

# Hailsham Choral Society



## Glories of European Church Music and Ralph Vaughan Williams Five Mystical Songs



Saturday 12<sup>th</sup> November 2016 at 7:30pm  
All Saints' Church, Eastbourne

## PROGRAMME

*Jubilate Deo*

*Crucifixus*

*Cantate Domino\**

Giovanni Gabrieli

Antonio Lotti

Claudio Monteverdi

\*\*\*\*\*

*Pater Noster*

*Ave verum corpus\**

Jacob Handl

Orlande de Lassus

\*\*\*\*\*

**Baritone solo**

*Quia fecit mihi magna*

Johann S. Bach

**Soloists and choir**

*Magnificat\**

*Zadok the Priest\**

Dietrich Buxtehude

George F. Handel

### ---- I N T E R V A L ----

*Os justi*

*Ave verum corpus*

*Christus factus est\**

Anton Bruckner

Wolfgang A. Mozart

Anton Bruckner

\*\*\*\*\*

*Dostoino yest*

*Ave Maria*

*Bogoroditsye Dyevo \**

Pyotr I. Tchaikovsky

Igor Stravinsky

Sergei Rachmaninov

\*\*\*\*\*

**Baritone soloist and choir**

*Five mystical songs*

R. Vaughan Williams

1. Easter

2. I got me flowers

3. Love bade me welcome

4. The Call

5. Antiphon (Let all the world)\*

**Most items in the programme are arranged in groups, so please defer applause until the end of pieces marked\***



### Dedication

Tonight's concert is dedicated to the memory of Caroline Hunt (1951-2016), who died in June this year.

Caroline was a much-valued member of Hailsham Choral Society; she sang with the choir for many years and rehearsed with us right until the end.

She is fondly remembered and greatly missed.

This evening's programme begins with three works by composers who lived at different times, but each spent most of their working lives at the Basilica of San Marco (St Marks) in Venice. After this we move north to hear music from a number of other important European centres of church music.

### **Gabrieli (G): *Jubilate Deo***

Giovanni Gabrieli (c1553-1612) was born and grew up in Venice. After a short time working at the Ducal court in Munich, he returned to Venice in 1585 and followed his uncle, Andrea Gabrieli, as organist of St Mark's.

Gabrieli made the most of St Mark's incredible interior, placing choirs and instrumentalists in its various galleries to produce musical effects that, for big occasions, went well beyond modern stereo: it would be more like 'surround sound'. This went down well in a city that fed on the spectacular: the façade of St Mark's is a prime example among buildings, and there were numerous festivals, civic and religious processions, and marine regattas which added to the colourful life of the city-state.



*Jubilate Deo* (*O be joyful in the Lord*) was probably written for the Venetian festival of the Feast of the Ascension, the climax of which involved the Doge (chief magistrate and ruler) casting a ring into the harbour, symbolising the union of Venice with the sea. The work's connection with this ceremony is suggested by the insertion of an apocryphal line relating to marriage, *Deus Israel conjungat vos...* (*May the God of Israel join you together...*)\* in a text which is otherwise wholly taken from the Psalms.

The music itself is written for two choirs and the voices frequently 'follow' or 'answer' each other. All Saint's Church may not be as spectacular as the basilica of St Mark's, but we hope you will experience something of the effect Gabrieli intended.

Translation:

O be joyful in the Lord, all you lands, (Ps. 100: 1)

For thus shall the man be blessed that fears the Lord. (Ps. 128: 4)

O be joyful in the Lord, all you lands.

\**May the God of Israel join you together and be with you.*

(*Tobit 7: 15*)

May he send you help from the sanctuary,

and grant you support from Zion. (Ps. 20: 2)

O be joyful in the Lord, all you lands.

May the Lord bless you from Zion,

he who is maker of heaven and earth (Ps. 134: 3)

O be joyful in the Lord, all you lands.

Serve the Lord with gladness. (Ps. 100: 1)

## **Lotti: *Crucifixus a 8***

Antonio Lotti (c1667-1740) was born in Venice and lived and worked there for most of his adult life. His employment revolved round St Mark's, where in 1689 he started as an alto singer. Shortly afterwards he became 'assistant to the second organist' and over time climbed the promotion ladder to become *maestro di cappella* (choirmaster) in 1736. He also worked for a short while (1717-1719) at the court in Dresden, and it was there that he wrote the eight-part *Crucifixus*.



