



Tring Choral Society



Conductor: Colin Stevens
Guest Conductor: Anna Stevens



Schubert

Stabat Mater

Leighton

Crucifixus Pro Nobis

Mozart

Ave Verum Corpus

Requiem Mass

SOLOISTS

Claire Boulter (soprano)
Freya Jacklin (contralto)
Robert Johnston (tenor)
Quentin Hayes (bass)

Chiltern Orchestral Society
Leader: Janet Hicks

Saturday 5 April 2014



The Soloists



CLAIRE BOULTER (SOPRANO); Claire studied at the University of Birmingham and Trinity College of Music, graduating with the Allcard Award and the Worshipful Company of Musicians Silver Medal for Excellence. Stage roles include "Carrie Pipperidge" in Opera North's production of *Carousel* (The Leeds Grand Theatre, The Lowry and London's Barbican), Catherine Linton in a new musical adaptation of *Wuthering Heights* (workshop at Barons Court Theatre), Guadalupe, *La Périchole* (Opera South), 'Battling Sopranos' (MIMOMANIAC, King's Place), Aline, *The Sorcerer* (Buxton Opera House), the title role in Floyd's *Susannah* (Hampstead Garden Opera), ensemble *The Pirates of*

Penzance (The Carl Rosa Opera Company), and three seasons at the Thursford Christmas Spectacular. Oratorio work includes *Spirit of England*, *Carmina Burana*, *Elijah*, *Messiah*, *Petite Messe Solennelle*, *Nelson Mass*, *Bach Johannes Passion* with Richard Egarr, concerts in venues such as The Royal Palace, Madrid, St John's Smith Square, The Royal Albert Hall and duetting with Jonathan Ansell at the ICC Birmingham.

Claire regularly appears with vocal ensemble "Blossom Street" whose recent projects include a CD of Peter Warlock choral music that will be released in 2014.

FREYA JACKLIN (CONTRALTO); Freya graduated from University of York in July 2010 with First Class Hons in Music. She is studying for a MMus in Vocal Performance at the Guildhall School of Music and Drama under Theresa Goble. Outside of GSMD she performs professionally with ensembles such as Opera Holland Park, London Voices, RSVP Voices, and in the barbershop group Bellaphonics. Career highlights so far include solos with Birmingham Opera Company in Stockhausen's *Mittwoch aus Licht* directed by Graham Vick, film soundtracks (*Snow White and the Huntsman*, *The Hobbit* parts 1&2 and *The Hunger Games* parts 1&2 to name a few) and appearing at the London A Cappella Festival 2013 with Bellaphonics. Opera

credits include Sorceress/Dido/2nd Witch in Purcell's *Dido and Aeneas*, cover Annio in Mozart's *La Clemenza di Tito* (Giornata Opera), the title role of *Iolanthe* (Brent Opera), Julia Bertram in Jonathan Dove's *Mansfield Park* (HGO), Annina/Flora in Verdi's *La Traviata* (*Opera Loki*), and the Mother in Menotti's *Amahl and the Night Visitors* (Opera Anywhere). Future projects include cover Echo 1 in Jonathan Dove's *Adventures of Pinocchio* (GSMD Opera School), her debut at the Wigmore Hall with the GSMD Voiceworks programme, and the title role in Purcell's *Dido and Aeneas* (Opera Up Close, the Kings Head). She will also be a chorus artist in the Opera Holland Park 2014 season

ROBERT JOHNSTON (TENOR); Robert studied singing at The Royal Academy of Music, where he gained LRAMs in both teaching and performing, as well as a

GRSM. In 1995 he was awarded an ARAM. He now combines being a part-time member of the BBC Singers, with a busy solo career both at home and abroad.



The Soloists



At home he has sung *Messiah* at the RAH under Sir David Willcocks, *Carmina Burana* at the Barbican and made his debut at the Three Choirs Festival in 1996 as the Evangelist in Bach's *St Matthew Passion* under Joshua Rifkin. In recent seasons abroad he has sung *The Dream of Gerontius* in Cape Town, *The Kingdom* in the Teatro Colon, Buenos Aires, *The Creation* in Sri Lanka. *Samson, Messiah* and *St Nicolas* in Holland, Handel's *Ode to St Cecilia* in Padova, Italy, *Elijah* in Norway; Haydn's *Nelson Mass* in Parma, Italy, and *Judas Maccabaeus* with the MDR orchestra in Leipzig.

