

TRING CHORAL SOCIETY



CONCERT PROGRAMME

SATURDAY 4TH JULY 2026

THE CHOIR

SOPRANOS

Jackie Bignell
Gillie Bligh
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Eliza Cottle
Becca Cruise
Maddie Deane
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
Victoria Markey
Brigid Mathers
Heather Nash
Elspeth O'Neill
Eileen Patterson
Barbara Pearce
Pam Rush
Kate Smith
Rosemary Southworth
Elizabeth Thompson
Gillian Vila
Jenny Watt

ALTOS

Karen Baldwin
Nicky Bull
Jean Bygate
Kathy Chantler
Rachel Cobb
Sue Collins
Sophie Coghlan
Kate Davies
Ann Denwood
Rosemary Dixon
Margaret Flanigan
Jemima French
Louisa Gartrell
Natasha Gething
Bea Glover
Jane Glover
Janet Graves
Brenda Horne
Eden Jeffes
Eiluned Jones
Suna Kayakiran
Karen Lem
Amelia Moorhouse
Rhian Nicholls
Mary Owens
Harriette Purchas
Harriet Queralt
Esther Roberts
Jill Robertson
Chris Sivers
Melissa Smellie
Sophie Steers
Aysha Watkins
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock Jones
Richard Brown
David Hamilton
Philip Hayes
Jon Reynolds
Andy Robertson
Kevin Scott
Chris Smith
David Sutherland
David Wilde

BASSES

John Adderley
Robert Allnutt
Andy Barratt
Bob Davies
Richard Grylls
Richard Holder
Tony Mackinder
Richard Onslow
John Parkey
Stephen Spall
David Stephenson
Rob Stevens
John Wignall

TRING CHORAL SOCIETY

AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

JOHN GOSS O SAVIOUR OF THE WORLD

CONDUCTOR - ANNA STEVENS ORGAN - COLIN STEVENS

BRITTEN REJOICE IN THE LAMB

MATTHEW WREN THE LONGEST DAY



KARL JENKINS THE ARMED MAN

SOLOISTS

SOPRANO ELEANOR BRAY

CONTRALTO CATHERINE BACKHOUSE

TENOR ROBIN BAILEY

BASS JAMES BIRCHALL

THE SOLOISTS



SOPRANO - Eleanor Bray

Eleanor is a soprano based in London. As a soloist she enjoys performing a variety of music, and her recent concert highlights have included Rutter and Chilcott Requiems, Bach's *Mass in B minor* and Handel's *Dixit Dominus*. She is also experienced as an ensemble singer, enjoying a busy career of concerts and recordings. Working with some of the UK's leading ensembles has given her the opportunity to perform in Europe and the USA, as well as closer to home. Later this year she is looking forward to singing at the Proms with the BBC Singers, and to performing

early music in venues across the UK with The Marian Consort. Eleanor read Music and was a choral scholar at The Queen's College, Oxford, and holds a Master's degree in Ensemble Singing from the University of York.



CONTRALTO - Catherine Backhouse

Mezzo-soprano Catherine Backhouse grew up in Edinburgh and began singing as a chorister in St Mary's Episcopal Cathedral. She graduated with an honours degree in Music from The University of Durham and was a founder member of the a cappella group Voces8 with whom she sang for three years before training on the prestigious Opera Studies and Artist Diploma programmes at the Guildhall School of Music & Drama. She was a Scottish Opera Emerging Artist and won the Sunday Herald Culture Award for Best Musical Artist for her performances. Recent projects include playing Waltraute in Wagner's *Die Walküre* and

Götterdämmerung with Regent's Opera in London and Judith in *Bluebeard's Castle* at the Edinburgh Fringe. Career highlights include playing Concepción in *L'heure espagnole* for Grange Park Opera (film) and Mid-Wales Opera, Isabella in *L'Italiana in Algeri* (Diva Opera), Suzuki in *Madama Butterfly* and Dryad in *Ariadne auf Naxos* (West Green House Opera) and Kate Julian in *Owen Wingrave* (Aldeburgh and Edinburgh International Festivals). On the concert platform she has appeared as a soloist in Verdi's *Requiem*, Handel's *Messiah*, as The Angel in Elgar's *Dream of Gerontius* and Irene in Handel's *Theodora*. An enthusiast of new music, Catherine has performed Kurtág's *Messages of the Late R.V. Troussova* and in *Stumped* by Lewis Coenen-Rowe at the Scottish Storytelling Centre. Her recital work has featured Elgar's *Sea Pictures*, Wagner's *Wesendonck Lieder* and 'Emotionally Volatile' - a programme of songs composed by women. Future projects include playing Kundry in Wagner's *Parsifal* with Regent's Opera and touring Wild Arts' staged *Messiah*.

