



*Tring Choral Society*



Conductor: Colin Stevens



*Verdi*  
*Four Sacred Pieces*

*Rossini*  
*Stabat Mater*

SOLOISTS

Gillian Ramm (Soprano)  
Flora McIntosh (Contralto)  
Mark Chaundy (Tenor)  
Robert Gildon (Bass)

Chiltern Orchestral Society  
Leader: Janet Hicks

Saturday 27 March 2010 at 7.30pm



## The Soloists



**GILLIAN RAMM (SOPRANO)** is Australian born and completed her undergraduate training at the Western Australian Conservatorium of Music, moving on to the Young Artist Programme with West Australian Opera. After winning multiple prizes in the 2002 Australian Singing Competition, she travelled to England to take up a scholarship at the Royal Northern College of Music in Manchester. There she was generously supported by the Peter Moores Foundation, the Tait Foundation and the Ian Potter Foundation of Australia, and completed both her Post Graduate Diploma and Professional Performance Diploma with Distinction. Gillian was also awarded the John Cameron Lieder Prize and the Ricordi Prize for Opera.

Operatic engagements include Fiordiligi in *Così fan Tutte* (Glyndebourne Festival and Touring Opera, Budapest Festival Orchestra), Rosalinde in *Die Fledermaus* (Glyndebourne Touring Opera), First Niece in *Peter Grimes* (English National Opera) Second Niece in *Peter Grimes* (Teatro di San Carlo, Naples), Aci in *Aci, Galatea e Polifemo* (London Handel Festival), Valencienne in *The Merry Widow* (West Australian Opera), Anne Truelove in *The Rake's Progress* (RNCM), Clorinda in *La Cenerentola* (Ryedale Festival), Zerline in *Fra Diavolo* (Stanley Hall Opera) and Yum Yum in *The Mikado* for Carl Rosa.

Gillian has sung in concert with the Philharmonic Orchestra of Gran Canaria/Paul McCreesh (*Messiah*) The Classical Opera Company (King's Place concert series), the London Philharmonic Orchestra (Mahler *Das Klagende Lied* and Korngold *Das Wunder der Heliane*) and Teatro Comunale di Bologna (Bach's *St. John Passion*). She has performed solo recitals at the London Handel Festival, St. James' Piccadilly, Royal Overseas House, London and the Blackwood Chamber Music Festival (Australia). She has also recorded two song recitals for ABC Classic FM Australia, and her lieder repertoire ranges from Mozart, Schubert and Schumann to Grieg, Rachmaninov and Debussy. Gillian's concert repertoire includes Mozart's *Mass in C Minor* and *Requiem*, Handel's *Messiah*, Haydn's *The Creation* and *The Seasons* and Mahler's *Symphony Number Four*.

Gillian's future plans include understudy of the title role in Donizetti's *Lucia Di Lammermoor* for ENO, *Carmina Burana* with the Eton and Windsor Choral Society and Tytania in *A Midsummer Night's Dream* with English Touring Opera.



**FLORA McINTOSH (CONTRALTO)** was born in 1979 and began singing with Ann Lampard before entering the Royal Northern College of Music where she won several awards including the Anne Ziegler Award for Singing and the Ricordi Prize for Opera. During her studies Flora received generous support from the Peter Moores Foundation and the Countess of Munster Musical Trust and graduated with First Class Honours in



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2004. She has participated in masterclasses with Jane Eaglen, Della Jones, Janice Watson, David Syrus, Graham Vick, Paul Farrington and Sheila Armstrong, and is a Samling Foundation Scholar.

A regular on the concert and oratorio platform, Flora has sung in venues such as Birmingham Symphony Hall, Westminster Cathedral and Whitehall's Banqueting Hall; and with orchestras including the Hallé, Orchestra de Algarve and Southbank Sinfonia. Repertoire includes Verdi *Requiem*; Handel's *Messiah* and dramatic cantata *La Lucrezia*; Rossini *Petite messe solennelle*; Bach *B-minor Mass*, *St Matthew Passion* and *Christmas Oratorio*; Janáček *Glagolitic Mass*; Mozart *C-minor Mass*, *Requiem* and *Coronation Mass*. In 2006 she sang the Angel and the Queen in Mendelssohn's *Elijah* alongside Sir Thomas Allen.

