australia to race in Perth.

Simon Berridge: Tenor

We are very pleased to see Simon who last performed Bach's St. Matthew Passion with us two years ago.

Simon has worked with many of the leading British vocal ensembles. He is a member of 'The Sixteen' and has sung with European ensembles such Collegium Vocale of Gent and Les Arts Florissants. Simon has also recorded extensively and is a soloist on the recent recording of James MacMillan's new composition *Stabat Mater*.

After growing up in Hertfordshire, Simon pursued his music studies at Trinity College, Cambridge University where he was also awarded a choral scholarship. He then continued his vocal studies as a post graduate at the Royal College of Music with the teacher Edward Brooks.

Simon now lives in Bedfordshire and as well as singing, he continues to teach singing, direct choirs and lead choral workshops around the country. He is also involved as a tutor with The Sixteen's programme for young singers known as 'The Genesis Sixteen'.

Quentin Hayes: *Baritone*

Quentin is making another 'Mendelssohn appearance' with us after his much appreciated performance of *Walpurgisnacht* in November 2015.

He launched his international career by winning the VARA Dutch Radio Prize at the Belvedere Singing Competition, Vienna. Subsequently his UK debut was as Figaro *Il Barbiere di Siviglia* with Glyndebourn Tour. From 2000 to 2005 he was on contract as Principal Baritone at the Royal Opera House, Covent Garden.

Quentin's concert engagements have been diverse, ranging from Purcell's *Ode for St Cecilia's Day* in St Petersburg, and *Come ye Sons of Art* with Philippe Herreweghe in Lyon, to Finzi's *In Terra Pax* in Rio de Janeiro, Dvůřák's *Requiem* in Valencia, Brahms' *Requiem* with the Royal Scottish National Orchestra in Edinburgh, *Messiah* in Trondheim Cathedral, Norway, Britten's *War Requiem* in the Concertgebouw, Amsterdam, *Elijah* in Utrecht and Snape Maltings, the Japanese premiere of Elgar's *Light of Life* with the Tokyo Symphony Orchestra and finally *Where the Wild Things Are* (Berlin Philharmonic Orchestra).

Recent performances include Brahms *Liebeslieder* (Wroclaw, Poland), Glanert's *Caligula* at Amsterdam Concertgebouw, Verdi's *Macbeth* at Blackheath Concerts, Wagner's *Mastersingers* at ENO, Shylock *Merchant of Venice* for WNO and Brahms' *Ein Deutsches Requiem* in Cardiff.

Quentin has recorded for Hyperion, Deutsche Grammophon, Chandos, Decca Argo, Naxos and recently Balfe's *Satanella* with Sir Richard Bonyngue. In the past few years he has been a frequent guest artist at the Wexford Festival, where roles

have included *Scarpia Tosca*, *Michele Il Tabarro*, *Tom Guglielmo Ratcliffe*, *Metifio L'Arlesiana*, *Manz A Village Romeo and Juliet* and *Father Palmer Silent Night*.

Future engagements include Britten's *War Requiem* in Winchester Cathedral, Elgar's *The Kingdom* (Kidderminster Choral Society and Janacek's *From the House of the Dead* with WNO, and *Rigoletto* (title role) for Opera A La Carte. Quentin is now a Professor of Singing at the Royal Northern College of Music.

BEDFORD CHORAL SOCIETY SINGERS

Soprano: Jill Bonney, Rosemary Bootiman, Linda Bundy, Sandra Campbell, Judy Chalkley, Margaret Christopher, Kirsty Combes, Eleanor D'Agostino, Hilary Faill, Angela Gallivan, Frances Hirst, Gill Jackson, Kate Jenns, Mo Lea, Heather Legg, Jane Leslie, Val Mannall, Judith Meredith, June Meredith, Caroline Muzolf, Mira Mynett, Clair Runham, Lydia Saul, Marianne Sellars, Lynn Serafinn, Amy Sherman, Diane Shooter, Kate Smith, Aparna Stachowiak, Rosemary Stanbridge, Sarah Stephenson, Julie Thompson, Alison Walker, Elizabeth Walshe, Elizabeth Wickens, Cathy Wood, Joanna Wood, Tonia Woodcock.