TENOR - Robin Bailey

Robin trained at the Royal Academy of Music and on the Opera Course at the Guildhall School of Music and Drama. His operatic roles include Sellem in *The Rake's Progress* (English Touring Opera & Barbara Hannigan's EQ Artist scheme), Mayor/1st cover Anatoly in *Chess* and Graf Albert (cover) in *Die Tote Stadt* (English National Opera), Analyst in *A Quiet Place* (Royal Opera House), Fenton in *Falstaff*, Alfred in *Die Fledermaus*, Pluto in *Orpheus in the Underworld* (Iford/IF Opera), Quint/Prologue in *The Turn of the Screw*, Henry Crawford in *Mansfield Park* (Waterperry Opera Festival), Candide in *Candide*, Alfred in *Die Fledermaus* and Pirelli in *Sweeney Todd* (West Green House Opera).



Robin's solo oratorio work includes *B Minor Mass*, Mozart's *Requiem* and Berlioz's *Le Grand Messe des Morts* (Canterbury Cathedral), Bach's *St Matthew Passion* (Bristol Beacon), Rachmaninov's *The Bells* (Winchester Cathedral), Handel's *Israel in Egypt* (Southwark Cathedral), Stainer's *The Crucifixion* (St Martin-in-the-Fields), Mendelssohn's *Elijah* (Dorchester Abbey).

Robin was a founding member of the a capella group Voces8. He was also awarded second prize in the International Lotte Lenya Competition in New York, and the Young Artist's prize at the Les Azuriales competition in Nice, France. Robin has most recently performed Marco in *The Gondoliers* with English Touring Opera and jumped in to sing the role of Quint/Prologue in *The Turn of the Screw* at the Royal Opera House. He looks forward to singing the role of Sergius in *The Chocolate Soldier* with Opera Della Luna this Summer at Wilton's Music Hall and at IF Opera Festival.

BASS - James Birchall

James Birchall studied at St John's College, Cambridge, the Royal Academy of Music and the Royal Scottish Academy of Music and Drama. He has sung many of the major oratorio roles, notably Handel's *Messiah* and Beethoven's *Choral Symphony*, both with the CBSO in Symphony Hall, Birmingham, Bach's *St John Passion* with the London Mozart Players in St Paul's Cathedral, *Christmas Oratorio* and *Messiah* in Kristiansund, Norway, and *St Matthew Passion* at the Royal Festival Hall with the Bach Choir. In 2010 he made his solo debut at the BBC Proms, performing Vaughan Williams' *Serenade to Music*, and has twice appeared as a soloist at the Three Choirs Festival, performing *Serenade to Music* and Purcell's *Hail Bright Cecilia*. Operatic engagements have included Messenger *Belshazzar* at the Theatre du Capitole,



Toulouse, Morales (cover) *Carmen* for Raymond Gubbay Ltd at the Royal Albert Hall and the O2 Arena, London, and Masetto/Commendatore *Don Giovanni* for Opera della Luna at the Iford Festival. James also often sings with the Royal Opera Chorus with productions this season including *Turandot*, *Boris Godunov* and *Rigoletto*. He is married with two daughters who have picked up his enthusiasm for music but cricket and rugby are still work in progress.

