

 *Tring Choral Society* 

Conductor: Colin Stevens



*Marc-Antoine Charpentier*

*Messe de Minuit*

*Te Deum*

*C P E Bach*

*Magnificat*

SOLOISTS

Amy Moore (Soprano)  
Tim Travers-Brown (Countertenor)  
Rob Johnston (Tenor)  
Julian Empett (Bass-Baritone)

Chiltern Orchestral Society  
Leader: Janet Hicks

18 December 2010 at 7.30 pm



# The Soloists



**AMY MOORE (SOPRANO);** Amy is establishing herself as one of the UK's most promising young sopranos. Formerly a choral scholar at Royal Holloway College, University of London, she completed postgraduate studies at Trinity College of Music, London, where she studied with Sophie Grimmer.

Amy is in demand as a soloist, particularly in Baroque repertoire. Recent engagements include Handel's *Messiah* with the Bochum Symphoniker (Germany), a concert of Purcell 'Odes' at St John's, Smith Square (London), Galan's *Requiem* with Tenebrae Choir, Handel's *Messiah* with The Hanover Band, a BBC broadcast of Purcell Anthems and a performance of *Dido and Aeneas* (Belinda/Second Woman) at the Beaune Festival with The Gabrieli Consort. She also specialises in contemporary music, with recent solo appearances in a performance and radio broadcast of Poppe's *Interzone* with

EXAUDI and Ensemble Intercontemporain in Paris, and Jonathan Cole's *Assassin Hair* with the London Contemporary Orchestra. Other solo highlights include an RTÉ live radio broadcast of Faure's *Requiem* with the RTÉ Symphony Orchestra in Dublin, and the British premiere of Hermann Suter's *Le Laudi* in Cambridge.

Amy is also in demand in consort work, performing and recording regularly with the leading UK and European professional ensembles, including Tenebrae, The Tallis Scholars, EXAUDI, The Gabrieli Consort, Early Opera Company, Orchestra of the Age of Enlightenment, The English Concert, BBC Singers, Polyphony, Gallicantus, and La Grande Chapelle. She sings with The Royal Opera Extra Chorus, recently performing *Dido and Aeneas* and *Acis and Galatea*, in collaboration with the Royal Ballet, at Covent Garden. She studies with Nicholas Powell.



**TIM TRAVERS-BROWN (COUNTERTENOR);** Tim won an Exhibition Scholarship to study at the Royal Academy of Music and is a BA Hons graduate of Colchester Institute School of Music. He is now a Professor of Vocal Studies at Trinity College of Music, London and works with many of the foremost early music groups, orchestras and conductors. Concert engagements include Bach's *Christmas Oratorio* in Tel Aviv (Israel Chamber Orchestra/Kraemer), Purcell's *Ode for St. Cecilia* in Aldeburgh and Poland (McCreesh), Bernstein's *Chichester Psalms* (The Bach Choir/David Hill), Bach's *St Matthew Passion* (Sir John Eliot Gardiner at Cadogan Hall) and *St*

*John Passion* in Porto (The Sixteen/Harry Christophers), Handel's *Belshazzar* (Hannover Hofkapelle), and *Judas Maccabeus* (The London Handel Festival Orchestra/Laurence Cummings).

In opera, he has played the title role in Gluck's *Orfeo* (with Peter Holman and Emily van Evera), 'Didymus' (Handel's *Theodora* at Dartington International Summer School), cover of 'Creonte' in Steffani's *Niobe* and 'The Spirit' in Purcell's *Dido and Aeneas* at The Royal Opera House, 'Mopsa' and ensemble in productions of Purcell's *Fairy Queen* and *King Arthur* (Armonico Touring Opera).



# The Soloists



In the revival of performances with period instruments, particularly those of Henry Purcell and his contemporaries, he has performed with the late lutenist Robert Spencer and The Musicke Companie (Tour for The National Federation of Music Societies and concerts at The Wigmore Hall) and regularly with the scholar Peter Holman, in works from Lully's *Le Bourgeois Gentilhomme* to Schütz's *Resurrection Story*, Vivaldi *Nisi Dominus*, Handel's *Esther* and William Boyce's *Lament over David and Jonathan*.

