

The background of the entire page is a photograph of several clusters of small, white, five-petaled flowers with green centers, growing on green stems. The flowers are in various stages of bloom and are set against a dark, blurred green background.

TRING CHORAL SOCIETY

SUMMER CONCERT
PROGRAMME

SATURDAY 1ST JULY 2023

TRING CHORAL SOCIETY
AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

DVORAK MASS IN D MAJOR



RUTTER PSALMFEST

SOLOISTS

ZOË BROOKSHAW MARTHA MCLORINAN

GARETH TRESEDER SIMON WALLFISCH

THE SOLOISTS



SOPRANO – Zoë Brookshaw

Originally from Nottingham, soprano Zoë Brookshaw was a choral scholar at Trinity College, Cambridge. Beginning her singing career as an apprentice in the Monteverdi Choir, she is now an established soloist specialising in Baroque repertoire and was a Rising Star of the Enlightenment with the OAE for the 2019-21 season.

Highlights of solo engagements include Bach's *St Matthew Passion* (Sir John Eliot Gardiner), Handel's *Israel in Egypt* at the Royal Albert Hall BBC Proms (Bill Christie and OAE), Monteverdi's *Lamento Della Ninfa* at Carnegie Hall (Gallicantus), Bach's *St John Passion* at the Barbican (Britten Sinfonia) and at Wigmore Hall (Solomon's Knot), Handel's *Dixit Dominus* at Concertgebouw, Amsterdam (Collegium Vocale Ghent), Pergolesi's *Stabat Mater*, Bach's *BWV 84* and Vivaldi's *Gloria* (OAE), Handel's *Dixit Dominus* (Paul McCreesh).

Zoë has a growing solo discography, featuring on many critically acclaimed CDs such as Bach's *St Matthew Passion* (Sir John Eliot Gardiner, Soli Deo Gloria), *Magnificat* (Solomon's Knot, Sony Classical), *Leçons de Ténèbres* (Arcangelo, Hyperion), John Blow's *An Ode on the Death of Mr Henry Purcell* (Arcangelo, Hyperion), *Stabat Mater* (The Marian Consort, Delphian) and Bach's *H-Moll Messe* (Gli Angeli de Genève, Claves).

Opera credits include 'Aci' in Handel's *Aci, Galatea e Polifemo* with OAE, 'Aerial Spirit' in Opéra National de Lyon's production of Purcell's *Indian Queen* with Emmanuelle Haim, 'Eurydice' and 'La Musica' in Monteverdi's *Orfeo* for Robert Hollingworth and soloist in Purcell's *The Fairy Queen* for Paul McCreesh.



MEZZO SOPRANO – Martha McLorinan

Martha trained at the RWCMD and has won prizes at the Thelma King Award and ROSL. Solo oratorio highlights include Handel's *Messiah* at Elb Philharmonie, Hamburg (AAM/Nigel Short), Bach's *St John Passion* at Zaryadye Hall Moscow (Taverner Consort/Andrew Parrot), *B Minor Mass* at Kloster Eberbach (Gabrieli Players/Paul McCreesh), *Magnificat* at Snape Maltings (Les Siecles and London Voices/François Xavier Roth), Verdi's *Requiem* at Royal Festival Hall (London Mozart Players/Dan Ludford Thomas) and Brahms' *Liebeslieder Waltzes* at Kings Place (The Sixteen/Harry Christophers). Future plans include Elgar's *The Apostles*

at Gloucester Cathedral for the Three Choirs Festival. Operatic roles include Notary's Wife in Strauss' *Intermezzo* and Lotinka in Dvorák's *The Jacobin* for Buxton Festival Opera, First Witch in Purcell's *Dido and Aeneas* at Royal Festival Hall (LPO/Sir Roger Norrington), Second Witch at the Royal Albert Hall for the BBC Proms (La Nuova Musica/David Bates), La Messaggera and Proserpina in Monteverdi's *L'Orfeo* at Swidnica Festival (i fagiolini/Robert Hollingworth), and Mrs Noye in Britten's *Noyes Fludde* for various community projects. She will sing The Sorceress in Purcell's *Dido and Aeneas* at the Esbjerg Festival with Barokksolistene this summer.

