

Hailsham Choral Society

A Jubilee Tribute

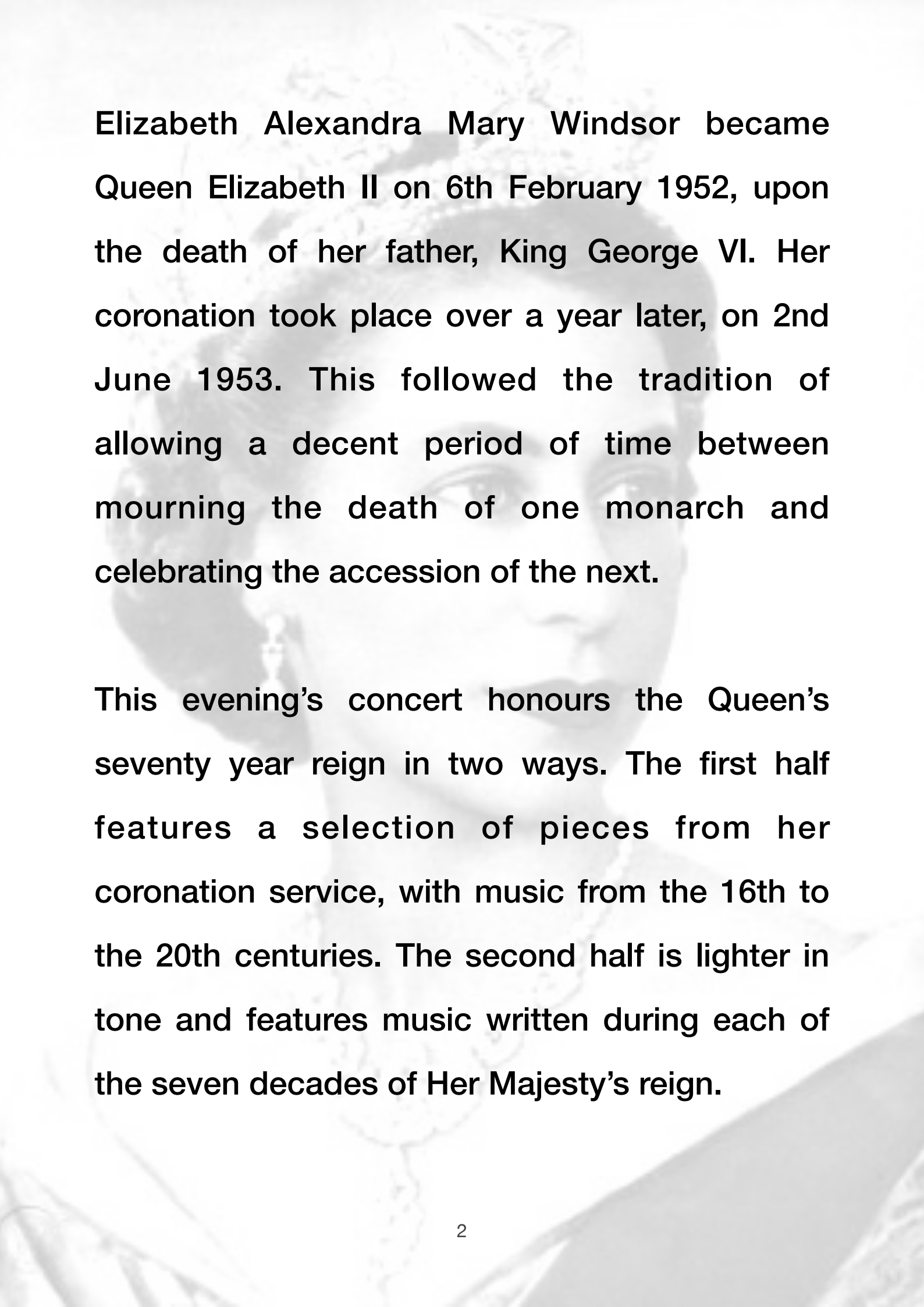
**to
Her Majesty
Queen Elizabeth II**

Saturday 2nd July 2022

7.30pm

**Hailsham Parish
Church**



A faint, grayscale background image of Queen Elizabeth II, showing her face and upper torso, looking slightly to the right. She is wearing a pearl necklace and a tiara.