Other highlights include Bach's Cantatas in Japan with Bach Collegium Japan, John Blow's *Ode on the death of Henry Purcell* with Michael Chance at 'Stour Music', Handel's *Birthday Ode for Queen Anne* with The London Handel Festival Orchestra, Bach's *Actus Tragicus* with Dunedin Consort (Scotland Tour), Monteverdi's *Vespers* with the Barokk Solistene in Norway and Bach's Cantatas with Martin Feinstein. He has given recitals with lutenists David Miller (International Early Music Network Exhibition and

Patrimonio Nacional, Spain), James Akers (Handel House Museum), Jacob Heringman (BBC Radio 3 'Early Music Show'), and with the pianist Jeremy Filsell (London).

Recordings include Handel's *Messiah* for BBC Radio 2 and scenes from Handel's *Tamerlano* with Rolando Villazon for ZDF, discs of Bach's Cantatas with 'Bach Colleigum Japan' for BIS, 'Handel and Company' with the Musicke Companie for Intim Musik and three with the Parley of Instruments for Hyperion. He recently released his debut solo CD with Signum Records. Entitled, 'The Frostbound Wood' it is a compilation of twentieth-century British songs accompanied by the pianist Jeremy Filsell.

Future engagements include a European Tour of Purcell's *Fairy Queen* with The New London Consort and Handel's *Agrippina* with Cambridge Handel Opera Group. His web site is to be found at [www.timtraversbrown.com](http://www.timtraversbrown.com)



**ROBERT JOHNSTON (TENOR);** Robert studied singing at The Royal Academy of Music, where he gained LRAM's in both teaching and performing, as well as a GRSM. In 1995 he was awarded an ARAM. He now combines being a full time member of the BBC Singers, with a busy solo career both at home and abroad.

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 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, The 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.



# The Soloists



Recordings include filming in Munich 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*.

Robert is also the director of his own company, RSVP Voices, contracting singers and choirs for film and television soundtracks. Credits include *Harry Potter and the Order of the Phoenix* and *Harry Potter and the Half-Blood Prince*. RSVP Voices also provided the backing singers for the debut album of Jarvis Cocker, also performing with him live at the Royal Festival Hall.



**JULIAN EMPETT (BARITONE);** is a graduate of King's College London. He studied singing with the British baritone David Wilson-Johnson at his 'Ferrandou' Summer school in the Dordogne and privately at his London studio, and with the Husler exponent Peter Harrison.

He was also a student of the Mayer Lismann Opera Workshop at ROH Covent Garden, and of Morley Opera.

In 2002 he made his Proms solo début with The English Concert under Trevor Pinnock, taking the role of the High Priest in Bach's *St. Matthew Passion*. As an oratorio soloist he has also appeared at the Barbican Hall, the Wigmore Hall, the Queen Elizabeth Hall, the Cadogan Hall and St. John's Smith Square.

Other notable recent performances have included Elgar's *Dream of Gerontius* for Eton & Windsor Choral Society, Verdi's *Requiem* in St. George's RC Cathedral Southwark, Vaughan Williams's *A Sea Symphony* in Tewkesbury Abbey, Haydn's *Creation* in Peterborough Cathedral, the title role of Mendelssohn's *Elijah* in Ely and Norwich RC Cathedrals, Beethoven's *Missa Solemnis* in Cheltenham Town Hall and his *Choral Symphony* in Cambridge's Guildhall.

Forthcoming engagements include Fauré's *Requiem*, Monteverdi's *Vespers*, Bach's *St. John Passion*, C P E Bach's *Magnificat* and Schumann's *Requiem*. He is currently working with Ducere Clarino in a project performing and recording cantatas by Telemann.



# The Soloists



Julian Empett has also given several song recitals: most significant among these have been Sir Arthur Somervell's Tennyson's "Maud", Vaughan Williams's Songs of Travel and Schubert's magnum opus Winterreise.

