



Tring Choral Society



Conductor: Colin Stevens



J S Bach

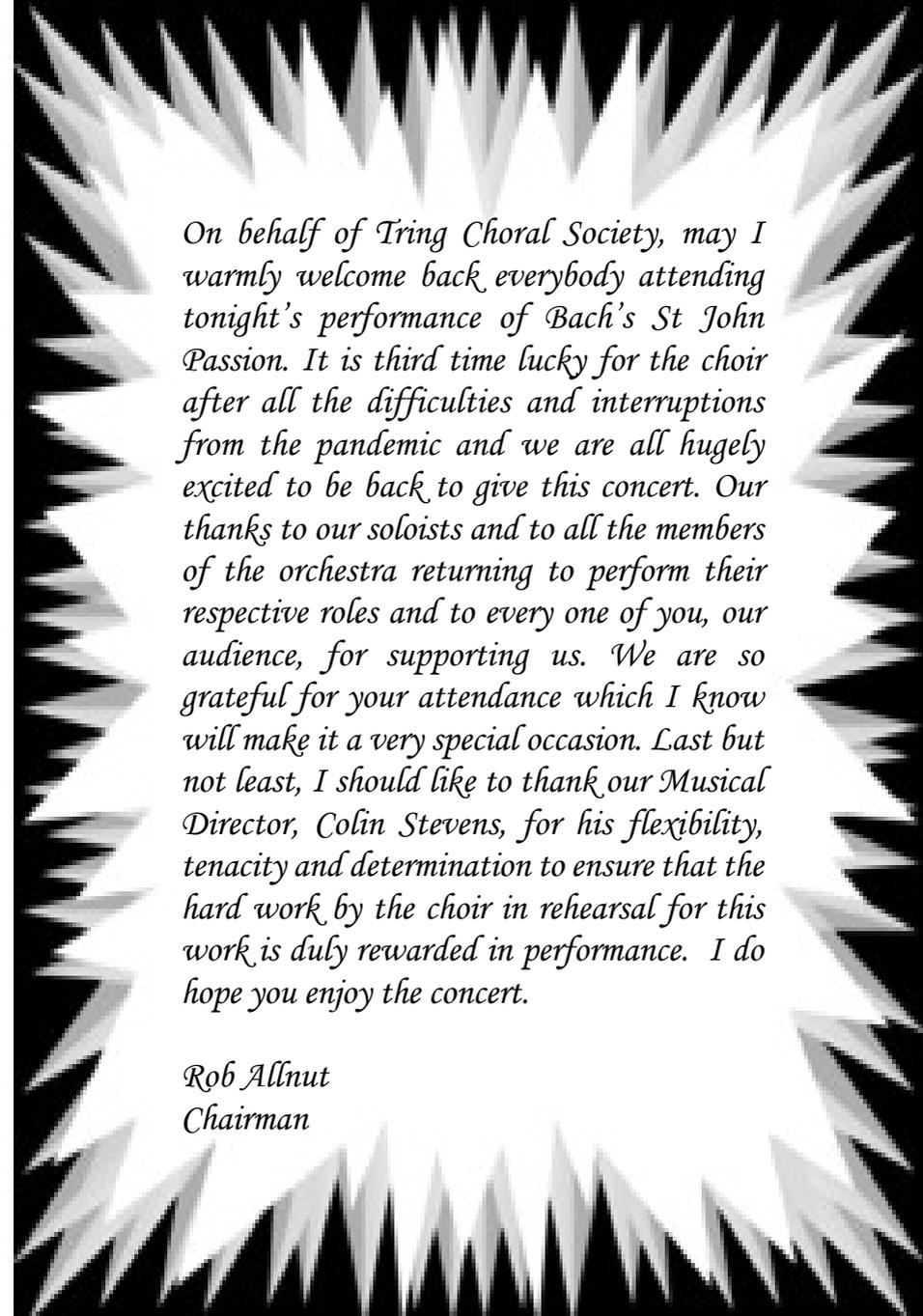
St John Passion

SOLOISTS

Amy Wood (soprano)
Jessica Gillingwater (contralto)
Robert Johnston (tenor)
Philip Tebb (bass)

Orchestra Leader: Janet Hicks

Saturday 2 April 2022



On behalf of Tring Choral Society, may I warmly welcome back everybody attending tonight's performance of Bach's St John Passion. It is third time lucky for the choir after all the difficulties and interruptions from the pandemic and we are all hugely excited to be back to give this concert. Our thanks to our soloists and to all the members of the orchestra returning to perform their respective roles and to every one of you, our audience, for supporting us. We are so grateful for your attendance which I know will make it a very special occasion. Last but not least, I should like to thank our Musical Director, Colin Stevens, for his flexibility, tenacity and determination to ensure that the hard work by the choir in rehearsal for this work is duly rewarded in performance. I do hope you enjoy the concert.

