



Hailsham Choral Society

Te Deum &

Jubilate

Henry Purcell

Nelson Mass

Franz Joseph Haydn

Saturday 12th November 2022

7.30pm

All Saints Church

Eastbourne

This concert is dedicated to the memory of Jennie Mansfield (1940 - 2022)



Jennie joined Hailsham Choral Society with her husband Peter in 1972 when they moved from Crowborough. They quickly established themselves, with both taking solo roles from within the choir. Jennie loved her music and was happy singing everything from big choral works to pop song arrangements. She particularly liked nonsense songs with Flanders and Swann, Victor Borge and Tom Lehrer among her favourites.

Jennie and Peter loved to travel and spent many holidays in France with friends, Spain for the winter and Wetzlar in Germany, where the Lions Club is twinned with the Hailsham Lions, of which Peter was a member. She also loved English cities where architecture was a particular joy.

Jennie was a talented water colourist and especially loved to paint flowers as well as storm scenes.

Up until the beginning of 2022, Jennie enjoyed good health and although her beloved Peter sadly passed away in 2018, she was determined to live life to the full, enjoying cruises and other holidays with friends and family. Her rapid demise earlier this year came as a complete shock to everyone and she is sadly missed by all who knew her.

She was truly 'A wonderful Lady'.

Funeral Music - Te Deum & Jubilate Henry Purcell (1659-1695)

Henry Purcell was a prodigy. He was writing music at 9 years of age and he certainly composed an Ode for King Charles II's birthday in 1670. By the age of 18 he was court composer to the King's 'Twenty-four Violins' and by 20, organist at Westminster Abbey. He held court appointments with Charles II, James II and William & Mary, and for much of his life was associated with the Chapel Royal. Stylistically, Purcell's music stood at a musical crossroads. He could write masterfully in the old, Renaissance style of the Elizabethan and Jacobean eras, but also absorbed new influences from Italy and France to create a peculiarly English form of what is now known as Baroque music.



Funeral March

It was a bitterly cold March day in 1694 when Queen Mary's funeral procession set out from Whitehall Palace to Westminster Abbey. Her husband, King William, had wanted a quiet affair, but such was the young Queen's popularity (she was 33 when she died), he was persuaded to permit an elaborate state funeral with music and ceremonial. As the hearse wound its way to the Abbey, musicians played three slow marches composed for the occasion: one was by Purcell, with the others by James Paisible and Thomas Tollett, both supernumerary royal musicians. Purcell's piece was played on trumpets and the other two by an oboe band. Each march was accompanied by the same drum sequence, the *Old English March*, played repeatedly by thirty military drummers. This evening, Purcell's *March* is being played both before and after the singing of the Funeral Sentences.

Funeral Sentences

These three short choral pieces are settings of funeral sentences from the *Book of Common Prayer*.

The story behind Purcell's composition of *Thou knowest, Lord* is unusual. At state funerals throughout the 17th Century it was customary for the funeral sentences to be sung in settings composed for the funeral of Queen Elizabeth by Thomas Morley (1557- 1602). There is strong evidence these were also sung for Queen Mary, except for the sixth of Morley's seven sentences, *Thou knowest, Lord*, which had been lost. As Abbey organist for

Mary's funeral it fell to Purcell to provide a replacement, and he did so with a wonderful setting in a deliberately archaic style to complement the music of the earlier composer. A witness at Mary's funeral, Thomas Tudway, Professor of Music at Cambridge, recalled the effect Purcell's piece had on those who first heard it:

I appeal to all that were present...whether they ever heard anything so rapturously fine and solemn, and so heavenly in the operation, which drew tears from all; and yet a plain, natural composition, which shows the power of music, when 'tis rightly fitted, and adapted to devotional purposes...

The other two settings, *Man that is born of a Woman* and *In the midst of life we are in death*, were for many years believed to have also been written for Mary's funeral. We now know this is incorrect and modern scholarship points to a much earlier date of composition. One suggestion is that he wrote them for the funeral of Captain Henry Cooke in 1672. Cooke, in his capacity as Master of the Children, was Purcell's first teacher when he joined the Chapel Royal as a youngster. If these settings were indeed written for Cooke's funeral (possibly to supplement some of Cooke's own work), they are among the most remarkable pieces of music ever composed by a teenager.

