

# Hailsham Choral Society

Bede's School Choir



Gabriel Fauré

*Cantique de Jean Racine*

Maurice Duruflé

*Requiem*

John Rutter

*Mass of the Children*

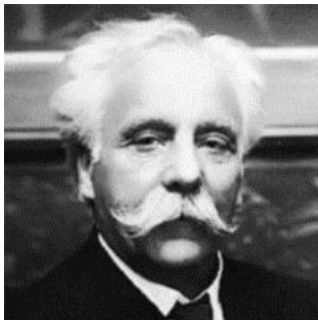
Saturday 5th April 2014 at 7:30pm

All Saints Church, Eastbourne

## Cantique de Jean Racine

Gabriel Fauré (1845-1924)

'Are you sitting comfortably? Then I'll begin.' If you remember these words, you already know at least one piece of music by the French composer, Gabriel Fauré: the *Berceuse* from his *Dolly Suite* for two pianos. This was used to introduce *Listen with Mother* every weekday at quarter to two on the BBC Home Service until 1982. If you haven't a clue what this is about, ask someone older!



Fauré showed early musical promise and at the age of 9 was sent to the *Ecole Niedermeyer* (or *Ecole de Musique Classique et Religieuse*) in Paris. Thanks to a scholarship from the bishop of his home diocese, he boarded at the school for the next eleven years. This was something of a mixed blessing for the young boy: the school was a gloomy place and the régime was austere, but the musical education was first class. From 1861 this included piano tuition from Camille Saint-Saëns, who became a life-long friend.

The *Cantique de Jean Racine* was written as a graduation piece from the *Ecole Niedermeyer* when Fauré was nineteen years old. Not surprisingly, this beautiful setting of words by the 17<sup>th</sup> century poet and dramatist, Jean Racine won him first prize in composition. A translation of the words is given below:

*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!*

*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!*

*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.*

Fauré was not only a fine composer but an excellent organist, teacher and administrator. He became organist at the prestigious Eglise de la Madeleine in Paris, Professor of Composition at the Paris Conservatoire, and Director there from 1905-1920 – during which time he instigated a number of long-overdue reforms. In later years, he influenced many other composers: Maurice Ravel and Nadia Boulanger were among his pupils and Maurice Duruflé used Fauré's *Requiem* as a model for his own.

## Requiem

## Maurice Duruflé (1902-1986)

Maurice Duruflé was born in Louviers in northern France. His early musical training was as a chorister at Rouen Cathedral, where there was a famous school of Gregorian Chant. He attended the Paris Conservatoire from 1920, graduating with first prizes in organ, harmony, piano accompaniment and composition.

In 1927 Duruflé became assistant organist at the Cathedral of Notre-Dame in Paris and in 1929 organist at St Étienne du Mont – a position he held for the rest of his life. In 1943 he became Professor of Harmony at the Paris Conservatoire, where he worked until 1970. Following a serious car accident in 1975 he was largely confined to his apartment, leaving the services at St Étienne to his second wife, Marie-Madeleine, a former pupil and fine organist.



As a composer, Duruflé was highly self-critical, a perfectionism exceeded only by his teacher, Paul Dukas. Each man tends to be remembered for a single work: Dukas for *The Sorcerer's Apprentice*, Duruflé for his *Requiem*.

Intr. 6.  
**R** Equi-em \* aetér- nam dó-na é- is Dómi-  
ne : et lux perpé-tu- a lí-ce- at é- is.  
*P.s.* Te dé-cet hým-nus Dé-us in Sí-on, et tí-bi reddétur  
vótum in Jerú-sa-lem : \* exáudi ora-ti-ónem mé-am, ad  
te ómnis cáro véni-et. Réqui-em.

The *Requiem* was started in 1941 following a commission from the Vichy regime, but was not finished until six years later, in 1947. Unlike his friend and fellow organist, Olivier Messiaen, Duruflé had no interest in avant-garde experimentation, but rather looked to medieval plainsong for inspiration. He was actually working on a suite of organ pieces based on the plainsong for the Mass for the Dead (see left) when the commission arrived, and those sketches provided the starting point for his *Requiem*.