*Rob Allnut
Chairman*



The Soloists



AMY WOOD (SOPRANO) began singing as a chorister in Sheffield Cathedral Girls' Choir, before going on to study at Manchester University. Equally at home in music from renaissance polyphony to contemporary work, she sings regularly with The Monteverdi Choir, The BBC Singers, Ex Cathedra, The Eric Whitacre Singers, Ensemble Plus Ultra, Polyphony and is a member of the Choir Of The London Oratory. She has also appeared on many film soundtracks as a choir member and as a soloist. Amy has toured the world, singing in concert halls from Tokyo to Rio to Sydney, and recent tours since lockdown have included Amsterdam and Berlin with The Monteverdi Choir, Portugal with Ensemble Plus Ultra and *Dido and Aeneas* with Opéra de Lille. Recent solo engagements include Bach's *Magnificat* in Southwell, Monteverdi's *Vespers* in Birmingham Town Hall and Handel's *Messiah* in Newark.

Amy is a qualified counsellor and runs a busy private practice alongside her singing.



London-born **JESSICA GILLINGWATER (MEZZO SOPRANO)** studies with David



Pollard and is a member of the BBC Singers. Recent concert highlights include Bernstein's *Jeremiah* symphony with the BBC Symphony Orchestra at Saffron Hall, Duruflé's *Requiem* with Stephen Cleobury and the BBC Concert Orchestra at King's College Cambridge and *Mrs Noye* in Britten's *Noye's Fludde* with Martyn Brabbins at Southwark Cathedral. Jessica also has a keen interest in contemporary music and has recently performed Boulez's *Le Marteau Sans Maître* and Ligeti's *Aventures* and *Nouvelles Aventures* with the Psappha Ensemble at Hallé St Peter's. Jessica's oratorio repertoire includes Handel's *Messiah*, Elgar's *Dream of Gerontius*; Bach's *Passions* and *B Minor Mass*; Mendelssohn's *Elijah*; Rossini's *Stabat Mater* and Verdi's *Requiem*. Jessica also performs regularly with ensembles



The Soloists



including Exaudi, Solomon's Knot, The Dunedin Consort, The Marian Consort, Alamire and The Choir of the Enlightenment. Jessica completed ENO's Opera Works Programme in 2015 having previously studied with Louise Winter at the Royal Northern College of Music where she was supported by the D'Oyly Carte Charitable Trust. Whilst at the RNCM she was a finalist in the Elizabeth Harwood and Frederic Cox competitions and was awarded the Dame Eva Turner Prize. She was the vocal faculty winner of the concerto competition and

performed the *Wesendonck Lieder* in the RNCM Concerto Competition Final. Jessica has participated in masterclasses with Christine Brewer, Mark Shanahan and Catherine Wyn-Rogers. Jessica has performed the roles of Mrs Herring in *Albert Herring* (Hampstead Garden Opera/ Britten); Giunone in *Il Ritorno D'Ulisse in Patria* (RNCM/Monteverdi); Miranda in *The Dancing Master* (Malcolm Arnold Festival / Arnold); and Mother and Witch in *Hansel and Gretel* (Didsbury Arts Festival/ Humperdinck).

PHILIP TEBB (BASS) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. With the Academy of Ancient Music he has sung Uno Spirito in Monteverdi's *Orfeo* and Littore/Famigliare in the same composer's *Poppea* at the Barbican, in Bucharest and Venice. Other appearances include Momus in Rameau's *Platée* with the Early Opera Company in St John's Smith Square and Soldier in Mussorgsky's *Khovanschina* with the BBC SO at the Royal Albert Hall. Philip is in great demand as an oratorio soloist. Recent highlights include: Bach's *Matthaus Passion* in Jesus College Chapel Cambridge, St John's Smith Square and St Edmundsbury & Southwark Cathedrals; Bach's *Johannes Passion* in Cadogan Hall; Bach's *Magnificat* in Cadogan Hall; Bach's *Weihnachts Oratorium* in St David's Cathedral; Beethoven's *Mass in C* in Dorchester Abbey; Britten's *War Requiem* in

the Royal Festival Hall; *Elgar's The Dream of Gerontius* at Snape Maltings, Handel's *Messiah* in the Royal Festival Hall, St David's Cathedral, St Edmundsbury Cathedral, Guildford Cathedral, St Martin-in-the-Fields and Tewkesbury Abbey; Mozart's *Requiem* in Gloucester Cathedral; Mendelssohn's *Elijah* in Canterbury Cathedral; Mozart's *C Minor Mass* in Cadogan Hall and Verdi's *Requiem* in St Martin-in-the-Fields.





The Soloists



ROBERT JOHNSTON (TENOR) studied singing at The Royal Academy of Music. In 1995 he was awarded an ARAM by Sir David Lumsden.