Julian is also a Lay Vicar (Gentleman of the Choir) at Westminster Abbey. As well as singing the daily services he has taken part in numerous TV and radio broadcasts, most notably as soloist at the funeral in 2002 of HM Queen Elizabeth the Queen Mother, and in 2010 the service for the visit of Pope Benedict XVI.

In December 2003 he sang the baritone solo in Vaughan Williams's Fantasia on Christmas Carols in Westminster Abbey broadcast on Classic FM on Christmas Day. Solos in Philip Moore's anthem The

King and the Robin, Patrick Gowers's Viri Galilaei, Kenneth Leighton's A Christmas Carol and William Walton's The Twelve appear on the Hyperion label.

Of the Walton, Gramophone Magazine said "...on magnificent form here, as is the baritone Julian Empett who relishes his Belshazzar's Feast-like pronouncements... It is worth buying the disc for this piece alone."

His wider singing career has included work with The Sixteen, Tenebrae, The English Concert, Collegium Musicum 90, European Voices, The King's Consort, The Choir of the Enlightenment and the Tallis Scholars, taking him round Europe, Scandinavia, the USA, Japan, Hong Kong and Taiwan.

If you like what you hear (and see) tonight, and would like to be involved - or simply would like to learn more about Tring Choral Society, its history and present situation, we have a web site that will provide a mine of information.

Our web site contains details of future concerts, rehearsal dates and many other details that are sure to interest friends of our choir.

You can visit us at **[www.tringchoral.org.uk](http://www.tringchoral.org.uk)**

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



## Marc-Antoine Charpentier 1643 - 1704



**M**arc-Antoine Charpentier was born in or near Paris, the son of a master scribe. He received a very good education, perhaps with the help of the Jesuits, and registered for law school in Paris when he was eighteen but withdrew after one term. He spent "two or three years" in Rome, probably between 1667 and 1669, and studied with Giacomo Carissimi, with whom he acquired a solid knowledge of contemporary Italian musical practice and brought it back to France. Immediately on his return, he probably began working as house composer to Marie de Lorraine, Duchesse de Guise, who was known familiarly as "Mlle de Guise." For the next seventeen years, Charpentier composed a considerable quantity of vocal works for her, including a succession of Italianate oratorios set to non-liturgical Latin texts. Owing to Mlle de Guise's love for Italian music, and her frequent entertaining of Italians passing through Paris, there was little reason for Charpentier to conceal the Italianisms he had learned in Rome. During his years of service to Mlle de Guise, he also composed for "Mme de Guise", Louis XIV's first cousin. It was in large part owing to Mlle de Guise's protection that the Guise musicians were allowed to perform Charpentier's chamber operas in defiance of the monopoly held by Jean Baptiste Lully.

By late 1687, Mlle de Guise was dying and, at that time, Charpentier entered the employ of the Jesuits. After Molière's falling out with Lully in 1672, Charpentier had begun writing incidental music for the spoken theatre of Molière. It probably was owing to pressure on Molière exerted by Mlle de Guise and by young Mme de Guise that the playwright took the

commission for incidental music for his play *Le Malade Imaginaire* away from Dassoucy and gave it to Charpentier.

After Molière's death in 1673, Charpentier continued to write for the playwright's successors, Thomas Corneille and Jean Donneau de Visé. Play after play, he would compose pieces that demanded more musicians than the number authorized by Lully's monopoly over theatrical music. In 1679, Charpentier had been singled out to compose for Louis XIV's son, the Dauphin. By early 1683, when he was awarded a royal pension, he was being commissioned to write for court events such as the annual Corpus Christi procession. From late 1687 to early 1698, Charpentier served as *maître de musique* to the Jesuits. Once he moved to the Jesuit church at Saint-Louis, Charpentier virtually ceased writing oratorios and instead primarily wrote musical settings of psalms and other liturgical texts such as the Litanies of Loreto. During his years at Saint-Louis, his works tended to be for large ensembles that included paid singers from the Royal Opera. In addition, during these years, he succeeded Étienne Loulié as music teacher to Philippe, Duke of Chartres, and was appointed *maître de musique* at the Sainte-Chapelle in Paris in 1698, a royal post he held until his death in 1704.