THE ORCHESTRA

Violin	Janet Hicks (Leader), Judy Hunter, Annie Stamp, Roger Neighbour, Frances Bigg, Ian Brown, Naomi Jacob, Fiona Jacob, Linda Miller, Lesley Pearce, Zoe Hudson
Viola	Katie Hayes, Steffi Cook, Chris Watson, Tim Alps
Cello	Sandy Mackenzie, Mary Harris
Double Bass	Richard Hodby
Flute/Piccolo	Jane Smith, Sue Noithip
Oboe/Cor Anglais	Victoria Parkins, Vivien Kroner
Clarinet/Bass Clarinet	Teresa Whiffen, Esther Moores
Bassoon	Caroline Cartwright, Jeremy Holmes
Contra Bassoon	Hannah l'Anson
Horn	John Lavelle, Herrick Hayes, Richard Todd, Pam Ronayne
Trumpet	Ian Lynch, Jon Clarke, Tony Ricard
Trombone	Peter Lacey, Richard Hyams, Will Mee
Tuba	Martin Jarvis
Timpani	Francis Beuttler
Percussion	John Stevens, Anna Stevens, Vivianne Child, Carole King



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 sight-reading 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

O SAVIOUR OF THE WORLD

Sir John Goss (1800–1880)

The composer of this beautiful short anthem (written in 1869) is best known for the grand tune he wrote for the hymn, *Praise, my Soul, the King of Heaven*, and the music of that much loved carol, *See amid the Winter's Snow*. Among Goss's teachers was Thomas Attwood, who in turn had been a pupil of Mozart. After holding the post of organist in various London churches, Goss was appointed organist at St Paul's Cathedral in 1838, a post he held for 34 years. (He succeeded his teacher, Attwood.) It was a tough and frustrating job: Goss had limited success improving the quality of music in the cathedral, being thwarted by unmusical and unsupportive cathedral authorities, and recalcitrant tenors and basses in the choir, who had tenure for life and rejected all new ideas and new music. Goss had more success teaching at the Royal Academy of Music, which he did for 47 years. Among his pupils there was Arthur Sullivan. Goss also taught John Stainer, the composer of the famous *The Crucifixion*, and who succeeded him as organist at St Paul's Cathedral. Goss was knighted in 1876 when he retired from that post.



Sir John Goss - artist unknown.
National Portrait Gallery

Goss's music is easy on the ear. He was no earth-shaker in the world of music, and he could certainly write a memorable tune. One critic, writing in 1828, wrote disparagingly of an early composition that his music "neither delights nor offends". However Goss's considerable output of church music is all beautifully crafted and often very moving. Prince Albert reported that the music Goss wrote for the Duke of Wellington's funeral in 1852 "had made everyone weep". The text of *O Saviour of the World* is taken from a Collect for the Visitation of Sick, but the words can equally serve as a heartfelt plea for peace.



Benjamin Britten, by Hans Wild
for High Fidelity magazine 1968

REJOICE IN THE LAMB

Benjamin Britten (1913–1976)

Britten wrote *Rejoice in the Lamb* in 1943, having recently returned to England from a two-year stay in America, registering back here as a conscientious objector. He chose to set words taken from a long poem written by Christopher Smart (1722–1771). The piece was commissioned by the Revd. Walter Hussey, a great advocate of new music at the time, and was first performed in St Matthew's Church, Northampton, in September 1943.

The poet, Christopher Smart, after leading a heady and extravagant youth, became a well-known and

much-respected poet, with a fine religious sensibility. He lived in London, his earnings seldom matching his expenditure. However Smart gradually became what his friends and admirers termed 'mad', and almost half of his life was spent in asylums, and his last few years in a debtors' prison. It is thought that only about a third of his *Rejoice in the Lamb* poem has survived, and Britten used only a fraction of that. Britten seems to have been attracted by some of the more unusual, obscure, picturesque and alliterative parts of Smart's poem, which gave him the opportunity to write brilliantly inventive music, which fitted the text like a glove.

The 'Measured and mysterious' (Britten's instructions) opening of the piece leads directly into a fast and amazing movement marked 'With vigour', where various biblical and mythical characters praise the Lord. The already uneven time signature of this movement changes frequently, giving it immense vitality. The excitement eventually subsides and the section is followed by a serene and 'Gently moving' *Hallelujah*. Picturesque solos follow, extolling the virtues of Smart's cat, Jeoffry, a mouse and then flowers. In a much more dramatic choral section Smart describes his situation in an asylum, but seems assured that Christ will save him. The poet, using a strange acrostic, then assures himself that God is with him, and this is followed by a 'Very gay and fast' and alliterative section praising music and musical instruments, because "God, the Father almighty, plays upon the harp". In the peace that follows and results from all this music-making, the "the devils themselves are at peace", and a "remarkable stillness" prevails. After this section Britten repeats the serene *Hallelujah* to end the piece.