Robert is in demand as both a consort singer and soloist. He has sung with the Monteverdi Choir, The Sixteen, The Gabrieli Consort and was a member of The Tallis Scholars from 1990 – 1996 and a member of the BBC Singers from 1997 - 2015.

Robert has performed as tenor soloist worldwide. At home he has sung the Messiah at the RAH under Sir David Willcocks, Carmina Burana at the Barbican and made his debut at the Three Choirs Festival as the Evangelist in Bach's St Matthew Passion under Joshua Rifkin.

Abroad he has sung The Dream of Gerontius in Cape Town; The Kingdom in the Teatro Colon, Buenos Aires; The Creation in Colombo, Sri Lanka; Samson, The Messiah and St Nicolas in Holland; the Evangelist in both Bach's St Matthew and St John Passions throughout Denmark; Elijah in Norway and Judas Maccabaeus with the MDR orchestra in Leipzig.

Films include works by Carl Orff for The South Bank Show and the part of the Venetian Opera Singer in the feature film of Dorian Gray.

Recordings include Maintop (Billy Budd) with Kent Nagano and the Hallé, Marquis Pierre in Kurt Weill's The Firebrand of Florence with Sir Andrew Davis and the BBC Symphony Orchestra, Percy Grainger's Brigg Fair with Sir John Eliot Gardiner, and the lead tenor role of



Theseus in the first ever recording of Donald Tovey's opera The Bride of Dionysus in Belfast with the Ulster Orchestra.

Robert also conducts his own choir, RSVP Voices, working across the multi-media industries, is a vocal coach and singing teacher and recently helped to set up and prepare the newly formed Dubai Opera Festival Chorus especially for the second edition of the BBC Dubai Proms in March 2019.

On a lighter note Robert's voice is often heard on TV and film soundtracks and he has also performed with Elton John, Sting, Dusty Springfield, Mike Oldfield, The Opera Babes, Susan Boyle, Johnny Mathis, Il Divo and Kylie Minogue!



J S Bach; St John Passion



It is believed that Bach wrote four Passions, of which the St John Passion was the first, being completed in 1723. The libretto, which is by Bach himself, is different in conception from similar works of the period. His main source was chapters 18 and 19 of St John's Gospel, with certain dramatic visual elements taken from St Matthew (the tears of St Peter and the rending of the temple veil). The narrative extracts are much longer than those in the later St Matthew Passion and are frequently interrupted by dramatic choruses.

Of the 68 numbers, 27 are given to the chorus, 11 of these being chorales, an innovation by Bach in this work. These impassioned choruses depict the reactions of the Jewish people. Bach seems to be shuddering at the part played by the human community, symbolised by the Jews.

The Passion contains comparatively few arias, but all of them are exceptionally beautiful. By way of example, the alto aria with two oboes comes from Christ's sufferings, and establishes a musical atmosphere that is one of the fundamental elements of the whole score. The soprano aria with flute expresses, with great intensity, the joyful love of the believer

ready to follow Jesus. The bass aria is interwoven with a chorale in such a way that the words of the hymn are like the replies of the congregation to Christ's acquiescence to His Father in the Passion.

These arias in the St John Passion are revolutionary for their time in never expressing the feelings of any of the participants in the drama, but always the reactions on the Christians meditating on the events in question.

The sublime final chorus is followed by a verse of the chorale telling of the angels who will one day carry the soul of the believer to Abraham's bosom, where that soul will rest until the Last Day. This verse is followed by another, telling of the resurrection of the Christian following that of Christ.

Bach's narrative captures the essence of St John's Gospel by stressing both the omnipotence of God and the very human, personal element in Christ's suffering. He presents the Passion as a source of joy after the miseries of sin, and his music communicates the message with consummate skill, affording an unforgettable experience for the listener.



Our next concert



Elgar; The Music Makers

Handel; Zadok the Priest

Bach; Choruses from B minor Mass

Vaughan Williams; Five Mystical Songs

Saturday 2 July 2022 at St Peter and St Paul Church, Tring



The text



PROLOGUE

(Chorus)

Lord, Lord, Lord, Lord and Master, in
all lands

The gath'ring nations hail Thee Lord.

Show by Thy Cross and Passion

Thou art the true eternal Son

Whom still we know,

When in Thy manhood thus brought
low,

As Master and as Lord.

CHRIST IS BETRAYED

(Evangelist (Recit))

Jesus went forth with His disciples
over the

Brook Cedron, where was a garden,
Into the which He entered, and His
disciples.

And Judas, which betrayed Him,
knew the place also:

For Jesus oft-times resorted thither,
with His disciples.

Judas then, having received a band
of men,

Whom the chief priests and the
Pharisees had sent him,

Cometh thither with lanterns and
torches and weapons.

