



# *Tring Choral Society*



**Conductor: Colin Stevens**

## *Verdi* *Four Sacred Pieces*

## *Fauré* *Requiem*

### **SOLOISTS**

Melanie Lodge (Mezzo-soprano)  
Alastair Merry (Baritone)

**Chiltern Orchestral Society**  
**Leader: Janet Hicks**

**Saturday 28 March 2015**



# The Soloists



## MELANIE LODGE (MEZZO SOPRANO)

Melanie studied at The Royal Welsh College of Music and Drama and has received awards from both Sophie's Silver Lining Fund and the Britten-Pears foundation.

Melanie's many roles include Rosina (*The Barber of Seville*) Heritage Opera, Amneris (*Aida*), Roro (*La Rondine*) for Go Opera, the creation of Elf (*Jack Frost*) at Saint John's Smith Square, the creation of Fasolt (*For the love of Undine*), Giullia (*The Gondoliers*), La Zelatrice (*Suor Angelica*), Kate (*The Pirates of Penzance*) for Buxton G & S Opera company, Phoebe (*The Yeomen of the Guard*), Giannetta (*The Elixir of Love*), Third Blumenmädchen

(*Parsifal*), Mercedes (*Carmen*), Madam Popova (*The Bear*), Despina (*Così fan Tutte*), Daphne (*Thespis*), Iolanthe (Iolanthe) Carl Rosa Opera West End Season, Pitti-Sing (*The Mikado*), Beggar Woman (*Sweeney Todd*), Isabella



(*L'Inganno Felice*), Olga (*The Merry Widow*), Une Marchande (*Carmen*) Scottish Opera, Cherubino (*The Marriage of Figaro*), Cecilio Lucia Silla & Annio (*La Clemenza di Tito*) Opera Minima, Alice (*Le Comte Ory*) New Chamber Opera, Fillipievna (*Eugene Onegin*) BCO, Marthe (*Faust*) Opera South, Modestina (*Il Viaggio a Riems*) Wexford Festival Opera.

Melanie has also appeared in many productions with English National Opera, Welsh National Opera, Opera Holland Park, Scottish Opera in addition to Wexford Festival Opera.

Her solo concert work includes the Dvořák *Stabat Mater*, the Duruflé, Faure, Mozart & Verdi *Requiems*, Handel's *Messiah*, Tippett's *Child of Our Time* and *The Passion of Christ* by Somerville.

Although Melanie is not a runner, she is currently training for the London Marathon to raise money for *Lost Chord* – a charity that specialises in providing music sessions for dementia sufferers.

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## ALASTAIR MERRY (BARITONE)

Alastair made his first professional singing appearance as first boy in *The Magic Flute* while living in Germany. Later, he studied

music at Worcester College, Oxford, became a lay clerk at Christ Church Cathedral, Oxford, and went on to study singing with Laura Sarti at the Guildhall School of Music and Drama.



# The Soloists



He has sung a number of solo operatic roles including, most recently, the Count in the *Marriage of Figaro* with New Cornwall Opera. Other roles include Masetto in *Don Giovanni*, Sid in *Albert Herring*, The Forester in *Rusalka* and Dancairo in *Carmen*.

As a professional chorister, Alastair has sung with the choruses of Glyndebourne and Garsington Opera, as well as on the concert platform with the BBC Singers and Netherlands Radio Choir. Most recently, Alastair sang in the chorus, and covered and performed a small role in Welsh National Opera's



*Moses und Aron*, and was part of the chorus for English National Opera's *Otello* and *The Girl of the Golden West*.

Alastair is also an active oratorio soloist and recitalist, having recently performed the arias and Pilate in Bach's *St John Passion*, Vaughan Williams' *Five Mystical Songs* and Rossini's *Petite Messe Solennelle* in concert. He is also one of the twelve professional choirmen of the Temple Church, London and has recently returned from a trip to Washington DC with the choir.

**"For me, art, and especially music, exist to elevate us as far as possible above everyday existence."**

**(Gabriel Faure)**





# Giuseppe Verdi



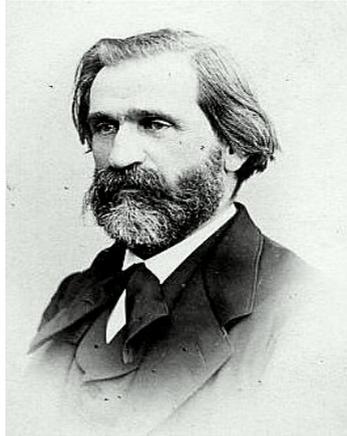
Verdi was born in Roncole, in the former duchy of Parma, and he first studied music in the neighbouring town of Busseto. Upon being rejected by the Milan Conservatory in 1832 (because of his age), he became a pupil of the Milanese composer Vincenzo Lavigna, returning to Busseto in 1833 as conductor of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

### Future Concerts

*More great music for you to enjoy!*

**4 July 2015**  
**Mendelssohn; *Elijah***

**19 December 2015 and 19 March 2016**  
**to be announced**



# Verdi; *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 towards 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 twelve-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 adventurous portrayal of his own emotional responses to the traditional text, something he seems to have achieved. In any event, the score must have meant a lot to Verdi, as he asked to have it buried with him.