Elizabeth Alexandra Mary Windsor became Queen Elizabeth II on 6th February 1952, upon the death of her father, King George VI. Her coronation took place over a year later, on 2nd June 1953. This followed the tradition of allowing a decent period of time between mourning the death of one monarch and celebrating the accession of the next.

This evening's concert honours the Queen's seventy year reign in two ways. The first half features a selection of pieces from her coronation service, with music from the 16th to the 20th centuries. The second half is lighter in tone and features music written during each of the seven decades of Her Majesty's reign.

Trumpet Tune

Henry Purcell (1659-1695)



Henry Purcell was a prodigy. He was writing music at nine years old, and we know for certain he wrote an Ode for King Charles II's birthday in 1670. By the age of eighteen he was court composer to the King's 'Twenty-four Violins', and by twenty-one, organist at Westminster Abbey. He held court appointments with Charles II, James II, and William and Mary. Stylistically, Purcell could write masterfully in the 'old style' of the Renaissance, but also absorbed new influences from Italy and France to create an English version of the 'new style' Baroque music, of which the famous *Trumpet Tune* is an example.

It might appear strange to be performing the *Trumpet Tune* on an organ, but this piece was probably written to be played on the *tromba* (trumpet) pipes of just such an instrument.

I Was Glad

Sir Charles Hubert Parry (1848-1918)

Hubert Parry was an important English musician of the late 19th and early 20th Centuries. His early career as a composer showed great promise, particularly as a writer of choral music, but he diverted a lot of his energies into teaching and administration. Among other things, he was Director of the Royal College of Music and Professor of Music at Oxford University; he also wrote many books. His personality, vigour and social connections (he was educated at Eton and Oxford University) enabled him to exercise a re-vitalising influence on English musical life.



I was glad when they said unto me has a text taken from Psalm 122 and has been set as an anthem by numerous composers, including Henry Purcell. In some form or other, the words have been used at every British coronation since Charles I. Parry's version was written in 1902 for the coronation of Edward VII and was set to greet the monarch as he arrived in Westminster Abbey. However, the director of music, Sir Frederick Bridge, misjudged the timing and finished the anthem before the King arrived. Fortunately, he was saved by the organist, Walter Alcock, who improvised for several minutes until the King was ready and the anthem could be repeated.

Behold, O God Our Defender

Herbert Howells (1892-1983)



Herbert Howells was an English composer and teacher whose works cover a broad range, but who is perhaps best known for his large output of Anglican church music. His musical talents were recognised early and at 16 he became an articled pupil at Gloucester Cathedral, alongside Ivor Novello and Ivor Gurney. In 1915, he became seriously ill with Graves disease (he survived, despite being given only six months to live) and ill-health prevented him being called-up for WW1. He married in 1920, the same year in which he joined the staff of the Royal College of Music. In 1935, the death from polio of his 9 year-old son,

Michael, affected the rest of his life. Several works reflect this tragedy, from the large scale *Hymnus Paradisi*, to the memorable tune he wrote for the hymn, *All my hope on God is founded*, which he named, *Michael*.

Howells was specifically commissioned to write *Behold, O God Our Defender* for the coronation of Elizabeth II. This beautifully crafted piece is the Introit to the coronation service and based on Psalm 84, verses 9-10. In the Anglican Church, Introit is the name given to the hymn or psalm sung at the beginning of a service, a tradition dating back to Elizabeth I.

Let My Prayer Come Up

Sir Henry William Harris (1883-1973)

William Harris was a choir trainer, teacher, organist and composer who, in 1933, was appointed organist at St George's Chapel, Windsor. He was involved in the musical education of the teenage Princesses Elizabeth and Margaret Rose, who spent the wartime period at Windsor Castle. Every Monday, he would direct madrigal practice in the Red Drawing Room, where the two Princesses sang alongside four of the senior choristers. The lower voices were augmented by Etonians, Grenadier Guards, and members of the Windsor and Eton Choral Society.



