



TRING CHORAL SOCIETY

SPRING CONCERT

PROGRAMME

1ST APRIL 2023

TRING CHORAL SOCIETY

AND ORCHESTRA

CONDUCTOR - COLIN STEVENS

CHARPENTIER MAGNIFICAT

ROUGER Veni creatur spiritus

DURUFLÉ Tantum ergo

CHARPENTIER Transfige

DURUFLÉ Tu es Petrus

SAINT-SAËNS Ave Maria

DURUFLÉ Tota pulcra

DUBOIS O quam suavis

DURUFLÉ Ubi caritas

SAINT-SAËNS Tollite hostias

FAURÉ Cantique de Jean Racine

INTERVAL

FAURÉ Requiem



MARC-ANTOINE CHARPENTIER (1643 - 1704)

Charpentier was born in Paris, and lived there for most of his life. He was a very near contemporary of King Louis XIV (1638 - 1715), the 'Sun King', France's longest reigning monarch. Louis was an 'absolute' monarch - one did not disagree with him. As well as controlling the politics of the country, the army and the church, he also controlled the culture of France, particularly its theatre and music, subcontracting this culture control to Jean-Baptiste Lully (1632 - 1687), the Court Composer, who

pretty much decided what works by other composers and playwrights could be performed, when and where. Lully jealously guarded this power, and Charpentier had surprisingly little contact with the Royal Court. However, occasional performances of his music at the Royal Court obviously impressed King Louis, who granted Charpentier a pension in 1683.

After studying composition and working for a period in Rome, Charpentier returned to France and in 1670 obtained a prominent position in the service of the Duchess of Guise, a cousin of the King. During the following 17 years he composed, as well as sacred music, a large amount of secular music, including an opera and music for plays. However, when the Duchess died in 1687, he began to concentrate wholly on sacred music. He had obtained a position in the Jesuit Church of St. Louis in rue Saint-Antoine, a church familiarly known as *l'église de l'Opéra*, since many of the singers there also sang at the opera house. There is a fascinating manifestation of this fact in the scores of his sacred works of this period, including tonight's *Magnificat*. At the beginning of most of the solo sections in these works, the name of the singer for whom that particular solo was composed was shown in the score. Monsieur Dun, though he was only allotted a small section of tonight's piece, was apparently a very famous opera singer. Between 1679 and 1682 Charpentier was also employed by the Dauphin, the heir to the throne. Finally he was appointed *maître de musique* for the Sainte-Chapelle in Paris in 1698, a royal post he held until his death in 1704.

After Charpentier's death in 1704 his music was largely forgotten. In those days the fashion was for 'new' music, and very little music that had been written by deceased composers was ever performed. Fortunately, Charpentier himself toward the end of his life gathered together some 500 manuscripts of pieces he had written. In 1727 Charpentier's heirs sold his autograph manuscripts (28 folio volumes of them) to the Royal Library in Paris, today called the Bibliothèque nationale de France. During the 19th and 20th centuries scholars began investigating these manuscripts, and some modern transcriptions were made.

However, the spark that really ignited an interest in Charpentier's compositions came in 1956. At the very first Eurovision Song Contest held that year, the theme music used by the European Broadcasting Union was the Prelude to Charpentier's *Te Deum*, a rousing and tuneful march with festive trumpet parts, written in 1692. The piece has become almost a signature tune for Europe. Many works of Charpentier are now published in modern editions, and numerous recordings have been made.

The *Magnificat* (H.79) performed this evening was also written in 1692, and was one of at least eleven settings of that canticle Charpentier composed. It is scored for a small chamber orchestra, a four part chorus and a number of soloists. Some of those solo parts will tonight be sung by full sections of the choir. The work is in several sections, corresponding to the verses of the *Magnificat* text, and lasts a little over 15 minutes.

Charpentier's *Transfige, dulcissimae Jesu*, which will be performed within the sequence of music that follows the *Magnificat*, is a shortened version of a five-part motet with organ accompaniment. Mostly in a minor key, with rich harmonies and contrapuntal entries of the voice parts, it provides an example of a different style in which Charpentier worked and excelled. It was written in 1683, while he was in the employ of the Duchess of Guise.