Her discography includes Garcia's *Missa Pastoril* (Ex Cathedra/Jeffrey Skidmore), Bingham's *The Drowned Lovers* (Tenebrae/Nigel Short), Chilcott's *Wenceslas* (West London Chorus/Hilary Campbell) and Byrd *1588* (Fretwork/David Skinner). Future releases include *The Garden Path, A Song Cycle* by Alec Roth recorded with the Sacconi Quartet.

TENOR – Gareth Treseder

Welsh tenor and composer Gareth Treseder studied at the University of Bristol and Cardiff's Royal Welsh College of Music and Drama. He has since been made an Honorary Associate of the RWCMD in recognition of his musical achievements. He was honoured to sing alongside Sir John Eliot Gardiner's Monteverdi Choir for the Coronation of HM King Charles III and Queen Camilla at Westminster Abbey.



Following his Monteverdi Choir Apprenticeship, Gareth performed the role of "The Shepherd" in Stravinsky's *Oedipus Rex* alongside the Berlin Philharmonic Orchestra in Berlin's Philharmonie, following a performance with the London Symphony Orchestra at The Barbican and for the LSO's CD release. He features as a soloist on the following Soli Deo Gloria recordings: "Love Is Come Again" (2019); "Monteverdi: Il Ritorno d'Ulisse in Patria" (2018); "Live At Milton Court: Handel Bach Scarlatti" (2014); "Bach Motets" (2013).

Alongside his career working with other internationally acclaimed ensembles including Sonoro, Polyphony, The Eric Whitacre Singers and London Voices, Gareth composes choral works that have since been published by Boosey & Hawkes, Stainer & Bell and the RSCM. Gareth wrote a setting of *Jesu, Joy Of Our Desiring* for Sonoro's Choral Inspirations 2 project, which has been workshopped by various choirs across the UK. Manchester Cathedral Choir commissioned *Treseder Evening Canticles in G*, which in May 2023 were premiered live as part of BBC Radio 3 Choral Evensong.



BASS – SIMON WALLFISCH

Simon is a graduate of London's Royal College of Music, the Hanns Eisler University of Music in Berlin and the Leipzig University of Music and Theater. He was a member of the International Opera Studio of the Zurich Opera from 2009 to 2011.

As an internationally sought-after concert singer, he has appeared with the Academy of St Martin in the Fields and in London's legendary Wigmore Hall, the Konzerthaus Berlin and the Laeiszhalle in Hamburg, among others.

His recent engagements include being soloist in Reger's *Einsiedler* with the Berlin Chamber Philharmonic and the choir of the Junges Ensemble Berlin (conductor: Vinzenz Weissenburger) and in *Carmina Burana* for Choralspace (conductor: Sergi Gili Solé) both performances at the Berlin Philharmonie. He has also appeared as a soloist with the BBC Singers at the Barbican Centre London.

During 2023 he has made his debut at the Deutsche Oper Berlin as Fünfte Richter in Korngold's *Das Wunder der Heliane* and also as Deputato Fiammingo in *Don Carlo* for the Royal Opera Covent Garden, while other recent opera engagements include Fieramosca in *Benvenuto Cellini* at Staatstheater Nürnberg, Marcello in *La Bohème* for Teatro Verdi Casciana Terme Pisa, Escamillo in *La tragédie de Carmen* for Nederlandse Reisopera and the title role in *Pelléas et Mélisande* and Albert in *Werther* for English Touring Opera.

His numerous CD releases include *Songs by Geoffrey Bush* (Lyrita Records 2015), *Songs by Caplet, Honegger, Milhaud and Ravel* (Nimbus Records, 2017), *Gesänge des Orients* (Nimbus, 2018), *Lieder by Thea Musgrave* (Lyrita, 2019), *Songs by Robin Holloway* (Delphian Records, 2019), *Brahms Lieder* (Resonus Classics, 2020), *Schumann Lieder* (Resonus, 2019) and *Kowalski Songs* (Nimbus, 2021).

