



*Tring Choral Society*



**Conductor: Colin Stevens**



*J S Bach*  
*St John Passion*

**SOLOISTS**

Charlotte Ashley (soprano)  
Katherine Nicholson (contralto)  
Daniel Auchincloss (tenor)  
Robert Rice (bass)

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

Saturday 23 March 2013



# The Soloists



**CHARLOTTE ASHLEY (SOPRANO);** Charlotte, originally from Warminster, began her singing career in 1996 when she became a chorister at Salisbury Cathedral, from where she took up a music scholarship at Bedales School. She is a graduate from the Guildhall School of Music and Drama where she studied singing with Anita Morrison and oboe with Richard Simpson. Her current singing teacher is Nicola-Jane Kemp.

Charlotte is now working as a freelance soprano, both as a soloist and as a member of professional ensembles. She sings with the Monteverdi Choir under the direction of Sir John Eliot Gardiner and has toured with them throughout Europe. Oth-

er Ensembles include Tenebrae, London Voices and the Delphian Singers. She also sings regularly at Chelsea Old Church and deputises at The London Oratory. She recently sang for the Royal Shakespeare Company in a small ensemble in the production *Written on the Heart*.

Recent solo appearances include Bach's *St John Passion*, Brahms' *Requiem*, Dido in Purcell's *Dido and Aeneas*, Bach's *B Minor Mass*, Handel's *Messiah*, Mozart's *Regina Coeli K108*, Howard Goodall's *Eternal Light: A Requiem* and Rutter's *Requiem*. Future engagements include Rossini's *Petite Messe Solennelle*, Handel's *Israel in Egypt* and Brahms' *Requiem*.

**KATHERINE NICHOLSON (ALTO)** hails from Suffolk and studied Modern Languages at the University of Nottingham before turning to singing.

She enjoys a busy freelance career as a consort singer, singing with many of the UK and Europe's premiere ensembles, regularly appearing with the BBC Singers, Cambridge Singers, Eric Whitacre Singers, Polyphony and Tenebrae.

She undertook an extensive North American tour with the lauded early music consort Stile Antico and regularly tours Europe and beyond with the Flemish ensemble Collegium Vocale Gent. In 2011, she took part in the creation of the newly commissioned *Bloed en Rozen: The Song of Jeanne and Gilles* directed by Guy Cassiers and featuring singers from Collegium Vocale Gent at the Toneelhuis

in Antwerp and the Cour d'Honneur at the Festival d'Avignon.

Equally at home on the solo platform, recent performances include Purcell *Ode for St Cecilia*, Vivaldi *Gloria* J.S.Bach *St Matthew Passion* and *St John Passion*, C.P.E.Bach *Magnificat*, Handel *Messiah*, *Dixit Dominus* and *Israel in Egypt* Rachmaninov *Vespers*, Duruflé *Requiem* and Copland *In The Beginning*. She is one half of a duo with the talented fortepianist Nathaniel Mander, performing Classical song repertoire.

Future projects for 2013 include a European tour of Haydn *Die Jahreszeiten* with Collegium Vocale Gent, a US East Coast tour with the Eric Whitacre Singers and *St John Passion* performances with Polyphony in London and Paris.



# The Soloists



**DANIEL AUCHINCLOSS (TENOR)** studied at the University of Toronto and at the Royal Scottish Academy of Music and Drama. He has performed as soloist with a wide variety of groups, including such well-known orchestras as the Bournemouth Symphony Orchestra, Britten Sinfonia, the City of London Sinfonia, the Gabrieli Consort, The Orchestra of the Age of Enlightenment and the Royal Liverpool Philharmonic Orchestra. Conductors with whom he has worked include James Morgan, Sir Roger Norrington and Vassily Petrenko.