(See the article about Verdi's *Enigmatic Scale* elsewhere 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.

*(Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. 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 condolare 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 consortium, et plagas recolere. Fac me plagis vulnerati, fac me cruce inebriari, et cruore 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.

*(The mourning Mother stood weeping beside the cross while her son was hanging on it. Her lamenting soul, full of anguish and grief, was perceived as by a sword. Oh, how sad and distressed was that blessed Mother of an only son. How she mourned and grieved, that devoted Mother, as she watched the suffering of her glorious son. What man would not weep to see the Mother of Christ in such suffering? Who could not share the sadness, contemplate Christ's Mother grieving with her son? For the sins of her people, she saw Jesus in torment, and subjected to flogging. She saw her sweet child, desolate as He died, as He gave up the ghost. Oh Mother, fount of love, help me feel real grief, that I may mourn with Thee. Help my heart to burn with love for Christ my God, that I may please him. Holy Mother, help me hold the wounds of the crucified firmly in my heart. Your wounded Son thus deigned to suffer for me. May I share his punishment. Help me truly to weep with thee, to grieve with the crucified to the end of my life. To stand with thee beside the cross, wholly to share in the mourning is my desire. Chosen Virgin of virgins do not refuse me now. Let me mourn with thee. Let me bear Christ's death. Let me share the passion and reflect on His wounds. Let me be wounded with His wounds. Let that cross inspire me with love for your son. Lest in flames I burn, may I be defended by thee, Virgin, in the day of*

*judgement. Christ, when I must go from here, grant through your mother, for me to come to the palm of victory. May my soul be granted the glory of paradise. Amen.)*

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

Vergine Madre, figlia del tuo Figlio, umile ed alta pui che creatura, termine fiso d'eterno consiglio, tu se'colei che l'umana natura nobilitasti sicche'l 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 fiata liberamente al dimandar precorre.

In te misericordia, in te pietate, in te magnificenza, in te s'aduna. Quantunque in creaturare di bontate. Ave. Ave.

*(Virgin mother, daughter of your own son, most humble yet highest of any creature, human heart of the divine mystery, You are she who so ennobled human nature that God, the maker of mankind, would not disdain being made man Himself. In your womb was rekindled the love, the warmth of eternal peace, and thus is sprouted this flower, the Celestial Rose.*

*For us in heaven your charity blazes like the noon sun, while among mortals you are the bubbling fountain of Hope. Lady, at once so great and so precious, whoever desires grace but lacks your intercession, would send that desire aloft as if without wings.*

*Not only does your kindness succour all that ask, but you often answer petitions even before they have been requested.*

*In you is all mercy, in you is all pity, in you is all majesty, in you is united everything of goodness in living creation.)*

### **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. Alvum 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 confundari in aeternum. In te, Domine, in te speravi.

*(We praise Thee, O God. We acknowledge Thee to be the Lord. All the earth doth worship Thee the Father everlasting. To Thee all the angels cry aloud. The heavens and all the powers therein. To Thee cherubim and seraphim do continually cry Holy, Holy, Holy, Lord God of Sabaoth; heaven and earth are full of the majesty of Thy glory. The glorious company of apostles praise Thee. The goodly fellowship of the prophets praise Thee. The noble army of martyrs praise Thee. The Holy Church throughout all the world doth acknowledge Thee; the father of an infinite majesty; Thine honourable true*

*and only Son; also the Holy Ghost the comforter. Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When Thou tookest upon Thee to deliver man, Thou didst not abhor the Virgin's womb. When Thou hadst overcome the sharpness of death, Thou didst open the kingdom of heaven to all believers. Thou sittest at the hand of God in glory of the Father. We believe that Thou shalt come to be our Judge. We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy*

*precious blood. Make them numbered with Thy saints in glory everlasting. O Lord save Thy people and bless Thine heritage. Govern them and lift them up for ever. Day by day we magnify Thee; and worship Thy name, ever world without end. Vouchsafe, O Lord to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let Thy mercy lighten upon us, as our trust is in Thee. O Lord in Thee have I trusted let me not be confounded.)*

## INTERVAL

# Happiness is... ...singing in a choir

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](http://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.