Flora's operatic experience includes the title role in *Carmen*, Meg Page (*Falstaff*), Papagena and Third Lady (*Die Zauberflöte*), Dorabella (*Così fan tutte*), Judith (*Duke Bluebeard's Castle*), The Drummer (*The Emperor of Atlantis*), Masha (*Pique Dame*) and Fanny Nelson/Emma Hamilton in the world premiere of Bawden's *A Sailor's Tale*, which she later recorded for NMC. Flora made her international debut in 2000 in *Tre cantate per J S Bach* at the Batignano Festival in Italy where she returned the following year with Handel's cantata *Armida Abbandonata*. In 2006 she sang Myrta in *Thaïs* for Grange Park Opera and various roles in Ravel's *L'enfant et les sortilèges* with the European Opera Centre on tour in Greece and Cyprus. Flora returned to Grange Park the following year to sing Second Lady in a new production of Mozart's *The Magic Flute*. In 2008, she received critical acclaim for her performance of Idamante in Mozart's *Idomeneo* with New Sussex Opera and, most recently, sang *Carmen* for Opera Brava on tour. Flora lives with her husband and baby daughter in North London.



**MARK CHAUDY (TENOR)** studied with Neil Mackie and Ryland Davies at the Royal College of Music; he now studies with Joy Mammen and Dennis O'Neill. He has been supported by The Countess of Munster and The Arts Council of Wales, as well as a Susan Chilcott Scholarship, Samling Scholarship, and Tanglewood fellowship. He reached the finals of the Young Welsh Singers Competition twice and has won the National Federation of Music Societies Award.

Concert collaborations include appearances with Peter Schreier, David Wilson-Johnson, Cleo Laine, the London Mozart Players, the CBSO and Northern Sinfonia. Concert repertoire includes Haydn's *The Seasons*, Handel's *Samson*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, Kodaly's *Psalmus Hungaricus* and Tippett's *The Tempest Suite*.

Operatic roles include Bajazet in Handel's *Tamerlano* (Cambridge Handel Opera Group), First Trojan Man in *Idomeneo* and Guiseppe in *La Traviata* (Glyndebourne on Tour). As Associate Artist with Welsh National Opera, he understudied the roles of



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Lenski in *Eugene Onegin*, *The Duke* in *Rigoletto*, *Kudrjas* in *Kát'a Kabanová*, Don Ottavio in *Don Giovanni* and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*, and sang Roderigo in *Otello* in the WNO Millenium opening gala conducted by Carlo Rizzi.

Recent highlights include Brubeck's *La Fiesta de la Posada* (Barbican), Alvarez in Offenbach's *Barbe-Bleue* and Courier in *La Fanciulla del West* (Grange Park Opera), Egeo in Cavalli's *Giasone* (Early Opera Company), Pedrolino in Mozart's *Jewel Box* and *Romeo* in Benda's *Romeo and Juliet* (Bampton Classical Opera), Kudrjash (cover) in *Kát'a Kabanová* (Opera North), Don José in *Carmen* (Opera Project) and Berlioz's *Te Deum* (Birmingham Symphony Hall).