Te Deum and Jubilate

The origins of the *Te Deum* and *Jubilate* go back to 1683 when a group of gentlemen amateurs and professional musicians established a Musical Society to celebrate the Festival of St Cecilia, the Patron Saint of Musicians, on 22nd November. Such an event was quite new to England, although it was a long-established custom in much of continental Europe. The London celebrations consisted of three parts: a choral service with a sermon in praise of music; a concert, including the first performance of an ode written specially for the occasion; and a sumptuous dinner with musical accompaniment. This initial event proved to be a great success and by the 1690s the St Cecilia Festival had grown into a major part of London's musical calendar.

In 1694 Purcell was commissioned to write new settings of the *Te Deum* and *Jubilate* for the choral service and he responded with a highly innovative score. The performance on the day used star soloists, the choirs of the Chapel Royal, Westminster Abbey and St Paul's Cathedral, and orchestral as well as organ accompaniment. Purcell used a full body of strings, a luxury usually reserved for coronation services, and also two trumpets, which had never before been used in English church music. The performance caused a sensation and the work soon found a place in the general repertoire.

Sadly, the day before the following year's St Cecilia Festival, Purcell died at the age of 36 years. He was buried in Westminster Abbey, close to the organ he had played for sixteen years. His epitaph reads:

Here lyes Henry Purcell Esq., who left this life and is gone to that Blessed Place where only his harmony can be exceeded.

Henry Purcell.

Zadok the Priest

George Frideric Handel (1685-1759)

Following the death of Henry Purcell, Britain produced no home-grown composer of the first rank for over two hundred years, but as a wealthy country, it could attract the best from abroad. In George Frideric Handel, it attracted one of the greatest composers of all time.



Handel was born and grew up in Halle, in the Duchy of Magdeburg (modern-day Germany), and after spending time in Italy and Hanover, visited London in 1710 to promote his opera, *Rinaldo*. Two years later he was back, living in a number of places before finally settling on a new house in Brook Street, Mayfair. He became a British citizen in 1727, when one of the last actions of George I before his death, was to sign *An Act for the naturalising of George Frideric Handel and others*. Handel's first commission as a naturalised citizen was to write a set of four anthems for the coronation of the King George II and his Queen, Caroline of Ansbach.

The best-known of the four coronation anthems is undoubtedly *Zadok the Priest*, based on the biblical account of the coronation of King Solomon from the First Book of Kings. The text of *Zadok the Priest* has been used at every coronation since that of King Edgar in 973AD, and Handel's splendid setting has been sung at every one since 1727, an achievement unmatched by any other work.

George Frideric Handel

Missa In Angustiis, *Nelson Mass*

Joseph Haydn (1732-1809)

In 1790, after thirty busy and fruitful years, Haydn's role as Kapellmeister to the Prince of Esterhazy finally came to an end with the death of Prince Nikolaus. His successor, Prince Paul Anton, had no particular love of music and disbanded the court musical establishment. This finally freed Haydn from his punishing schedule of concerts and, particularly, opera, which alone demanded 150 performances a year. Declining other employment, Haydn settled in Vienna where he could have opted for an easy retirement, but despite being what was then considered an 'old man' (nearly sixty!), he kept working hard. Being in Vienna also brought him close to his great friend, Mozart. The two admired



each other's work enormously and Haydn was the only equal Mozart ever acknowledged: *He alone has the secret of making me smile, and touching me to the bottom of my soul.*

During 1791-2 and 1794-5, Haydn made two incredibly successful visits to London, for which he wrote many of his best works and made more money than he believed possible. George III tried to get him to settle in England and Queen Charlotte even offered him an apartment in Windsor Castle.

In 1794, during Haydn's second London visit, Prince Paul Anton died, and his successor, Prince Nikolaus II, reconstituted the Esterhazy musical establishment and gave the composer a new job. Haydn was now an international celebrity, someone the Esterhazy court could be proud of simply by association, so his duties were comparatively light. The principal obligation was to write a Mass each year to celebrate Princess Maria Esterhazy's name-day¹ in September. Haydn wrote six of these 'late masses', of which 1798's *Missa in Angustiis*, was the third.

The year 1798 did indeed see 'times of anxiety', and there was great political and financial instability in Europe. In less than a year, Napoleon had won four major battles in Austria, and in May invaded Egypt in an effort to disrupt British interests in the East. Even the fabulously wealthy Prince Nikolaus was not immune, and in an effort to cut costs, dismissed all the woodwind and horn players from his court orchestra. This limited Haydn's instrumental resources to a nucleus of strings and voices, although he was permitted to

¹ A name-day celebrates the day associated with a person's baptismal name, which is normally that of a biblical character or saint.