For a model, Duruflé looked to the earlier *Requiem* of his countryman, Gabriel Fauré, who had consciously moved away from the operatic-style and images of hell-fire and grief typified by the likes of Berlioz and Verdi. This restrained approach appealed to Duruflé, so he adopted Fauré's texts, which, among other things, do not dwell on the *Dies Irae* (Day of Wrath):

'But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.'

Although the text is one of many similarities between the two works (the type and use of soloists, is another), it is not so much imitation on Duruflé's part, but rather a re-working within the structure and mood established by the older composer and the result is highly original.

## Durufié Requiem – Text and Translation

The text and translation of the whole work is rather long to reproduce in full, but a good sense of the meaning can be gained from the opening words of each section:

- |       |   |   |
|-------|---|---|
| I.    | Requiem aeternam dona eis,<br>Domine, et lux perpetua<br>luceat eis.  | Grant them eternal rest,<br>O Lord, and let perpetual<br>light shine on them.   |
| II.   | Kyrie eleison;<br>Christe eleison;<br>Kyrie eleison.  | Lord have mercy;<br>Christ have mercy;<br>Lord have mercy.  |
| III.  | O Domine Jesu Christe, Rex gloriae,<br>libera animas omnium fidelium<br>defunctorum de poenis<br>infernī, et de profundo lacu.    | Lord Jesus Christ, King of glory,<br>deliver the souls of the faithful<br>dead from infernal punishment<br>and from the deep. |
|       | <b>Baritone Solo</b><br>Hostias et preces tibi,<br>Domine, laudis offerimus.  | Sacrifices and prayers to thee,<br>O Lord, we offer with praise.  |
| IV.   | Sanctus, Sanctus, Sanctus,<br>Dominus Deus Sabaoth;<br>Pleni sunt caeli et terra<br>gloria tua.                                   | Holy, Holy, Holy,<br>Lord God of Hosts;<br>Heaven and earth are full<br>of Thy glory.   |
| V.    | <b>Mezzo-Soprano Solo</b><br>Pie Jesu Domine, dona eis requiem.   | Merciful Lord Jesus, grant them rest.   |
| VI.   | Agnus Dei, qui tollis<br>peccata mundi,<br>miserere nobis.  | Lamb of God, who takes away<br>the sins of the world,<br>have mercy on us.  |
| VII.  | Lux aeterna luceat eis, Domine,<br>cum sanctis tuis in aeternum,<br>Quia pius es.   | Let light eternal shine on them, Lord,<br>with Your saints forever,<br>for You are merciful.                                  |
| VIII. | <b>Baritone Solo</b><br>Libera me, Domine,<br>de morte aeterna,<br>in die illa tremenda<br>quando caeli movendi sunt<br>et terra. | Deliver me, O Lord,<br>from eternal death,<br>on that fearful day<br>when the heavens are moved<br>and the earth.             |
| IX.   | In paradysum deducant te angeli,<br>in tuo adventu,<br>suscipiant te martyres...<br>aeternum habeas requiem.                      | May the angels lead you into<br>paradise, in your coming may<br>the martyrs receive you...<br>may you have eternal rest.      |

## Mass of the Children

John Rutter (b.1945)

The English composer, John Rutter was born in London and studied music at Clare College, Cambridge. He is perhaps best known for his highly successful Christmas carols, most of which were written early in his career. One of the most popular, *Shepherd's Pipe Carol*, was written while he was still at school and has sold well over a million copies in sheet music alone.



As he grew older, Rutter turned his attention to larger-scale choral works which have also proved popular. Most of these received their first performances in the United States, where he is a frequent visitor, regularly writing for American choirs and directing performances of his own music. *Mass of the Children* is no exception, being commissioned from the United States and first performed on 13<sup>th</sup> February 2003 at New York's Carnegie Hall with Rutter conducting. He wrote:

'I had always wanted to write a work combining a children's choir with adult performers, not only because I find the sound of children's voices irresistible but also because I wanted to repay a debt. As a boy soprano in my school choir I had been thrilled whenever our choir took part in adult works with children's choir parts, such as the Mahler Third Symphony and the Britten War Requiem, and years later I remembered this experience and wanted to write something that would give children a similar opportunity to perform alongside adults.'