Therefore Jesus, knowing all things
that should come upon Him,

Went forth and said unto them,

(Jesus)

Whom seek ye?

(Evangelist)

They answered

CHORUS

Jesus of Nazareth

RECIT.

(Evangelist)

Jesus saith unto them

(Jesus)

I am he

(Evangelist)

Judas also, which betrayed him, was
standing with them.

As soon then as he had said unto
them, I am he,

They went backward, and fell to the
ground.

Then asked he them again,

(Jesus)

Whom seek ye?

(Evangelist)

And they said,

CHORUS

Jesus of Nazareth

RECIT.

(Evangelist)

Jesus answered

(Jesus)

I have told you that I am he:

If therefore ye seek me, let these go
their way.

CHORALE

O mighty love, O love beyond all
measure,

That bids Thee walk this way of sore
displeasure!

I live my life with all the world can
offer,

And Thou must suffer!

PETER'S SWORD

(Evangelist (Recit.))

That the saying might be fulfilled,
which he spake,

Of them which thou gavest me have I
lost none.

Then Simon Peter having a sword,
drew it out

And smote the high priest's servant

and cut off his right ear.
The servant's name was Malchus.
Then said Jesus unto Peter
(*Jesus*)
Put up thy sword into the scabbard;
Shall I not drink the cup which my
Father has given me?

CHORALE

Thy will, O God, be alway done
On earth as in the courts of Heaven;
Give us in pain to lean thereon,
To welcome joy or sorrow giv'n,
To bid rebellious flesh be still,
Nor move against Thy perfect will.

**CHRIST IS BOUND AND LED TO
ANNAS**

(*Evangelist (Recit.)*)

Then the band and the chief captain
and the officers of the Jews,
Took Jesus and bound Him and led
Him away to Annas first;
For he was father in law to Caiaphas
Which was the high priest that same
year.

Now Caiaphas was he which gave
counsel to the Jews,
That it was expedient that one man
should die for the people.

AIR

(*Contralto*)

Chains of bondage that I wrought me
He who has bought me in my stead is
wearing.

He, from rankling sores that scourge
me,
Thoroughly to purge me, wounds and
death is bearing.

RECIT.

(*Evangelist*)

And Simon Peter followed Jesus,
And so did another disciple.

AIR

(*Soprano*)

I follow in gladness to meet Thee

And hold Thee in sight, my life and
my light.

Then order my way, and spare not I
pray

Thyself to pursue me, to urge and
entreat me.

**CHRIST'S EXAMINATION BEFORE
ANNAS**

(*Evangelist (Recit.)*)

Now that disciple was known unto the
high priest,

And entered in with Jesus into the
palace of the high priest.

But Peter stood at the door without.

Then that other disciple, which was
known unto the high priest,

Went out and spake unto her that
kept the door,

And brought Peter in.

Then saith the damsel that kept the
door unto Peter,

(*Maid*)

Art not thou also one of this man's
disciples?

(*Evangelist*)

He saith

(*Peter*)

I am not.

(*Evangelist*)

And the servants and officers stood
there,

Who had made a fire of coals (for it
was cold)

And they warmed themselves;

And Peter stood with them, and
warmed himself.

The high priest then asked Jesus of
His disciples and of His doctrines.

Jesus answered him,

(*Jesus*)

I have spoken openly to the world;

I have ever taught in the synagogues,
and in the Temple,

Wither the Jews always resort and in

secret spake I nothing.

Why asketh thou me?

Ask them that have heard me, what I
have said unto them;

Behold, they know what I said.

(Evangelist)

And when he had thus spoken, one of
the officers which stood by,
Struck Jesus with the palm of his
hand, saying

(Officer)

Answerest thou the high priest so?

(Evangelist)

Jesus answered him

(Jesus)

If I have spoken evil, bear witness of
the evil;

But if well, why smitest thou me?

CHORALE

Ah! Whence this hatred shown Thee?

Whose hands are laid upon Thee

To do Thee this despite?

Thee, who beyond our telling

In man's estate excelling

Hast ordered all Thy ways aright.

'Tis I have done this wounding,

By heedless sins abounding

As sands beside the sea;

These are the blows that bruise Thee,

In these Thine own refuse Thee,

And these will nail Thee to the Tree.

PETER'S DENIAL

(Evangelist (Recit))

Now Annas had sent him bound unto
Caiaphas the high priest.

And Simon Peter stood and warmed
himself;

They said therefore unto him

CHORUS

Art thou not one of his disciples?

RECIT.

(Evangelist)

He denied it, and said,

(Peter)

I am not.

(Evangelist)

One of the servants of the high priest,

Being a kinsman of him whose ear

Peter cut off, saith

(Servant)

Did I not see thee in the garden with
him?

