



# *Tring Choral Society*



**Conductor: Colin Stevens**



# *Mozart*

*Vespers K339*

*Requiem K626*

## **SOLOISTS**

**Andrea Gray (Soprano)  
Rachel Lloyd (Contralto)  
Mark Chaudy (Tenor)  
Michael Lessiter (Bass)**

**Chiltern Orchestral Society  
Leader: Janet Hicks**

**Saturday 9 April 2011**



# The Soloists



**ANDREA GRAY (SOPRANO);** Andrea studied singing at the Royal College of Music. She then pursued a career as a freelance singer, performing with professional choirs, including the Academy of Ancient Music, the Finzi Singers, the London Handel Festival Choir, the Ambrosian Opera Chorus and European Voices. As a soloist, she has appeared with choral societies around the country, most notably the Bath, Leicester and Cheltenham Bach choirs.

Andrea now lives and works in Tring and teaches singing at Tring Park School for the Performing Arts. She is also involved with music locally and has appeared as a soloist with Tring Choral Society, the Aeolian Singers and the Vale Gilbert and Sullivan Society on several occasions.

Andrea last sang with us in 2009, when she was one of the soloists in Dvorak's *Stabat Mater*.



**RACHAEL LLOYD (CONTRALTO);** Rachael is continuing to enjoy success in the UK and is establishing herself as an artist in Europe. Recent highlights include Dido in Purcell's *Dido and Aeneas* for Theater Thuringen in Gera, Germany; Mrs Anderssen in Sondheim's *A Little Night Music* at Paris' Chatelet Theatre alongside Leslie Caron; Maddalena in *Rigoletto* for Iford Arts; a concert of *Trois Poemes de Stephane Mallarme* by Ravel with the London Philharmonic Orchestra and Rossini's *Stabat Mater* with the Ulster Symphony Orchestra. Recently, Rachael has also sung the roles of Cornelia in David McVicar's production of *Giulio Cesare* for Glyndebourne Festival Opera and Meg Page in Glyndebourne Touring Opera's production of Verdi's *Falstaff*. Future plans include further shows of *Dido and Aeneas* in Gera and Rachael's Royal Opera House debut as Kate Pinkerton in Puccini's *Madame Butterfly*.



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

Concert collaborations include appearances with Peter Schreier, David Wilson-Johnson, Cleo Laine, the London Mozart Players, the CBSO and Northern Sinfonia.



# The Soloists



Concert repertoire includes Haydn's *The Seasons*, Handel's *Samson*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, Kodaly's *Psalmus Hungaricus* and Tippett's *The Tempest Suite*.

Operatic roles include Bajazet in Handel's *Tamerlano* (Cambridge Handel Opera Group), First Trojan Man in *Idomeneo* and Guiseppe in *La Traviata* (Glyndebourne on Tour). As Associate Artist with Welsh National Opera, he understudied the roles of Lenski in *Eugene Onegin*, The Duke in *Rigoletto*, Kudrjas in *Kát'a Kabanová*, Don Ottavio in *Don Giovanni* and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*, and sang Roderigo in *Otello* in the WNO Millenium opening gala conducted by Carlo Rizzi.

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



**MICHAEL LESSITER (BASS);** Michael studied music and drama at the City of Leicester College of Education. Since his debut with the D'Oyly Carte Opera company, he has performed and recorded a wide spectrum of music. Now a member of the Royal Opera House chorus, where he has undertaken some small roles, he has previously appeared with Opera North, Wexford Festival Opera, Dublin Grand Opera Society, Kent Opera and Opera della Luna. European engagements have included Lyons Opera, Bordeaux Opera, Netherlands Opera, Nationale Reisopera and the Holland Festival. In Paris, he performed the role of Shabernack in Ligeti's *Le Grand Macabre*, which was subsequently recorded.