Harris was involved in the coronations of both George VI and Elizabeth II, and in 1953, composed *Let My Prayer* specifically for the latter occasion.

Zadok the Priest

George Frideric Handel (1685-1759)



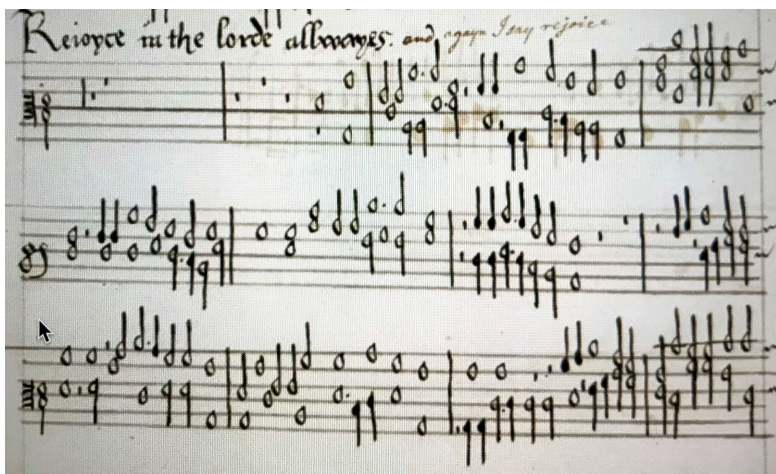
Handel was born and grew up in Halle (modern-day Germany), and after spending time in Italy and Hanover, visited London in 1710 to promote his opera, *Rinaldo*. Two years later he was back, living in a number of places before finally settling on a new house in Brook Street, Mayfair. He became a British 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.

Rejoice In the Lord Alway

Anonymous

This lively and popular piece is based on Philippians chapter 4, verses 4-7 and was once wrongly attributed to John Redford, an English composer and organist who died in 1647. While the actual composer may be unknown, the piece was likely to have been written in the first half of the 17th century.



The only surviving primary source of *Rejoice in the Lord Alway* is an arrangement in *The Mulliner Book*, a collection (largely) of keyboard transcriptions of vocal music, compiled between 1545 and 1570. Above is a photograph of the beginning of the piece from the original *Mulliner Book*, now kept in the British Library.

O Clap Your Hands Together

Orlando Gibbons (1583-1625)

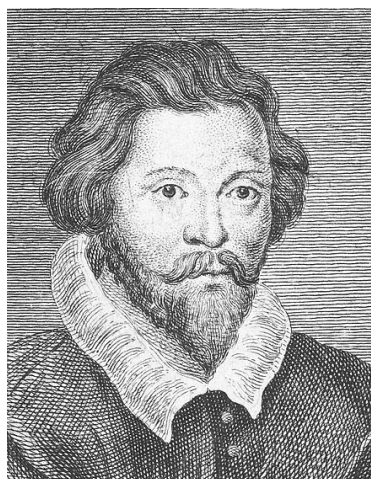
Orlando Gibbons was one of the leading musicians and composers of his day, becoming organist for both the Chapel Royal and Westminster Abbey. He was said to be without rival as an organist. As a composer, Gibbons wrote some particularly important music for the Church, including several Anglican services and over thirty anthems. He died suddenly, probably of a brain haemorrhage, while travelling to Canterbury with Charles I and the choir of the Chapel Royal. This was to meet Queen Henrietta Maria, who was travelling from France having married Charles by proxy in Paris.¹ For some reason, Gibbons' body was not returned to London, but buried in Canterbury Cathedral.



O Clap Your hands Together is based on Psalm 47 and is widely accepted as Gibbons' vocal masterpiece. It has great rhythmic drive and a wonderful sense of exuberance. This piece and the work by Byrd which follows, are being performed by a semi-chorus of singers from the choir.