Recordings include works by Carl Orff for The South Bank Show, Maintop in a recording of *Billy Budd* for Erato with Kent Nagano and the Halle, *Marquis Pierre* in

Kurt Weill's *The Firebrand of Florence* with Sir Andrew Davis and the BBC Symphony Orchestra and a selection of carols with David Hill and The Bach Choir on the CD *Noel*.

Recent performances include works by Handel and Haydn in Kampen and Groningen, Holland; the Evangelist in Bach's *St Matthew Passion* in St Albans Abbey, *The Dream of Gerontius* in London, *Messiah* in Redbourn and performances of the rarely-performed *Joseph and his Brethren* by Handel, again in Holland. Robert has also recently finished filming the part of the Venetian Opera Singer in the Ealing Studios feature film of *Dorian Gray*.

QUENTIN HAYES (BASS); Since winning the VARA Dutch Radio Prize in 1993 at the Belvedere Singing Competition in Vienna Quentin has sung roles with all the leading UK Opera Companies including Glyndebourne, Scottish Opera, Welsh National Opera, Opera North, English National Opera and the Royal Opera House, Covent Garden.

His concert engagements have been diverse, ranging from Purcell's "Ode for St.Cecilia's Day" in St.Petersburg, to Purcell's "Come ye Sons of Art" with Philippe Herreweghe in Lyon, to Finzi's "In Terra Pax" in Rio de Janeiro, to Dvřák's "Requiem" in Valencia, to Brahms' "Requiem" with the Royal Scottish National Orchestra in the Usher Hall Edinburgh, to "Messiah" in Trondheim Cathedral, Norway and Britten's War Requiem at the Concertgebouw, Amsterdam.

He has sung with many prestigious

orchestras, including the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the London Symphony Orchestra (with the late Richard Hickox), Manchester's Hallé Orchestra, the Bournemouth Symphony Orchestra and the BBC Symphony Orchestra.

Recent engagements include Rigoletto (Luxembourg Festival), Macbeth (Blackheath Concert Halls), Glanert's Caligula at the Amsterdam Concertgebouw last December and last month a cruise up the Amazon to sing at Manaus Opera House, Brazil.

As well as television appearances, he has recorded with Hyperion, DG, Decca Argo, Chandos and Naxos. He is now a visiting singing teacher at the Royal Northern College of Music.



Franz Schubert (1797 - 1828)



The story of Franz Schubert is the perfect example of the cliché ignored genius who was neglected during his lifetime and died in obscurity. In his short life, he never achieved the recognition he deserved and, even after his death, an entire generation had to pass before his achievements saw the light. Nonetheless, his short career was highly fruitful, during which he wrote over six hundred songs, five masses, nine symphonies, and several piano compositions. It is interesting, as well as a sad truth, that many of these masterpieces lay deserted on the dusty shelves of attics. However, two hundred years since his death, his music continues to delight us.



He was born in Vienna and was the fourth son of Franz Theodor Schubert and Elizabeth Vietz. He displayed immense talent in music and was encouraged to exhibit it even as a child. He received instruction in violin from his father as well as from his elder brother. He also received lessons from Michael Holzer, the organist at Liechtenthal parish church.

In 1808, the eleven-year-old Schubert joined the choir of the imperial court chapel as well as to the Royal seminary, during which time he displayed exceptional skill as a student. He became quite familiar with the music of Haydn, Mozart and Beethoven. Being an introvert and a shy person, Schubert spent most of his spare time practising - good advice for any budding musicians among you, shy or not!

The period between 1820 and 1823 saw Schubert reach the zenith of his musical career. A charity event which was held in 1821, which included the performance of *Erk König*, attracted a lot of public attention towards Schubert's music. In the same year, he penned his seventh symphony (though he did not orchestrate it) and, in the following year, he started his famous eighth symphony in B Minor.