Lotti was a prolific composer of both sacred and secular music, but the *Crucifixus a 8* is the piece by which he is best remembered, and no wonder - it is an amazing piece of music to which the over-used term *masterpiece* can rightly be applied. Among the work's many glories, the composer's use of dissonance in reflecting the pain and suffering of Christ's crucifixion is very moving.

Translation:

He [Christ] was crucified under Pontius Pilate for our sake;  
He suffered and was buried.

## **Monteverdi: *Cantate Domino***



Viewing the portrait of Claudio Monteverdi (1567-1643) we see someone who is well groomed and dressed in sombre garments, so it is not easy to think of him as a great musical revolutionary. Nowadays, someone altogether more outrageous and colourful would come to mind. Yet he was a radical, a member of the avant-garde, and one of a small band of composers who, in their time, not only helped to change the face of music, but wrote superbly while doing so. He was hugely influential in taking music from the old Renaissance style (which he called *prima prattica*) to the new Baroque style (*seconda prattica*), although he could write brilliantly in either.

Given the whole history of music since that time, it is difficult for us to look back and realise just how innovative Monteverdi's 'new' music seemed in its day. It actually represented a shift that changed the face of music, left us with a collection of masterpieces, and prepared the stylistic ground for the likes of Bach and Handel.



Monteverdi's early career was spent largely as a court musician and composer, but in 1613, he was appointed choirmaster at St Marks, Venice. The delightful *Cantate Domino* was probably written for one of the great Venetian religious festivals, although pin-pointing which festival is problematical, since the words (compiled from Psalms 96 and 98) are not specific to any particular occasion.

Translation:

Sing to the Lord a new song, sing and give praise to His name:  
For He has done marvellous deeds.  
Sing and exult and praise in songs with the harp and the voice:  
For He has done marvellous deeds.

### **Handl (or Gallus): *Pater noster***

Jacob Handl, or Gallus (1550-1591) was born in Slovenia, but lived and travelled in various parts of central Europe before finally settling in Prague as director of music for the church of Sv Jan (St John). He was a prolific composer, mainly of vocal works, and was widely known and appreciated during his lifetime.

*Pater noster* (*The Lord's Prayer*) is one of many pieces he wrote in the *polychordal* style - where two or more sets of voices sing alternately. In this particular work there are two groups: lower voices (tenors and basses) and upper voices (sopranos and altos). They alternate for much of the piece, but come together intermittently, particularly towards the end. Listen for the wonderful cascades of sound on the word 'Amen'.



Handl may not be very well known in this country, but he was honoured in his native Slovenia by having his picture featured on the 2004, 200 Tolar banknote.

Translation (from the King James Bible of 1611):

Our Father which art in heaven, Hallowed be Thy name.  
Thy kingdom come, Thy will be done in earth, as it is in heaven.  
Give us this day our daily bread.  
And forgive us our debts, as we forgive our debtors.  
And lead us not into temptation, but deliver us from evil. Amen.

## **Lassus: *Ave verum Corpus***

Orlande de Lassus (c1532-1594) was born at Mons, in present day Belgium. During the 1550s he worked in various parts of Italy before moving north and settling in Munich at the court of the Duke of Bavaria. Although this was home for the rest of his life, his position allowed considerable travel to other musical centres, particularly in Italy and Vienna, adding to his fame and prestige. He was quite a 'character' and his relationship with his employer seems to have been very relaxed, as this extract from a letter to the Duke demonstrates: *Most High, Most Mighty, Flighty, lord my Master Forever-more: I have arrived at Munich...hale, hearty and lazy...* Such familiarity between musicians and their employers was *extremely* rare!



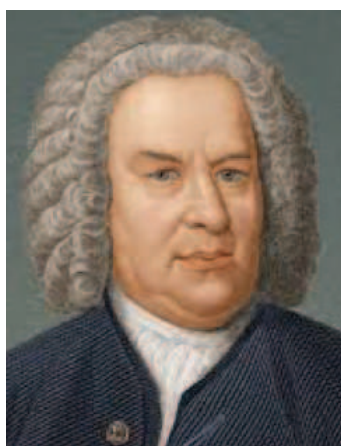
As a composer, Lassus was prolific, writing both church and secular music in a wide variety of styles and languages (he was fluent in five languages, including Latin). His compositions were extremely popular and account for three-fifths of all music printed in Europe between 1555 and 1600.