Britten's *Rejoice in the Lamb* is a truly magical masterpiece. The composer originally scored it for just voices and organ, but the piece was later orchestrated by Imogen Holst, daughter of the composer Gustav Holst. It is this version that will be performed this evening.



THE LONGEST DAY

Matthew Wren (b. 1972)

The following notes were supplied by the composer:

"I grew up in Tring, and it was in this same church that I first encountered live choral music, sometime around 1990. I remember being struck not only by the beauty of the music, but by its physical presence — the way the sound can resonate through your body. It was there that

my love of choral music first took root.

I began composing in earnest two years ago, as I was emerging from an acute period of agoraphobia. Since then, I have recorded two orchestral works and a piano composition, *Pathei Mathos* ("Learning Through Suffering"). The last piece was recently performed by two dancers from The Royal Ballet at the Spring Draft Works 2026 event at the Royal Opera House. Although different in form, each work explores the themes of suffering, endurance and hope.

The choral work being performed today was conceived when a former neighbour

from Tring approached me about composing a piece for a VE Day commemoration in Weston Turville. Although the event was ultimately cancelled, I continued to develop the idea and began adding text to one of my compositions. Later last year Colin and I were put in touch, and the work was added to today's programme.

It was only after meeting Colin that I discovered that those early performances I had attended in this church would almost certainly have been conducted by him. It feels both fitting and a privilege that today, in the same church, he conducts my first choral work.

By a further twist of fate my composition finds itself sharing a programme with Karl Jenkins' *The Armed Man: A Mass for Peace*, a work that reflects on many of the same themes as mine – the tragedy of war and the enduring importance of peace. These themes feel, perhaps, as relevant today as ever.”

INTERVAL



THE ARMED MAN: A Mass for Peace **Sir Karl Jenkins (b. 1944)**

This Mass, first performed in the year 2000, is one of the best known of Karl Jenkins' pieces. It was commissioned by the Royal Armouries Museum to celebrate the Millennium. Earlier this year (2026) it topped the poll in Classic FM's *Hall of Fame*. Its popularity is amazing. Apparently there is an average of about two performances every week, and the total number of performances given since the year 2000 is now near 4,000, including the one tonight and earlier performances given by Tring

Choral Society in 2006 and 2012.

Though Jenkins had a fairly conventional education as a 'classical' musician – first at Cardiff University and then at the Royal Academy of Music in London – up until the mid 1980s he was mostly involved with jazz and jazz-rock groups, including bands named *Nucleus* and *Soft Machine*. In these groups he played a variety of instruments as well as writing much of the music for them. From the 1980s onwards he was also busy composing music for commercials. He achieved international fame in 1994 with his piece *Adiemus*, which was commissioned by Delta Airlines. With its attractive fusion of classical music, 'world' music, vocal sounds in an invented language (sung by a large chorus) and extensive use of percussion, the piece rose to the top of both classical and pop charts all over the world. It spawned an album of similar pieces which was entitled *Adiemus, Songs of Sanctuary*.

The Armed Man: A Mass for Peace by Karl Jenkins includes some of the sections of the standard Mass (in an unusual order), with poems by Kipling, Dryden, Swift,

Sankichi, Mallory, Tennyson and Anon interspersed. The words of the final chorus are taken from the *Book of Revelations*. It also makes a feature of a Medieval French song entitled *L'homme armé* (The Armed Man), which became famous in the early 1400s. The text of that song can roughly be translated as:

*The armed man should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail.
The armed man should be feared.*

Interestingly the melody of this ancient song was used by several composers of the late Medieval period and early Renaissance as a Cantus Firmus (a basic melodic element with the rhythms evened out) in one of their numerous settings of the Mass. Composers who used the tune in this way included Guillaume Dufay, Josquin des Prez, Pierluigi da Palestrina and Giacomo Carissimi. It has also been used in different guises by a few much more recent composers. The melody is essentially in a minor key, but towards the end of his Mass, Jenkins changes it into a more optimistic sounding major modality, for the words *Better is peace than always war*.