Virtually none of Charpentier's compositions from 1690–1704 have survived, because when the *maître de musique* died, the royal administration routinely confiscated everything he had written for the Chapel. Charpentier was buried in the little walled-in cemetery just behind the choir of the Chapel (the cemetery no longer exists).



# Charpentier - Messe de Minuit



Of the eleven surviving settings of the Mass by Charpentier, the one we are performing tonight, the Messe de Minuit, is without doubt one of the most popular. Although Charpentier's Parisian career is quite well documented, little is known about the genesis and first performance of the Messe de Minuit. It is likely, however, that it was commissioned by the Jesuits of the church of Saint Louis (now known as Saint Paul/Saint Louis) for whom Charpentier had been working as Maître de Musique since 1687. The Messe de Minuit belongs to the tradition of the parody mass (a musical setting of the mass, typically from the 16th century, that uses multiple voices of another pre-existing piece of music) for which Charpentier adapted ten carols.



## The Text



### 1. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.  
(*Lord have mercy. Christ have mercy. Lord have mercy.*)

### 2. Gloria.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te, adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus rex coelestis, Deus pater omnipotens.  
Domine fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tolis peccata mundi, miserere nobis.  
Suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris, Miserere nobis.  
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe.  
Cum sancto Spiritu in Gloria Dei Patris.  
Amen.  
(*Glory be to God On high, and on earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee.*)

*Lord we adore thee, we bless thee, and we praise thy glory.*

*O Lord most Holy, thou almighty King. Father O Lord omnipotent. Honour and glory and blessing to Christ our saviour Jesus Christ.*

*Lord God almighty, lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy on us, receive our prayer.*

*Thou that sittest at the right hand of God the Father, have mercy on us.*

*For only Thou art Holy, Thou only art the Lord Jesus Christ. Thou only, O Christ with the Holy Ghost, art most high in the Glory of God the Father.*

*Amen.)*

### 3 Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt.

Qui propter nos homines, et propter nostrum salutem descendit de coelis. Et in carnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die secundum Scripturas.

Et ascendit in Coelum, sedet ad dexteram Patris.

Et iterum venturus est cum Gloria iudicare vivos, et mortuos cujus regni non erit finis.

Et in Spiritum Sanctum Dominum et vivificantem.

Qui ex Patre et Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur qui locutus est per Prophetas.

Et unam sanctam, catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma remissionem peccatorum.

Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

*(I believe in one God, the Father Almighty, maker of heaven and earth and of all things visible and invisible and begotten of His Father before all worlds.*

*God of God, light of light, very God of very God, begotten, not created, who for us men, and for our salvation, came down from heaven.*

*And was incarnate of the Holy Ghost of the Virgin Mary and was made man. Was*

*crucified for us by Pontius Pilate, suffered and was buried.*

*And He rose on the third day according to the scriptures.*

*And He ascended into heaven, He sits at the right hand of God the Father and He is going to come again with glory to judge the living and the dead of whose kingdom there will be no end.*