FROM PLAINSONG TO THE PRESENT DAY – A SEQUENCE OF SACRED MUSIC

Plainsong, sometimes known as Gregorian Chant, was the music sung in monastic establishments in the early Mediaeval era – its roots go back even further. Religious texts were sung to smooth melodic lines in which the notes were of equal length, only being lengthened at the ends of phrases or sentences in the text. Most syllables in the text were sung to just one or two notes of the melody, and the melodies excluded any repeated rhythms, which might have suggested the influence of dance music. Some plainsong melodies certainly do have an expressive element, but that seems to have been incidental. One of the most expressive and memorable plainsong melodies was that composed in the ninth century by a German monk and bishop to a poem he had written, *Veni Creator Spiritus*. In Anglican liturgy this is usually translated as ‘Come, Holy Spirit, our souls inspire’, and is still often sung as a hymn, particularly at Whitsuntide.



Two Monks in a Cloister
François-Marius Granet

In a few religious communities plainsong singing has survived right through to the present day, but it was in the mid 19th century that it began to become of interest first to musical scholars and then to composers. Franz Liszt (1810 - 1876), who lived for a period in Paris, incorporated plainsong chants in his music, and wrote extensively about the importance of using ancient musical material in sacred music. His influence was considerable. However it was not until the mid 20th century that a composer emerged whose music was permeated with plainsong.

The compositional output of **Maurice Duruflé** (1902 - 1986) was small, but included a beautiful setting of the Requiem Mass and the four pieces to be performed this evening, *Quatre Motets sur des Themes Gregorian*. The music of each of the four short motets is rooted in the Gregorian melody to which the text was originally sung, that melody being shared between the four voice parts and being harmonised modally, giving the whole an ancient feel. The music is smooth, without a clear rhythmic pulse, spiritual and expressive, and somehow timeless.



The running of the Catholic Church in France was taken over by the State after the Revolution, and in the marginally more egalitarian society of the 19th century religion and faith assumed a more important part in French life again. The latter half of the century was a period in which many fine new churches were built, and in several of these buildings magnificent organs were installed, designed by the famous organ builder, Aristide Cavallé-Coll. Music making in France, which had for many years been dominated by Italian inspired opera, began to develop its own national voice. The Paris Conservatoire prepared many students to work as church composers and organists, while students who later became famous as orchestral, operatic, chamber music and instrumental composers were often inspired or commissioned to write sacred music too.



Camille Saint-Saëns (1835 - 1921) is represented by two pieces, both in four vocal parts with organ accompaniment. As one would expect from the text, his *Ave Maria* is a straightforward quiet piece, with some slightly unexpected shifts of key in its middle. *Tollite hostias* is the joyous, somewhat hymnlike, final chorus from his *Christmas Oratorio*.

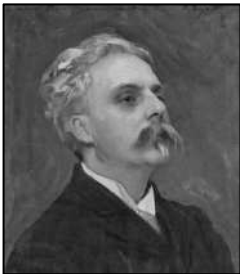
was a professor at the Paris Conservatoire, and later its director. He wrote a learned treatise on Harmony, which is considered very conservative. He was organist at the Madeleine church for many years, and perhaps his best known work is a light-hearted Toccata in G major for organ. His short anthem, *O quam suavis est*, is mostly chordal and conventional in its harmonies, with some interesting changes from soft to loud, and vice versa.



The one living composer in this sequence of music is **Denis Rouger** (b.1961). His *Veni Creator Spiritus* is unusual, the words of the ancient Latin hymn being sung in four different languages simultaneously. An inscription at the start of the piece translates as, "And they all sang about the wonders of God in their own tongue." The plainsong melody is first sung in long notes by the tenors – what was traditionally termed a 'cantus firmus' – is then given to the sopranos, and finally given, in the 'Amen', to the altos.



GABRIEL FAURÉ (1845 – 1924)



Fauré
by John Singer Sargent

Fauré was born in the south of France, and showed signs of musical talent at a young age. Friends of his father eventually persuaded the father to enrol Gabriel, then aged nine, at the École Niedermeyer in Paris – a school of classical and religious music. To quote extensively from the article about Fauré in Wikipedia – the whole of which is well worth reading:

'Helped by a scholarship from the bishop of his home diocese, Fauré boarded at the school for 11 years. The régime was austere, the rooms gloomy, the food mediocre, the required uniform elaborate. The musical tuition, however, was excellent. Niedermeyer, whose goal was to produce qualified organists and choirmasters, focused on church music. Fauré's tutors were Clément Loret for organ, Louis Dietsch for harmony, Xavier Wackenthaler for counterpoint and fugue, and Niedermeyer for piano, plainsong and composition.