The style of the music that Jenkins composes is very accessible. His setting of the *Benedictus* is harmonically simple, slow and peaceful, repetitive enough to increase its memorability, and hugely expressive. For many people all over the world it is quite simply their favourite piece of music, providing each of them with a great emotional 'high'. Jenkins often resolves chords in unexpected directions, particularly in *Hymn before Action* and the *Agnus Dei*, a technique he had used in *Adiemus*. Early in the Mass, the *Kyrie* movement looks back to Renaissance models, particularly the *Christe eleison* section, which is marked 'after Palestrina'. Throughout the Mass Jenkins uses in a vivid manner repeated drum riffs and a large variety of percussion sounds, perhaps reflecting his earlier interest in jazz-rock.

Jenkins inserted one other very unusual element in his *Armed Man Mass*. The second section of the piece is the Muslim *Call to Prayers*, more normally heard from the minaret of a mosque in predominantly Muslim counties. It provides an intriguing and effective musical contrast to the rest of the piece, and obviously makes the whole work more inclusive.

Viewed as a whole *The Armed Man: A Mass for Peace* is a very special and effective piece, which is a pleasure to rehearse and perform. We hope you will enjoy our performance!



O SAVIOUR OF THE WORLD - Sir John Goss

O Saviour of the world,
Who by thy cross and precious blood hast redeemed us,
Save us, and help us, we humbly beseech thee, O Lord. Amen.

REJOICE IN THE LAMB - Benjamin Britten

Chorus

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life... *contd.*

Treble Solo

For I will consider my cat Jeoffry. For he is the servant of the Living God,
duly and daily serving him... *contd.*

Alto Solo

For the Mouse is a creature of great personal valour.
For — this a true case — Cat takes female mouse — male mouse will not depart,
but stands threat'ning and daring... *contd.*

Tenor Solo

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation... *contd.*

Chorus

For I am under the same accusation with my Saviour—
For they said, he is besides himself. For the officers of the peace are at variance
with me, and the watchman smites me with his staff....
... but he that was born of a virgin shall deliver me out of all.

Recitative - Bass solo and Chorus

For H is a spirit and therefore he is God.
For K is king and therefore he is God...
... For this time is perceptible to man by a remarkable stillness and serenity of soul.

Chorus

Hallelujah from the heart of God, and from the hand of the artist inimitable, and
from the echo of the heavenly harp in sweetness magnificent and mighty.

THE LONGEST DAY - Matthew Wren

Through thunder's roar they came, through darkness, smoke and flame,
children of God, GOD, GOD!
Gallantly driving forw'ds under a rain of steel!
Steadfastly advancing to vanquish tyranny!
O millions, celebrate their gift to the World!
Rejoice, let your spirits soar; for bless'd are the lives of the free!
O, joyful liberty! O World, let there be peace, fill your hearts with love and grace,
lay down your fear and hate, lest we forget!
On to those dark shores, under skies torn by the flame, stormed that valiant band
of men! From each mountain, ev'ry valley, let us sing their glorious names!

THE ARMED ARM - Karl Jenkins

1. The Armed Man (*L'homme armé - Medieval French song*)

Chorus

L'homme, l'homme, l'homme armé,
L'homme armé, L'homme armé doit on
douter, doit on douter
On a fait partout crier
Que chacun se viegne armer
D'un haubregon de fer.

*The armed man must be feared;
Everywhere it has been decreed
that every man should arm himself
with a coat of iron mail.*

2. Call to Prayers (*Muslim worship - Sadi Safaraliev, Aylesbury Mosque*)

3. Kyrie

Soprano and Chorus

Kyrie eleison, Christe eleison,
Kyrie eleison

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

4. Save Me from Bloody Men (*Psalms 56:1 and 59:2*)

Tenor and Bass

Be merciful unto me, O God:
For man would swallow me up... *contd.*

5. Sanctus

Chorus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth...*contd.*

*Holy, Holy, Holy,
Lord God of Hosts...contd.*

6. Hymn Before Action (*Poem by Rudyard Kipling*)

Chorus

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path...

... The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord, grant us strength to die!

7. Charge! (*Poem by John Dryden and Jonathan Swift*)

Soprano and Chorus

The trumpet's loud clangor excites us to arms,
With shrill notes of anger, and mortal alarms.
How blest is he who for his country dies.