In his masterly setting of the *Ave verum Corpus*, Lassus effectively contrasts 'blocks' of high and low voices to reflect the text. Listen for the poignant descending phrases at the words *unda fluxit sanguine*, which paint a sound picture of the flow of water and blood from the crucified Christ's wounds.

Translation:

Hail, true Body, born of the Virgin Mary,  
Having truly suffered, sacrificed on the cross for mankind,  
From whose pierced side water and blood flowed:  
Be for us a foretaste [of the Heavenly banquet] in the trial of death  
O sweet, O holy Jesus, O Jesus son of Mary,  
Have mercy on me. Amen.

## **J.S. Bach: *Quia fecit***



Johann Sebastian Bach (1685-1750), was born and lived his whole life in Germany. He was a renowned organ virtuoso and one of the greatest composers who has ever lived. From 1723 until his death, he was *Thomaskantor* in Leipzig. This was a demanding job which, among other things, involved providing music at *Thomaskirche* (*St Thomas Church*) and other important churches in the city. Of Bach's 20 children, four became successful composers in their own right.

The *Magnificat* was Bach's first substantial composition in Latin, and although originally written in 1723, it was heavily revised ten years later. The words, from the Gospel of Luke chapter 1, are spoken by the Virgin Mary on being told she will be the mother of Jesus.

Bach's setting of the *Magnificat* contains twelve movements and we are to hear the fifth, the bass aria, *Quia fecit*.

Translation:

For the Mighty One has done great things for me  
and Holy is His name.

### **Buxtehude (attributed): *Magnificat***

Dietrich Buxtehude (1637-1707) was born in Denmark but spent the last years of his working life in Germany, at the *Marienkirche*, Lübeck. He was a renowned organist and his compositions were admired by the young J.S.Bach, who famously made a round trip of over 500 miles (supposedly on foot) to visit him.



The only copy of this *Magnificat* was found in a collection of over 100 pieces of Buxtehude's music belonging to a friend. This proximity to other works probably contributed to it being attributed to Buxtehude, even though his signature does not appear on the manuscript (his name was added in brackets at a later date). Nowadays, there is serious doubt as to whether Buxtehude was actually the composer, but in the absence of any other obvious candidate, this *Magnificat* continues to be *attributed* to Buxtehude.

The work sets the whole of Mary's response to being told she will be the mother of Jesus (Luke 1:46-55) and while this particular setting is not well-known in this country, it is a favourite in Germany.

Translation:

My soul glorifies the Lord and my spirit rejoices in God my Saviour,  
For He has been mindful of the humble state of His servant.  
From now on all generations shall call me blessed,  
For the Mighty One has done great things for me  
and Holy is His name.

His mercy extends to those who fear Him, from generation to generation.  
He has performed mighty deeds with His arm;  
He has scattered those who are proud in their inmost thoughts.  
He has brought down rulers from their thrones  
but has lifted up the humble.

He has filled the hungry with good things  
but has sent the rich away empty.

He has helped His servant Israel,  
Remembering to be merciful to Abraham and his descendants forever,  
Just as He promised our ancestors.

As it was in the beginning, is now and ever shall be:  
world without end. Amen.



## Handel: *Zadok the Priest*

Following the death of Henry Purcell in 1695, there was no native English composer of the first rank for over 200 years; but music still flourished here, and England was a rich country that could attract the best from abroad. In George Frideric Handel (1685-1759) it attracted one of the greatest composers of all time.



Handel was born and grew up in Halle (modern-day Germany) and after 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 at 25 Brook Street, Mayfair (now the Handel House Museum). In 1727 he became a naturalised British citizen. He was noted for his generosity in both money and in kind, especially towards the *Foundling Hospital*, of which he became a Governor, and the *Fund for the Support of Decay'd Musicians*, which he helped to found. When he died in 1759, Handel was given a State Funeral and was buried in Westminster Abbey.

Handel wrote well for big occasions, and for the coronation of George II was commissioned to write four anthems, the most famous of which is *Zadok the Priest*, based on the biblical account of the coronation of King Solomon. This splendid anthem has been performed at every British coronation since; an achievement unmatched by any other work.

Zadok the Priest and Nathan the Prophet anointed Solomon, King.  
And all the people rejoiced and said:  
    God save the King, long live the King!  
    May the King live for ever,  
    Amen, alleluia, amen.