*And in the Holy lord and life giver who spoke through the prophets.*

*And one Holy catholic and Apostolic church.*

*I confess one baptism for remission of sins.*

*And I expect resurrection of the dead and life to come of age.*

*Amen.)*

#### **4. Sanctus**

*(Sanctus Sanctus, Sanctus. Pleni sunt coeli et terra Gloria tua.*

*Hosanna in excelsis.*

*Benedictus qui venit in nomine Domini.*

*(Holy, Holy, Holy, Lord God of Sabaoth.*

*Heaven and earth are full of Thy glory.*

*Hosannah in the highest.)*

#### **5. Agnes Dei**

*Agnus Dei, qui tolis peccata mundi miserere nobis.*

*(Lamb of God who takest away the sins of the world, have mercy upon us.)*

## *Our future concerts*

9 April 2011

Mozart; Vespers and Requiem

2 July 2011

Chilcott; Requiem

Beethoven; Mass in C





# Charpentier; Te Deum



Marc-Antoine Charpentier composed his Te Deum (H146) in D major (he considered this key as "*bright and very warlike*") probably between 1688 and 1698, during his stay at the Jesuit Church of Saint-Louis in Paris, where he held the position of musical director. The work is written for a group of soloists, choir, and instrumental accompaniment. Charpentier wrote six *Te Deum* settings, although only four of them have survived. It is thought that the composition would have been performed to mark the victory celebrations and the Battle of Steinkirk in August, 1692. The Prelude to this setting is well-known in Europe, since it is used as the theme music for the broadcasting of the European Broadcasting Union (the organization behind the Eurovision Song Contest, among other things!). This theme was also used for the introduction of "The Olympiad" films of Bud Greenspan. The Te Deum comprises a Prelude, Te Deum laudamus, Te aeternum Patrem, Pleni sunt coeli et terra, Te per orbem terrarum, Tu devicto mortis aculeo, Te ergo quaesumus, Aeterna fac sum Sanctis tuis, Dignare, Domine and In te, Domine, speravi

The instrumental introduction, written in the form of rondo, precedes the first verse, led by the bass soloist. The choir and other soloists join in gradually. Charpentier apparently intended to orchestrate the work according to the traditional interpretation of the Latin text and this results in the choir predominating in the first part, individual soloists in the second part and soloists and choir alternating in subsequent parts. The final verse is a large-scale fugue written for choir, with a short trio for soloists in the middle.



## The Text



Te Deum laudamus, te Dominum  
confitemur.

Te aeternum Patrem omnis terra veneratur.  
Tibi omnes Angeli, tibi caeli et universae  
potestates.

Tibi Cherubim et Seraphim incessabili  
voce proclamant Sanctus.

Sanctus Sanctus, Dominus Deus Sabaoth.  
Pleni sunt caeli et terra majestatis gloriae  
tuae.

*(We praise Thee, O Lord, we acknowledge  
Thee to be the Lord.*

*All the earth doth worship Thee, the Father  
everlasting.*

*All angels cry aloud, to Thee Cherubim and  
Seraphim continually do cry, Holy, Holy,  
Holy, Lord God of Sabaoth. Heaven and  
earth are full of Thy Glory.)*

Te gloriosus Apostolorum chorus.

Te Prophetarum laudabilis numerus.

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur  
Ecclesia Patrem immensae majestatis.

*(The glorious company of the Apostles  
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.)*

Venerandum tuum et unicum Filium.

Sanctum quoque Paraclitum Spiritum.

Te Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.

Tu devicto mortis aculeo aperuisti  
credentibus regna caelorum.

Tu ad dexteram Dei sedes in Gloria Patris.  
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni,  
quos pretioso sanguine redemisti.

*(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 lookest upon Thee to deliver  
man, Thou didst not abhor the Virgin's  
womb when Thou hast overcome the  
sharpness of death.*

*Thou didst open the Kingdom of Heaven to  
all believers.*

*Thou sittest at the right hand of God, in the  
glory of the Father. We believe that Thou  
shall come to be our judge.*

*We therefore pray Thee, help Thy servants  
whom Thou hast redeemed with Thy  
precious blood.)*

Aeterna fac cum sanctis tuis in Gloria  
numerari. Salvum fac populum tuum  
Domine, et benedic hereditati 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.

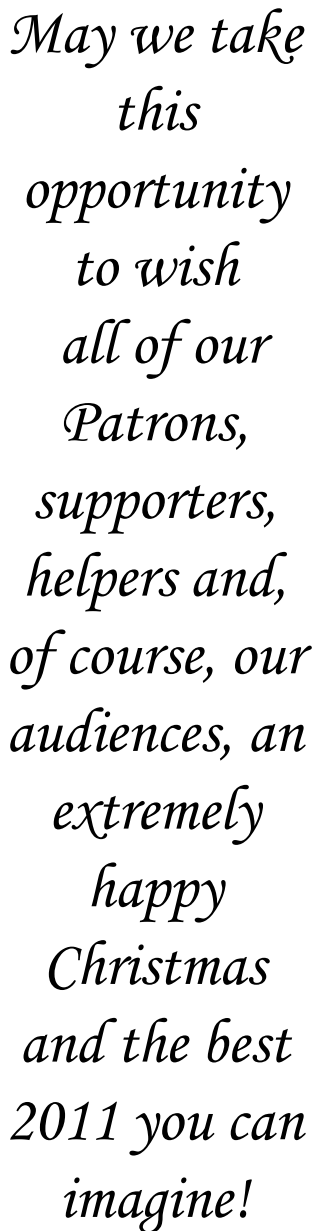
Miserere nostri Domine.