I Will Not Leave You Comfortless

William Byrd (1543-1623)



William Byrd was arguably the greatest of the English Tudor and early Stuart composers. He started life as a protestant, converting to Catholicism in the 1570s, at a time when, if anything, people were doing the opposite! He was often fined for recusancy (failure to attend his local parish church), yet this did not prevent him from obtaining high profile 'protestant' jobs, such as organist at Lincoln Cathedral and later, the Chapel Royal. Byrd wrote music for both Anglican and Catholic use, was very influential at home and in Europe, and found great favour with Elizabeth I.

I will not leave you comfortless dates from 1607 and is one of Byrd's shorter English anthems. The words are based on the Gospel of John, chapter 14, where Jesus, before the crucifixion, talks of his departure, his return and of the coming of the Holy Spirit.

¹ Later that year, the couple were married in person, at Canterbury Cathedral. See also: *The Threefold Amen*.

O Lord Our Governour

Dr. Healey Willan (1880-1968)

Healey Willan was an Anglo-Canadian organist and prolific composer. He was born in England in 1880 and began musical training aged eight, at St. Saviour's Choir School in Eastbourne. He remained at St Saviour's until 1895, after which he worked in various London churches before emigrating to Canada in 1913. He had a successful career as an organist, choirmaster and educator, and royalties from his compositions allowed him a good deal of financial independence. He was immensely respected and in 1967 was made Companion of the Order of Canada. Posthumously, he appeared on a Canadian postage stamp and a park in Toronto now bears his name.



In 1953, Willan was commissioned to write the anthem, *O Lord Our Governour*, for the coronation. He was able to attend the ceremony in person after friends clubbed-together to pay his fare to London.

Thou Wilt Keep Him In Perfect Peace

Samuel S. Wesley (1810-1876)



Samuel Sebastian Wesley was the grandson of Charles Wesley, the renowned hymn writer, and (confusingly) the son of Samuel Wesley, an organist and largely forgotten minor composer. The young Samuel Sebastian sang in the choir of the Chapel Royal and later embarked on a career as a church musician, spending most of his working life within the Church of England. He was appointed to a number of English cathedrals and was recognised as one of the country's leading organists and choirmasters. As a successful church composer, he wrote anthems, services, organ music and hymn tunes, the most popular of which is *Aurelia*, set to the words, *The Church's One Foundation*.

In 1853, while organist at Winchester Cathedral, Wesley published a volume of twelve anthems which includes, *Thou Wilt keep Him In Perfect Peace*. This is a peaceful, meditative setting which perfectly matches the text.

O Taste and See

Ralph Vaughan Williams (1872-1958)



Ralph Vaughan Williams had a privileged upbringing. Born into an intellectual and well-off family, he was the great-great-grandson of Josiah Wedgwood and great-nephew to Charles Darwin. Despite having a good private income, he worked hard all his life, principally as a composer and teacher. As a composer, Vaughan Williams took a long time to get into his stride, but by the time of the Queen's coronation in 1953, he was over 80 years old and the grand old man of English music. He married his second wife, Ursula, early the same year, prompting a burst of activity, including extensive travel and composition.

O Taste and See was written specially for the coronation, and is a tender and reflective piece to be sung at communion. The text comes from Psalm 34, verse 8.

Gloria in Excelsis

Sir Charles Villiers Stanford (1852-1924)



Charles Villiers Stanford was born in Dublin, spent his professional life in England, and was a contemporary of Parry. He was prolific as a composer and at one time every choir in the country would have sung his music, but, as with Parry, his energies were also directed elsewhere. He was influential as a professor, author and conductor, and his pupils included Gustav Holst, Ralph Vaughan Williams and Herbert Howells. Most of his instrumental compositions are no longer heard, but many of his choral works have remained popular.

Stanford breathed new life into the Church music of late Victorian and Edwardian Britain and his *Gloria in Excelsis* is a good example. Vigorous and arresting choral writing, with a meaty accompaniment and plenty of drama. It was written for the coronation of George V in 1911, repeated for George VI and Elizabeth II, and has remained popular ever since.