The text of *Mass of the Children* is that of a standard Latin Missa Brevis (that is, a Mass without the Credo section) to which several relevant English poetic texts have been added. The first and last of these were written by Bishop Thomas Ken (see left) as morning and evening hymns for the scholars of Winchester College (c1670s). These provide the outer framework for a complete day from waking to sleeping, within which the other texts and moods appear like events in that day – or like landmarks in a life. The other texts include William Blake's *Little lamb, who made thee?*

(1789) and adaptations by Rutter himself of St Patrick's *Breastplate* (5<sup>th</sup> Century) and Lancelot Andrewes' (1555-1626) *Prayer for Grace*.

## Mass of the Children – Text and Translation

### KYRIE

*Children:* Awake my soul, and with the sun  
Thy daily stage of duty run;  
Shake off dull sloth, and joyful rise  
To pay thy morning sacrifice.

Redeem thy mis-spent time that's past,  
Live this day as if 'twere thy last:  
Improve thy talent with due care;  
For the great Day thyself prepare.

*(Thomas Ken, 1637-1711)*

*Adults + children and soloists:*

Kyrie eleison; Christe eleison;  
Kyrie eleison.

Lord have mercy; Christ have mercy;  
Lord have mercy.

### GLORIA

*Children + adults:*

Gloria in excelsis Deo, et in terra  
pax hominibus bonae voluntatis.

Glory to God in the highest, and on  
earth, peace to men of good will.

*Children:*

Glory be to God in highest heaven, and peace on earth.

*Adults:*

Laudamus te, benedicimus te,  
adoramus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.

We praise You, we bless You, we  
worship You.  
We give You thanks for Your great  
glory.

*Soloists:*

Domine Deus, Rex caelestis, Deus  
Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius  
Patris,  
Qui tollis peccata mundi, miserere  
nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

O Lord God, heavenly King, Father  
almighty.  
Only begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the  
Father  
Who takes away the sin of the  
world, have mercy on us.  
Who takes away the sin of the  
world, receive our prayer.  
Who sits on the right hand of the  
Father, have mercy on us.

*Continued...*

*Adults:*

Quoniam Tu solus Sanctus, Tu solus  
Dominus, Tu solus Altissimus, Jesu  
Christe, cum Sancto Spiritu in Gloria  
Dei Patris. Amen.

For You alone are Holy, You alone  
are Lord, together with the Holy  
Spirit are most high in the Glory of  
God the Father. Amen

### **SANCTUS and BENEDICTUS**

*Adults:*

Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth, Hosanna!  
Pleni sunt caeli et terra  
Gloria tua.  
Hosanna in excelsis.

Holy, holy, holy Lord God of Hosts.  
Hosanna!  
Heaven and earth are filled with  
Your glory.  
Hosanna in the highest.

*Children + adults and soloists:*

Benedictus qui venit in nomine  
Domini.  
Hosanna!

Blessed is He who comes in the  
name of the Lord.  
Hosanna!

### **AGNUS DEI**

*Adults:*

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Lamb of God, who takes away the  
sins of the world, have mercy on us.

*Children:* Little lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice:  
Little lamb, who made thee?  
Dost thou know who made thee?

*Add adults:* Little lamb, I'll tell thee (x2):  
He is called by the name,  
For He calls himself a Lamb:  
He is meek and He is mild,  
He became a little child:  
I a child and thou a lamb,  
We are called by His name.  
Little lamb, God bless thee (x2).

*(William Blake, 1757 - 1827)*

*Adults:*

Miserere nobis.

Have mercy on us.

## FINALE

### *Baritone soloist:*

Lord, open Thou mine eyes that I may see Thee;  
Lord, open Thou my lips that I may praise Thee;  
Lord, open Thou my heart that I may love Thee,  
Serve Thee with joy, fear none above Thee.  
Christ be my sword and shield, my strong defender;  
Christ be my light and my Redeemer.  
Lord, be with me this day in each endeavour;  
Lord, keep my soul with Thee now and for ever.