(Evangelist)

Peter then denied again, and
immediately the cock crew.

And Peter remembered the words of
Jesus,

And he went out, and wept bitterly.

CHORALE

Peter thrice denied his Lord.

Frightened and tormented.

When he thought on Jesus' word,
bitterly repented.

Jesu, turn to look on me, who persist
in sinning;

Set my fettered conscience free, free
for new beginning.

INTERVAL



Why not try our quiz, on the next
page, during the interval? There
are no prizes, except that of self-
satisfaction (or maybe despair?).



Answer Bach



Johann Sebastian Bach may be one of the great composers, but how much do you know about him and his era? Are you an expert on the great master of the fugue?

with our little Bach quiz and see if you know as much as you thought you did.

Maybe you don't profess to know much about Bach, in which case the answers (which will be found below) will perhaps bring you to the age of enlightenment!

During the interval, while sipping on a glass of wine, why not test yourself



1. In what year was Bach born?
2. Which two other famous composers were born in the same year as Bach?
3. Which of Bach's children was known as 'The London Bach'?
4. How many wives did Bach have?
5. In 1705, Bach was reputed to have walked some 200 miles in order to hear a particular organist play. Who was the organist?
6. How many children did Bach have in total?
7. What was the name of Bach's eldest son?
8. From what disability did Bach suffer towards the end of his life?
9. In what year did Bach die?
10. In which city was he buried?



ANSWERS

- | | |
|---|---|
| 6. Twenty (although not all of them survived infancy) | 3. Johann Christian. |
| 7. Wilhelm Friedmann | 2. Handel and Domenico Scarlatti |
| 8. Blindness | 4. Two - Maria Barbara and Anna Magdalena |
| 9. 1750 | 5. Buxtehude |
| 10. Leipzig | |

"It will, of course, be a long time before the intricate music of Bach can be properly and effectively executed; and when a thoroughly efficient ensemble is secured, it will still be doubtful whether the Passions according to St Matthew or St John can ever be permanently retained in the oratorio repertoire"

The Atheneum, 18 February 1871



The text - Part Two



THE SINLESS SUFFERER

CHORALE

He, whose life was as the light, grace and truth unshaken,

In the darkness of the night, like a thief was taken;

Judgement of a God-less court, witness falsely offered,

Scorn and spitting, ribald sport, as foretold, He suffered.

CHRIST IS ARRAIGNED BEFORE

PILATE

(Evangelist)

Then led they Jesus from Caiaphas into the Judgement hall:

And it was early; and they themselves entered not into the Judgement hall, Lest they should be defiled; but that they might eat the Passover.

Pilate then went out unto them, and said, *(Pilate)*

What accusation bring ye against this man?

(Evangelist)

They answered and said unto him,

CHORUS

If this man were not a malefactor we had not delivered him to thee.

RECIT

(Evangelist)

Then said Pilate unto them, *(Pilate)*

Take ye him, and judge him according to your law.

(Evangelist)

The Jews therefore said unto him,

CHORUS

It is not lawful for us to put any man to death.

RECIT

(Evangelist)

That the saying of Jesus might be fulfilled, which he spake,

Signifying what death he should die.

Then Pilate entered again into the Judgement hall

And called Jesus, and said unto him, *(Pilate)*

Art thou the King of the Jews?

(Evangelist)

Jesus answered,

(Jesus)

Sayest thou this of thyself, or did others tell it thee of me?

(Evangelist)

Pilate answered,

(Pilate)

Am I a Jew? Thine own nation, and the chief priests have

Delivered thee unto me; What hast thou done?

(Evangelist)

Jesus answered,

(Jesus)

My kingdom is not of this world;

If my kingdom were of this world, then would my servants fight,

That I should not be delivered to the Jews;

But now is my kingdom not from hence.

CHORALE

O King of glory, King for time unending,
How can I serve Thee, what for Thee be spending?

No heart may find wherewith due thanks to render

Or service tender

How can I, straining sight and expectation,

Find aught wherewith to measure Thy compassion,

Or how requite Thee, working thus in blindness,

Thy loving kindness?

BARABBAS

(Evangelist(Recit.))

Pilate therefore said unto him,

(Pilate)

Art thou a King then?

(Evangelist)

Jesus answered,

(Jesus)

Thou sayest that I am a King. To this end was I born,

And for this cause I came into the world That I should bear witness unto the truth. Everyone that is of the truth heareth my voice.

(Evangelist)

Pilate saith unto him,

(Pilate)

What is truth?

(Evangelist)

And when he had said this, he went out again unto the Jews, And saith unto them,

(Pilate)

I find in him no fault at all. But ye have a custom,

That I should release unto you one at the Passover;

Will ye therefore that I release unto you the King of the Jews?

(Evangelist)

Then cried they all again, saying,

CHORUS

Not this man, but Barabbas.