Handel and his contemporary, J.S. Bach, were the two greatest composers of their age. They were born in the same year and only about 80 miles apart, but their upbringing and subsequent lives were very different. Whereas Bach worked mostly for the church, Handel was more entrepreneurial and produced, (among other things) operas and oratorios which needed to attract a paying audience. Although they never met, they came very close to doing so in 1719 when Bach's work took him to Halle and Handel was home on a visit. Bach went to call on Handel, but sadly he had departed the previous day.



The second half of the programme begins with three works by two Austrian composers who lived in different centuries. Then we hear works by three Russian born composers, before returning home for a very English finale.

**Bruckner: *Os Justi meditabitur* and *Christus factus est***

Anton Bruckner (1824-1896) was born and worked virtually all his life in Austria. He was the supreme organ virtuoso of his age and a devout Catholic, yet he was also something of an enigma. His music could be quite radical, with unexpected changes of key and striking, sometimes dissonant, harmonies, yet Bruckner had an inferiority complex and displayed extreme humility before other musicians (especially Wagner). As a composer he wrote long, complex symphonies and masses, as well as small-scale vocal works such as we have this evening. Remarkably for a virtuoso organist he wrote very few pieces for the organ and none are major works. His most unusual composition has to be *Abendzauber* for tenor, yodellers and four alpine horns!



Even though Bruckner's symphonic work was originally steeped in controversy, his church music has always been readily accepted and admired.

***Os justi meditabitur***, was written in 1879 for the then Music Director of St Florian's Monastery, Ignaz Traumihler, who was part of the Cecilian movement which sought to bring back the 'leaner' style of Renaissance music to the church. Bruckner accepted the compositional challenge and wrote this piece in the ancient Lydian Mode, creating extraordinary harmonic effects without ever using a single sharp or flat.

Translation:

The mouth of the just shall meditate wisdom, and his tongue shall speak judgement. The law of his God is in his heart and his steps shall not be supplanted. Alleluia. Philippians 2: 8-9

***Christus factus est***, was written in 1884 for use on Maundy Thursday. It will be performed after the Mozart *Ave verum*.

Translation:

Christ became obedient for us unto death, even to death on the cross. For which cause, God has also exalted Him and given Him a name which is above all names. Psalm 36: 30-31

## **Mozart: *Ave Verum Corpus***

Wolfgang Amadeus Mozart (1756-1791) was quite simply one of the most prodigiously talented musicians who has ever lived. He was born and raised in Salzburg and as a child prodigy toured Europe with his father and sister. Settling back to life in his home town, seventeen-year-old Mozart was employed at the court of the Prince-Archbishop, where his importance in the household was rated somewhere between the valets and the cooks. This rankled with the young composer and over time the relationship with his employer became very strained. By 1781 both Mozart and the Archbishop had had enough, so Mozart left Salzburg and moved permanently to Vienna, where he lived for the rest of his life.



During the early summer of 1791, Mozart's wife, Constanze, was taking the waters at the spa town of Baden near Vienna. Mozart visited her there and became friendly with the local church choirmaster, Anton Stoll, for whom he wrote *Ave Verum Corpus*. The date on the original manuscript is 17<sup>th</sup> June 1791 and it was Mozart's last completed sacred work before his death in December of that year.

Translation:

Hail, true Body, born of the Virgin Mary,  
Having truly suffered, sacrificed on the cross for mankind,  
From whose pierced side water and blood flowed:  
Be for us a foretaste [of the Heavenly banquet]  
In the trial of death.

## **Tchaikovsky: *Dostoino yest (Hymn to the Virgin)***



Pyotr Il'yich Tchaikovsky (1840-1893) was born and worked in Russia and has become one of the most popular of all composers. This popularity rests largely on his many 'big' works – the symphonies, concertos, ballets, operas, etc. – while few of us are familiar with the glorious music he wrote for the Russian Orthodox Church.

Tchaikovsky's first effort at composing church music, the *Liturgy of St John Chrysostom*, (1878) proved successful, and at an audience with the Tsar in 1884, Alexander III encouraged him to write more music for the church. Given that the Tsar also gave him a pension of 3,000 roubles a year for life (around £60,000 now) we may assume the composer was fairly keen to comply! So, during

time spent 'wandering round Europe' that same year, he set to work, sending the completed pieces back to the director of the Imperial Chapel Choir to perform for the Tsar. Tchaikovsky composed nine pieces in all, of which *Dostoino yest* is number five.

