



Tring Choral Society



Conductor: Colin Stevens



*Vaughan Williams;
Toward the Unknown Region*

*Saint-Saens;
Organ Symphony*

*Parry;
I Was Glad*

*Stanford;
Three Motets*

*Wesley;
Ascribe Unto the Lord*

*Vaughan Williams;
Serenade to Music*

Chiltern Orchestral Society
Leader: Janet Hicks

Saturday 24 March 2018 at 7.30pm



The music

Toward the Unknown Region *Ralph Vaughan Williams (1872 - 1958) words by Walt Whitman*

As the 19th century gave way to the 20th, the work of the American poet Walt Whitman seemed to many to capture the essence of the new age, portraying an optimistic vision of a world inspired by human and scientific endeavour and the spirit of adventure. The radical, humanistic philosophy of Whitman's verse held a particular appeal for Vaughan Williams. He had already produced some songs to Whitman texts when in 1903 he began to think about writing something on an altogether larger scale. One of these projects was to become the Sea

Symphony, the great choral and orchestral work which, more than any other, put Vaughan Williams firmly on the musical map when it was first performed in 1909.

Two years earlier a much shorter piece to a Whitman text, *Towards the Unknown Region*, was premièred. At its first performance in Leeds in 1907 it made an immediate impression on the public and the critics, and identified Vaughan Williams as a new and important voice in English music. The work's enduring success stems from its remarkable marriage of music and text, the unmistakable quality of Vaughan Williams' inspired music perfectly encapsulating Whitman's noble, humanistic aspirations.

The text.

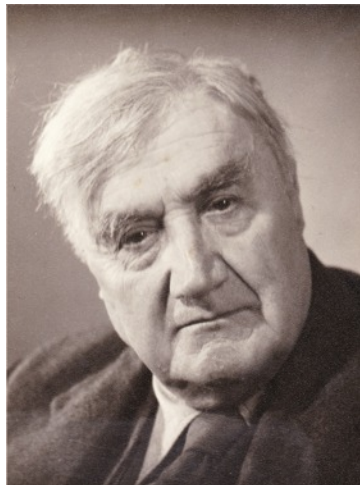
*Darest thou now, O soul,
Walk out with me toward the unknown
region,
where neither ground is for the feet nor any
path to follow?*

*No map there, nor guide, nor touch of
human hand,
Nor face with blooming flesh, nor lips, nor
eyes,
Are in that land.*

*I know it not, O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region,
That inaccessible land.*

*Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense,
Nor any bounds bounding us.*

*Then we burst forth, we float,
In time and space, O soul,
Prepared for them,
Equal, equipt at last, O joy!
O fruit of all them to fulfil O soul.*



*Symphony No. 3 in C
minor, "Organ
Symphony," op. 78
(1886)
Camille Saint-Saëns
(1835 – 1921)*

As with Beethoven's Ninth, the Third Symphony of Camille Saint-Saëns was commissioned by the Royal Philharmonic Society. Saint-Saëns conducted both its London premiere in 1886 and its French premiere in 1887.



The structure of the work is in two movements, each broken into two sections, thereby maintaining a traditional four-

movement symphonic structure. The symphony was greatly inspired by Saint-Saëns's friend, mentor and champion, Franz Liszt.

The symphony opens with a brief and somewhat haunting introduction which leads directly into the motto theme, first played by the strings. This theme integrates the beginning of the *Dies irae* chant, which has direct associations with both Berlioz's *Symphonie Fantastique* and Liszt's *Totentanz*.

The organ makes its first appearance in the Adagio, mainly as an accompaniment to the winds and strings. A brief statement combining the motto theme and an appoggiatura figure from the introduction challenge the tranquility of the movement, but it ends peacefully and serenely with the organ and strings fading away into a gentle morendo.