When Niedermeyer died in March 1861, Camille Saint-Saëns took charge of piano studies and introduced contemporary music, including that of Schumann, Liszt and Wagner. Fauré recalled in old age, "After allowing the lessons to run over, [Saint-Saëns] would go to the piano and reveal to us those works of the masters from which the rigorous classical nature of our programme of study kept us at a distance and who, moreover, in those far-off years, were scarcely known. ... At the time I was 15 or 16, and from this time dates the almost filial attachment ... the immense admiration, the unceasing gratitude I [have] had for [Saint-Saëns] throughout my life." Saint-Saëns took great pleasure in his pupil's progress, which he helped whenever he could. The close friendship between them lasted until Saint-Saëns died sixty years later.

Fauré won many prizes while at the École Niedermeyer, including a *premier prix* in composition for the *Cantique de Jean Racine*, Op. 11, the earliest of his choral works to enter the regular repertory. He left the school in July 1865, as a *Laureat* in organ, piano, harmony and composition, with a *Maître de chapelle* diploma.'

Charpentier - 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 eius.

Et misericordia eius 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
dimissit inanes.

Suscepit Israel puerum suum
recordatus misericordiae suae.

Sicut locutus est ad patres nostros
Abraham et semini eius in saecula.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio et nunc et
semper et in saecula saeculorum.

Amen

*My soul doth magnify the Lord and my spirit
has rejoiced in God my Saviour.*

*For He hath regarded the lowliness of His
handmaiden. For behold from henceforth all
generations shall call me blessed.*

*For he has done great things for me and holy
is His name.*

*And His mercy is from generation to
generation on those that fear Him.*

*He has shown strength with His arm,
He has put down the mighty from their seat
and has exalted the humble and meek.
He has filled the hungry with good things and
the rich He has sent empty away.*

*He remembering his mercy has supported His
servant Israel,*

*As He promised to our forefathers, Abraham
and his seed, 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 ever
shall be,*

World without end. Amen

.....
And they all sang about the wonders of God in their own tongue

Rouger - Veni Creator Spiritus

Viens, Esprit d'amour, Esprit de Dieu, accorde le feu de ta grâce à tes serviteurs.
Toi qui fis l'univers, répands sur nous ta lumière, renforce nos faibles corps,
donne nous la paix, la joie, l'esprit de ta justice, comble nous de ta tendresse,
toujours. Amen

Come, God Creator, Holy Ghost and visit Thou these souls of men;
fill them with graces, as Thou dost, Thy creatures make pure again.

Veni creator Spiritus, mentes tuorum visita: imple superna gratia,
quae tu creasti pectora.

Komm, Gott Schöpfer, Heilger Geist, besuch das Herz der Menschen dein,
mit Gnaden sie füll,
denn du weißt, dass sie dein' Geschöpfe sein.

Deo Patri sit gloria et Filio,
qui a mortuis surrexit, ac Paraclito, in
saeculorum saecula.
Amen

*Glory be to the Father and to the Son
who rose from death to glory for ever
and ever.
Amen*

Durufle – Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui
Et antiquum documentum
Novo cedat ritui,
Praestet fides supplementum
Sensuum defectui.
Genitori, genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio,
Procedenti ab utroque
Comparsit laudatio.
Amen

*Let us venerate this great Sacrament with
bowed heads;
Let the ancient example give way to a new
rite.
Let faith make good the insufficiency of our
senses.
Praise and rejoicing, safety and honour, virtue
and blessing to the Begetter and the
Begotten;
To him who comes from either be there equal
praise.
Amen*

Charpentier - Transfige dulcissime Jesu

Transfige, dulcissime Jesu, medullas et
viscera animae meae
suavissimo ac saluberimo amoris tui
vulnere, transfige.
Tota fiducia et tu sis solus spes mea
semper, gaudium meum, quies,
tranquillitas et dulcedo mea.

*Dearest Jesus, pierce the very heart of my
soul with the sweet and healing wounds of
Your love.
And for all eternity You shall be my hope, all
my confidence, my joy, delight, tranquillity,
peace, silence and sweetness.*

Durufié – Tu es Petrus

Tu es Petrus
et super hanc petram aedificabo
Ecclesiam meam.