Simon has been living in Berlin with his family since 2020.



MASS IN D MAJOR, Op. 86 Antonin Dvořák (1841 - 1904)

Dvořák wrote some of the most hummable melodies known to mankind, one of those, that from the Largo movement of his 9th Symphony (*'From the New World'*), gracing one of the most iconic TV adverts of all times, for Hovis bread. But most hummable melodies sound best with a good 'backing', and Dvořák was a master

craftsman of harmony, providing both rich and subtle accompaniments to his tunes, often including surprising changes of key.

Though his music is almost always easy on the ear, Dvořák was not averse to including counterpoint, where different melodies are heard simultaneously. Somehow, whenever he did this, the result never sounds complex or intellectually contrived, and the whole still maintains a lyrical and singable quality. There's a fine example of this right at the beginning of his *Mass in D Major*. The gently swaying lines of the *Kyrie Eleison* interweave with each other, imitate and augment each other, the sopranos, altos, tenors and basses all having warm, expressive lines to sing. The four parts rarely sing the same words at the same time.

Born near Prague in Bohemia (now part of the Czech Republic), Dvořák, the eldest in a family of fourteen children, showed musical talent early, playing the violin from the age of six. He subsequently studied the piano and organ as well as violin, all with the same teacher, who also taught him music theory and German. He later learned the viola and played in various orchestras in Prague. He made a meagre living from his orchestral playing and teaching piano. His first surviving compositions were written in the early 1860s, but they flowed in abundance thereafter.

In 1872 his first piano quintet was performed in a public concert in Prague, and in the following year a patriotic cantata was performed by 300 singers – both were great successes. In 1874 he applied – for the second time, his first attempt having been unsuccessful – for the Austrian State Prize for Composition. He submitted a total of fifteen pieces, including two symphonies. He won, and did so again in 1876 and 1877, by which time the jury included a certain Johannes Brahms, who was hugely impressed by Dvořák's talent. The two became great friends. Brahms suggested to his publisher, Simrock, that he should take Dvořák under his wing. Simrock, who had recently published Brahms' *Hungarian Dances*, which had proved immensely popular, persuaded Dvořák to produce something similar. The result was the first set of *Slavonic Dances* Op. 46, still some of the composer's best known and best loved pieces. Very quickly Dvořák became a composer of international repute, and the money he earned enabled him to concentrate solely on composing.

The genesis of his D major Mass is interesting. It was composed in 1887 at the request of Josef Hlávka, a friend of Dvořák and an 'architect, patron and founder of the Czech Academy of Sciences and Art, for the consecration of a new chapel beside his castle in Luzany'. The chapel was small, so the first version of the *Mass* had just an organ accompaniment. Dvořák added a few other instruments for the next performances. Simrock, his publisher, however declined to publish the *Mass*. So Dvořák approached Novello in London, who agreed to publish it once Dvořák had orchestrated it, which he did in 1892.



The philanthropist Hlávka's castle in Luzany which he bequeathed to his foundation to support poor students.

In the *Mass*, after the opening lyrical *Kyrie* (already mentioned), the soloists introduce the *Christe eleison*, before a shortened version of the *Kyrie* ends the movement grandly.

The *Gloria* which follows is cheerful and declamatory, but with many changes of dynamics where the text requires. The quieter (and longer) middle section includes richly harmonised passages for just a few altos and sopranos, or the tenors and basses, and other passages for just a solo voice part, with the orchestra providing a rich accompaniment. The final section is faster again, and includes some tuneful counterpoint, with fugue-like entries.

The *Credo* of the mass is often the most difficult section for a composer to set to music. The text is long, with many changes in mood. To achieve some sort of cohesiveness Dvořák set the whole movement with three beats to the bar, at a tempo slightly faster than a minuet, but slower than a waltz. The alto and tenor soloists play a prominent role in the movement, and, although the music is full of contrasts, it still flows logically. The music occasionally exhibits a gentle lilting quality, sometimes a slow and mystical feeling, while other passages (like parts of the *Crucifixus* section) are loud and dramatic. Towards the end of the *Credo*, Dvořák restates some of the music from the opening of the movement but to different words, a reassuring and affirmative gesture. Brass instruments ring out towards the end of the movement, and in the closing *Amen*.