The second "large" movement begins with a brief Allegro moderato using fragmented versions of the motto theme, leading into the Presto where Saint-Saëns uses brilliant scalar passages in the piano to accompany yet another transfiguration of the motto. Both themes of the preceding Allegro moderato appear in the middle of the movement, followed by a passage of extreme chromaticism, more piano flourishes, a brief fanfare, and then surprisingly, a moment of repose and extreme lyricism.

The uncharacteristic end of the Presto seems in part to make way for the grandeur of the opening organ chord in the ensuing Maestoso. The final Allegro begins fugally and eventually returns to the cyclic nature of the symphony, transforming and repeating the motto theme until the climactic finish.

Though Saint-Saëns would live three and a half decades after his Organ Symphony premiered, he never again tried his hand at the genre. He stated, "With it I have given all I could give. What I did I could not achieve again."

- *INTERVAL* -



Nordic Walking in Herts Beds and Bucks.



10 GOOD REASONS WHY YOU SHOULD TRY NORDIC WALKING

- Burns 20-40% more calories
- Works the whole body
- Easy to learn
- Sociable and fun
- Lessens impact on joints
- Suitable for everyone
- Great for neck, shoulders & backs
- Can be done anywhere
- 'Green' exercise
- Affordable



www.ridgewaynordicwalking.co.uk
www.mknnordicwalking.co.uk



077663 66388

I was glad - Hubert Parry (1848 – 1918)

Written for the coronation of King Edward VII, *I was glad* is a setting of verses from Psalm 122 that has been repeated at all subsequent coronations and on many other national occasions.

Parry's text was one that was traditionally sung as the Queen and the King processed from the west door up the nave of Westminster Abbey and he tailored the work to these circumstances, with parts for the various groups of singers who were placed in specially-constructed galleries above the north and south quire aisles.

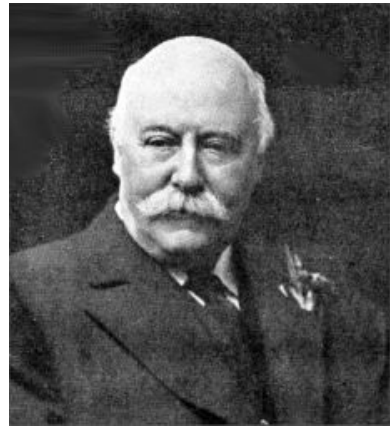
The opening verses were entrusted to the Abbey choir alone, joined later (at the words 'Jerusalem is builded as a city') by the 'General Choir', numbering 430 voices and consisting of members of other church choirs and professional musicians, while the beginning of the final section ('O pray for the peace of Jerusalem') was scored for a Semi-Chorus.

The most novel feature, however, was Parry's incorporation of the traditional shouts of 'Vivat' by the King's Scholars of Westminster School, sung from the triforium as the King and Queen passed under the organ screen.

Our "King's Scholar" is young soprano Elizabeth Brown.

The text.

*I was glad when they said unto me, we will
go into the house of the Lord.
Our feet shall stand in thy gates, O
Jerusalem.
Jerusalem is builded as a city that is at
unity in itself.
Vivat Regina, vivat Regina Elizabetha.
O pray for the peace of Jerusalem, they
shall prosper that love thee.
Peace be within thy walls, and
plenteousness within thy palaces.*



I have such happy memories of performing in a choir and I don't think I'd have got where I am today without all that experience. So my advice to young singers is to either join your school or church's choir or find one in your local area. Choral music at any level teaches you so much about musicianship and blending your voice.

Katherine Jenkins

Three Motets - Charles Stanford (1852 - 1924)

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century. Of the many musicians who helped to bring about the English musical renaissance it was Charles Stanford, Hubert Parry and Charles Grove who were arguably the most influential. This musical revival reached its full flowering with Elgar and continued with Vaughan Williams and a whole new generation of talented composers.