Schubert's health started to deteriorate; he contracted syphilis and was admitted to Vienna General Hospital for several days. Even so, he still managed to compose some of his greatest works, including *Die Schöne Müllerin* and an octet for woodwinds and strings.

The song-cycle *Die Winterreise*, thought by many to be his greatest work, was composed in 1827 and, towards the end of this year, he completed his two series of piano pieces which he called, simply, *Impromptus*. On March 26, 1828, Schubert participated in a full-scale concert which was devoted completely to his own works. On 11 November, Schubert started suffering from nausea and headache. After five days, the doctors diagnosed typhoid fever, following which he died on 19 November 1828.



Schubert; *Stabat Mater*



It took Schubert three days in 1815 to complete his *Stabat Mater*, which is for choir (without soloists) and small orchestra. This was just his first setting of the ancient devotional poem, the second being composed a year later, and in a different key. In this version, Schubert sets only the first four stanzas of the twenty-stanza Latin poem but, after all four stanzas are heard, he then shapes them into one cohesive section. There then follows a repeat section which includes some sophisticated variations.

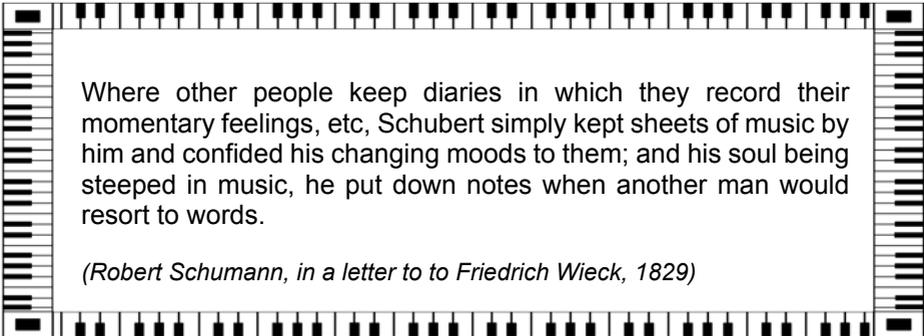
The use of trombones in the orchestration is interesting (although Schubert doesn't use flutes, horns, trumpets or drums). While their use is in keeping with ecclesiastical tradition, from the original autograph it is clear that Schubert originally intended to use horns, as he had originally written *Corni*. However, he deleted this and substituted *Tromboni*. Part of the reason for the omission of trumpets and horns may be that, in Schubert's day, technical limitations meant that these instruments (unlike trombones) were unable to reproduce many of the notes within their overall range.

Stabat mater dolorosa,
Juxta crucem lacrimosa,
Dum pendebat Filius.
*(The mournful Mother stood
Weeping beside the cross
While her son was hanging on it.)*

O quam tristis et afflicta,
Fuit illa benedicta,
Mater unigeniti!
*(Oh, how sad and distressed
Was that blessed Mother
Of an only son.)*

Cujus animam gementem,
Contristatam, et dolentem,
Pertransivit gladius.
*(Her lamenting soul,
Full of anguish and grief,
was pierced as by a sword.)*

Quae moerebat, et dolebat,
Pia Mater, dum videbat,
Nati poenas inclyti.
*(How she mourned and grieved,
That devoted Mother, as she watched
The suffering of her glorious son.)*



Where other people keep diaries in which they record their momentary feelings, etc, Schubert simply kept sheets of music by him and confided his changing moods to them; and his soul being steeped in music, he put down notes when another man would resort to words.

(Robert Schumann, in a letter to Friedrich Wieck, 1829)



Kenneth Leighton (1929 - 1988) and *Crucifixus Pro Nobis*



Crucifixus Pro Nobis is a small-scale cantata, setting words by the seventeenth-century poets Patrick Carey and Phineas Fletcher, is written for tenor solo, seven-part choir, and organ. It dates from 1961.



Kenneth Leighton, who was born and bred in Yorkshire and held the Reid Chair of Music at Edinburgh University, was active as a composer of church music for much of his career: he has contributed several liturgical pieces, as well as more extended cantatas, such as this one, on religious themes. He is a most productive composer, and his work has shown many influences over twenty years - something which he regards as both inevitable and desirable. He once said that "for me, in the process of composing one hopes to come ever closer to one's real self."