CHRIST IS SCOURGED

(Evangelist (Recit.))

Now Barabbas was a robber.

Then Pilate therefore took Jesus and scourged him.

ARIO SO

(Bass)

Come, ponder, O my soul, thy burden'd heart unbinding,
With trembling hope and anxious rapture finding

Thy chiefest good in Jesu's sorrow.

Those thorns that crown Him, though He suffer,

To thee the flowers of heaven will seem,
to thee the sweetest fruit

Will His sharp wormwood offer;

Then gaze, forever gaze on Him.

RECIT.

(Evangelist)

And the soldiers plaited a crown of thorns,
And put it on his head,

And they put on Him a purple robe, and said,

CHORUS

Hail, thou King, thou King of the Jews
RECIT.

(Evangelist)

And they smote him with their hands.

Pilate therefore went forth again,

And said unto them,

(Pilate)

Behold, I bring him forth to you,

That ye may know that I find no fault in him.

(Evangelist)

Then came Jesus forth, wearing the crown of thorns,

And the purple robe, and Pilate saith unto them,

(Pilate)

Behold, the man.

(Evangelist)

When therefore the chief priests and officers saw him,

They cried out, saying

CHORUS

Crucify him.

CHRIST IS DELIVERED TO THE JEWS

(Evangelist (Recit.))

Pilate saith unto them,

(Pilate)

Take ye him, and crucify him; for I find no fault in him.

(Evangelist)

The Jews answered him,

CHORUS

We have a law, and by our law he ought to die,

For he made himself the Son of God.

RECIT.

(Evangelist)

When Pilate therefore heard that saying, he was the more afraid,

And went again to the Judgement hall,

And saith unto Jesus,

(Pilate)

Whence art thou?

(Evangelist)

But Jesus gave him no answer.

Then saith Pilate unto him,
(*Pilate*)
Speakest thou not unto me?
Knowest thou not that I have power to
crucify thee
And have power to release thee?
(*Evangelist*)
Jesus answered,
(*Jesus*)
Thou could'st have no power at all against
me,
Except it were given thee from above;
Therefore he that delivered me unto thee
hath the greater sin.

(*Evangelist*)
And from thenceforth Pilate sought to
release him.

CHORALE

O Christ, Thy fetters mean release for
souls that lie in durance;
Thy dungeon is our house of peace for
refuge and assurance.
Hadst Thou not served as thrall before,
thralls were we now and evermore.

THE KING OF THE JEWS

(*Evangelist (Recit.)*)
But the Jews cried out, saying,

CHORUS

If thou let this man go, thou art not
Caesar's friend;
Whosoever maketh himself a King,
speakest against Caesar.

RECIT.

(*Evangelist*)
When Pilate therefore heard that saying,
he brought Jesus forth,
And sat down in the Judgement seat, in a
place that is called the pavement,
But in the Hebrew, Gabbatha.
And it was the preparation of the
Passover,
And about the sixth hour; he saith unto the
Jews,

(*Pilate*)

Behold your King.

(*Evangelist*)

But they cried out,

CHORUS

Away with him. Crucify him.

RECIT.

(*Evangelist*)

Pilate saith unto them,

(*Pilate*)

Shall I crucify your King?

(*Evangelist*)

The chief priests answered and said,

CHORUS

We have no king but Caesar.

GOLGOTHA

(*Evangelist (Recit.)*)

Then delivered he him unto them to be
crucified;

And they took Jesus and led him away.

And he bare his cross and went forth into
a place

Called the place of the skull,

Which is called in the Hebrew, Golgotha.

AIR

(*Bass*)

Haste! Poor souls ensnar'd in treason.

Get you from your noisome prison.

(*Chorus*)

Oh where?

(*Bass*)

To Golgotha.

Wings of faith for all are given,

Fly, fly, fly!

(*Chorus*)

Oh where?

(*Bass*)

Yon cross your haven;

All your hopes are flowering there.

THE CRUCIFIXION

(*Evangelist (Recit.)*)

And there they crucified him, and two
other with him,

On either side one, and Jesus in the
midst.

And Pilate wrote a title, and put it on the
cross.

And there was written,

Jesus of Nazareth, the King of the Jews.

This title then read many of the Jews;

For the place was nigh to the city where
Jesus was crucified,

And it was written in Hebrew, and Greek,
and in Latin.

Then said the chief priests of the Jews to
Pilate,

CHORUS

Write thou not, The King of the Jews, but
that he himself said
I am King of the Jews.

RECIT.

(Evangelist)
Pilate answered,
(Pilate)

What I have written, I have written.

CHORALE

Thy name is shining on me, Lord Jesu,
day and night.

Thy cross alone hath won me my inmost
heart's delight;

For now, by faith depicted, the saving truth
I see,

How Thou, O most afflicted, hast shed Thy
blood for me.