*You are Peter
and upon this rock will I build my church.*

Saint-Saëns – Ave Maria

Ave Maria, gratia plena.
Ave Maria, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen

*Hail, blessed Mary, full of all graces.
God has been with you;
blest are you among all women everywhere, and
blessed also is the fruit you bore us, Jesus.
O holy Mary, mother of our Lord,
pray now to help us in our sinfulness,
now and the hour that brings our dying.
Amen*

Duruflé – Tota pulcra

Tota pulchra es, Maria.
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tota pulchra es, Maria,
et macula originalis non est in te.
Tu gloria Jerusalem,
tu laetitia Israel,
tu honorificentia populi nostri.
Tota pulchra es, Maria.

*You are beautiful, Maria,
and the original stain is not in you.
Your clothing is as white as snow,
and your face is like the sun.
You are beautiful, Maria,
and the original stain is not in you.
You are the glory of Jerusalem,
You are the joy of Israel,
You are the honour of our people.
You are beautiful, Maria.*

Dubois – O quam suavis

O quam suavis est, Domine, Spiritus
tuus, qui ut dulcedinem tuam in filios
demonstrares,
pane suavissimo de caelo praestito,
esurientes replebis bonis, fastidiosos
divites dimittens inanes.

*O Lord, how sweet is Thy Spirit;
to show Thy mercy to Thy children,
you satiated them with sweet bread from
heaven;
you refurbish the hungry with good things,
and send the rich away with empty hands.*

Duruflé – Ubi caritas

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.
Amen*

Saint-Saëns – Tollite hostias

Tollite hostias et adorare Dominum in
atrio sancto eius.

Laetentur coeli et exultet terra a facie
Domini quoniam venit.
Alleluia.

*Raise the hosts and worship the Lord your God
in His holy place.*

*May the Heavens rejoice and the earth dance
before the face of the Lord who comes.
Alleluia*

Fauré– Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le
silence.
Divin sauveur, jette sur nous les yeux.

*Word of God, one with the Most High, in
whom alone we have our hope,
Eternal Day of heaven and earth,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!*

Répands sur nous le feu de ta grâce
puissante;
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme
languissante
Qui la conduit à l'oubli de tes lois!

*Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your
voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!*

Ô Christ ! sois favorable à ce peuple
fidèle,
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre à ta gloire
immortelle,
Et de tes dons qu'il retourne comblé.

*O Christ, look with favour upon your faithful
people
Now gathered here to praise you;
Receive their hymns offered to your immortal
glory;
May they go forth filled with your gifts.*

I N T E R V A L

Fauré - Requiem

Introit et Kyrie:

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

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem
exaudi orationem meam ad te omnis
caro veniet.

Kyrie eleison, Christe eleison.

*Grant them eternal rest O Lord and may light
perpetual shine on them.*

*May a hymn be sung to you, O God, in Zion
and a prayer be offered to you in Jerusalem.
Lord, have mercy.*

Christ, have mercy.

Offertoire:

O Domine, Jesu Christe, rex gloriae
libera animas de poenis inferni et de
profundo lacu.

O Domine, Jesu Christe, rex gloriae
libera animas de functorum de ore
leonis ne absorbeat Tartarus.

O Domine, Jesu Christe, rex gloriae, ne
cadant in obscurum.

Hostias et preces Tibi, Domine.

Laudis offerimus tu suscipe pro
animabus illis quarum hodie memoriam
facimus.

Fac eas Domine de morte transire ad
vitam

Quam olim Abrahae promisisti et
semini eius. Amen

*O Lord, Jesus Christ, King of Glory,
free the souls of the dead
from eternal punishment
and from the deep abyss
and from the lion's mouth
and do not let hell swallow them up
nor may they fall into darkness.*

*May we offer sacrifices
and prayers to you, O Lord.*

*Receive them for the souls of those
we commemorate this day.*

*May they pass from death to life
as you once promised to Abraham and his
seed.*

Amen

Sanctus:

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

*Holy, holy, holy, Lord God of Sabaoth
Heaven and earth are full of your glory,
Hosanna in the highest.*

Pie Jesu:

Pie Jesu, Domine, dona eis requiem
sempiternam requiem.

Merciful Lord, grant us rest, eternal rest.

Agnus Dei:

Agnus Dei qui tollis peccata mundi
dona eis requiem

sempiternam requiem

Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternum,

qui a pius es.