So Leighton has explored many paths: in his *Nine Variations for Piano*, he adopts serial methods; while in his *Quartet in One Movement* he incorporates a degree of performer choice into the piece. His church music has, unsurprisingly, been less radical; but he has never been afraid to bring distinctively modern means of expression into what has traditionally been a conservative arena. This cantata combines a directness of expression, and quite fierce, uncompromising harmonic language, with a great lyrical beauty, anguished in its response to the powerful poems.

The work is dedicated to David Lumsden and the Choir of New College Oxford. The four sections are 'Christ in the cradle', a reverie for soloist and organ alone. Then the agony of Christ's time of doubt is pictured in 'Christ in the Garden', built on strong, often homophonic writing for choir. The third section is 'Christ in his Passion', in which a winding chromatic line for the soloist leads to an accumulation of choral sound - the response to the horror of the Passion is never over-dramatic, though, and the music subsides to a pianissimo 'Thou didst make Him all those torments bear', and the soloist takes over to point Carey's moral: "If then his love / Do thy soul move Sigh out a groan / Weep down a melting tear". The final section turns to the verse of Phineas Fletcher for a concluding Hymn, which has something of the same effect as the final chorale in a Bach cantata, summing up the response of all to the events which have just been meditated upon. This movement is marked to be sung 'Molto adagio, molto sostenuto ma un poco liberamente'.



Leighton; Crucifixus Pro Nobis

The text



1. Christ in the Cradle – words by Patrick Carey. D.1651 (Solo)

Look, how he shakes for cold!
How pale his lips are grown!
Wherein his limbs to fold
Yet mantle has he none.
His pretty feet and hands
(Of late more pure and white
Than is the snow
That pains them so)
Have lost their candour quite.
His lips are blue
(Where roses grew)
He's frozen everywhere:
All th'heat he has
Joseph, alas,
Gives in a groan: or Mary in a tear.

2. Christ in the Garden (Chorus and Solo)

Look, how he glows for heat!
What flames come from his eyes!
'Tis blood that he does sweat,
Blood his bright forehead dyes:
See, see! It trickles down:
Look, how it showers amain!
Through every pore
His blood runs o'er,
And empty leaves each vein.
His very heart
Burns in each part;
A fire his breast doth sear:
For all this flame,
To cool the same
He only breathes a sigh, and weeps a tear.

3. Christ in His Passion (Solo and Chorus)

What bruises do I see!
What hideous stripes are those!
Could any cruel be
Enough, to give such blows?

Look, how they bind his arms
And vex his soul with scorns,
Upon his hair
They make him wear
A crown of piercing thorns.
Through hands and feet
Sharp nails they beat:
And now the cross they rear:
Many look on:
But only John
Stands by to sigh, Mary to shed a tear.

Why did he shake for cold?
Why did he glow for heat?
Dissolve that frost he could,
He could call back that sweat.
Those bruises, stripes, bonds, taunts,
Those thorns, which thou dost see,
Those nails, that cross
His own life's loss,
Why, oh, why suffered he?
'Twas for thy sake.
Thou, thou didst make
Him all those torments bear:
If then his love
Do thy soul move,
Sigh out a groan, weep down a melting tear.

4. Hymn - words by Phineas Fletcher 1582-1650 (Chorus)

Drop, drop, slow tears,
And bathe those beauteous feet
Which brought from Heaven
The news and Prince of Peace:
Cease not, wet eyes,
His mercy to entreat;
To cry for vengeance
Sin doth never cease.
In your deep floods
Drown all my faults and fears;
Nor let His eye
See sin, but through my tears.



Mozart; *Ave Verum Corpus*



Ave Verum Corpus is a motet, in D major, written by Mozart for Anton Stoll, a friend of both Mozart and Joseph Haydn. (Stoll was the musical coordinator in the parish of Baden bei Wien, near Vienna.) This setting of the text was composed to celebrate the feast of Corpus Christi and the autograph is dated 17 June 1791. It is only forty-six bars long and is scored for SATB choir, string instruments, and organ. Mozart's manuscript itself contains minimal directions, with only a single sotto voce at the beginning. Mozart composed this motet while in the middle of writing his opera *Die Zauberflöte*, and while visiting his wife Constanze, who was pregnant with their sixth child and staying in a spa near Baden. It was less than six months before Mozart's death.