He has a wide oratorio repertoire and, in the early music field, has worked with the Gabrieli Consort and Players at the Covent Garden and La Chaise Dieu Festivals and in Venice at the Scuola di San Rocco. His West End credits include *Pirates of Penzance* at the Theatre Royal Drury Lane and *Starlight Express* at the Apollo Victoria. Michael has recently given a number of recitals in London with the violinist Keith Gurry and the pianist Philip Norman, exploring rare repertoire for that combination. The BBC Proms season in 2010 saw Michael as a member of the Maida Vale singers in the sell-out Rodgers and Hammerstein Prom which has been televised twice. In a step-out role he sang in a selection from South Pacific and amused listeners with that bottom D in 'There Is Nothing Like a Dame'.



# Mozart; Vespers K339



Mozart composed the Vespers, K339, in 1780 and the work is scored for bassoon, two trumpets, three trombones, timpani, organ, strings (without violas) and chorus. In Mozart's time, it was common for the Vespers to include non-liturgical music such as arias or choruses on spiritual themes and instrumental music (except for dances) in addition to the usual Vespers texts and those specific to the time of year. The texts of K339 (Psalms 109, 110, 111, 112, 116 and the Magnificat, each ending with the Doxology) follow the Roman rite practised at Salzburg's cathedral rather than the Benedictine rite of its other large church, St. Peter's. The precise occasion for the work is unknown, but there was a great demand for such music. The cathedral's liturgical calendar included 21 major feasts that would

have been preceded the night before by a solemn Vespers performed with orchestra, customarily with the archbishop himself presiding. On such occasions the two balconies closest to the cathedral's altar held the Kapellmeister, solo singers, a double bass, three trombones, a bassoon and an organ on one side, with the strings led by the Konzertmeister on the other side. Trumpets and timpani stood on the other two balconies, while the choir was down below in the chancel. Antiphons were probably sung by a small group of priests between the psalm movements, which explains why Mozart didn't worry about setting adjacent movements in related keys. The opening of the *Confitebor* is based on the traditional Gregorian chant melody for that text.



## The Text



### I. Dixit Dominus

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion, dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te. Juravit Dominus et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum. De torrente in via bibet, propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*(The Lord said to my Lord: sit at my right hand, until I make your enemies a stool for your feet.*

*The Lord sends the rod of your strength out of Zion, to rule in the midst of*

*your enemies. Your troops are with you in the day of your strength, in the splendours of the saints; from the womb have I brought you forth before the morning star. The Lord has sworn and will not repent; you are a priest forever according to the order of Melchizedek.*

*The Lord at your right hand has broken kings in the day of His wrath. He will judge among the nations, and fill them with ruination; He will shatter the heads of many in the land. He drinks of the torrent on the way; therefore will He lift up His head. Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the beginning, is now, and ever will be, forever and ever. Amen.)*

## **2. Confitebor**

Confitebor tibi Domine in toto corde meo in consilio justorum, et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus et justitia ejus manet in saeculum saeculi. Memoriam fecit mirabilium suorum, misericors et miserator et justus, escam dedit timentibus se. Memor erit in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo. Ut det illis hereditatem gentium. Opera manuum ejus veritas et iudicium. Fidelia omnia mandata ejus, confirmata in saeculum saeculi facta in veritate et aequitate.

Redemptionem misit Dominus populo suo, mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus. Initium sapientiae timor Domini, intellectus bonus omnibus facientibus eum, laudatio ejus manet in saeculum saeculi.

Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat, sicut in principio, et nunc, et semper, et in saecula saeculorum. Amen. *(I will confess the Lord with my whole heart, in the assembly of the upright, and in the congregation.*

*Great are the Lord's works, and sought after according to all His wishes. His work is affirmation and magnificence, and his*

*justice endures forever. He has made a remembrance of his marvellous works, being merciful, compassionate and just. He has given food to those who fear Him; He will be ever mindful of his covenant: He will tell his people of the power of his works. That He may give them the inheritance of the heathen, the works of His hands are truth and judgement. All His commandments are reliable; confirmed forever and ever made in truth and equity. The Lord has sent redemption to His people; He has commanded His covenant for ever. Holy and fearful is His name. The fear of the Lord is the beginning of wisdom. A good understanding have all they that do His commandments: His praise endures for ever.*

*Glory be to the Father and to the Son and to the Holy Ghost as it was in the beginning, is now and always will be, for ever and ever. Amen.)*

## **3. Beatus Vir**

Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus, et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis, misericors et miserator et justus. Jucundus homo, qui miseretur et commodat, disponet sermones suos in iudicio. Quia in aeternum non commovebitur.

In memoria aeterna erit justus, ab auditione mala non timebit. Paratum cor ejus sperare in Domino.

Non commovebitur donec despiciat inimicos suos. Dispersit dedit pauperibus, justitia ejus manet in saeculum saeculi. Cornu ejus exaltabitur in gloria.

Peccator videbit et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.

Gloria Patri, et Filio, et spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*(Blessed is the man who fears the Lord and delights exceedingly in His commandments. His seed will be strong in the land; the generation of the righteous will be blessed. In his house will be glory and abundance; and His justice endures for ever and ever. A light for the righteous has risen in the darkness; He is merciful and compassionate and just. Agreeable is the person who is merciful and helpful; He arranges His words with judgement, because He will never be moved.*

*He will be just in eternal memory, and will not fear to hear evils; His heart is ready to put its hope in the Lord. He will not be moved until He looks down upon his enemies. He has distributed and donated to the poor; His justice endures for ever and ever. His horn will be exalted in glory. The sinner will see, and become enraged; He will gnash His teeth and wither away. The desires of the sinners will perish. Glory be to the Father, and to the Son and the Holy Ghost as it was in the beginning, is now and always will be, for ever and ever. Amen).*

#### **4. Laudate Pueri**

Laudate pueri Dominum, laudate nomen Domini. Sit nomen Domini benedictum ex hoc nunc et usque in saeculum. A solis ortu usque ad occasum laudabile nomen Domini. Excelsus super omnes gentes Dominus et super coelos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat. Et humilia respicit in coelo et in terra?

Suscitans a terra inopem et de stercore erigens pauperem. Ut collocet eum cum principibus populi sui. Qui habitare facit sterilem in domo matrem filiorum laetantem.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et semper, et in saecula, saeculorum. Amen.

*(Praise the Lord, children; praise the name of the Lord. May the name of the Lord be blessed, from this time onward for ever. The Lord is on high above all nations, and*

*His glory is over the heavens. Who is like the Lord our God, who lives on high and regards the lowly in heaven and on earth? Raising up the destitute man from the earth, and lifting up the poor man from the muck, that He may place Him with the princes of His people. Who makes the barren woman to live in a house, the happy mother of children. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now and always will be, for ever and ever. Amen.)*

#### **5. Laudate Dominum**

Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*(Praise the Lord, all nations; praise him, all peoples; For His mercy is established over us, and the truth of the Lord endures forever. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now and always will be, for ever and ever. Amen.)*

#### **6. Magnificat**

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat, in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*(My soul magnifies the Lord, And my spirit has rejoiced in God my saviour. For He has regarded the lowliness of His servant: for behold, from this time forward all generations will call me blessed. For He who is mighty has done great things to me, and holy is his name. And His mercy is on those who fear Him from generation to generation. He has shown strength with His hand; He has scattered the proud in the imagination of their hearts. He has put*

*down the mighty from their seats, and raised up the lowly. He has filled the hungry with good things, and sent the rich away empty. He has protected His child Israel, being mindful of His mercy, as He spoke to our fathers, Abraham and His seed forever.*

*Glory be to the Father and to the Son and to the Holy Ghost as it was in the beginning, is now and always will be, for ever and ever. Amen.)*



## *Interval*



# *Mozart's own time machine*

It is generally accepted among musicologists, musicians, composers etc that Mozart was the supreme musical genius, so the quality of his music is undisputed - but what about the quantity?