Fiat misericordia tua Domine super nos,  
quem admodum speravimus in te Domine  
speravi. Non confundar in aeternum.

*(Make them to be numbered with Thy  
Saints, in glory everlasting.*

*O Lord, save Thy people and bless Thine  
heritage. Govern them, and lift them up  
forever.*

*Day by day, we magnify Thee, and we  
worship Thy name, ever world without end.  
Vouchsafe, O Lord, to keep us this day  
without sin. O Lord, 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 never be confounded.)*



*May we take  
this  
opportunity  
to wish  
all of our  
Patrons,  
supporters,  
helpers and,  
of course, our  
audiences, an  
extremely  
happy  
Christmas  
and the best  
2011 you can  
imagine!*



*Interval*



# ♫ C P E Bach (1714-1788) ♫

Carl Philipp Emanuel Bach, who was born in Weimar, was the most successful of all Johann Sebastian's numerous children. Although his early musical education (not surprisingly, from his father) was rooted in the Baroque style, his music during his lifetime evolved into a blend of Baroque and Classical styles – even anticipating the Romantic era to a degree.

For nearly thirty years, he served as court musician to Frederick the Great, himself a talented amateur flautist. Carl was very happy there but when the Seven Years' War shifted Frederick's attention away from cultural concerns and towards, quite naturally, more serious diplomatic and military matters, he decided to take up a job as cantor and music director in Hamburg, where his great skill with both words and music earned him a high reputation, and he became known as 'The Hamburg Bach' (his brother, JC, being known as the 'London Bach').

Much the same can be said about CPE's music as is said about Mozart's inasmuch as it is necessary to clear one's mind of any post-eighteenth-century music in order to appreciate fully just how immediate and modern-sounding it was, with its unaccustomed changes of key, unusual turns of melody and texture - and pregnant pauses. Haydn and many of his colleagues were profoundly affected by this music and used its devices (along with more unity of content and form) to establish the Classical style.

Fortunately, he catalogued his own works, so much was preserved. Regrettably though, some of the Hamburg work that was archived in Berlin, such as his *St Matthew Passion*, was destroyed in the carnage of the Second World War.



In addition to composing over one thousand works, CPE Bach also worked tirelessly during his lifetime to make his father's music more widely known. He also learned a lesson that is valuable to all musicians even today - that accumulating some savings was vital in order to live comfortably and provide for his family after his death. He accomplished this by successfully publishing and selling his own music.



# C P E Bach: Magnificat



Carl Philip Emmanuel Bach was 35 when he wrote this wonderful *Magnificat* in 1749, and it was during this period in his life that his wife Johanna bore their three children (none of whom became musicians, by the way!). It is written in the key of D, using D trumpets to express a joyful, glorious and triumphal mood. The work both pays tribute to his father, alive at the time, and points to the Viennese Classical style. Yet where his father's work gives prominence to fugue and counterpoint, Carl's expresses a more lyrical style, stressing the melodic line.



## The Text



### 1. Magnificat (Chorus)

Magnificat anima mea Dominum. Et exultavit spiritus meus. In Deo salutari meo.

*(My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.)*

### 2. Quia Respexit (Soprano Solo)

Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generations.

*(For He hath regarded the low estate of His handmaiden, for behold, from henceforth all generations shall call me blessed.)*

### 3. Quia Fecit Mihi Magna (Tenor Solo)

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

*(For He that is mighty hath done to me great things, and Holy is his name.)*

### 4. Et Misericordia (Chorus)

Et misericordia ejus a progenies in progenies timentibus eum.