**ROBERT GILDON (BASS)** studied at Manhattan School of Music in New York for three years and, while in America, sang the lead role in John Casken's *Golem* conducted by Diego Masson and Amantio in *Gianni Schicchi* under Julius Rudel both at the Aspen Music Festival. He was also a student at the Tanglewood Music Center (twice), performing in *Gianni Schicchi* under Robert Spano. Robert made his London Symphony Orchestra and Barbican debut in 2006 performing the baritone solos in Dave Brubeck's *La Fiesta de la Posada*. Recent opera engagements include workshops with Simon McBurney/Complicité on Raskatov's new opera for Netherlands Opera - *A Dogs Life*, Kruger (cover) in Gershwin's *Let 'em Eat Cake* for Opera North, Cecil in *The Cumnor Affair* for Tete a Tete, Niceno (cover) in Vivaldi's *L'incoronazione di Dario*, Wigmaker and Harlequin (cover) in *Ariadne auf Naxos* both at Garsington, *Critical Mass* for Almeida Opera, Debussy's *The House of Usher* and *Photo Booth* for the Tete a Tete Opera Festival, Journalist in the TV opera *Man on the Moon* by Jonathan Dove (Channel 4), and the Pirate King in *The Pirates of Penzance* for Opera della Luna. Recent concert engagements include Brahms Requiem in Peterborough Cathedral, St Matthew Passion in St Albans Abbey, a recital of Faure/Kosma/Jonathan Harvey with Jeff Cohen and Benny Sluchin, a recital of Paul Bowles/Copland also with Jeff Cohen in Lisbon, two Radio France recitals, Haydn's Seven Last Words with the Maggini Quartet. Upcoming work includes Starveling in *A Midsummer Night's Dream* at Garsington Opera and Bampton Classical Opera. Other performances include *Imeneo* and *Tamerlano* (Cambridge Handel Opera Group), Bernstein's *Trouble in Tahiti* (Opera Group), Captain Corcoran (D'Oyly Carte), Aeneas in Purcell's *Dido* (Bruges Early Music Festival), Narrator/Hel Helson in *Paul Bunyan* (Dartington), John Wilkes Booth in Sondheim's *Assassins* (Pimlico Opera), the world premiere of a Ned Rorem song in Paris (Radio France), Maugiron in Chabrier's *Le Roi Malgre Lui* (Grange Park Opera), Papageno, Masetto, Schaunard (all with The Opera Project), Belcore (New Sussex Opera), Vaughan Williams' *Hodie* in Sheffield Cathedral. Robert has studied at the Centre International de la Melodie Francaise in Tours working with Francois le Roux and at the Britten Pears School in Aldeburgh working with Andreas Scholl. In April 2005 Robert was a prize winner in the MEGEP competition in Paris.

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](http://www.tringchoral.org.uk)**



And, of course, new members are always welcome -  
please ring the Membership Secretary,  
Margaret Flanigan, on 01442 823915



## Giuseppe Verdi 1813 - 1901



Verdi was born in Roncole, in the former duchy of Parma, and he first studied music in the neighbouring town of Busseto. Upon being rejected by the Milan Conservatory in 1832 (because of his age), he became a pupil of the Milanese composer Vincenzo Lavigna, returning to Busseto in 1833 as conductor of the Philharmonic Society.

At the age of 25, Verdi again went to Milan, where his first opera, *Oberto*, was produced at La Scala with some success. His next work, the comic opera *Un Giorno di Regno* (King for a Day, 1840), was a failure, and Verdi, lamenting also the recent deaths of his wife and two children, decided to give up composing. After more than a year, however, the director of La Scala succeeded in persuading him to write *Nabucco* (1842). This opera created a sensation; its subject matter dealt with the Babylonian captivity of the Jews, and the Italian public regarded it as a symbol of the struggle against Austrian rule in northern Italy. *I Lombardi* (1843) and *Ernani* (1844), both great successes, followed, but of the next ten productions only *Macbeth* (1847) and *Luisa Miller* (1849) have survived in the permanent operatic repertory. Verdi's three following works, *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853), brought him international fame and remain among the most popular of all operas.

Operas written in the middle of Verdi's career, including *Un Ballo in Maschera* (A Masked Ball, 1859), *La Forza del Destino* (The Force of Destiny, 1862), and *Don Carlo* (1867), exhibit a greater mastery of musical characterization and a greater emphasis on the role of the orchestra than earlier works. *Aida* (1871), also of this period, and probably Verdi's most popular

opera, was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal; it was first performed in Cairo. Three years later, Verdi composed

his most important non-operatic work, the

*Requiem Mass*, in

memory of the Italian novelist

Alessandro Manzoni.