The interval of a falling fourth sung by successive different parts dominates the start of the *Sanctus*, sung loudly, then very softly. However the music of the *Sanctus* is mostly loud and emphatic, the *hosannas* providing most voice parts with scalic passages, which are most enjoyable to sing. After a slow and lyrical organ introduction, the *Benedictus* is sung by the soloists, who initially act almost like an accompaniment to a repeat of the introduction. The section is somewhat sombre, but still exhibits a sense of peaceful calm. Some further noisy and joyous *hosannas* from the choir bring the movement to a conclusion.

The *Agnus Dei* is more minor in tonality than the rest of the *Mass*. A lyrical melody for solo tenor is given a gentle running quaver accompaniment in the orchestra. Then, in the manner of a fugue, the solo alto, then the soprano and finally the bass sing the melody, while the other parts and the orchestra provide counter-melodies. As was mentioned at the start of these notes, Dvořák managed as ever to make his counterpoint sound lyrical and effortless. The chorus rejoins for more impassioned pleas of *Have mercy upon us*, but these are immediately followed by the final very beautiful few bars, *Grant us Thy peace*.

The *Mass* lasts just over 40 minutes, and is considered to be one of Dvořák's finest works. From its initial simple roots – the solo soprano part was first sung by the wife of Hlávka (who had commissioned the work) and the solo alto part by Dvořák's wife – it is now performed worldwide, by both amateur and professional choirs and orchestras. Tring Choral Society has sung the work twice before, in 1997 and 2004.



PSALMFEST – John Rutter (b.1945)

There is an interesting parallel between the compositional careers of Dvořák and Rutter, and their sudden rise to fame. In 1966, when he was still a student at Clare College, Cambridge, John Rutter wrote his famous *Shepherd's Pipe Carol*. David Willcocks, then at King's College, whose splendid anthology of carols, *Carols for Choirs 1*, had been published in



1961, introduced Rutter to his publishers, Oxford University Press, and the *Shepherd's Pipe Carol* was published by OUP in 1967. From that time onwards new carols and new arrangements of old carols flowed from Rutter's pen. When *Carols for Choirs 2* was published in 1970, it included two original carols and ten arrangements of traditional carols all by Rutter. He also acted as co-editor of this publication with David Willcocks.

Rutter's music is fascinatingly eclectic. He has certainly been inspired by the English Choral tradition of the early twentieth century, also that of France. But the rhythms of lighter music and the harmonies of American popular songs also feature strongly in his writing. In a simple yet colourful manner he has orchestrated a great many of the carols and other short choral pieces he has written. In fact very nearly all his compositions are of fairly short duration, his few extended compositions, like tonight's *Psalmfest*, in fact consisting of short non-interconnected sections. Some listeners are critical of his music, one critic feeling that 'his sheer technical facility and versatility leads to a superficial,

unstable crossover style' However, the vast majority of listeners rate his work very highly, and find his music delightfully accessible, colourful and thoroughly enjoyable both to perform and to listen to. His contribution to the carol repertoire has been immense.

The 150 biblical Psalms have provided inspiration and texts for composers to set to music since the beginning of the known history of music. [It would be marvellous if we knew how the psalms sounded when sung by King David himself, but that's just a bit too long ago and we are thus unlikely ever to do so!] The texts provide opportunities to sing praises to 'God' for all his works, to ask for 'his' help, to thank 'him' for that help, and to ask forgiveness for past misdeeds, etc., etc. Whether one is a believer or not, the psalm texts express many common human aspirations and feelings, so do have a certain universality. Thus, whether a composer is religious or not – and John Rutter claims not to be – the texts of the Psalms of David do provide wonderful opportunities for composers to write fine choral music.