Ave verum corpus natum de Maria Virgine.	<i>(Hail the true body incarnate, of the Virgin</i>
Vere passum immolatum, in cruce pro	<i>Mary born</i>
nobis homine.	<i>On the cross Thy sacred body, for us men</i>
Cujus latus perforatum unda fluxit et	<i>with nails was torn.</i>
sanguine.	<i>Cleanse us by the blood and water</i>
Esto nobis praegustatum in mortis	<i>streaming from the pierced side.</i>
examine.	<i>Feed us with Thy body broken, now in</i>
	<i>death's agony.)</i>

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Mozart (1756-1791)



Mozart was born in Salzburg in 1756 and, perhaps more so than most other composers, his life story is well known, and stories of his childhood precociousness are well documented. For instance, at the age of four he could learn a piece of music in half an hour. At five, he was playing the clavier incredibly well and, at six, he began composing, writing his first *symphonies* at the age of eight. He was constantly travelling all over Europe with his father, Leopold. The musical feats and tricks of young Wolfgang were exhibited to the

detested archiepiscopal court, in 1777 Wolfgang went on a tour with his mother to Munich, Mannheim, and Paris. It was in Paris that his mother died suddenly in July, 1778. With no prospects of a job, Mozart dejectedly returned to Salzburg in 1779 and became court organist to the Archbishop. Mozart finally achieved an unceremonious dismissal from the archiepiscopal court in 1781, and thereafter became one of the first musicians in history to embark upon a free-lance career, without the benefit of church, court, or a rich patron.



Mozart moved to Vienna where he lived for a time with the Webers, a family he had met in 1777. He eventually married Constanze Weber in August of 1782, against the wishes and strict orders of his father. Then, for a time, things began to look bright for the young composer. Beginning in 1782 with the *Die Entführung aus dem Serail*, Mozart began turning out one masterpiece after another in every form and genre.

Mozart is probably the only composer in history to have written undisputed masterworks in virtually every musical genre of his age. His *serenades, divertimenti and dances*, written on request for the entertainment and outdoor parties of the nobility, have become synonymous with the Classical 'age of elegance'.

courts, to musical academicians, and to the public. Between the ages of seven and fifteen, the young Mozart spent half his time on tour. During these tours, he heard, absorbed, and learned various European musical idioms, eventually crystallizing his own mature style.

Fully expecting to find an ideal post outside his sleepy home town of Salzburg and the

During his years in Vienna, Mozart also made the acquaintance of Haydn. The two became close friends and the older composer's music had a profound influence on Mozart. Between 1782 and 1785, Mozart composed a series of six string quartets which he dedicated to Haydn. Upon playing through some of them together, Haydn said to Mozart's father, who was present, 'Before God and as an

honest man, your son is the greatest composer I know, either personally or by name.'

Yet, through his mismanagement of money (and as a successful composer of operas and a renowned piano virtuoso, he made a great deal), and the documented incidences of his tactless, impulsive, and, at times, childish, behaviour in an era of powdered wigs and courtly manners, Mozart seemed to find it difficult to make a successful living.

By 1790, he was writing letters to friends, describing himself and his family (he and Constanze had six children, only two of which survived) in desperate circumstances and begging for money. He was also by this time seriously ill with what

was most likely a disease of the kidneys. With the success of *The Magic Flute*, and a newly granted yearly stipend, Mozart was just beginning to become financially stable when his illness brought an end to his life and career at the age of thirty-six. He was buried, like most Viennese in those days by the decree of Emperor Joseph, in a common grave, the exact location of which remains unknown.

The influence of Mozart on the composers that followed cannot be emphasized too strongly. He was idolized by such late nineteenth century composers as Wagner and Tchaikovsky; and his music came to influence the *neo-classical* compositions of Stravinsky and Prokofiev in the twentieth century.