The double, double beat of the
thund'ring drum cries, Hark!
the foes come; Charge, charge,
'tis too late to retreat...

8. Angry Flames! (*Poem by Tōge Sankichi*)

Alto, Soprano, Tenor, Bass and Chorus

Pushing up through the smoke
From a world half darkened by overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue, dance in the air,
Merge, scatter glittering sparks already
tower over the whole city.
Quivering like seaweed

The mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out wreathed in fire,
Countless human beings on all fours
In a heap of embers that erupt and
subside,
Hair rent, rigid with death,
There smoulders a curse.

9. Torches (*excerpt from The Mahābhārata, Sanskrit epic poem*)

Chorus

The animals were scattered in all directions, screaming terrible screams.
Many were burning others were burnt.
All were shattered and scattered mindlessly,
Some hugged their sons, others their fathers
and mothers, unable to let them go, and so they died.
Others leapt up in their thousands, faces disfigured and were consumed by the fire,
Everywhere bodies squirming on the ground, wings, eyes and paws all burning.
They breathed their last as living torches.

10. Agnus Dei

Chorus

Agnus Dei, qui tollis peccata mundi,
miserere nobis... *contd.*

*Lamb of God, who takes away the sins of
the world, have mercy upon us... contd.*

11. Now the Guns have Stopped (*Guy Wilson*)

Alto

Silent, so silent now,
Now the guns have stopped.
I have survived all,
I who knew I would not.
But now you are not here.
I shall go home, alone;

And must try to live life as before
And hide my grief.
For you, my dearest friend,
who should be with me now,
Not cold, too soon,
And in your grave, alone.

12. Benedictus

Chorus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

13. Better is Peace (*Poems by Thomas Mallory; Alfred Tennyson*)

Chorus

Better is peace than always war,
And better is peace than evermore war.
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
Ring out the old shapes of foul disease;

Ring out the narrowing lust of gold;
Ring out the thousand wars of old;
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.
The year is going, let him go;
Ring out the false, ring in the true.

Revelation 21:4

God shall wipe away all tears
And there shall be no more death,
Neither sorrow, nor crying,

Neither shall there be any more pain.
Praise the Lord.

Friends of Tring Choral Society

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Why not become a Friend of Tring Choral Society?

For a minimum annual donation of £50, you could become a Friend and be entitled to a free ticket to each of our concerts. You would also receive details of our forthcoming concerts and an invitation to join our social events (barbecue, coffee morning, annual walk and quiz night).

TCS is a registered charity and we aim to put on three high-quality choral concerts a year, often bringing top British talent to the Tring area. The expenditure incurred in hiring the church, superb soloists and orchestral players is met from ticket sales and members' subscriptions but often needs to be supplemented from other fundraising initiatives and voluntary donations. Having support from Friends helps to give us security to fund these concerts. Your support means a lot to us and if you already attend our concerts on a fairly regular basis we would love you to join our choir community.

If you are interested in joining, please email Lucy Kibble at publicity@tringchoral.org.uk, or go to the Friends section at www.tringchoral.org.uk.

TRING CHORAL SOCIETY



FORTHCOMING CONCERT

CPE Bach - Magnificat
JS Bach - Cantata 191
& Christmas Motets

Saturday 19th December 2026

7.30pm, Tring Church



If you would like to join Tring Choral Society, new members are always very welcome - especially tenors! We rehearse term-time on Monday evenings in Tring.

For more information please call our Secretary, Zoe Hill, on 07760 400300, 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.



‘SAVE OUR WALLS’ CONCERT ‘Keyboard Kaleidoscope’

7pm Saturday 3rd October 2026
Tring Church

Local musicians Anna LeHair, Margaret Flanigan, Ian Lynch and Colin Stevens will be performing well-known pieces for trumpet, solo organ and solo piano as well as rarely heard items for two organs and organ and piano duos. They will also be joined by the excellent chamber choir of Aldwickbury School.

All proceeds to ‘Save Our Walls’ appeal.

Please help preserve this wonderful church and Tring’s large concert venue.

Tickets £20 incl. glass of wine
Available on the door

or from Grahame Senior 01442 822770 or email gsenior@seniorpartners.co.uk