John Rutter has set a number of psalm texts (or parts of those texts), originally for use as church anthems with organ accompaniment. Most of these settings were commissioned, three (or more) of them by choirs in America, in Texas, Pennsylvania and New Jersey. In 1996 he assembled nine of his psalm settings together and orchestrated them to form *Psalmfest*, a real feast of psalms. One psalm in the assemblage, *The Lord is my Shepherd*, had already appeared in Rutter's *Requiem*, but the composer, just like J.S. Bach often did, felt that it well deserved a second 'outing'! Another, *Cantate Domino*, though written earlier, had not been published before, while one more, *O how amiable are thy dwellings*, was written specially for inclusion in *Psalmfest*. The earliest psalm setting in the *Psalmfest* Rutter had made back in 1976, the most recent in 1996, but, despite this 20-year span, they fit admirably well together to make an extended work, lasting about 45 minutes.

The music essentially speaks for itself, and Rutter sets the words of the nine chosen psalms (with their varied and contrasting moods) in a colourful but totally fitting manner. *I will lift up mine eyes* is mostly written with seven beats to the bar, and includes some beautiful soft woodwind chords, slightly reminiscent of the *New World Symphony* by Dvořák. *The Lord is my shepherd* features a gentle solo for the oboe, while *The Lord is my light and my salvation* features a wide-ranging solo for the clarinet. *Cantate Domino*, the only unaccompanied piece in the collection, has text in both English and Latin, and includes a setting of the *Veni Creator Spiritus*, a mediæval hymn. *O how amiable* is sung by the soprano and tenor soloists, while the final movement, *O praise the Lord of heaven*, is set for double choir, the two choirs often echoing one another, with lots of brass and organ to back them up.

Psalmfest has been performed by TCS once before, in 2001.

MASS IN D MAJOR - Antonin Dvořák

KYRIE

Kyrie eleison
Christe eleison
Kyrie eleison

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater onnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Quoniam tu solus Dominus.
Quoniam tu solus Altissimus,
Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*Glory be to God on high,
and on earth peace,
goodwill towards men.
We praise thee, we bless thee,
We worship thee, we glorify thee.
We give thanks to thee for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.*

CREDO

Credo in unum Deum.
Patrem omnipotentem,
Factorem caeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.

*I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all this visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.*

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

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

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

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

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

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

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

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

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

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

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

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

SANCTUS

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

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

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takes away the sins
of the world, have mercy on us.
Lamb of God, who takes away the sins
of the world, grant us peace.*



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.

PSALMFEST – John Rutter

1. O be joyful in the Lord

O be joyful in the Lord, all ye lands:
serve the Lord with gladness,
and come before his presence with a
song.

Be ye sure that the Lord he is God:
it is he that hath made us,
and not we ourselves;
we are his people,
and the sheep of his pasture.

O go your way into his gates with
thanksgiving,
and into his courts with praise:
be thankful unto him,
and speak good of his Name.

For the Lord is gracious,
his mercy is everlasting:
and his truth endureth from
generation to generation.
O be joyful in the Lord,
all ye lands.
Glory be to the Father;
glory be to the Son:
and to the Holy Ghost;
as it was in the beginning, is now, and
ever shall be: world without end.
Amen.

(Psalm 100)

2. I will lift up mine eyes

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
the Lord is thy defence upon thy
right hand;

So that the sun shall not burn thee
by day:
neither the moon by night.
The Lord shall preserve thee from all
evil:
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out,
and thy coming in:
from this time forth for evermore.
Amen.

(Psalm 121)

3. Praise the Lord, O my soul

Praise the Lord, O my soul;
while I live will I praise the Lord:
yea, as long as I have any being,
I will sing praises unto my God.
O put not your trust in princes,
nor in any child of man:
for there is no help in them.
For when the breath of man goeth
forth he shall turn again to his earth:
and then all his thoughts perish.

Blessed is he that hath the
God of Jacob for his help:
and whose hope is in the Lord his God;
Who made heaven and earth, the sea,
and all therein is:
who keepeth his promise for ever;
Who helpeth them to right that suffer
wrong: who feedeth the hungry.
The Lord looseth men out of prison:
the Lord giveth sight to the blind.

contd.

The Lord helpeth them that are fallen:
the Lord careth for the righteous.
The Lord careth for the strangers;
he defendeth the fatherless and widow:
as for the way of the ungodly,
he turneth it upside down.