In the field of church music, Stanford's music has consistently been held in the highest regard. Together with the music of Herbert Howells, Stanford's church music continues to provide the backbone of the cathedral choir repertoire. He received many honours during his career, and was knighted in 1902. His ashes were interred in Westminster Abbey, next to Purcell's.

The Three motets, Op.38 for unaccompanied choir were published in 1905 but probably date from 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the college choir, and are amongst the finest of his choral compositions.



The text.

Justorum animae takes its text from the Book of Wisdom

The souls of the righteous are in the hand of God; there shall no torment or malice touch them. In the sight of the unwise they seem to die, but they are in peace.

Coelos ascendit hodie is an

Ascensiontide motet, scored for double choir, and makes much use of dramatic interplay between the two choirs. The superb final 'Amen' grows ever outwards from one single note, concluding on a vibrant eight-part chord.

Today Jesus Christ, the King of Glory, has ascended into the heavens, Alleluia!

He sits at the father's right hand, ruling heaven and earth, Alleluia!

Now are David's songs fulfilled, now is the Lord with his Lord, Alleluia!

He sits upon the royal throne of God, in this his greatest triumph, Alleluia!

Let us bless the Lord; let the Holy Trinity be praised, let us give thanks to the Lord, Alleluia! Amen.

Beati quorum via is in six parts, with divided sopranos and basses, and is meditative in character. Effective use is made of contrasting the three upper and three lower voices, and the piece is rightly regarded as one of Stanford's most exquisite unaccompanied compositions. The text is from Psalm 119, verse 1:

Blessed are the undefiled in the way, who walk in the law of the Lord.



Ascribe Unto The Lord - *Samuel Wesley (1810 – 1876)*

From 1832 to 1876, Samuel Sebastian Wesley was successively organist at the cathedrals in Hereford, Exeter, Winchester and Gloucester. In between his sojourns at Exeter and Winchester, he was organist at Leeds Parish Church, where the services and music were on a cathedral scale. Like today's cathedral organists, he was also responsible for recruiting and training the choir.

Wesley had written the anthem *Ascribe unto the Lord* (for choir and organ) in 1851 when he was at Winchester, probably for the Church Missionary Society's annual service. For its text Wesley chose verses from Psalms 96 and 115. Wesley himself was remarkably slap-dash in the way he wrote down his music, omissions and mistakes being abundant. He sent his first (autograph) full score to a copyist and, on its return, Wesley made quite a large

number of alterations and additions. It is probable that it was this second version that was heard in Gloucester in 1865 although, in 1976, a performance of the autograph version was given. In 1993, a new edition of the score was published and meticulously edited by Peter Horton, who is here this evening. It is quite possible that tonight's performance (of the revised orchestral version) is the first to be given for 150 years, its only other performance having been given at the 1867 Three Choirs Festival in Hereford.

Wesley is now remembered for a few hymn tunes, a set of morning and evening canticles, a handful of organ pieces, and about ten anthems, many of which are performed fairly regularly in cathedrals, large parish churches and (over the last ten years) during Candlemas evensongs here in this church. It is rare that any of his music is included in a choral or orchestral concert, so tonight's performance is indeed special.

The text.

Ascribe unto the Lord O ye kindreds of the people.

Ascribe unto the Lord worship and power.

Ascribe unto the Lord the honour due unto His Name.

Let the whole earth stand in awe of Him.

Tell it out among the heathen that the Lord is King

And that He shall judge the people righteously.

O worship the Lord in the beauty in holiness.

O worship the Lord. Sing to the Lord, praise His Name.

Be telling of salvation from day to day His wonders unto all people.

As for the gods of the heathen, they are but idols.

Their idols are silver and gold, they have mouths that speak not

Eyes they have and see not. They have ears and hear not.

They have hands and handle not, noses have they and smell not.

Feet have they and walk not, neither speak they through their throat.

They that make them are like unto them, and so are all such that put their trust in them.