Verdi's other non-operatic works

include the dramatic cantata

*Inno delle Nazioni* (Hymn of the Nations, 1862) and the String Quartet in E minor (1873).

In his seventies, Verdi produced the supreme expression of his genius, *Otello* (1887), composed to a libretto skilfully adapted by the Italian composer and librettist Arrigo Boito from the Shakespearean tragedy *Othello*. This was followed by his last opera, *Falstaff* (1893), also adapted by Boito from Shakespeare, and generally considered one of the greatest of all comic operas.

In general, Verdi's works are most noted for their emotional intensity, tuneful melodies, and dramatic characterizations. He transformed the Italian opera, with its traditional set pieces, old-fashioned librettos, and emphasis on vocal displays, into a unified musical and dramatic entity. His operas are among those most frequently performed in the world today.





## Verdi's Four Sacred Pieces



1. Ave Maria
2. Stabat Mater
3. Laudi alla Vergine
4. Te Deum

In the twilight of his life, Verdi published a collection of four pieces entitled the *Quattro Pezzi Sacri*. Composed over some eight years prior to their publication, they reveal the eyes of Italy's most famous opera composer looking toward the afterlife through the sacred texts of the Catholic church. Much of the music is quite progressive: the style reflects the great tonal expansion of the latter nineteenth century, as well as Verdi's own advances in operatic composition. At the same time, the *Quattro Pezzi Sacri* provide Verdi's retrospective view of some highlights of his Italian cultural heritage, making references as far back as Dante and Palestrina.

Two of the *Quattro Pezzi Sacri* borrow the traditional texture of *stile antico* church compositions, a cappella choral writing. In the *Laudi alla Vergine* (composed around 1890), Verdi uses only a quartet of women's voices to set his Italian text from the final Canto of Dante's *Paradiso*. He deliberately evokes the music of the Italian Renaissance in the vocal texture, with its clear cadences and imitative writing; the voice-leading, on the other hand, is often richly chromatic and wanders far from the home key. Verdi's *Ave Maria* similarly translates a severe, four-voiced unaccompanied choral texture into a thoroughly "modern" harmonic idiom. The piece took life as Verdi's response to an editorial challenge in a Milanese periodical (1888) for any composer to write music based upon a *scala enigmatica*. Verdi places this challenging scale in each voice

in turn as an archaic cantus firmus. The other voices weave often extremely chromatic harmonies about it; almost every note of the 12-tone scale appears in the first four bars alone.

The other two pieces deploy the full range of choral and orchestral forces. *Stabat Mater* (1896-1897) sets the complete drama of the Passion as seen through Mary's eyes; it does so in a series of images from the ancient Latin text. In preparation for the winter 1895 composition of the *Te Deum*, Verdi studied the music of both Victoria and Purcell, though he ultimately created something quite different. His intention was a musically adventuresome portrayal of his own emotional responses to the traditional text. The "immense father" is also the "king of glory" (seen in brass fanfares), born in human flesh of a Virgin, and who will return as "Judge." Mankind trembles before this judge; Verdi asked to have this personally expressive score buried with him.

(See the article about the *Enigmatic Scale* later in this programme)

**Of all composers, past and present, I am the least learned. I mean that in all seriousness, and by learning I do not mean knowledge of music.**

Verdi, 1869



## Verdi; *Four Sacred Pieces*



### 1. AVE MARIA (CHORUS)

Ave Maria, gratia plena, Dominus tecum,  
benedicta tu in mulieribus, et benedictus  
fructus ventris tui Jesus.  
Sancta Maria, Mater Dei, ora pro nobis  
peccatoribus nunc et in hora mortis  
nostrae. Amen.