Mozart's Requiem



Most of the great composers have set the Requiem Mass, but probably the most well known and best loved of them are those by Mozart and Verdi - and it's the former that you will have the immense pleasure of hearing tonight.

Before discussing Mozart's *Requiem*, there is one important thing you must do - if you have seen either Peter Shaffer's wonderful play, *Amadeus*, or the film version of it, forget it! Although it is, undoubtedly, a superb dramatic work, it is (to coin a phrase) a little economical with the truth, some of it relevant to one of the works you will hear tonight. For instance, the film depicts Mozart, on his deathbed, dictating his Requiem to Salieri. This, of course, did not happen. The *Requiem* was, in fact, dictated by Mozart to Franz Xaver Süssmayr who, ironically, had been a pupil of both Salieri and Mozart.

It is also untrue that Salieri was the 'tall, mysterious stranger' who knocked on Mozart's door and asked him to write a requiem mass. Mozart had mentioned the fact that this strange character had called on him and commissioned a requiem; the play and film give the impression that Salieri thought that this was the product of Mozart's deranged mind (caused by his fragile health) so decided to impersonate the imaginary character to try to affect Mozart's mind further. The truth in this instance is even more fascinating. There really was a 'mysterious stranger' and his identity is known. He was a young aristocrat, Count Walsegg, who called on Mozart late at night and asked him to write the requiem (and for quite a lot of money!). Count Walsegg's young wife had recently died and he wanted a requiem for her - but he wanted to pass it off as his own. Apparently, he was in the habit of doing

this quite a lot; he would copy out things like string quartets by other composers and then have them played by his own house musicians and everybody would be under the impression that these pieces were by him. However, he couldn't even think of doing the same with a requiem, so he went to Mozart. It is probable that Mozart was very pleased with this commission. In the first place, it was for a great deal of money (which Mozart desperately needed) and, secondly, it is thought that Mozart knew of the count's intentions with the piece and, being a great practical joker himself, went along with the idea.

Unfortunately, the commission came at a rather bad time. Mozart was already writing *La Clemenza di Tito*, *The Magic Flute* and the *Clarinet Concerto* - an unimaginable workload - and it couldn't have been very easy with two young children running around! The overwork, among other things caused Mozart to sink into a depression and, at one point, Constanze took the *Requiem* from him in order to ease the workload (and the depression), as it was becoming clear that Mozart was beginning to think that he was writing his own requiem.

1. Requiem Aeternam (Chorus with soprano solo)

Requiem aeternam dona eis, Domine et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.

Exaudi, orationem meam, ad Te omnis caro veniet.

Requiem aeternam dona eis, Domine, et lux perpetua, luceat eis.

Christe eleison, Kyrie eleison.

(Grant them eternal rest, O Lord and may perpetual light shine down upon them.)

Thou O God art praised in Zion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, for all flesh shall come to Thee.

Grant them rest and eternal peace O Lord, and perpetual light shine down upon them. Christ have mercy, Lord have mercy.)

Indeed, Mozart didn't finish the work and, as mentioned earlier, he dictated the *Requiem* (literally, on his deathbed) to his faithful pupil and friend Süssmayr, desperately trying to tell him, for instance, how the tympani should play at this bar, how the trumpets should sound in this passage and so on. In fact, the account of his final hours, as he was attempting to do this, is left to us by the fourth sister of the Weber family, Sophie. She was the 'carer' of the family, and she looked after her mother and all her sisters as well as looking after Wolfgang in his final hours.

It was, in fact, in Sophie's arms that Mozart died as Constanze sat beside him. It may interest you to know that the *Lachrymosa* from the *Requiem* is the piece at which he was last heard to be working before he sank into his final sleep, and the very last phrase he himself wrote was the eighth bar (*Judicadus homo reus*). So, as you listen to this wonderful work tonight, give a thought that the achingly beautiful *Lachrymosa* is the lament not only for what the text is about but for the passing soul, literally, of the composer.

2. Dies Irae (Chorus)

Dies irae, dies illa, solvet saeculum in favilla, teste David cum Sybilla.