‘buy-in’ trumpets and drums when required, and could use the organ - as long as he played it himself! This resulted in an unusual instrumental combination for the time, but Haydn was at the height of his musical powers and by making a virtue out of necessity, created a distinctive sound-world for what has been described as ‘arguably Haydn’s greatest single composition’.

‘Troubled times’ are particularly evident in two sections of the mass: *Kyrie* (Lord Have Mercy) and *Benedictus* (Blessed is He that Cometh in the Name of the Lord), where trumpets, drums and the use of a minor key create an unsettling atmosphere. The remainder of the work has a quite different mood: the jubilant *Gloria* provides a striking contrast to the preceding *Kyrie* and there is much joyful music throughout the rest of the mass. After all, this piece was written to celebrate the name-day of a Princess of whom Haydn was particularly fond and too much somber music would be out of place.

So where does Nelson fit into all this? No one really knows for certain, but there are a number of possibilities.

On 1st August 1798, the British fleet under Nelson routed the Napoleonic fleet at the Battle of the Nile in Aboukir Bay. Haydn was part way through composing the mass at the time and it is tempting to think that he was influenced by the event, but this cannot be - news of Nelson’s victory did not reach Vienna until two weeks *after* the work was completed. Indeed, in his catalogue of works, Haydn simply named the piece, *Missa In*



Angustiis, and the original manuscript bears no title at all. However, by the time the work was first performed on 23rd September, the Battle of the Nile was the hot topic of the day, with Nelson fêted as a great hero and ‘the saviour of Europe’. It could be that the use of trumpets and drums, with their strong military connotation, led people to associate the mass with Nelson.

Another opportunity for the mass to acquire its new name came in 1800, when the infamous ménage à trois comprising Nelson, and Sir William & Lady Hamilton, spent four days visiting the Esterhazy family at their palace in Eisenstadt. Anecdotal evidence suggests Nelson and Haydn hit it off splendidly, with Nelson giving Haydn a gold watch he won at Aboukir Bay in return for the pen the composer used when writing a short *Battle of the Nile* cantata for Lady Hamilton. It is highly likely that the mass was played during Nelson’s stay and may then have been given its name. Alternatively, the work could have acquired its nickname *before* the visit, giving all the more reason to perform it in Nelson’s honour when he was present.

P R O G R A M M E

Funeral Music

Henry Purcell

March*

Man that is born of a woman**

In the midst of life we are in death**

Thou knowest, Lord*

March*

* Composed specifically for the funeral of Queen Mary II, 5th March 1694.

** Composed before 1694, possibly as early as 1672 for the funeral of his teacher, Captain Henry Cooke. These two pieces are being sung by a small group from the choir.

Zadok the Priest

George Frideric Handel

Composed for the coronation of George II, 11th October 1727.

Organ Concerto in A minor, after Vivaldi

J.S. Bach

Based on Concerto for 2 Violins by A. Vivaldi. First movement.

Te Deum and Jubilate

Henry Purcell

Te Deum Laudamus in D

Jubilate Deo in D

Both pieces composed to English words for St Cecilia's Day, 22nd Nov. 1694.

I N T E R V A L

Missa In Agustiis: the "Nelson Mass"

Franz Joseph Haydn

Kyrie Eleison

Gloria in Excelsis

Qui Tollis

Quoniam Tu Solus

Credo

Et Incarnatus

Et Resurrexit

Sanctus

Benedictus

Agnus Dei

Donna Nobis

Composed for the name-day of Princess Maria Josepha Esterhazy, 23rd September 1798.