*(And His mercy is on them that fear Him from generation to generation.)*

### 5. Fecit Potentiam (Bass Solo)

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

*(He has shewn strength in his arm, He has scattered the proud in the imagination of their hearts.)*

### 6. Deposuit Potentes (Duet for Tenor and Alto)

Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis, et divites dimisit inanes.

*(He hath put down the mighty from their seats and exalted them of low degree.)*

### 7. Suscepit Israel (Alto Solo)

Suscepit Israel puerum suum, recordatus misericordia suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

*(He hath filled the hungry with good things, and the rich He hath sent empty away.)*

*He hath holpen His servant Israel, in remembrance of His mercy. As He spake to our fathers, to Abraham, and to His seed for ever.)*

### 8. Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto.

*(Glory be to the Father, the Son and the Holy Ghost.)*

### 9. Sicut Erat

Sicut erat in principio, et nunc et semper et in secula seculorum. Amen

*(As it was in the beginning, is now and ever shall be. Amen.)*



# *The Choir*



## **SOPRANOS**

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

## **ALTOS**

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

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown

Jeanne Eustace  
Ron Franklin  
David Gittins  
Jonathan Haskell  
Philip Hayes  
Christopher Hodson  
Ian Jones  
Roger Judd  
Nigel Lewis  
Paul Rich  
Sue Roper  
David Wilde

## **BASSES**

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



# Chiltern Orchestral Society



**Leader; Janet Hicks**

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

**Oboes/Cor Anglais;** Emily Cockbill, Frances Slack

**Clarinets;** Esther Moors, Theresa Whiffen

**Bassoon;** Thomas Dryer-Beers

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

**Horns;** Chris Howlings, Alf Ruddell

**Cellos;** Hilary Drinkall, Mary Harris

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

**Basses;** Keith Leonard, Sudhir Singh

**Timpani;** Richard Baron-Tait

**Flutes;** David Evans, Caroline Welsh

**Organ;** Adrian Johnson



## ACKNOWLEDGEMENTS



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

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

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

Tring Choral Society is financially supported by Dacorum Borough Council through Tring Arts Trust.

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.





# Patrons of Tring Choral Society



Mr G E Bull  
 Mr J Burchell  
 Mr J H Cadge  
 Mr and Mrs G Caloia  
 Mrs J Cherry  
 Mr and Mrs F Clark  
 Mrs B J Darby  
 Mrs R Dean  
 Mr S Eustace  
 Mr R Flanigan  
 Mrs D Franklin  
 Mrs S K Franklin  
 Mr J Hawkes  
 Mr C W Hoare  
 Mrs J Hollingsworth  
 Mr M Jackson  
 Mr K Johnson

Mr N Keen  
 Mrs E Marchant  
 Mr I Martin  
 Mrs B Matthews  
 Mrs M F Merlier  
 Mrs E Nicholls  
 Mrs J Orrell  
 Mr C B J Pearce  
 Dr and Mrs A Pride  
 Mr G Pulfer  
 Mrs H Renals  
 Mr D Rush  
 Mr P Scribbins  
 Mr J Stack  
 Mr and Mrs J Stanhope  
 Miss R Stanhope  
 Mrs J Stevens

Mr W Stringer  
 Mr and Mrs E Tapson  
 Dr D Thallon  
 Mr and Mrs W Thomas  
 Mr and Mrs K Todd  
 Mr and Mrs J K Watson  
 Mr and Mrs M Watson  
 Mr A Winterbottom

### Life Members

Mrs J Aldridge  
 Mr and Mrs D Banyard  
 Mr R Grylls  
 Mr J Renals  
 Mrs K Woodward

## Why not become a Patron of Tring Choral Society?

For a minimum donation of £25, you too could become a Patron of Tring Choral Society, this annual donation entitling you to two free tickets (in any one season). You will also receive an annual newsletter giving concert details in advance, and an invitation to join our social events.

To become a Patron, simply fill in the form below and send, with your donation, to  
**Mrs B S Mathers, 8 Old Mill Gardens, Berkhamsted, Hertfordshire HP4 2NZ**  
**Telephone; 01442 872727**

I would like to become a Patron of Tring Choral Society and enclose  
 a cheque for £.....

Name.....

Address.....

Post Code..... Tel No.....