Quantus tremor est futurus, quando Judex est venturus, cuncta stricte discussurus.

(Day of anger, day of terror, all shall crumble into ashes, this was David's revelation.)

What a trembling shall possess them, when the Judge shall come to judgement, searching all the souls before Him.}

3. Tuba Mirum (Quartet)

Tuba mirum spargens sonum, per sepulchra regionum, Coget omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicante responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Judex

ergo cum sedebit, quidquid latet apparebit
nil inultum remanebit. Quid sum miser tunc
dicturus, quem patronum rogaturus, cum
vix Justus sit securus.

*(Trumpets sounding loud as thunder, call
the buried dead from slumber to the throne
of God Almighty. Death shall marvel, earth
shall wonder, when departed generations,
rise again to answer judgement.*

*Open lies the book before them, where all
records have been written, when creation
comes to trial. Then the lord shall sit in
judgement, what was hidden is uncovered,
naught forgotten, naught unpunished.*

*What shall I plead in my anguish? Who will
help me, give me counsel? When the just
are not acquitted?)*

4. Rex Tremenda (Chorus)

Rex tremenda majestatis, qui salvandos
salvas gratis, salva me, fons pietatis.

*(King omnipotent and mighty. Thou dost
save the true repentant, save Thou me, O
fount of mercy.)*

5. Recordare (Quartet)

Recordare, Jesu pie. Quod sum causa
tuae viae, ne me perdas illa die. Quaerens
me sedisti lassus, redemisti crucem
passus, tantus labor non sit cassus? Juste
Judex ultionis, Donum fac remissionis,
ante Diem rationis. Ingemisco tanquam
reus. Culpa rubet vultus meus.
Supplicanti parce Deus. Qui Mariam
absolvisti, et latronem exaudisti mihi
quoque spem dedisti. Preces meae non
sunt dignae, sed tu bonus fac benigne,
ne pereni cremer igne. Inter oves locum
praesta, et ab haedis me sequestra.
Statuens in parte dextra.

*(Ah, remember, gentle Jesus, 'twas for my
sake Thou did suffer. On that day do not
forsake me. Seeking me, thou wast
afflicted, to redeem me by Thy passion.
Let such labour not be useless. Just and
upright, Judge Almighty, grant me grace for
my atonement ere the day I stand before
Thee.*

*I lament for I am guilty, and I blush for my
wrong doing, I implore Thee, Saviour,*

*spare me. Thou hast dried the tears of
Mary, so shall I, too, hope for pardon. My
petitions are unworthy, yet have mercy, do
not send me to the flaming fire for ever. In
thy sheepfold let me enter, do not herd me
with the guilty, set me there upon thy right
hand.)*

6. Confutatis Maledictis (Chorus)

Confutatis maledictis, flammis acribus
addictis, voca me cum benedictis. Oro
supplex et acclinis, cor contritum quasi
cinis, gere curam mei finis.

*(When the accursed have been
confounded and given over to the bitter
flames, call me with the blessed. I pray in
supplication on my knees. My heart
contrite as the dust, safeguard my fate.)*

7. Lachrymosa (Chorus)

Lachrymosa dies illa, qua resurget ex
favilla, judicandus homo reus. Huic ergo
parce, Deus, pie Jesu Domine. Dona eis
requiem. Amen.

*(Day of bitter lamentation, when man rises
up from ashes, doomed to judgement, lost
and guilty, then, Lord, pity this Thy servant.
Blessed Jesus, Christ our Lord, Saviour,
grant them rest and peace. Amen.)*

8. Domine Jesu (Chorus with Quartet)

Domine Jesu Christe, Rex gloriae. Libera
animas omnium fidelium defunctorum, de
poenis inferni et de profundo lacu. Libera
eas de ore leonis. Ne absorbeat eas
tartarus, ne candant in obscurum sed
signifer sanctus Michael repraesentet, eas
in lucem sanctam quam olim Abrahamae
promisisti et semini ejus

*(Lord Jesus Christ, king of Glory, deliver
the souls of all the faithful departed from
the pains of hell and from the bottomless
pit. Deliver them from the lion's mouth,
neither let them fall into darkness nor the
black abyss swallow them up. And let
Saint Michael, Thy bearer, lead them into
the Holy light which once Thou didst
promise to Abraham and his seed.)*

9. Hostias (Chorus)

Hostias et preces, tibi, Domine, laudis offerimus, tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus

(We offer unto thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into life which once thou didst promise to Abraham and his seed.)