The Lord thy God, O Sion,
shall be King for evermore:
and throughout all generations.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and
ever shall be: world without end.
Amen.

(Psalm 146)

4. The Lord is my shepherd

The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of
comfort.
He shall convert my soul:
and bring me forth in the paths of
righteousness, for his Name's sake.
Yea, though I walk through the
valley of the shadow of death,
I will fear no evil:

for thou art with me;
thy rod and thy staff comfort me.
Thou shalt prepare a table for me
against them that trouble me:
thou hast anointed my head with oil,
and my cup shall be full.
But thy loving kindness and mercy
shall follow me all the days of my life:
and I will dwell in the house of the Lord
for ever.

(Psalm 23)

5. Cantate Domino

Cantate Domino canticum novum.
O sing unto the Lord a new song:
sing unto the Lord, all the whole earth.
Sing unto the Lord,
and praise his Name:
be telling of his salvation from day to
day.
Declare his honour unto the heathen:
and his wonders unto all people.
For the Lord is great,
and cannot worthily be praised:
he is more to be feared than all gods.
As for all the gods of the heathen,
they are but idols:
but it is the Lord that made the
heavens.
Glory and worship are before him:
power and honour are in his sanctuary.

Ascribe unto the Lord the honour due
unto his Name:
bring presents,
and come into his courts.
O worship the Lord in the beauty of
holiness:
let the whole earth stand in awe of him.
Let the heavens rejoice,
and let the earth be glad:
for he cometh to judge the earth.

(from Psalm 96)

Veni Creator Spiritus,
Mentes tuorum visita:
Imple superna gratia
Quae tu creasti pectora.
*(Come Creator Spirit,
Visit the minds of your people:
Fill with your divine grace their hearts.)*
(9th century hymn)

6. The Lord is my light and my salvation

The Lord is my light and my salvation;
whom then shall I fear:
the Lord is the strength of my life:
of whom then shall I be afraid?
Though an host of men were laid
against me,
yet shall not my heart be afraid:
and though there rose up war
against me,
yet will I put my trust in him.
One thing have I desired of the Lord,
which I will require:
even that I may dwell in the house
of the Lord all the days of my life,
to behold the fair beauty of the Lord,
and to visit his temple.
For in the time of trouble
he shall hide me in his tabernacle:
yea, in the secret place of his dwelling
shall he hide me,
and set me up upon a rock of stone.

Therefore will I offer in his dwelling
an oblation with great gladness:
I will sing, and speak praises unto the
Lord
Hearken unto my voice, O Lord,
when I cry unto thee:
have mercy upon me, and hear me.
My heart hath talked of thee,
Seek ye my face:
Thy face, Lord, will I servant away
in displeasure.
Thou hast been my succour:
leave me not, neither forsake me,
O God of my salvation.
When my father and my mother
forsake me:
the Lord taketh me up.
Be strong, and he shall comfort thine
heart;
and put thou thy trust in the Lord.

(from Psalm 27)

7. O clap your hands

O clap your hands together,
all ye people:
O sing unto God
with the voice of melody.
For the Lord is high,
and to be feared:
he is the great King
upon all the earth.
He shall subdue the people under us:
and the nations under our feet.
He shall choose out an
heritage for us:

even the worship of Jacob,
whom he loved.
God is gone up with a merry noise:
and the Lord with the sound of
the trump.
O sing praises,
sing praises unto our God:
O sing praises,
sing praises unto our King.
For God is the King of all the earth:
sing ye praises with understanding.
O clap your hands together,
all ye people.

(from Psalm 47)

8. O how amiable are thy dwellings

O how amiable are the dwellings:
thou Lord of hosts!
My Soul hath a desire and longing to
enter into the courts of the Lord:
my heart and my flesh rejoice
in the living God.
Yes, the sparrow hath found her an
house,
and the swallow a nest where she
may lay her young:
even thy altars,
O Lord of hosts,
my King and God.
Blessed are they that dwell in
thy house:
they will be always praising thee.