*(John Rutter, based on Lancelot Andrews, 1555-1626)*

### *Adults:*

Dona nobis pacem. Grant us peace.

### *Soprano soloist:*

Christ, be my guide today, and my guide tomorrow;  
Christ in my days of joy, my days of sorrow;  
Christ in the silent hours when I lie sleeping,  
Safe in His holy angels' keeping.  
Christ be within the hearts of all who love me;  
Christ all around, and Christ above me.  
Christ in my thought and prayer and my confessing;  
Christ, when I go to rest, grant me your blessing.

*(John Rutter, based on St Patrick's Breastplate, 5<sup>th</sup> cent)*

### *Adults:*

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the  
dona nobis pacem. sins of the world, grant us peace.

### *Children, at the same time:*

Glory to thee, my God, this night  
For all the blessings of the light;  
Keep me, O keep me, King of kings,  
Beneath thy own almighty wings.

Praise God, from whom all blessings flow,  
Praise him, all creatures here below,  
Praise him above, ye heavenly host,  
Praise Father, Son, and Holy Ghost.

*(Thomas Ken, 1637-1711)*

### *All:*

Dona nobis pacem. Grant us peace.





## **Jozik Kotz** **Conductor and Musical Director**

Jozik was born in Oxford of Polish-Australian parents. After reading music at the University of York and singing as a lay-clerk at York Minster, he won a postgraduate scholarship to the Guildhall School of Music and Drama, where he was a finalist in the Kathleen Ferrier, Royal Overseas League and Richard Tauber competitions. In 1993 he was winner of the South East Arts competition, which led to his debut at the Wigmore Hall.

Jozik subsequently performed operatic roles with English National Opera, Royal Opera, Glyndebourne, Opera Factory, Garsington and Grange Park; and in Paris, Vienna, Zurich, Madrid, Aix-en-Provence and Lisbon. He has appeared as a soloist at the Proms and with the BBC Symphony, London Philharmonic, Philharmonia and English Chamber orchestras. His CD recordings include baroque cantatas for Hyperion, Turnage's *The Silver Tassie* and Gavin Bryar's *Dr Ox's Experiment* for Deutsche Grammophon, and Paray's *Mass* with the Scottish National Orchestra, which was nominated for a Grammy award.

We are very pleased that Jozik has been musical director of Hailsham Choral Society since 2006.

## **Colin Hughes** **Accompanist and Organist**

Colin trained at Trinity College of Music, London, where he studied Violin and Piano. He has played in venues such as The Royal Albert Hall, The Festival Hall, Queen Elizabeth Hall and Glyndebourne. Whilst living in North London he held positions as Choirmaster and Organist at a number of churches, as well as playing in orchestras and chamber groups, giving solo recitals and drumming for a rock band.

Colin relocated with his family to Eastbourne six years ago to take up the post of Director of Music at Bede's Prep School. Since then, he has become well-known locally as an accompanist and performer, and we are delighted that he has been Hailsham Choral Society's regular rehearsal accompanist for the past two years. For this evening's concert, Colin was not only involved in training the Choir from Bede's School in the music for *Mass of the Children*, but will be accompanying throughout – including the very demanding organ part to Duruflé's *Requiem*.

## Soloists

### Nia Coleman - Soprano

Nia Coleman is a 23 year-old soprano from East Sussex. She lived with her family in California for several years and that is where, at the age of seven, she began to sing. Upon her return to the UK she continued singing with Jean Thomas and in 2006 was awarded the 'Gifted and Talented' bursary by her school, Uckfield Community Technology College, to study with Jozik Kotz. In 2009 she embarked upon a Music and Drama degree at The University of Manchester, graduating in 2012 with a first class BA Honours.



Nia enjoys a variety of professional performance experience. Recent highlights include her solo role in the premiere of Warwick Blair's *State of Being* at the Tête à Tête Opera Festival in London and working with Opera Coast locally. Nia is delighted to have recently gained a place to study for a Master's Degree in Vocal Performance at The Royal Academy of Music where she will continue to pursue her career in classical singing.