As for our God, He is in heaven

He hath done whatsoever pleased Him

The Lord hath been mindful of us, and He shall bless us

He shall bless the house of Israel

He shall bless the house of Aaron,

Shall bless them that fear the Lord, both small and great.

Ye are the blessed of the Lord: who made heaven and earth.

Serenade to Music
Ralph Vaughan Williams
(1872 - 1958)

Serenade to Music was written in 1938 as a tribute to Sir Henry Wood, and was first performed at the Royal Albert Hall with symphony orchestra and sixteen soloists, for whom the piece was specifically written, each one given a solo passage. The words... "How sweet the moonlight sleeps upon this bank..." come from Act V of The

Merchant of Venice – Lorenzo and Jessica are at Belmont, and sit listening to music, gazing at the stars and revelling in the magic of the night. The music is exquisitely sweet and tender – at the premiere Rachmaninov, a guest of Sir Henry, listened to it and wept, declaring he had never been so moved by a piece of music.

We are performing the work in a version for full chorus with solo parts being taken by Andrea Gray and Elizabeth Brown – sopranos, Philip Hayes – tenor and Rob Allnutt – bass.

The text.

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.

This concert is dedicated to the memory of Jeanne Eustace (1931 - 2017) a long time singing member, patron and supporter of the choir. We are delighted that a number of Jeanne's family are here to represent her this evening.

BROOKS

Homecare Ltd.



Experienced & fully insured.
Serving Buckinghamshire and surrounding areas.

Introductory offer for our
Bucks Focus readers:

10% off*
your first job

Quote: BKH1

* Up to the
value of
£350



Care for your home

Our expertise in renovation and refurbishment is extensive, and includes structural, electrical and plumbing installations so you can relax in the comfort of knowing we offer a full end-to-end solution. With all relevant certifications, including Part P, you can trust us to deliver to the highest standard.

From a little home care, to turning your ideas into a reality, no job is too big. We offer tailored services to suit your needs, your budget, and your vision.

For a **FREE** no obligation quote
contact us direct on

07515 829 201 or **01494 785728**

www.brooks-homecare.co.uk

ELECSA

Part P
Approved Contractor

www.elecsa.co.uk

Our next concert

More great music
for you to enjoy!

7 JULY 2018

MICHAEL HAYDN
Mass in C

VIVALDI
Gloria



BEECHWOOD
FINE FOODS



**Gift Hampers make
the perfect present**

NOW AVAILABLE TO ORDER

Choose from our wide
selection of gifts,
handmade chocolates,
artisan cheeses,
biscuits & more to
make your Gift
Hamper truly
personal

*Many products from
small, local producers*

A taste apart



Gift vouchers available

42 Frogmore Street | Tring | HP23 5AU | 01442 828812

OPEN 7 DAYS A WEEK www.beechwoodfinefoods.com

Learning music
by reading about
it is like making
love by mail

(Violinist Isaac Stern)

The Choir

SOPRANOS

Celestria Bell
Gillie Bligh
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Kate Heath
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Lucy Kibble
Charlotte Mackinder
Harriet Mackinder
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Alex Rolland
Pam Rush
Rosemary Southworth
Helen Stokes
Elizabeth Thompson
Jenny Watkins
Jenny Watt

ALTOS

Karen Baldwin
Rachel Baldwin
Christine Bass
Janet Briant
Beth Brimmicombe
Nicky Bull
Jean Bygate
Kathy Chantler
Sue Collins
Kate Davies
Katherine Douglas
Margaret Flanigan
Jane Glover
Janet Graves
Nell Gregory
Jenny Hoare
Lorna Lang
Jane Legg
Rhian Nicholls
Elizabeth Norris
Marilyn Pryor
Harriette Purchas
Chris Sivers
Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock Jones
Cliff Brown
Richard Brown
John Deane
Philip Hayes*
Andy Robertson
Chris Smith*
David Wilde
David Williamson
Kate Wittwer
Max Wittwer
(*Guest singers)