Threefold Amen

Orlando Gibbons (1583-1625)

This short, *Threefold Amen*, is taken from the anthem *Great King of Gods*, composed by Gibbons in 1617 'for the King's being in Scotland'. The piece was later re-worked to the words, *Great Lord of Lords*, especially for the marriage of King Charles I and Queen Henrietta Maria in 1625.²

At the coronation of Elizabeth II, the *Threefold Amen* was sung during the prayers and collects.³

God Save the Queen

arr. Benjamin Britten (1913-1976)



Benjamin Britten was an internationally acclaimed composer on excellent terms with the Royal Family, so it may seem strange that none of his music appears in the coronation service. This is because his contribution to the celebrations was an opera, *Gloriana*, based on the story of Queen Elizabeth I and the Earl of Essex. The premier was held at the Royal Opera House, Covent Garden in the presence of Her Majesty, then in the sixth day of her reign. The young Queen was said to be 'delighted and flattered'. Unfortunately, the work received a lukewarm reception from critics and the 'establishment' (who disliked the subject matter), although subsequent performances were well-attended and enthusiastically received.

Britten enjoyed such good relationship with both the Queen and the Queen Mother, it would be a shame if he were not represented this evening. *Gloriana* is rather beyond us, so instead, we are including his excellent arrangement of the National Anthem, written in 1962 for the Leeds Festival.

² Early in 1625, Charles and Henrietta Maria were married by proxy at Notre Dame Cathedral in Paris - the Duc de Chevreuse standing in for Charles. After the wedding, Henrietta Maria left for England, where she met her husband for only the second time.

³ Collects are short, general prayers developed by Archbishop Cranmer for the 1549 Church of England, *Book of Common Prayer*. Many were translated into English from the Latin of the Roman Catholic Missal.

Music from the Coronation of Elizabeth II

Trumpet Tune	Henry Purcell
I Was Glad	Hubert Parry
Behold, O God Our Defender	Herbert Howells
Let My Prayer Come Up	William Harris
Zadok the Priest	George F. Handel
Rejoice In the Lord Alway	Anonymous
O Clap Your Hands Together Semi-chorus	Orlando Gibbons
I Will Not Leave You Comfortless Semi-chorus	William Byrd
O Lord Our Governour	Healey Willan
Thou Wilt Keep Him In Perfect Peace	Samuel S. Wesley
O Taste and See Soloist: Rachel Chilton	Ralph Vaughan Williams
Gloria in Excelsis	Charles V. Stanford
Threefold Amen	Orlando Gibbons
God Save the Queen	arr. Benjamin Britten

I N T E R V A L

Music From the Decades of Elizabeth II

1952 - 1962

- 1957 Selection from *West Side Story*
Leonard Bernstein & Stephen Sondheim
Soloist: Simon Marsden

1962 - 1972

- 1962 Selection from *Oliver*
Lionel Bart
1963 *Yesterday*
John Lennon & Paul McCartney

1972 - 1982

- 1972 Selection from the Sounds of Simon & Garfunkel
Paul Simon

1982 - 1992

- 1983 *And So It Goes*
Billy Joel, arr. Bob Chilcott
Soloist: Chris Taylor

1992 - 2002

- 2002 *You Raise Me Up*
Rolf Løvland & Brendan Graham

2002 - 2012

- 2003 *What is this feeling?* from *Wicked*
Stephen Schwartz

2012 - 2022

- 2021 The Finale from *String*
Tony Biggin & Stephen Plaice



1952



1962



1972



1982



1992



2002



2012



2022

West Side Story - Selection

Leonard Bernstein & Stephen Sondheim

Leonard Bernstein (1918-1990, shown right) was an American composer, conductor, author, lecturer and pianist. Born of Ukrainian-Jewish parents in Lawrence, Massachusetts, he grew up to be described by the New York Times as 'one of the most prodigiously talented and successful musicians in American history'. As a composer, his work encompassed symphonic and orchestral music, ballet, film and theatre, choral works, chamber music and piano pieces.



While much of his output is highly regarded and regularly performed, his biggest popular success is undoubtedly *West Side Story*, from 1957.