Alto: Amanda Atkinson, Jean Bank, Antonia Barlen, Carole Bell, Madeleine Bigg, Sheila Bissell, Isabel Blight, Roy Boness, Maureen Boston, Ruth Braybrook, Sarah Burrow, Vivien Butler, Susan Chappell, Linda Colton, Gilly Cowen, Diana Cox, Angela Coyne, Jane Dann, Jane Davey, Christine Edmonds, Lucy Gallivan, Jo-Ann Gaunt, Margaret Gawn, Paula Grayson, Catherine Haynes, Doreen Hinkley, Ann Hughes, Pat Jones, Ann Kirk, Mitzi Lewis, Julia Lockwood, Elaine Mackay, Angela Major, Jackie Mullens, Eileen Nash, Janet Perrett, Margaret Platt, Anne Price, Helen Russell, Charlotte Ryland, Valerie Sexton, Nicola Simmons, Ros Syson, Jane Thomas, Alison Urban, Helen Walker, Debbie Ward, Daphne Wheaton, Lucia Wilde, Pamela Williams, Myrtle Willstead, Siân Woodfine.

Tenor: Jeremy Arthern, Roger Barnard, Malcolm Charmers, Daniel Cocks, Alan Dickinson, John Fletcher, Richard Franklin, Mark Gittins, Nigel Haughton, Norman Ingle, Robert Jones, Bruce Kilpatrick, Chris Knell, Mark Lewis, Malcolm Macdonald, Robert Manderson, David Maxwell, Derek Niemann, Roger Stone, Jonas Zivelis.

Bass: Mike Benson, Andrew Blowers, Mark Burnapp, David Butler, Howard Chalkley, Roger Chantrelle, George Davidson, Richard Gallivan,

John Gardner, Colin Gordon, Ian Herbert, Peter Hickman, Keith Jones, Bill Knights, Michael Melia, Ian Melville, David Moore, Geoff Pickerell, Jim Price, Jeremy Reynolds, Peter Schuetz, James Stephenson, Robert Stanley, Peter Thomas, Geoffrey Warren, Nick Willis, Nick Wood.

Bedford Sinfonia players

Violin: Caroline Waters, Emily Groom, Dorothy Williams, Alison Brown, Friederike Eldin, Ruth Gapp, Amy Lian, Graeme Maidment, Debbie Miller, Jane Roper, Isobel Stern, Kayleigh Tir, Richard Tyler.

Viola: John Shayler, Ben Philips, Christopher Burr, John Wynne.

Cello: James Jarvis, Susan Bradley, Andrea Kilpatrick, Kath Tipping.

Bass: Alison Randall, David Knight.

Flute: Philippa Bennett, Joanna Reveley.

Oboe: Rebecca Bentley, Jo Bell.

Clarinet: Malcolm Green, Dominic Mills.

Bassoon: Jeremy Goggins, Caroline Cartwright.

Horn: Uwe Radok, Louise Radok.

Trombone: Andrew Groom, Oliver Stevens, Neil Carey.

Trumpet: Frank Stevens, Andrew Russell.

Percussion: Danny Basford, Iona Walker.

Piano: Tim Grant-Jones



As almost everybody knows by now, **The Society was formed in 1867**
It presents a wide range of choral music to suit all tastes. Some 130
strong the chorus performs three As or four concerts, each year,
under its Musical Director, **Ian Smith** and Guest Conductor **Michael
Rose**, principally with local orchestras such as Bedford Sinfonia.
Assistant Chorus Master is **Tim Grant-Jones**

Rehearsals take place at St.Gregory's Middle School, Biddenham,
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Sunday 30th April 2017