Missa In Augustiis – 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.	Kyrie eleison. Christe eleison.	I.	Lord, have mercy. Christ, have mercy.
II.	Gloria in excelsis Deo. Et in terra pax Hominibus bonæ voluntatis.	II.	Glory to God in the highest, And on earth, peace to men of goodwill.
III.	Qui tollis peccata mundi, miserere nobis.	III.	You who takes away the sins of the world, have mercy on us.
IV.	Quoniam tu solus Sanctus. tu solus Dominus. Tu solus Altissimus, Jesu Christe.	IV.	For You only are holy. You only are the Lord. You only, Jesus Christ, are most high.
V.	Credo in unum Deum. Patrem omnipotentem, Factorem cœli et terræ, visibilium omnium et invisibilium.	V.	I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.
VI.	Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: Sub Pontio Pilato passus, Et sepultus est.	VI.	And was incarnate by the Holy Spirit and born of the Virgin Mary: and was made man. He was crucified for us: suffered under Pontius Pilate, died and was buried.
VII.	Et resurrexit tertia die, secundum Scripturas. Et ascendit in cœlum: sedet ad dexteram Patris.	VII.	And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sits at the right hand of the Father.
VIII.	Sanctus, Sanctus, Sanctus Dominus, Deus Sabaoth. Pleni sunt cœli et terra Gloria tua.	VIII.	Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Your glory.
IX.	Benedictus, qui venit in nomine Domine. Osanna in excelsis.	IX.	Blessed is He that comes in the name of the Lord. Hosanna in the highest.
X.	Agnus Dei, qui tollis peccata mundi, Miserere nobis.	X.	Lamb of God, who takes away the sins of the world, Have mercy on us.
XI.	Donna nobis pacem.	XI.	Grant us peace.

Soloists

Helen Bailey - Soprano

Helen Bailey was born in the North East of England and is a graduate of the Royal Academy of Music and Trinity College of Music, initially graduating from Liverpool John Moores University with a First in English Literature and Cultural History.

Helen has a busy concert schedule, performing regularly as a soloist for the Compton and Shawford, Dover, Ember, Folkestone, and Sutton Valence choral societies, Thanet Festival Choir, The Seventy Singers, Maidstone Wind Symphony, and Wrotham Music Festival. On the operatic stage, Helen has performed numerous principal roles for a variety of opera companies, including the prestigious Buxton International Festival where she was awarded the Young Artist's Bursary for 2016.

Helen lives in Kent with her husband and two children. She is an ardent bookworm and enjoys improving her personal best at the local Parkrun.



Clarissa Meek - Mezzo-Soprano

Clarissa studied at the Guildhall School of Music and Drama.

She works regularly with the Royal Opera House, Covent Garden, roles including 2nd Lady (*Magic Flute*); Frugola (*Il Tabarro*); Xenia's Nurse (*Boris Godunov*), and most recently, Mayor's Wife (*Jenufa*).

She has sung roles for Netherlands Opera in New York, Opera North, Scottish Opera, Glyndebourne Festival and Touring Opera, Grange Park, Garsington, English Touring Opera, The Grange Festival and Opera Theatre Company Ireland.

She enjoys much concert work, including Berlioz's *Les Nuits d'Été* with the Flanders Symphony Orchestra touring Belgium, Beethoven's *9th Symphony* with Bamberger Symphony Orchestra under Walter Weller, Handel's *Messiah* in Hanover, Elgar's *Sea Pictures* at Birmingham Symphony Hall, Mendelssohn's *Elijah* with the Royal Scottish National Orchestra, Elgar's *Dream of Gerontius* at St. Asaph Cathedral, Verdi's *Requiem* at Paisley Abbey and various performances at Snape Maltings.



Ben Hancox-Lachman - Tenor

Ben grew up near Herstmonceux and recently graduated with a degree biochemistry from Imperial College, London. In addition to his scientific aspirations, he is pursuing a career as a tenor, currently focusing on song and oratorio. He has extensive choral experience with choirs and other vocal ensembles.

Ben has performed as soloist from a young age and was a prize-winner in the 2017 Junior AESS (Association of English Singers and Speakers) competition. Previous performances include Handel's *Messiah*, Fauré's *Requiem*, Bernstein's *Chichester Psalms* and Bach's *St John Passion*. Recently he performed as a soloist at the Hailsham Mayor's Concert and in a number of song recitals. Upcoming concerts include a recital at Herstmonceux Castle on 20th November and the title role in Hailsham Choral Society's performance of *Samson* in April 2023.



Timothy Dawkins - Bass

Timothy was born in Wimbledon and won a scholarship to study at the Royal College of Music. Soon after leaving college, he joined Glyndebourne Festival Opera where he was awarded the Erich Vietheer Award. Since then he has worked with most of the UK opera companies, including the Royal Opera, Scottish Opera, Opera North and English National Opera, undertaking a variety of roles, ranging in style from Purcell to Britten. He has also performed in Italy, France and Switzerland and on tour in the USA.