This is Nia's second concert with Hailsham Choral Society and we are very pleased to welcome her back.

### James Proctor - Baritone



Originally from Dudley, West Midlands, James currently sings with the Choir of Clare College, Cambridge, working for the Choir as its Administrator after graduating from Royal Holloway University in 2012 with First Class Honours in Music and the Brian Dennis Memorial Prize in Composition. Operatic roles have included Count Almaviva in Mozart's *The Marriage of Figaro*, Manoah in a staged production of Handel's *Samson*, Sylvano in Cavalli's *La Calisto* and Adam in Patterson's *Entr'acte*, commissioned for World Event Young Artists 2012. He has also won solo song prizes at the Malvern

Song Festival, Dudley Music Festival and Chadsmoor, Hednesford and District Music Festival, and participated in master-classes with Roderick Williams and Rosalind Plowright.

A former Choral Scholar with Royal Holloway Chapel Choir, with whom he participated in two recordings and a BBC Radio 3 broadcast, past choral commitments have included Ex Cathedra, London Bach Choir and Convivium Singers. James recently performed the role of Jesus in Clare College's own performance of Bach's St. John Passion.

This is James' first concert with Hailsham Choral Society and we are delighted to welcome him this evening.

## Hailsham Choral Society

### Sopranos

June Ashton  
Jane Bishop  
Trish Brown  
Wendy Bryant-Funnell  
Rachel Chilton  
Pat Collingwood  
Janet Cox  
Barbara Edwards  
Liz Furlong  
Hilary Hartley  
Caroline Hunt  
Christina Lynn  
Pam Powell  
Lynne Petit  
Denise Staplehurst  
Lis Turner  
Sally White  
Nicola Williams

### Altos

Jan Boyes  
Jo Bridges  
Jane Bwye  
Helen Campbell  
Shirley Carter  
Fiona Dundas  
Charlotte Foord  
Barbara Fry  
Aruna Green  
Doris Jung  
Helen Leeds  
Wendy Pengelly  
Pam Russell  
Patricia Watson

### Tenors

Mick Bridges  
Nick Gosman  
Marcus Haddow  
Pyers Pennant  
Michael Tanner  
Peter Thorpe  
Robert Wicks

### Basses

Ian Fry  
Peter Gilbert  
Graham Keeley  
Simon Marsden  
Brian Maskell

### Assistant Musical Director

Barbara Edwards

### Rehearsal Accompanist

Colin Hughes

### Staging

David Semmens & team

We also wish to thank the All Saints' Church Administrator, Andy Anderson, for all his help with arrangements for this concert.

## Bede's School Choir

Tom Adams  
Hope Ball  
Anastasia Barber-Ruckstuhl  
Lauren Bennet  
Emma Butler-Way  
Katie Dale  
Amelia Doxey  
Lucy Drewek  
Lara Elder  
Georgia-Mae Ellis

Tatyana Goodwin  
Tom Harrison  
William Hopkins  
Phoebe King  
Rosa Marks  
Olivia Prince-Smith  
Jessica Standish  
Maisie Williams  
Olivia Williams  
Sean Wilson

### Musical Directors

Colin Hughes and Rebecca Anstey

# SUMMER CONCERT

*Sunday 6<sup>th</sup> July 2014 at 3.00pm*

Community Hall, Hailsham

*With tea and scones!*

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# AUTUMN CONCERT

Carl Orff - 'Carmina Burana'

Leonard Bernstein - 'Chichester Psalms'

*Saturday 8<sup>th</sup> November 2014 at 7.30pm*

All Saints Church, Eastbourne

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# CHRISTMAS CONCERT

*Thursday 18<sup>th</sup> December 2014 at 7.30pm*

Community Hall, Hailsham

Hailsham Choral Society is a  
Registered Charity  
No: 1100408

[www.hailshamchoral.org](http://www.hailshamchoral.org)

The logo for Making Music, featuring a stylized arch above the text 'Making Music'. Below this, in smaller text, is 'THE NATIONAL FEDERATION OF MUSIC SOCIETIES'.

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