Blessed is the man whose strength is
in thee:
in whose strength is in thee:
in whose heart are thy ways.
O Lord God of hosts,
hear thy prayer:
hearken, O God of Jacob.
Behold, O God our defender:
and look upon the face of thine
Anointed.
For the Lord God is a light and defence:
the Lord will give grace and worship,
and no good thing shall be
withhold from them that live a godly
life.
O Lord God of hosts:
blessed is the man that putteth his
trust in thee.

(from Psalm 84)

9. O praise the Lord of heaven

O praise the Lord of heaven:
praise Him in the height.
Praise him, all ye angels of his:
praise him, all his host.
Praise him, sun and moon:
praise him, all ye stars and light.
Praise him, all ye heavens:
and ye waters that are above the
heavens.
Let them praise the Name of the Lord:
for he spake the word,
and they were made;
he commanded, and they were created.
He hath made them fast for ever and
ever:
he hath given them a law which shall
not be broken.
Praise the Lord upon earth:
ye dragons, and all deeps;
Fire and hail, snow and vapours:
wind and storm, fulfilling his word;

Mountains and all hills:
fruitful trees and all cedars:
Beasts, and all cattle:
worms, and feathered fowls;
Kings of the earth and all people:
princes and all judges of the world;
Young men and maidens,
old men and children,
praise the Name of the Lord:
for his Name only is excellent,
and his praise above heaven and earth.
He shall exalt the horn of his people;
all his saints shall praise him.
O praise the Lord of heaven:
praise him in the height.
Praise him, all ye angels of his:
praise him, all his host.
Praise him, sun and moon:
praise him, all ye heavens, praise him,
praise the Lord of heaven.
Amen.

(Psalm 148)

THE CHOIR

SOPRANOS

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

ALTOS

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

TENORS

Jenny Brannock Jones
Richard Brown
Roger Dorman
David Hamilton
Philip Hayes
John Reynolds
Kevin Scott
Chris Smith
David Wilde

BASSES

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

FORTHCOMING CONCERTS

December Concert: Saturday 16th December 2023
*Bach Magnificat, Vivaldi Dixit Dominus,
Charpentier Messe de Minuit*

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

THE ORCHESTRA

Leader	Janet Hicks
Violin	Frances Bigg, David Glenister, Zoe Hudson, Judy Hunter, Fiona Jacob, Daniel Jones, Sarah Linell, Linda Miller, David Moore, Roger Neighbour, Annie Stamp
Viola	Steffi Cook, Adrienne Cooke, Katie Hayes, John Saunders
Cello	Helen Godbolt, Mary Harris
Bass	Leon Bosch
Flute	Caroline Welsh, Kate Hunter
Oboe	Victoria Parkins, Catherine Underhill
Clarinet	Teresa Whiffen, Esther Moors
Bassoon	Caroline Cartwright
Horns	John Lavelle, Herrick Hayes
Trumpets	John MacDomic, David Clewlow, Scott Kempster,
Trombones	David Whitehouse, Richard Hyams, Will Mee
Organ	Richard Carr
Timpani	Francis Beuttler
Percussion	Marco Lam, John Stevens

Friends of Tring Choral Society

Mr and Mrs M Baxter	Mr N Lewis	Mr J Stanhope
Mr G E Bull	Mrs E Marchant	Mrs J Stevens
Mr R Flanigan	Mr I Martin	Mrs J Thallon
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	Mr and Mrs G Pulfer	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 £35, you too could become a Friend and be entitled to two free tickets per season. TCS is a registered charity and is very grateful for local support and donations to continue hosting high quality choral and orchestral concerts in Tring. If you already attend our concerts on a fairly regular basis we'd love to have you on board!


You'd also receive a termly newsletter with details of our forthcoming concerts and an invitation to join our social events (barbecue, autumn walk and quiz night).

If you're interested, please drop an email to friends@tringchoral.org.uk, or go to the Friends section on our website (www.tringchoral.org.uk), or call Brigid Mathers on 07745 106860.

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.

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 and Zoe Hill for writing and compiling this programme.

Tring Choral Society

Registered Charity No. 276980