BASSES

Robert Allnutt
Mike Bernstein
David Chasey
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Peter Graves
Richard Grylls
Tony Mackinder
David Morgan
Richard Onslow
John Wignall



Chiltern Orchestral Society



Leader; Janet Hicks

Violins; Frances Bigg, Akiko Coulter, Darrell Dunning, Marion Garrett, David Glenister, Ed Hewitt, Keiko Iwatsu-Thiele, David Moore, Roger Nieighbour, Lesley Pearce, Chris Shelley,

Bassoons; Caroline Cartwright, Thomas Dryer-Beers

Horns; Stuart Carruthers, Carlos Hall, Herrick Hayes, John Lavelle

Violas; Ceri Fagg, Katie Hayes, Brian Mack, John Saunders

Trumpets; David Clewlow, Dominic Field, Ian Lynch,

Cellos; Hilary Drinkall, Helen Godbolt, Mary Harris

Trombones; Graham Boyd, Richard Hyams. Adrian Jarvis

Basses; Sudhir Singh, Elliott Dryer-Beers

Organ; Jonathan Lee

Flutes; Jemma Bogan, Caroline Walsh

Piano; Anna Le Hair

Oboes; Victoria Parkins, Francis Slack

Tympani; Richard Baron-Tait

Cor Anglais; Emily Cockbill

Percussion; Anna Stevens, John Stevens

Clarinets; Esther Moors, Theresa Whiffen



ACKNOWLEDGEMENTS



Tring Choral Society thanks Beechwood Fine Foods, Tring, for support as our ticket agents.

The piano accompanist for Tring Choral Society rehearsals is Anna Le Hair.

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

We are indebted to the leaders, partners and Explorer Scouts from Aston Clinton who build and dismantle the staging for our concerts

We are grateful for the presence of St John Ambulance representatives at this concert.



Patrons of Tring Choral Society



Mr G E Bull	Mrs E Marchant	Mr and Mrs W Thomas
Mr J Burchell	Mr and Mrs I Martin	Dr and Mrs K Todd
Mrs J Cadge	Mrs M F Merlier	Mr & Mrs J K Watson
Mrs A Caloia	Mr R O'Reilly	Mr and Mrs M Watson
Ms A Caloia	Mr C B J Pearce	Mr A Winterbottom
Mr R Flanigan	Mr I Slatcher	
Mr and Mrs R Franklin	Mr and Mrs J Stack	Life Members
Mrs S K Franklin	Mr J Stanhope	Mr and Mrs D Banyard
Mr and Mrs J Hawkes	Mrs J Stevens	Mr R Grylls
Mr M Herbaut	Mr W Stringer	Mr J Renals
Mr C W Hoare	Mr and Mrs E Tapson	Mrs R Southworth
Mr D Long	Dr and Mrs D Thallon	Mrs K Woodward

Why not become a Patron of Tring Choral Society?

For a minimum donation of £25, you too could become a Patron of Tring Choral Society, this annual donation entitling you to two free tickets (in any one season). You will also receive an annual newsletter giving concert details in advance, and an invitation to join our social events.

To become a Patron, simply fill in the form below and send, with your donation, to
Mrs B S Mathers, 8 Old Mill Gardens, Berkhamsted, Hertfordshire HP4 2NZ
Telephone; 01442 872727

I would like to become a Patron of Tring Choral Society and enclose
a cheque for £.....

Name.....

Address.....
.....

Post Code..... Tel No.....

If you like what you hear (and see) tonight, and would like to be involved - or simply would like to learn more about Tring Choral Society, its history and present situation, we have a web site that will provide a mine of information.

Our web site contains details of future concerts, rehearsal dates and many other details that are sure to interest friends of our choir.

You can visit us at

www.tringchoral.org.uk



And, of course, new members are always welcome -

please ring the Membership Secretary,
Margaret Collier, on 01296 660406



Find us on
Facebook