In his all-too-short life, he turned out 626 compositions (going by Köchel numbers). It is thought that his first piece (K1) was composed when he was five years old and, as he died when he was thirty-five, he effectively had thirty years of productive life. In this time he wrote forty-one symphonies, twenty-seven piano concertos, twenty-two operas and nineteen piano sonatas - and this is in addition to concertos for other instruments, choral and other vocal works and many other compositions.

If we just indulge in a little simple mathematics for a moment, we will

see that, if Mozart wrote 626 compositions in thirty years, he obviously wrote a fraction under twenty-one a year. This means that he was turning out a new piece every two weeks. If you consider that we are talking about operas, symphonies, concertos, sonatas and the like, it really is a quite phenomenal achievement in quantity terms alone, never mind the sublime quality. And he did this continuously for thirty years!

That wasn't all, of course. He was also a performer (performing most of his own pieces), teacher and family man.

So where on earth did he find the time? Perhaps that was part of his genius.

Oh yes, and he still found time to play billiards!

# *Why not join us?*



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 will be pleased to hear from you -

Margaret Flanigan, on 01442 823915





# Mozart's Requiem



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

It is also untrue that Salieri was the 'tall, mysterious stranger' who knocked on Mozart's door and asked him to write a requiem mass. Mozart had mentioned the fact that this strange character had called on him and commissioned a requiem; the play and film give the impression that Salieri thought that this was the product of Mozart's deranged mind (caused by his fragile health) so decided to impersonate the imaginary character to try to affect Mozart's mind further. The truth in this instance is even more fascinating. There really was a 'mysterious stranger' and his identity is known. He was a young aristocrat, Count Walsegg, who called on Mozart late at night and asked him to write the requiem (and for quite a lot of money!). Count Walsegg's young wife had recently died and he wanted a requiem for her - but he wanted to pass it off as his own. Apparently, he was in the habit of doing this quite a lot; he would copy out things like string quartets by other composers and then have them played by his own house musicians and everybody would be under the impression that these pieces were by him. However, he couldn't even think of doing the same

with a requiem, so he went to Mozart. It is probable that Mozart was very pleased with this commission. In the first place, it was for a great deal of money (which



*This is regarded by historians as the most accurate surviving likeness of Mozart, painted when the composer was 26 years old. It is a section of an unfinished 1782 portrait by Joseph Lange, Mozart's brother-in-law. The splotchy texture of the composer's cheeks, visible in the original painting on display at the Mozart Museum in Salzburg, was verified by Mozart's contemporaries.*

Mozart desperately needed) and, secondly, it is thought that Mozart knew of the count's intentions with the piece and, being a great practical joker himself, went along with the idea.

Unfortunately, the commission came at a rather bad time. Mozart was already writing *La Clemenza di Tito*, *The Magic Flute* and the *Clarinet Concerto* - an

unimaginable workload - and it couldn't have been very easy with two young children running around! The overwork, among other things, caused Mozart to sink into a depression and, at one point, Constanze took the *Requiem* from him in order to ease the workload (and the depression), as it was becoming clear that Mozart was beginning to think that he was writing his own requiem.

Indeed, Mozart didn't finish the work and, as mentioned earlier, he dictated the *Requiem* (literally, on his deathbed) to his faithful pupil and friend Süßmayr, desperately trying to tell him, for instance, how the tympani should play at this bar, how the trumpets should sound in this passage and so on. In fact, the account of

his final hours, as he was attempting to do this, is left to us by the fourth sister of the Weber family, Sophie. She was the 'carer' of the family, and she looked after her mother and all her sisters as well as looking after Wolfgang in his final hours. It was, in fact, in Sophie's arms that Mozart died as Constanze sat beside him. It may interest you to know that the *Lachrymosa* from the *Requiem* is the piece at which he was last heard to be working before he sank into his final sleep, and the very last phrase he himself wrote was the eighth bar (*Judicanus homo reus*). So, as you listen to this wonderful work tonight, give a thought that the achingly beautiful *Lachrymosa* is the lament not only for what the text is about but for the passing soul, literally, of the composer.