### 2. STABAT MATER (CHORUS)

Stabat Mater dolorosa, juxta crucem  
lacrymosa, dum pendebat Filius.  
Cujus animam gementem contristatam et  
dolentem, per transivit gladius.  
O quam tristis et afflicta, fuit illa benedicta  
Mater Unigeniti!  
Quae moerebat et dolebat.  
Pia Mater, dum videbat nati poenas inclyti.  
Quis est homo, qui non fleret, Matrem  
Christi si videret in tanto supplicio?  
Quis non posset constistari, Christi Matrem  
contemplari dolentem cum Filio?  
Vidit Jesum in tormentis, et flagellis  
subditum.  
Vidit sum dulcem natum moriendo  
desolatum, dum emisit spiritum.  
Eja Mater fons amoris me sentire vim  
doloris fac, ut tecum lugeam.  
Fac ut ardeat cor meum in amando  
Christum Deum, ut sibi complaceam.  
Sancta Mater, istud agas, crucifixi fige  
plagas cordi meo valide.  
Tui nati vulnerati, tam dignati pro me pati,  
poenas mecum divide.  
Fac me tecum pie flere, crucifixo condolere  
donec ego vixero.  
Juxta crucem tecum stare, et me tibi  
sociare in planctu desidero..  
Virgo virginum praeclara, mihi jam non sis  
amara, fac me tecum plangere.  
Fac, ut portem Christi mortem, passionis  
fac consortem, et plagas recolere.  
Fac me plagis vulnerati, fac me cruce  
inebriari, et cuore Filii.

Flammis ne urar succensus, per te, Virgo,  
sim defensus, in die judicii.  
Christe, cum sit hinc exire, da per matrem  
me venire ad palmam victoriae.  
Fac ut animae donetur paradise Gloria.  
Amen.

### 3. LAUDI ALLA VERGINE MARIA (SOPRANOS AND ALTOS)

Vergine Madre, figlia del tuo Figlio, umile  
ed alta poi che creatura, termine fiso  
d'eterno consiglio, tu se'colei che l'umana  
natura nobilitasti sicche' il suo fattore non  
disdegno di farsi sua fatura.  
Nel ventre tuo raccese l'amore per lo cui  
caldo nell'eterna pace cosi e germinato  
questo fiore.  
Qui se'a noi meridiana face di caritate.  
Egiuso, in traimortali, se'di speranza  
Fontana vivace.  
Donna, se'tanto grande e tanto vali, che  
qual vuol grazia, ed a te non ricorre, sua  
disianza vuoi volar senz'ali.  
La tua benignita non pur soccorre a chi  
dimanda, ma molte fiate liberamente al  
dimandar precorre.  
In te misericordia, in te pietate, in te  
magnificenza, in te s'aduna. Quantunque  
in creaturare di bontate. Ave. Ave.

### 4. TE DEUM (CHORUS)

Te Deum laudamus. Te Dominum  
confitemur. Te aeternum patrem omnis  
terra venerator.  
Tibi coeli et universae potestates. Tibi  
Cherubim et Seraphim proclamant.  
Sanctus, Dominus Deus Sabaoth. Pleni  
sunt coeli et terra majestatis gloriae tuae.  
Te gloriosus Apostolorum chorus. Te  
prophetarum laudabilis numerus. Te  
martyrum candidatus laudat exercitus. Te  
per orbem terrarum sancta confitetur  
Ecclesia.

Patrem immensae majestatis.  
 Venerandum tuum verum et unicum Filium.  
 Sanctum quoque paraclitum spiritum.  
 Tu, Rex gloriae, Christe. Tu Patris  
 sempiternus es Filius. Tu ad liberandum  
 suscepturus hominem non horruisti Virginis  
 uterum. Tu devicto mortis aculeo, aperuisti  
 credentibus regna coelorum.  
 Ad dexteram Dei sedes in Gloria Patris.  
 Judex crederis esse venturus.  
 Te ergo, quaesumus, tuis famulis subveni,  
 quos pretioso sanguine redemisti.  
 Aeterna faccum Sanctis tuis in Gloria  
 numerari.

Salvum fac populum tuum, Domine, et  
 benedic haereditati tuae. Et rege eos, et  
 extolle illos usque in aeternum. Per  
 singulos dies benedicimus te. Et laudamus  
 nomen tuum in saeculum et in saeculum  
 saeculi.