The show was inspired by Shakespeare's play *Romeo and Juliet*, and set in the mid-1950s in the Upper West Side of Manhattan, New York City. The lyrics were written by Stephen Sondheim (1930-2021, shown above with Bernstein) at the outset of a career which saw him become one of the most important and successful figures in American musical theatre.



Oliver! - Selection

Lionel Bart (1930-1999)

Lionel Bart was born Lionel Begleiter, the youngest of seven surviving children of parents who came to London after escaping anti-Jewish pogroms in Eastern Europe. He grew up in Stepney, where his father worked as a tailor in a garden shed. Lionel started his songwriting career in amateur theatre, but was talent-spotted and given higher-profile opportunities, such as writing comedy songs for the popular *Billy Cotton Band Show*. He went on to write a lot of music with which you may be familiar, including the theme song to the film *From Russia With Love*, Cliff Richard's *Living Doll*, Tommy Steele's *Little White Bull*, etc.



Remarkably for a songwriter, Bart could not read or write music. The music for *Oliver!* was transcribed by Richard Rogers (who wrote the scores for 21 *Carry On* films). Bart hummed the melodies and Rogers wrote them down. The stage show of *Oliver!* first appeared in 1960 and was a major success. A film followed eight years later, winning six Oscars, including best film.

Yesterday

John Lennon (1940-1980) & Paul McCartney (b. 1942)



Lennon and McCartney were the song-writing partnership behind the Beatles, and the most successful musical collaboration ever by records sold. Unlike most such partnerships, both Lennon and McCartney wrote lyrics and music. Sometimes, particularly early in their relationship, they would collaborate extensively, but this became less over the years. Due to an agreement made before they became famous, their names were credited equally with songs which either of them wrote.

According to Paul McCartney, *Yesterday* came to him in a dream when he was living with Jane Asher's family in 1963. 'I woke up one morning with a tune in my head... I went to the piano and found the chords to it...'

Sounds of Simon & Garfunkel

Paul Simon (b. 1941)



Paul Simon (pictured far left) is an American singer-songwriter whose musical career has spanned six decades. He was born in Newark and grew up in the borough of Queens in New York City. He began performing with his schoolfriend, Art Garfunkel (pictured with Simon), in 1956, when they were still teenagers. During the late 1960s, the duo recorded five successful albums before splitting-up in 1970. After this, Simon pursued a largely solo career,

although from time to time he reunited with Garfunkel. Their 1981 concert in Central Park, New York, was particularly successful, with a 'live' audience of around 48,500.⁴ The concert was filmed and shown around the world, with international record sales reaching many millions.

And So It Goes

Billy Joel (b. 1949) - arr. Bob Chilcott (b. 1955)

Billy Joel is an American singer-songwriter whose successful career has made him one of the best-selling music artists of all time, with over 160 million recordings sold worldwide. He largely retired from writing and releasing pop music in 1993, but continues to tour, giving concerts throughout America and internationally.



And so it goes was written in 1983 about a doomed relationship between himself and model, Elle Macpherson. The circumstances were difficult - she was significantly younger than him and the affair soon ended.

Musically, the song was inspired by the Scottish ballad *Barbara Allen* and the lyrics follow the unusual form of iambic tetrameter.⁵ In 1992, *And so it goes* was arranged for choir by Bob Chilcott, originally for the King's Singers.

⁴ Legend has it that 500,000 people attended, but this is now disputed as physically impossible in the space available!

⁵ Lines formed of four pairs of first unstressed and second stressed syllables: e.g. And **so** / it **goes**, / and **so** / it **goes** / - And **you're** / the **on** / ly **one** / who **knows**.

You Raise Me Up

Rolf Løvland (b. 1955) & Brendan Graham (b. 1945)



You Raise Me Up was written by the Norwegian-Irish duo, Secret Garden, with music by Rolf Løvland (left) and lyrics by Brendan Graham (below left). The song started as an instrumental piece called *Silent Story*, the words being added later. It was first performed and recorded early in 2002, by Secret Garden with guest singer Brian Kennedy. At the time, it was a minor hit, but in the years since, it has been recorded by over a hundred and twenty-five different artists. 'Cover' versions by Josh Groban, Westlife, Aled Jones and Celtic Woman have been particularly successful.