RECIT.

(Evangelist)
The soldiers therefore, when they had
crucified Jesus,

Took his garments and made four parts,
To every soldier a part, and also his coat;
Now the coat was without seam, woven
from the top throughout.

They said therefore one to another,

CHORUS

Let us not divide it, but cast lots for it, who
shall have it.

RECIT.

(Evangelist)
That the Scripture might be fulfilled, which
saith,

They parted my raiment among them,
And for my vesture they did cast lots.

These things therefore the soldiers did.

Now there stood by the cross of Jesus, his
mother,

And his mother's sister, Mary the wife of
Cleophas,

And Mary Magdalene.

When Jesus therefore saw his mother,
And the disciple standing by, whom he

loved,

He saith unto his mother,

(Jesus)

Woman, behold thy son.

(Evangelist)

Then saith he to the disciple,

(Jesus)

Behold thy mother.

CHORALE

See Him now, the Righteous One, His last
hour abiding,

For His Mother, faithful Son, faithful care
providing.

Work, O man, for righteousness, God and
man befriending;

Death shall come without distress, all
disquiet ending.

IT IS FINISHED

(Evangelist (Recit.))

And from that hour that disciple took her
unto his own home.

After this, Jesus knowing that all things
were now accomplished,

That the Scripture might be fulfilled, saith
(Jesus)

I thirst.

(Evangelist)

Now there was set a vessel, full of
vinegar;

And they filled a sponge with vinegar,
And put it upon hyssop and put it to his
mouth.

When Jesus therefore had received the
vinegar, he said,

(Jesus)

It is finished.

AIR

(Alto)

All is fulfilled. O hope to fainting souls
extended.

This mournful night, shows me Thy day of
labour ended.

The lion of Judah fought the fight and hath
prevailed.

It is finished.

RECIT.

(Evangelist)

And he bowed his head and gave up the
ghost.

AIR

(Bass)

My Lord and Saviour, let me ask Thee:

Exalted in Thy crucifixion, Thou has
avowed, it is fulfilled.

O say, shall Death his captives yield?
Can I, then, through Thy last affliction, the
realm of life inherit?

Dost Thou the whole world's ransom pay?
How can Thy parched lips declare it!
But lo, Thy head bowed down replies in
silence: Yea, yea.

(Chorale)

Jesu, Thou by toilsome death, deathless
life art earning.

I, in stress of failing breath, where shall I
be turning

But to Thee, my Ransomer?

My dear Lord, receive me: give but what
Thy wages were,
More Thou could'st not give me.

THE RENDING OF THE VEIL

(*Evangelist (recit)*)

And behold, the veil of the Temple was
rent in twain,

From the top to the bottom:

And the earth did quake; and the rocks
were rent.

And the graves were opened, and many
bodies of saints arose.

ARIOSO

(*Tenor*)

My heart, behold the world intent a share
in Jesus's pain to borrow:

The sun in sable shroud of sorrow,

The severed veil, the mountains rent,

The quaking earth, the dead returning,

Their maker cold in death are mourning.

Wilt Thou, my heart, do now thy part?

AIR

(*Soprano*)

O heart, melt in weeping, and pour out thy
dour,

The highest to honour:

Tell truly to earth and to heaven thy pain:

Thy Jesus is slain.

CHRIST'S PIERCED SIDE

(*Evangelist (Recit.)*)

The Jews therefore, because it was the
preparation,

That the bodies should not remain on the
Cross upon the Sabbath day

(For that Sabbath day was an high day)

Besought Pilate that their legs might be
broken,

And that they might be taken away.

Then came the soldiers, and brake the
legs of the first,

And of the other, which was crucified with
him.

But when they came to Jesus, and saw
that he was dead already,

They brake not his legs.

But one of the soldiers pierced his side
with a spear,

And forthwith came there out blood and
water.

And he that saw it, bare record, and his
record is true,

And he knoweth that he saith true, that ye
might believe.

For these things were done, that the
Scripture should be fulfilled,

A bone of him shall not be broken.

And again, another Scripture saith,

They shall look on him whom they
pierced.

CHORALE

Help us, O Thou Son of God, by Thy bitter
passion,

Still to tread where Thou hast trod,

Armed against temptation;

From the Tree of scorn to seek fruits of
mediation,

Whence to bring, though poor and weak,

Store of rich oblation.

THE DESCENT FROM THE CROSS

(*Evangelist (Recit.)*)

And after this, Joseph of Arimathaea
(Being a disciple of Jesus, but secretly for
fear of the Jews)

Besought Pilate that he might take away
the body of Jesus,

And Pilate gave him leave;

He came therefore and took the body of
Jesus.

And there came also Nicodemus,

He who at the first came to Jesus by
night,

And brought a mixture of myrrh and aloes,
about an hundred pound weight.