Dignare, Domine, die isto sine peccato nos  
 custodire, Miserere nostril, domine.

Fiat misericordia tua, Domine, supernos,  
 quemadmodum speravimus in te speravi.  
 Non confundar in aeternum. In te, Domine,  
 in te speravi.



## Verdi's Enigmatic Scale



In the first of Verdi's *Four Sacred Pieces* (Ave Maria), listen out for a most unusual musical device that the composer makes use of. It is called the Scala Enigmata, or Enigmatic Scale. This very uncommon scale includes elements of both major and minor scales, as well as the whole-tone scale. It was originally published in a Milan journal (*Gazetta Musicale*) as a musical challenge, with an invitation to harmonize it in some way.

Verdi (who, supposedly, invented the scale) used it in his *Ave Maria* in response to the magazine's challenge. The piece features the scale both in its harmonies and as a *cantus firmus* throughout this short piece. First you will hear it in the bass, then in each successively higher voice part.

William Hadow, in "The Oxford History of Music", describes it as 'queer counterpoint which...is far-fetched and difficult of

intonation; the total effect is almost, if not quite, as musical as it is curious'.

For those of you interested in the technical side of things, the scale (written out in the key of G) is G, A $\flat$ , B, C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G, following the musical step pattern of semitone, tone and a half, tone, tone, semitone, semitone. The scale lacks a perfect fourth (except descending) and a perfect fifth, both of which are usually used in standard chord progressions, and help to establish the tonic.

By the way, the scala enigmatica is not confined to classical music - guitarist Joe Satriani used in his piece *The Enigmatic* from his album *Not of This Earth*.

So, when Verdi's *Four Sacred Pieces* begins this evening, not only can you appreciate the lovely singing of Tring Choral Society, but you can also see if you can pick out the Enigmatic Scale!



## Gioachino Rossini 1792 - 1868



Rossini occupied an unrivalled position in the Italian musical world of his time, winning considerable success relatively early in his career. The son of a horn-player and a mother who made a career for herself in opera, he had direct experience, as a boy, of operatic performance, both in the orchestra pit and on stage. The operas from his early success in 1810 were followed by a fruitful period in Paris, leading to his final opera, *Guillaume Tell*, which was first staged in that city in 1829. The revolution of 1830 prevented the fulfilment of French royal commissions for the theatre but, in his later life, he continued to enjoy considerable esteem, both in Paris, where he spent much of his last years, and in his native Italy. There he spent the years from 1837 until 1855, before returning finally to France, where he died in 1868.

Of his three dozen or so operas, *Il Barbiere di Siviglia* (The Barber of Seville) is probably the best known, a treatment of the first play of the Figaro trilogy by Beaumarchais on which Mozart had drawn thirty years before in Vienna. Other well known comic operas by Rossini include *La Scala di Seta* (The Silken Ladder), *Il Signor Bruschino* (Mr Bruschino), *L'Italiana in Algeri* (The Italian Girl in Algiers), *Il Turco in Italia* (The Turk in Italy), *La Cenerentola* (Cinderella) and *La Gazza Ladra* (The Thieving Magpie). More serious subjects were tackled in *Otello*, *Semiramide*, *Mose in Egitto* (Moses in Egypt) and the French *Guillaume Tell* (William Tell), based on the play by Schiller. The overtures to many of these are still very frequently played.

Church music by Rossini includes the *Petite Messe Solennelle*, originally for twelve solo voices, two pianos and harmonium, but rescored four years later,

in 1867, with orchestral accompaniment. Tonight's work, *Stabat Mater*, was written in 1841 (in its final version).

His instrumental compositions some early *String Sonatas*, designed for two violins, cello and double bass and thought to have been written when he was twelve. The so-called *Péchés de Vieillesse* (Sins of Old Age) consist of thirteen volumes of varied music, some vocal and some instrumental. These compositions demonstrate both



the well-known wit of the composer as well as his continuing technical command of musical resources.