# Gabriel Fauré



**G**abriel-Urban Fauré was born on 12 May 1845, in Pamires, France. From the age of nine he studied piano and organ with Saint-Saëns, who encouraged young Gabriel to play piano music by Liszt. In 1865 Fauré was awarded first prize in composition, for his *Cantique de Jean Racine, Op 11*.

Fauré became a regular at the salons of Saint-Saëns and Pauline Garcia-Viardot, where he met many prominent Parisian intellectuals such as the writers Gustave Flaubert and Ivan Turgenev, and composers Hector Berlioz and Georges Bizet. With those contacts Fauré initiated the formation of the Societe Nationale Musique around the figure of Saint-Saëns. Fauré also took over the position of organist at the Eglise de la Madeleine in 1877, when Saint-Saens retired. At that time, Fauré became engaged to Marianne Viardot, the daughter of Pauline Viardot, but the engagement was broken off by Marianne.

Faure was so seriously in love, heartbroken and depressed that he could not stay in the same salon. He cancelled all social obligations and left Paris, He went to Weimar, where he met Liszt and expressed his gratitude by playing his own compositions to Liszt. He then travelled to Cologne to listen to the operas of Wagner, whom he much admired.

Back in Paris, he renewed his activity at Societe Nationale Musique. He married Marie Fremont in 1883, and the couple had two sons.

The lack of any musical success kept him working as the organist at the Eglise de la Madeleine, and also teaching piano and harmony, which took up all his time. His own compositions were sold to his

publisher at 50 francs each, including the copyright. At that time Fauré composed the his most important choral work - the work you will hear this evening.

However, success did not come easily but, after ten years of hardship, Fauré was finally promoted to the government position of the Inspector of Music Conservatoires in the French provinces. In 1896 he became chief organist at the Eglise de la Madeleine and also replaced Massenet as professor of composition at the Conservatoire de Paris. His students there included Ravel, Boulanger, Enesco, and Koechlin, who later orchestrated Fauré's popular suite *Pelleas et Melisande*. In the 1890s, Fauré wrote the piano duet *Dolly Suite* and a vocal piece, *La bonne chanson*, for Emma Bardac, Debussy's wife.

The works of his later years were affected by his hearing loss, which eventually resulted in his retirement. He died of pneumonia on 4 November 1924, and was laid to rest in the Cemetiere de Passy in Paris.

The *Requiem, Op 48*, was not composed to the memory of a specific person but, in Fauré's words, 'for the pleasure of it' and was first performed in 1888. Fauré is thought not to have had strong religious beliefs and it has been described as "a lullaby of death". In setting the *Requiem*, he left out the *Dies Irae* poem, although the reference to the day of judgment appears in *Libera me*, which he added to the normal mass. Personal grief may have influenced the composition, as it was started after the death of his father and, before it was completed, his mother passed away as well. The *Requiem* can thus be seen as an expression of Faure's personal tragedy written after the death of his parents.



# Fauré; Requiem



## 1. Introit and Kyrie (Chorus)

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.

Kyrie, eleison!

Christe, eleison!

Kyrie, eleison!

*(Eternal rest give unto them, O Lord  
And let perpetual light shine upon them)*

*A hymn, O God, becomes you in Zion*

*And a vow shall be paid to you in*

*Jerusalem. Hear my prayer*

*All flesh shall come before you.*

*Lord, have mercy on us.*

*Christ, have mercy on us.*

*Lord, have mercy on us.)*

## 2. Offertorium (Choir and Baritone Solo)

O Domine Jesu Christe, Rex gloriae,

libera animas defunctorum

de poenis inferni et de profundo lacu.

O Domine Jesu Christe, Rex gloriae,

libera animas defunctorum de ore leonis ne  
absorbeat tartarus,

O Domine Jesu Christe, Rex gloriae,

ne cadant in obscurum.

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 semine eius.

O Domine Jesu Christe, Rex gloriae,

libera animas defunctorum

de poenis inferni

et de profundo lacu:

ne cadant in obscurum.

Amen.

*(Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the pains of Hell  
and from the bottomless pit.*

*Lord Jesus Christ, king of glory,  
deliver them from the jaws of the lion,  
lest hell engulf them.*

*Lord Jesus Christ, king of glory,  
Plunge them not into darkness.*

*Lord, in praise we offer you  
sacrifices and prayers,  
accept them on behalf of those  
who we remember this day:*

*Lord, make them pass*

*from death to life,*

*as once you promised to Abraham  
and to his seed.*

*Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the pains of Hell*

*and from the bottomless pit:*

*Plunge them not into darkness.*

*Amen.)*

## 3. Sanctus (Choir)

Sanctus, sanctus, sanctus

Dominus Deus Sabaoth!