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

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

*May light perpetual shine on them, O Lord,
in the company of your saints,
for you are merciful.*

*Grant them eternal rest, O Lord,
and may light perpetual shine on them.*

Libera Me:

Libera me, Domine, de morte aeterna
in die illa tremenda:

Quando coeli movendi sunt et terra
dum veneris judicare saeculum per
ignem.

Tremens factus sum ego et timeo
dum discussio venerit atque ventura
ira.

Dies illa, dies irae calamitatis et
miseriae,

Dies illa, dies irae et amara valde.

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

*Deliver me Lord from eternal death
on that dreadful day:
when heaven and earth shall quake
and you will judge the world by fire.
I tremble and fear the day of wrath,
calamity and misery,
that day of wrath and bitterness.
Grant them eternal rest, O Lord,
and may light perpetual shine on them.*

In Paradisum:

In paradisum deducant angeli
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam
Jerusalem.

Chorus angelorum te suscipiant
et cum Lazaro quondam paupere,
aeternam habeas requiem.

*May the angels conduct you to Paradise and
the martyrs welcome your arrival
and lead you to the holy city of Jerusalem.
May a choir of angels welcome you and,
as once for poor Lazarus,
grant you eternal rest.*



THE ORCHESTRA

Leader	Janet Hicks
Violin	Roger Neighbour, Frances Bigg, Janet Hunter, David Glenister, David Moore, Fiona Jacob, Marion Garrett, Ian Brown
Viola	Katie Hayes, Steffi Cook, Tim Alps, John Saunders, Adrienne Cooke, Linda Clark
Cello	Helen Godbolt, Mary Harris, Freddie Carter, Herrick Hayes
Bass	Sudhir Singh
Flute	Caroline Welsh
Oboe	Victoria Parkins
Bassoon	Caroline Cartwright
Horns	John Lavelle, Herrick Hayes
Organ	Richard Carr
Harp	Ruth Holden

THE CHOIR

SOPRANOS

Gillie Bligh
Jane Brown
Hilary Colbert
Margaret Collier
Sally Dussek
Elaine Florsheim
Mary Haywood
Zoe Hill
Katie Hughes
Alison Humphrys
Cathy Irving
Sue Jones
Christine Keen
Rosie Loker
Lucy Kibble
Charlotte Mackinder-Fulton
Hattie Mackinder
Victoria Markey
Brigid Mathers
Heather Nash
Eileen Patterson
Elina Rantenen
Pam Rush
Kate Smith
Rosie Southworth
Gillian Vila
Jenny Watt

ALTOS

Karen Baldwin
Nicky Bull
Jean Bygate
Sue Collins
Elizabeth Crumpler
Kate Davies
Ann Denwood
Margaret Flanigan
Natasha Gething
Janet Graves
Anna Hirst
Eiluned Jones
Lorna Lang
Rhian Nicholls
Elizabeth Norris
Mary Owens
Harriet Queralt
Hilary Rossington
Chris Sivers
Beth Whittle
Heather Wignall
Kate Winterbottom

TENORS

Richard Brown
Roger Dorman
David Hamilton
Philip Hayes
Jenny Brannock Jones
Kevin Scott
Chris Smith
David Wilde

BASSES

John Adderley
Robert Allnutt
Andy Barratt
Cliff Brown
Max Catalano
Dave Clarke
Adrian Collin
Bob Davies
Paul Doughty
Richard Grylls
Richard Holder
Tony Mackinder
Richard Onslow
Robert Stevens
John Wignall

ACKNOWLEDGEMENTS

Our thanks go to Richard Grylls and Zoe Hill for writing and compiling this programme.



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MUSIC SCHOLARSHIP

TCS offers a Music Scholarship scheme for local, young musicians willing to participate in the choir for a year, under which a bursary of £250 is awarded to support the student's music tuition.

The aim is to encourage young singers to take part in the choir's rehearsals and performances thus broadening their musical experience and enabling them to acquire a wider musical knowledge, improved technical and sightreading skills and academic achievement.

For further details, go to the Membership page on the website www.tringchoral.org.uk and click on the Scholarship link, or email secretary@tringchoral.org.uk.

COVER: One of the glass angels in St Matthew's Church (known as The Glass Church) in Jersey, made by René Jules Lalique, renowned French designer of art nouveau jewellery and glassware. It was commissioned in 1934 by Jesse Boot, widow of the founder of Boots the Chemist.