Rossini had been a well-known gourmand and an excellent amateur chef his entire life, but he indulged these two passions fully once he retired from composing, and today there are a number of dishes with the appendage "alla Rossini" to their names that were either created by him or specifically for him. Probably the most famous of these is Tournedos Rossini, still served by many restaurants today.



## Rossini; Stabat Mater



### 1. INTRODUCTION (CHORUS AND QUARTET)

Stabat Mater dolorosa  
Juxta crucem lachrymosa,  
Dum pendebat Filius.  
*(The grieving mother stood by the cross,  
where her son was hanging.)*

### 2. ARIA (TENOR)

Cujus animam gementem  
Contristatam et dolentem  
Pertransivit gladius.  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti;  
Quae moerebat et dolebat  
Et tremebat cum videbat  
Nati poenas inclyti.  
*(As she shared his sorrow and grieved,  
a sword pierced her heart.  
O how sad and afflicted was that  
blessed mother of the only-begotten one.  
As she mourned and grieved, she trembled  
when she saw the punishment of her  
illustrious son.)*

### 3. DUET (SOPRANO AND CONTRALTO)

Quis est homo qui non fleret  
Christi Matrem si videret in tanto  
supplicio ?  
Quis non posset contristari  
Piam Matrem contemplari  
Dolentem cum Filio?  
*(What man would not weep to see  
the mother of Christ in such suffering?  
Who would not share in the sorrow, on  
contemplating the mother of Christ grieving  
for her son?)*

### 4. ARIA (BASS)

Pro peccatis suae gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.  
Vidit suum dulcem natum

Morientem desolatum  
Dum emisit spiritum.  
*(She saw Jesus in agony and flogged  
for the sins of her people.  
She saw her sweet child desolate as  
He died and His spirit slipped away.)*

### 5. RECITATIVE (BASS AND CHORUS)

Eia, Mater fons amoris,  
Me sentire vim doloris  
Fac ut tecum lugeam.  
Fac ut ardeat cor meum.  
In amando Christum Deum.  
Ut sibi complaceam .  
*(Oh Mother, fountain of love,  
Help me to feel the strength of  
your grief so that I may mourn with you.)*

### 6. QUARTET

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Corde meo valide.  
Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.  
Fac me vere tecum flere,  
Crucifixo condolere,  
Donec ego vixero.  
Juxta crecem tecum stare,  
Te libenter sociare  
In planctu desidero.  
Virgo, virginum praeclara,  
Mihi jam non sis amara.  
Fac me tecum plangere.  
*(Holy mother, help me hold the wounds  
of the crucified firmly in my heart.  
Share with me the punishment of  
your wounded son who deigned to suffer  
for me.  
Help me truly to weep with you, to  
grieve with you for Him, the crucified, for as  
long as I live.  
I long to stand beside the cross with  
you and gladly share the mourning with you.*



## Rossini; Stabat Mater



*Virgin, most noble of Virgins, do not be bitter towards me, let me mourn with you.)*

### **7. CAVATINA (CONTRALTO SOLO)**

Fac ut portem Christi mortem,  
Passionis ejus sortem,  
Et plagas recolare.  
Fac me plagis vulnerari,  
Cruce hac inebriari,  
Ob amorem Filii.  
*(Let me bear Christ's death, let me share in His sufferings and reflect on His wounds.  
May His wounds transfix me, May His holy cross and lifeblood fill my heart and mind.)*

### **8. ARIA (SOPRANO AND CHORUS)**

Inflammatum et accensus

Per te, Virgo, sim defensus,  
In die judicii.

Fac me cruce custodiri,  
Morte Christi praemuniri,  
Confoveri gratia.