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

*(Holy, holy, holy Lord God of hosts!*

*Heaven and earth are full of your glory.*

*Hosanna in the highest!)*

## 4. Pie Jesu (Soprano Solo)

Pie Jesu, Domine, dona eis requiem,  
Sempiternam requiem.

*(Dearest Jesus, Lord, grant them rest,  
Eternal rest.)*

## 5. Agnus Dei and Lux aeterna

Agnus Dei, qui tollis peccata mundi  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternum:

quia pius es.

Requiem aeternam dona eis, Domine;

et lux perpetua luceat eis.

*Lamb of God, who takes away the sins of the world, Grant them rest.*

*Lamb of God, who takes away the sins of the world, Grant them eternal rest.*

*Let everlasting light shine on them, O Lord, with your saints for ever: for you art merciful.*

*Eternal rest grant them, Lord;*

*and let perpetual light shine upon them.*

### **6. Libera Me (Choir and Baritone Solo)**

Libera me, Domine, de morte aeterna

in die illa tremenda quando coeli movendi

sunt et terra, dum veneris iudicare

saeculum per ignem. Tremens factus sum

ego et timeo, dum discussio venerit atque

ventura ira: Dies illa, dies irae,

calamitatis et miseriae, Dies illa, dies

magna, Et amara valde.

Requiem aeternam dona eis, Domine,

Et lux perpetua luceat eis.

*(Deliver me, O Lord, from eternal death on that awful day when the heavens and earth shall be shaken and you shall come to judge the world by fire. I am seized with fear and trembling until the trial is at hand and the wrath to come:*

*Day of trial, day of wrath,*

*Death and destruction,*

*Day of trial, day of vengeance,*

*Day of bitter grief.*

*Eternal rest grant them, Lord,*

*and let perpetual light shine upon them.)*

### **7. In Paradisum (Choir)**

In paradisum deducant angeli:

In tuo adventu suscipiant te martyres,

Et perducant te in civitatem sanctam

Jerusalem.

Chorus angelorum te suscipiat,

Et cum Lazaro quondam paupere

Aeternam habeas requiem.

*(Into paradise may the angels lead you:*

*May your arrival be greeted by the martyrs,*

*And may they lead you into the holy city,*

*Jerusalem. Choirs of angels sing to you,*

*and with Lazarus, once a poor man. May you have eternal rest.)*



**"How expensive would it be to just skip practice and get right to perfect?"**



# Chiltern Orchestral Society



**Leader; Janet Hicks**

**Violin;** Frances Bigg, Darrell Dunning,  
David Glenister, Ed Hewitt, Fiona Jacob,  
David Moore, Roger Neighbour, Lesley  
Pearce, Mark Redman, Chris Shelley,  
Frances Stanhope

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

**Horn;** Stuart Carruthers, John Lavell,  
Katrina Nichols, Richard Todd

**Viola;** Adrienne Cook, Vicky Drury,  
Roger Evans, Ceri Fagg, Katie Hayes,  
John Saunders

**Trumpet;** Jeremy Loukes, Leah Loukes,  
Allan Robinson

**Cello;** Hilary Drinkall, Mary Harris

**Trombone;** Simon Astridge, Chris  
Brown, David Taine

**Bass;** Elliott Dryer-Beers, Sudhir Singh

**Percussion;** Richard Baron-Tait

**Flute;** Caroline Welsh

**Harp;** Ruth Holden

**Clarinet;** Esther Moors, Theresa  
Whiffen

**Organ;** Jonathan Lee



## ACKNOWLEDGEMENTS



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

The piano accompanist for Tring Choral Society rehearsals is Adrian Johnson.

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

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

Financial assistance received from the Eastern Arts Board, administered by NFMS Eastern Region.





# *The Choir*



## **SOPRANOS**

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

## **ALTOS**

Karen Baldwin  
Rachel Baldwin  
Christine Bass  
Janet Briant  
Nicky Bull  
Jean Bygate  
Kathy Chantler  
Kate Davies  
Ann Denwood  
Dorothy Denwood  
Marie Farska  
Margaret Flanigan  
Natasha Gething  
Jane Glover  
Janet Graves  
Maggie Halsey  
Andrea Heginbottom  
Jenny Hoare  
Lorna Lang  
Jane Legg  
Gill Lerigo  
Elizabeth Moxley  
Rhian Nicholls  
Elizabeth Norris  
Enid Powell  
Marilyn Pryor  
Harriette Purchas  
Phyllis Reynolds  
Chris Sivers  
Anne Wales  
Heather Wignall  
Kate Winterbottom

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown  
Richard Brown  
John Deane  
Jeanne Eustace  
Alfie Glasser  
Roger Judd  
Nigel Lewis  
Andrew Robertson  
David Wilde

## **BASSES**

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



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