The song's history is not without controversy. In April 2018, Icelandic composer Jóhann Helgason claimed the song infringed the copyright of his 1977 work *Söknuður (Into the light)*, with the Performing Rights Society of Iceland finding a 97% match.⁶ A year later, an American Court threw out Helgason's claims, describing his expert witness reports as 'unreliable, unhelpful and inadmissible'.

What Is This Feeling?

Stephen Schwartz (b. 1948)

Stephen Schwartz is an American lyricist and composer who was born in New York City. After university, he worked as a record producer and musical director on Broadway. In 1971, he wrote both music and lyrics to the hit show *Godspell*. Although this was followed by other musicals, he also worked in film and television, providing lyrics for the animated films *Pocahontas* (1995) and *The Hunchback of Notre Dame* (1996), and songs for *The Prince of Egypt* (1998).



In 2003, Schwartz wrote *Wicked*, a musical telling the story of Oz characters from the point of view of the witches. *What is this feeling?* is sung by two newly assigned room-mates at Shiz University, Elphaba and Galinda, as they express their mutual 'unadulterated loathing' toward each other - in a parody of a love song!

⁶ The songs were found to be musically identical except for two notes.

The Finale from *String!*

Tony Biggin & Stephen Plaice

The musical, *String!*, brought together the talents of Tony Biggin (right), a popular and successful composer who lives in Hailsham, and Brighton-based writer and lyricist, Stephen Plaice (below right), one of the country's leading librettists and writers for Musical Theatre. The work was specially commissioned for the 2020 Hailsham Festival, and is set in the town and its surrounding area.



The story starts at the end of the 19th Century and has three intertwining love stories seen at various points over the following 120 years, allowing the writers to draw on different musical styles. Given Hailsham's long history of rope making, the title, *String!*, has an obvious resonance, but the central metaphor here, is of something that binds the community together.



Due to Covid, the 2020 production had to be postponed, although in 2021, a Showcase Concert, narrated by Roger McGough, was a highlight of that year's festival. This year, the original theatrical version will be performed at Hailsham Pavilion on 7th & 8th October.



Hailsham Choral Society

Musical Director

Jozik Kotz

Assistant Musical Director

Barbara Edwards

Accompanists

Will Hancox (Piano), Andrew Wilson (Organ)

Chair

Sue Simpson

Secretary

Milly Clark

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 Julie Mitchell: 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
Christine Baelz
Trish Brown
Kathy Castell
Kim Charles
Rachel Chilton
Pat Collingwood
Janet Cox
Carole Deschamps
Barbara Edwards
Liz Furlong
Nancy Gillio-Terry
Hilary Hartley
Gillian Heasman
Val Hyland
Helen Kotz
Susan Lahache
Penny Livermore
Lynn Petit
Marion Ponting
Sue Simpson
Lis Turner
Caroline van den Berg
Ann Walker
Sue White
Nicola Williams

Altos

Milly Clark
Pam Cornish
Fiona Dundas
Barbara Fry
Jean Hill
Clare Ilsley
Sarah Owen
Wendy Pengelly
Rosalind Taylor-Byrne

Tenors

Nigel Baelz
Paul Carter
Nick Gosman
Patrick Wenham

Basses

Ian Fry
Peter Gilbert
Graham Keeley
Simon Marsden
Tony Pittman
Chris Taylor



Crane & Co

Crane & Co is an Estate Agency that focuses on supporting and improving our local area. We believe that everyone deserves a place to call home and to be part of a strong community.

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

The Mayor's Concert

As part of the Hailsham Festival

Saturday 10th September 2022

2.00pm

Hailsham Parish Church

Autumn Concert

Haydn: *Nelson Mass*

Purcell: *Te Deum and Jubilate*

Saturday 12th November 2022

7.30pm

All Saints Church, Eastbourne

Christmas Concert

Thursday 17th December 2022

7.30pm

Hailsham Parish Church

Hailsham Choral Society: Registered Charity 1100408

Member of Making Music, and Eastbourne & District

Choirs Association