Engagements have included the title role in *Platée* for the English Bach Festival at the Megaron, Athens, Arbace *Ciro in Babilonia*

**ROBERT RICE (BARITONE)** is among the younger generation of British baritones but has established a reputation as an insightful interpreter of challenging repertoire. He is a valued collaborator and creator of roles in modern chamber opera and music theatre, as well as a concert singer of distinction. Having been a choral scholar at King's College, Cambridge, and a postgraduate at the Royal Academy of Music under Mark Wildman, he continued his studies with Richard Smart and Sheila Barnes. As a concert artist Robert undertakes a wide variety of repertoire. Recent concerts have included Brahms' *Ein Deutsches Requiem* in Birmingham Symphony Hall as well as Rossini's *Petite Messe Solennelle* and Beethoven's *Mass in C*. This season he can be heard in Monteverdi's *Vespers of 1610*, Bach's Passions, Elgar's *The Apostles* and singing the role of Farasmane in Handel's *Radamisto* for The English Concert. In recital he has recently collaborated with guitarist Erich Schachtner in Bavaria

for the Atelier Lyrique de Tourcoing, the title role in *Le Comte Ory* for New Chamber Opera and Police Inspector *The Nose* for the Opera Group. His recordings include Bach *Cantatas* with I Barocchisti (Arte), Biber *Requiem in F, Paride ed Elena* and the Monteverdi *Vespers 1610* with The Gabrieli Consort & Players (DG), Britten *Negroes* with the Birmingham Contemporary Music Group conducted by Martyn Brabbins, *Sacred Music of Claudio Monteverdi* with The King's Consort (Hyperion), Neukomm *Missa Solemnis* with La Grande Écurie et la Chambre du Roy (K617) and *The Fairy Queen* with the Coro della Radio Svizzera (RTSI TV), Mozart *Missa brevis, K.194 and K.275* with St. Albans Cathedral Choirs (Naxos).

and Berlin, and also with pianist Will Vann at the London English Song Festival and at York Late Music, where in April they will revisit the *York Songbook*.

His stage work often involves contemporary music: he has toured Bosnia, Scotland and England with Opera Circus, appearing as Hasan in Nigel Osborne's well-received *Differences in Demolitions*, and in their previous production *Arcane*, with music by Paul Clark. Further stage appearances include Herakles in *The Birds*, Tempter in *The Martyrdom of St Magnus*, both for The Opera Group, and Maxwell Davies' *Eight Songs for a Mad King* on the South Bank. He created the Ivory Carver in Judith Bingham's *The Ivory Tree* at St Edmundsbury Cathedral.

Robert has made many recordings and, as a skilled arranger of vocal music in many genres, he is published by Novello & Co. Ltd.



## *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 aria for tenor, with strings, describes Peter's denial and his tears of repentance. 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 concerts*



6 July 2013 - Haydn; The Creation  
14 December 2013 - Gounod; St Cecilia Mass



# 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

- 
1. 1685
  2. Handel and Domenico Scarlatti
  3. Johann Christian.
  4. Two - Maria Barbara and Anna Magdalena
  5. Buxtehude
  6. Twenty (although not all of them survived infancy)
  7. Wilhelm Friedmann
  8. Blindness
  9. 1750
  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.

**ARIOSO**

*(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,

#### **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!

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# The Choir



## **SOPRANOS**

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

## **ALTOS**

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

## **TENORS**

Jenny Brannock-Jones  
Cliff Brown  
Richard Brown  
Philip Hayes  
Chris Hodson  
Roger Judd  
Nigel Lewis  
Chris Smith  
David Wilde

## **BASSES**

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

## **TIM ROBERTS**

It is with great sadness that we have to report the sudden and unexpected death of our longest-serving singing member, Tim Roberts. Tim had been a loyal member of our bass section for over forty years and will be greatly missed by us all.





# Chiltern Orchestral Society



Leader; Janet Hicks

**Violin;** Ed Hewitt, Muriel Abbott, Frances Bigg, Darrell Dunning, Marion Garrett, David Glenister, David Moore, Roger Neighbour, Mark Redman, Chris Shelley, Frances Stanhope

**Bass;** Keith Leonard

**Flute;** Rachel Tuckley, Caroline Welsh

**Oboe/Cor Anglais;** Vanessa Howells, Frances Slack

**Viola;** Steffi Cook, Katie Hayes, John Saunders, Chris Watson

**Bassoon;** Caroline Cartwright

**Continuo Cello;** Josephine Horder

**Cello;** Hilary Drinkall, Mary Harris

**Harpsichord/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.





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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](http://www.tringchoral.org.uk)

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

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