## The text



### 1. Requiem Aeternam (Chorus with soprano solo)

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

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

Exaudi, orationem meam, ad Te omnis caro veniet.

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

Christe eleison, Kyrie eleison.

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

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

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

### 2. Dies Irae (Chorus)

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

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

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

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

### 3. Tuba Mirum (Quartet)

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

Mors stupebit et natura, cum resurget creatura, judicante responsura. Liber scriptus proferetur, in quo totum

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

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

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

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

#### **4. Rex Tremenda (Chorus)**

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

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

#### **5. Recordare (Quartet)**

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

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

*for my atonement ere the day I stand before Thee.*

*I lament for I am guilty, and I blush for my wrong doing, I implore Thee, Saviour, spare me. Thou hast dried the tears of Mary, so shall I, too, hope for pardon. My petitions are unworthy, yet have mercy, do not send me to the flaming fire for ever. In Thy sheepfold let me enter, do not herd me with the guilty, set me there upon Thy right hand.)*

#### **6. Confutatis Maledictis (Chorus)**

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

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

#### **7. Lachrymosa (Chorus)**

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

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

#### **8. Domine Jesu (Chorus with Quartet)**

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

*(Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless*

*pit. Deliver them from the lion's mouth, neither let them fall into darkness nor the black abyss swallow them up. And let Saint Michael, Thy bearer, lead them into the Holy light which once Thou didst promise to Abraham and his seed.)*

### **9. Hostias (Chorus)**

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

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

### **10. Sanctus (Chorus)**

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

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

*Lords. Earth and heaven are full of echoes praising Thy glory. Hosanna in the highest.)*

### **11. Benedictus (Quartet)**

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

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

### **12. Agnus Dei (Chorus with Soprano Solo)**

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

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

## *Our next concerts*

2 July 2011

Chilcott; Requiem  
Beethoven; Mass in C

17 December 2011

Christmas Concert  
(Programme to be announced)



# *The Choir*



## **SOPRANOS**

Betilyn Alwyn-Jones  
Celestria Bell  
Gillie Bligh  
Anne Box  
Jacquie Cadge  
Margaret Collier  
Barbara Eykel  
Ann Gray  
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  
Janet Briant  
Nicky Bull  
Jean Bygate  
Sally Cottle  
Kate Davies  
Ann Denwood  
Margaret Flanigan  
Sarah Garrett  
Natasha Gething  
Janet Graves  
Maggie Halsey  
Ann Hawkes  
Jenny Hoare  
Steph Laferton  
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  
David Eeley  
Jeanne Eustace  
Ron Franklin  
Jonathan Haskell  
Roger Judd  
Nigel Lewis  
Sue Roper  
David Wilde

## **BASSES**

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



# Chiltern Orchestral Society



**Leader; Janet Hicks**

**Violin;** Ann Blake, Frances Bigg,  
Darrell Dunning, Marion Garrett,  
David Glenister, Alison Gott, Ed  
Hewitt, Fiona Jacob, Lucia  
Marica, David Moore, Chris  
Shelley,

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

**Cello;** Hilary Drinkall, Mary Harris

**Bass;** Keith Leonard, Sudhir  
Singh

**Basset Horn;** Esther Moors,  
Theresa Whiffen

**Bassoon;** Caroline Cartwright,  
Erica Tugwell

**Trumpet;** Jeremy Loukes, Allan  
Robinson

**Trombone;** Chris Brown, Martin  
Goodchild, David Taine

**Timpani;** Richard Baron-Tait



## ACKNOWLEDGEMENTS



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

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

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