Then took they the body of Jesus,

And wound it in linen clothes, with spices,
as the manner of the Jews is to bury:

Now in the place where he was crucified,

there was a garden,
And in the garden a new tomb
Wherein was never man yet laid.
There laid they Jesus, because of the
Jews' preparation day,
For the tomb was nigh at hand.

AT THE SEPULCHRE

(Chorus)

Lie still, O sacred limbs, lie sleeping,
And I will lay aside my weeping:
I too may rest in peace.
The grave that was appointed you
To close the sum of suffering due,
Shall be my path to heaven, from hell my
full release.

CHORALE

Ah! Lord, when my last end is come,
Bid angels bear my spirit home
To Abr'ham's bosom going;
My flesh, laid in the quiet tomb,
Shall sleep until the day of doom,
Nor pain nor sorrow knowing.
Then waking from that dark abode,
Mine eyes shall see Thee face to face
In boundless joy, O Son of God,
My Saviour and my Throne of Grace.
Lord Jesu Christ, give ear to me,
Who bring unending praise to Thee.



...and finally



Everyone in the audience tonight is obviously a music lover - but this seems to go against the opinions of a certain German author, by the name of Oscar A H Schmitz, who published a book in 1914 entitled *Das Land Ohne Musik (The Land Without Music)*. The following extract may make you smile or grimace - we'll leave it to you.

What offends one, even in the case of the most humane Englishman, is his lack of music. To speak by simile (and, indeed, without): he has no rhythm, no dance, in the movements of his soul and of his body; nay, he even lacks a desire for rhythm and dance; in other words - for 'music'... The English are the only cultured race without a music of their own (music hall ditties excepted). I say music of their own, for perhaps more foreign music is performed in England than in any other country. That means

not only that their ears are less discerning, but that their whole inward life must be poorer. To have music in oneself, and were it but so little, means to possess the faculty of solving what is rigid, of feeling the world as a stream and all events in it as a passing. To have music in oneself means being able to lose oneself, to bear, nay to dwell on, dissonances, because they are dissolvable into harmony. Music lends wings and renders the wonderful intelligible....

It might be worth bearing in mind that Herr Schmitz wrote this at a time when relations between Germany and Britain were not, shall we say, good. Nevertheless, it would appear that the learned gentleman had never heard of Elgar, Tallis, Arne, Purcell or Edward German etc, etc, etc!



The Choir



SOPRANOS

Anna Ashfield
Gillie Bligh
Jane Brown
Corinna Chute
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Anne Hatton
Mary Haywood
Zoe Hill
Katie Hughes
Alison Humphrys
Cathy Irving
Sue Jones
Christine Keen
Lucy Kibble
Hattie Mackinder
Sarah Magee
Victoria Markey
Brigid Mathers
Heather Nash
Eileen Patterson
Barbara Pearce
Elina Rantenen
Pam Rush
Rosie Southworth
Mindy Storey
Elizabeth Thompson
Jenny Watt

ALTOS

Karen Baldwin
Janet Briant
Beth Brimmicombe
Nicky Bull
Jean Bygate
Kathy Chantler
Elizabeth Crumpler
Kate Davies
Ann Denwood
Katherine Douglas
Margaret Flanigan
Natasha Gething
Janet Graves
Anna Hirst
Karen Hoare
Eiluned Jones
Lorna Lang
Rhian Nicholls
Eizabeth Norris
Mary Owens
Harriet Queralt
Chris Sivers
Beth Whittle
Heather Wignall
Jackie Williams
Kate Winterbottom.

TENORS

Jenny Brannock Jones
Richard Brown
John Deane
Philip Hayes
Jon Reynolds
David Wilde

BASSES

John Adderley
Rob Allnut
Cliff Brown
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Richard Grylls
John Henderson
Tony Mackinder
Richard Onslow
John Wignall



Orchestra



Leader; Janet Hicks

Violins; Frances Bigg, Sarah Fairall,
David Glenister, Fiona Jacob, James Lark,
Linda Miller, David Moore,
Roger Neighbour, Lesley Pearce

Violas; Katie Hayes, Steffi Cook,
John Saunders

Cellos; Helen Godbolt (Continuo), Mary Harris

Bass; Sudhir Singh

Flute; Caroline Welsh

Oboes; Victoria Parkins, Catherine
Underhill

Bassoon; Caroline Cartwright

Harpichord/Organ Continuo; Jon Lee

ACKNOWLEDGEMENTS

Tring Choral Society thanks Beechwood Fine Foods,
Tring, for support as our ticket agents.

The piano accompanist for Tring Choral Society rehearsals is Jon Lee.

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

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



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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

And, of course, new members are always welcome - please ring the Membership Secretary,
Margaret Collier, on 01296 660406