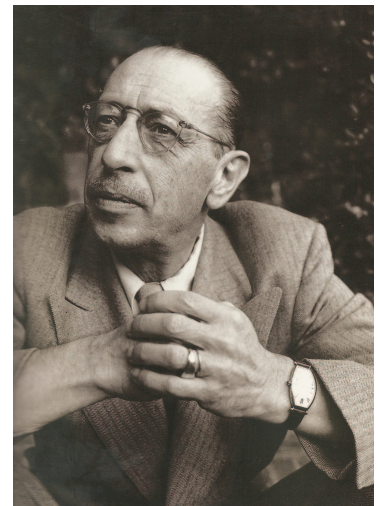
Translation:

How worthy are you to be glorified,  
Blessed Virgin who God has sanctified;  
His will through you was done, Holiest and purest One,  
Of you our Saviour Christ was born.  
Above all the cherubim, and exceeding in glory all the bright seraphim;  
Blessed Virgin and Mother of God's Holy Child,  
Maiden most pure and undefiled,  
We sing your praises. Amen.

The picture of Tchaikovsky is taken from the only contemporary portrait of the composer. It was painted by Nikolai Dimitriyevich Kuznetsov in 1893.

### **Stravinsky: *Ave Maria***

Igor Stravinsky (1882-1971) was born in Russia and became one of the most important composers of the twentieth century. Although widely known for the music he wrote for the *Ballets Russes* between 1910 and 1913 (*The Firebird*, *Petrushka* and *The Rite of Spring*) he adopted a variety of compositional styles during his long life.



In 1926, while living in Paris, he re-joined the Russian Orthodox Church from which he had been estranged for twenty-five years. A number of sacred works followed, including three short unaccompanied choral pieces of which *Ave Maria* (1934) was the last. Although originally written in Slavonic as *Bogoroditsye Dyevo*, Stravinsky adapted it to the Latin text in 1949 when he settled in the United States.

Listening to this gentle and elegant piece it is remarkable to think it was written by the same composer whose game-changing *Rite of Spring*, with its incredibly complex rhythms and strident harmonies, so scandalised the Parisian audience at its première that it caused a riot.

Translation - for both this piece and the Rachmaninov work which follows:

Hail Mary, full of grace, the Lord is with you;  
Blessed are you among women  
and blessed is the fruit of your womb, Jesus.

Stravinsky ending: Holy Mary, Mother of God, pray for us sinners,  
Now and in the hour of our death. Amen

Rachmaninov ending: For you have borne the Saviour of our souls.

## Rachmaninov: *Bogoroditsye Dyevo*



Sergei Rachmaninov (1873-1943) was a composer and virtuoso pianist who was born in Russia but emigrated to the United States in 1918. As a composer, he is best known for his piano and orchestral music, much of which has become very popular, particularly his Piano Concerto No. 2.

Rachmaninov's music for the Russian Orthodox Church may be less familiar, but the *All Night Vigil*, of which *Bogoroditsye Dyevo* is a part, was an immediate success at its première in 1915. Sadly, following the revolution of 1917, the suppression of the church by the communist government prevented the composer's sacred music achieving any significant recognition until the 1960s. Nowadays, it is widely admired and performed, and many recordings are available.

Translation: see the preceding work by Stravinsky.

## Vaughan Williams: *Five Mystical Songs*

Ralph Vaughan Williams (1872-1958) had a privileged upbringing. Born into an intellectual and well-off family, he was the great-great-grandson of Josiah Wedgwood and a 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, so even though the *Five Mystical Songs* were written between 1906 and 1911 when he was in his mid to late 30s, they represent one of his earlier successes. The five-movement work sets four poems by the 17th century poet and clergyman, George Herbert (the first poem is divided into two).

The first song, *Easter*, echoes the poet's joy at Christ's resurrection. This theme continues in *I Got Me Flowers*, at the end of which the chorus join the soloist in proclaiming, *There is but one [Lord], and that one ever*. The third song, *Love Bade Me Welcome*, sees the poet reflecting on his relationship with God, while towards the end the chorus wordlessly sings the plainchant melody, *O Sacrum Convivium*, a chant traditionally associated with the last supper. The fourth song, *The Call*, is for baritone soloist alone and reflects both the poet's call to God and God's to the poet. The final song, *Antiphon*, is a triumphant hymn of praise sung by the choir alone. This is the most well-known song of the set and developed a life of its own as the church anthem, *Let all the world in every corner sing*.