10. Sanctus (Chorus)

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

(Holy, Holy, Holy, Lord God of Sabaoth, earth and heaven are full of echoes to Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord of Lords. Earth and heaven are full of echoes praising Thy glory. Hosanna in the highest.)

11. Benedictus (Quartet)

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

(Blessed is he that cometh in the name of the Lord. Hosanna in the highest.)

12. Agnus Dei (Chorus with Soprano Solo)

Agnus Dei, qui tolis peccata mundi, dona eis requiem. Agnus Dei qui tolis peccata mundi dona eis requiem sempiternam. Lux eterna luceat eis. Domine cum sanctis tuis in aeternam quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.

(Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God who takest away the sins of the world, grant them rest for evermore. May eternal light shine down upon them, Christ the Lord, with all Thy blessed Saints for evermore, since Thou art just.)



Mozart dictating his Requiem from his deathbed
(Painting by Mihaly Munkacsy)



The Choir



SOPRANOS

Celestria Bell
Gillie Bligh
Anne Box
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Zoe Hill
Katie Hughes
Sue Jones
Christine Keen
Margaret Kirkby
Harriet Mackinder
Brigid Mathers
Heather Nash
Fiona O'Neill
Eileen Patterson
Barbara Pearce
Sheila Pulfer
Pam Rush
Rosemary Southworth
Brenda Stapleton
Jenny Stevens
Helen Stokes
Elizabeth Thompson
Jenny Watkins

ALTOS

Karen Baldwin
Rachel Baldwin
Christine Bass
Janet Briant
Nicky Bull
Jean Bygate
Kate Davies
Ann Denwood
Margaret Flanigan
Sarah Garrett
Natasha Gething
Jane Glover
Janet Graves
Maggie Halsey
Jenny Hoare
Lorna Lang
Jane Legg
Gill Lerigo
Elizabeth Moxley
Rhian Nicholls
Enid Powell
Marilyn Pryor
Phyllis Reynolds
Jacquie Rotheroe
Chris Sivers
Anne Wales
Heather Wignall
Kate Winterbottom

TENORS

Jenny Brannock-Jones
Cliff Brown
Richard Brown
William Fudge
Roger Judd
Nigel Lewis
David Wilde

BASSES

Robert Allnutt
Alan Archer
David Chasey
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Chris Dove
Peter Graves
Richard Grylls
Geoff Harrison
Jim Hetherington
Hugh Hudson
David Long
Tony Mackinder
David Morgan
Richard Onslow
Richard Tregoning
John Watkins
Guy Williams



Chiltern Orchestral Society



Leader; Janet Hicks

Violin; Muriel Abbott, Roger Bowman, Frances Bigg, Ed Hewitt, Henry Fagg, Fiona Jacob, David Moore, Roger Neighbour, Mark Redman, Chris Shelley, Frances Stanhope

Viola; Roger Evans, Cerri Fagg, Katie Hayes, John Saunders

Cello; Hilary Drinkall, Helen Godbolt

Bass; Elliott Dryer-Beers, Sudhir Singh

Clarinet/Basset Horn; Phyllis Champion, Thomas Dryer-Beers

Bassoon; Caroline Cartwright, Ian Every

Trumpet; Jeremy Loukes, Allan Robinson

Trombone; Simon Astridge, Chris Brown, David Taine

Timpani; Richard Baron-Tait

Organ; Colin Stevens



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If you like what you hear (and see) tonight, and would like to be involved as a choir member, patron or helper (or perhaps you would simply like to learn more about Tring Choral Society), our web site 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**

As a member of the choir, you will not only have the chance to sing some of the world's greatest music, but you will also benefit from the choir's healthy social life!

Our Membership Secretary, Margaret Flanigan, will be pleased to hear from you on 01442 823915.