*(Let me be guarded by the Cross,  
Protected by the death of Christ,  
and cherished with His grace.)*

### **9. QUARTET**

Quando corpus morietur,  
Fac ut animae donetur,  
Paradisi Gloria.  
*(When my body dies, may my soul be granted the glory of paradise.)*

### **10. FINALE**

In sempiterna saecula, Amen.  
*(World without end. Amen.)*

## *Future Concerts*

**3 July 2010**

**VAUGHAN WILLIAMS**

*A Sea Symphony;*

*The Lark Ascending (Soloist; Francesca Baritt)*

**18 December 2010**

**CHARPENTIER AND C P E BACH**

# *The Choir*



## **SOPRANOS**

Jill Aldridge  
Betilyn Alwyn-Jones  
Celestria Bell  
Annie Blackwood  
Gillie Bligh  
Anne Box  
Jacquie Cadge  
Gillian Carr  
Hilary Colbert  
Sally Dussek  
Barbara Eykel  
Charlie Frankum  
Mary Haywood  
Zoe Hill  
Katie Hughes  
Jeanie Jenner  
Sue Jones  
Christine Keen  
Margaret Kirkby  
Harriet Mackinder  
Brigid Mathers  
Heather Nash  
Fiona O'Neill  
Eileen Patterson  
Barbara Pearce  
Sheila Pulfer  
Pam Rush  
Carol Scribbins  
Gill Shelvey  
Rosemary Southworth  
Jenny Stevens  
Helen Stokes  
Jenny Thallon  
Elizabeth Thompson  
Jenny Watkins

## **ALTOS**

Karen Baldwin  
Nicky Bull  
Jean Bygate  
Norma Collins  
Sally Cottle  
Kate Davies  
Ann Denwood  
Margaret Flanigan  
Sarah Garrett  
Natasha Gething  
Margaret Gittins  
Janet Graves  
Maggie Halsey  
Ann Hawkes  
Jenny Hoare  
Lorna Lang  
Debbie Lea  
Jane Legg  
Gill Lerigo  
Jennifer McAllister  
Elizabeth Moxley  
Rhian Nicholls  
Enid Powell  
Marilyn Pryor  
Phyllis Reynolds  
Jacquie Rotheroe  
Chris Sivers  
Ann Sykes  
Anne Wales  
Heather Wignall  
Kate Winterbottom

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown  
Jeanne Eustace  
Ron Franklin  
David Gittins  
Jonathan Haskell  
Roger Judd  
Nigel Lewis  
Paul Rich  
Sue Roper  
David Wilde

## **BASSES**

Robert Allnutt  
Alan Archer  
John Betts  
Dave Clarke  
Adrian Collin  
Bob Davies  
Peter Graves  
Geoff Harrison  
Jim Hetherington  
Roger Hill  
David Long  
Tony Mackinder  
Tristan Mackinder  
Richard Onslow  
Tim Roberts  
Richard Tregoning  
Guy Williams  
Norman Wise  
David Woollacott



# Chiltern Orchestral Society



**Leader; Janet Hicks**

**Violins;** Ann Blake, Frances Bigg,  
Darrell Dunning, Marion Garrett, David  
Glenister, Ed Hewitt, Fiona Jacob,  
David Moore, Lesley Pearce, Chris  
Shelley, Frances Stanhope

**Clarinet;** Esther Moors, Theresa  
Whiffen

**Bassoon;** Caroline Cartwright, Thomas  
Dryer-Beers

**Violas;** Steffi Cook, Roger Evans,  
Katie Hayes, John Saunders

**Horns;** Duncan Gwyther, Herrick  
Hayes, Chris Howlings, Alf Ruddell

**Cellos;** Hilary Drinkall, Mary Harris

**Trumpets;** Jeremy Loukes, Allan  
Robinson

**Basses;** Keith Leonard, Sudhir Singh

**Trombones;** Simon Astridge, Martin  
Goodchild, David Taine

**Flute;** David Evans, Caroline Welsh

**Oboe;** Fraser MacAulay, Fraser Kelnan **Tympani;** Richard Baron-Tait



## ACKNOWLEDGEMENTS



Tring Choral Society thanks the Iain Rennie Hospice at Home shop, Tring, for support as our ticket agents.

The piano accompanist for Tring Choral Society rehearsals is Richard Grylls.

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



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 Mr and Mrs D Banyard  
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 Mrs K Woodward

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