Alongside his work in opera, Timothy is also active in oratorio, where his credits include Handel's *Messiah* in both the Royal Festival and Bridgewater Halls, Beethoven's *Missa Solemnis* at St Edmundsbury Cathedral, Dvorak's *Stabat Mater* at Norwich Cathedral and Elgar's *Dream of Gerontius* at St Asaph Cathedral. He has also performed in Bach's *St John Passion* and Haydn's *Nelson Mass* at the Snape Maltings, Verdi's *Requiem* at Blackheath Concert Hall, Haydn's *Creation* at the Cadogan Hall, and Rossini's *Petite Messe* at St John's Smith Square.

Future plans include the role of Don Profundo in Rossini's *Il Viaggio a Rheims* for English Touring Opera.

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 post-graduate 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, 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.

Jozik has been our Musical Director since 2006. In 2019 he stepped down for two years to pursue other matters, but he returned in 2021 and we are delighted he is back with us.

Will Hancox

Rehearsal and Concert Accompanist



Will Hancox has been our rehearsal and concert accompanist for the past three years. He has a great depth of experience, performing as a soloist, chamber musician and accompanist, throughout the UK and internationally. He has played in many major venues, broadcast for Classic FM and the BBC and made a number of CD recordings. He has held staff pianist positions at London's Guildhall School of Music and Drama, Trinity College of Music and the Britten-Pears School in Aldeburgh.

In Europe, Will has given concerts in Spain, France, Italy, the Netherlands, Germany, Switzerland and Iceland. Several trips to China have involved masterclasses, song recitals, solo recitals and concerts in the Forbidden City Concert Hall in Beijing. As a man of great musical flexibility, Will is joining the choir's bass section for this evening's concert.

Hailsham Choral Society

Musical Director

Jozik Kotz

Assistant Musical Director

Barbara Edwards

Rehearsal Accompanist

Will Hancox

Chair

Milly Clark

Secretary

Julie Mitchell

Website

www.hailshamchoral.org



@ Hailsham Choral
Society



Hailsham
Choral

QR Code:



If you are interested in singing with the choir, or would like more information, please contact our membership secretary: hcsjoin@hailshamchoral.org

Rehearsals are held during 'term time' on Thursday evenings from 7.30-9.30 in the Community Hall, Hailsham. We normally perform four concerts a year.

Sopranos

Jane Allen
Trish Brown
Kathy Castell
Rachel Chilton
Pat Collingwood
Janet Cox
Barbara Edwards
Liz Furlong
Nancy Gillio-Terry
Hilary Hartley
Val Hyland
Helen Kotz
Susan Lahache
Penny Livermore
Lynn Petit
Marion Ponting
Sue White
Nicola Williams

Tenors

Paul Carter
Nick Castell
Nick Gosman

Altos

Milly Clark
Pam Cornish
Fiona Dundas
Aruna Green
Jean Hill
Clare Ilsley
Sharon Knights
Julie Mitchell
Sarah Owen
Rosalind Taylor-Byrne
Lisa Stewart
Anne Walker

Basses

Jim Clements
Ian Fry
Peter Gilbert
Will Hancox
Robin Hooper
Graham Keeley
Simon Lane
Simon Marsden
Tony Pittman

Colin Hughes

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 Choir Director & Organist at a number of churches, as well as playing in orchestras and chamber groups, giving solo recitals and drumming for a rock band.



Since moving to Eastbourne, Colin has become well known and respected as a teacher and performer, and for many years was the regular accompanist for Hailsham Choral Society. These days, he is Musical Director & Conductor of Seaford Choral Society, and Organist & Director of Music at St Mary's Parish Church in Eastbourne. We are delighted to welcome him back this evening.

Orchestra

Violin 1

Jonathan Truscott (Leader)
Liz Norton

Trumpets

Andrew Baxter
Neal Bland
Dean Pelling

Violin 2

Craig Stratton
Shereen Godber

Timpani

Avril Vegh

Viola

James Hogg
Chris Beckett

'Cello

Nick Allen
Rachel Firmager

Bass

Adam Precious



Crane & Co

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During his many years as an Estate Agent, founder of Crane & Co, Mike Crane, has witnessed the struggles faced by some local people. For this reason, we promise that for every house we sell, a percentage of our profits will be donated back into organisations that support our local area and the people within it.

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Forthcoming Events

Christmas Concert

Saturday 17th December 2022

7.30pm

Hailsham Parish Church

Samson

George Frideric Handel

Saturday 1st April 2023

7.30pm

All Saints Church,

Grange Road, Eastbourne.

Hailsham Choral Society: Registered Charity 1100408

Member of Making Music, and the Eastbourne and District Choirs Association