## **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**

### **Rehearsal & Concert Accompanist**

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 subsequently moved to Eastbourne where he has become well known and respected as a teacher, accompanist and performer. We are delighted that since 2012 he has been Hailsham Choral Society's regular rehearsal and concert accompanist.

## Hailsham Choral Society

### Sopranos

Jane Allen  
June Ashton  
Christine Baelz  
Trish Brown  
Kathy Castell  
Rachel Chilton  
Milly Clark  
Jenny Clay  
Pat Collingwood  
Janet Cox  
Glen Dann-Gibbons  
Barbara Edwards  
Liz Furlong  
Hilary Hartley  
Jane Hickling  
Val Hyland  
Fiona Mansfield  
Jennie Mansfield  
Lynn Petit  
Sue Simpson  
Lis Turner  
Sally White  
Nicola Williams

### Altos

Jan Boyes  
Helen Campbell  
Barbara Fry  
Aruna Green  
Helen Idle  
Helen Leeds  
Pam Mayhew  
Wendy Pengelly  
Pam Russell  
Liza Stewart  
Rosalind Taylor-Byrne

### Tenors

Nigel Baelz  
Mick Bridges  
Paul Carter  
Nick Gosman  
Marcus Haddow  
Pyers Pennant  
Geoff Rowe  
Peter Thorpe  
Robert Wicks

### Basses

Alec Boniface  
Shaun Clay  
Robert French  
Ian Fry  
Stan Gater  
Robin Hooper  
Graham Keeley  
Simon Marsden  
Brian Maskell  
Ken Mayhew  
Chris Taylor

### Assistant Musical Director

Barbara Edwards

### Staging

David Semmens and team

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

Hailsham Choral Society online: [www.hailshamchoral.org](http://www.hailshamchoral.org)



@ HailshamChoral



Hailsham Choral Society

If you are interested in singing with the choir, or perhaps 'just looking', please contact our Membership Secretary, Jan Boyes: tel. 01323 870515, or email:

**[info@hailshamchoral.org](mailto:info@hailshamchoral.org)**

We rehearse on Thursday evenings from 7.30 – 9.30pm in the  
Community Hall, Hailsham.

## Soloist

### Daniel Jordan – Baritone

Daniel was educated at Wells Cathedral School and as a choral scholar at St John's College, Cambridge. He then won a scholarship to the Royal Academy of Music where he was supported by both the Academy and a Star Award from the Countess of Munster Trust.

Graduating with distinction from the opera course he worked with conductors such as Sir John Eliot Gardiner, Trevor Pinnock, Edward Gardiner, Daniel Harding and Kurt Masur, singing as a soloist with the English Concert, Monteverdi Choir and Florilegium. He was a member of the Choir of St Bride's, Fleet Street, from 1999 until 2014 and has performed as a member of Pro Cantione Antiqua, the Clerk's Group and the King's Consort. On the operatic stage he has worked with English National Opera, Scottish Opera, Grange Park Opera, English Touring Opera, the Opera Group, Opera North and the Festival D'Aix-en-Provence.



Daniel was a Housemaster and Director of Music at Bloxham School before becoming the Director of Music at Eastbourne College in September 2015.

This is Daniel's first concert with Hailsham Choral Society and we are delighted to have him with us this evening.

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### Friends of HCS

We are fortunate to have a number of people who regularly attend our concerts and support us in a great many other ways. We would like to thank them all and acknowledge their loyal support.

If you would like to become a 'Friend' of the Choir and receive details of our programme, please complete the form below and give it to any Choir member. Alternatively, please email:

**[friends@hailshamchoral.org](mailto:friends@hailshamchoral.org)**

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Name: ... ..

Address: ... ..

Post code: ... .. Email: ... ..

# CHRISTMAS CONCERT

*Friday 16<sup>th</sup> December 2016 - 7.30pm*

Community Hall, Hailsham

\* \* \* \* \*

# SPRING CONCERT

**Handel: Dettingen Te Deum**

**Vivaldi: Gloria**

With soloists and orchestra

*Saturday 25<sup>th</sup> March 2017 - 7.30pm*

All Saints' Church, Eastbourne

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# GOOD FRIDAY

**Stainer: Crucifixion**

*Friday 14<sup>th</sup> April 2017 - 7.00pm*

Hailsham Parish Church

\* \* \* \* \*

Hailsham Choral Society

is a Registered Charity

No: 1100408

