

Hailsham Choral Society

Gloria in D

Antonio Vivaldi

Te Deum in C

Joseph Haydn

Requiem

Gabriel Fauré

Saturday 9th November 2019

7.30pm

**All Saints Church
Eastbourne**



PROGRAMME

Gloria in D

Antonio Vivaldi

Te Deum in C for Empress Maria Therese

Joseph Haydn

INTERVAL

For the Fallen

Douglas Guest

Please do not applaud after the singing of *For the Fallen*.

Requiem

Gabriel Fauré

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## Jozik Kotz - An Inspiration For 13 Years

This will be the last major concert in Eastbourne conducted by Jozik Kotz as Hailsham Choral's Musical Director. After thirteen years as our wonderful MD, he has decided the time has come to step down.

Jozik has been inspirational and has enabled the choir to sing increasingly difficult works in many different languages, creating harmonious and beautiful sounds with confidence. His attention to detail is clear even in the performance of less complex folksongs and opera choruses. His weekly rehearsals are unparalleled and his off-the-cuff observations on 'life and everything' have combined to create a huge feel-good factor. Hailsham Choral and all our audiences in the Eastbourne district have benefitted from his unique musical skills and talent and we are very grateful for this.

Jozik will be greatly missed and we all wish him the very best in the future.

Sue Simpson  
HCS Chair

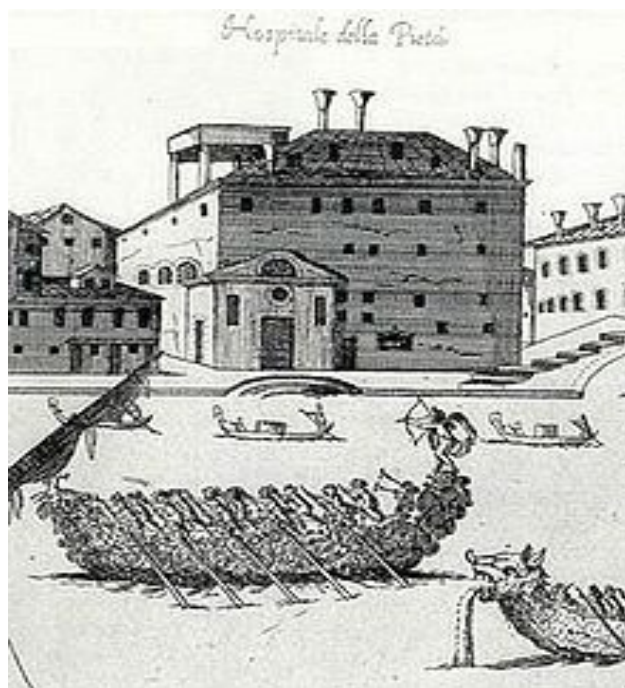
## Antonio Vivaldi and the Gloria in D



Antonio Vivaldi (1678-1741) was born and worked for much of his life in Venice. In 1703 he was ordained as a Catholic Priest and this, together with his red hair, soon earned him the nickname, *il Prete Rosso* (*the Red Priest*). Within a year he was excused from saying Mass due to 'tightness of the chest' (probably asthma). Some argue that Vivaldi never wanted to be a priest in the first place and only studied for the priesthood to obtain a free education. Whether or not that is true, there is no doubting Vivaldi was a superb musician, a virtuoso violinist and a composer of attractive and innovative music. His fame spread well beyond Venice and he undertook a

large number of trips abroad. Among the more unusual commissions he received from European nobility, was a wedding cantata for the marriage of Louis XV of France.

Despite his frequent travels and extended periods of leave, Vivaldi was employed for most of his working life at the Ospedale della Pietà (right), one of four homes for orphans and abandoned children run by the Venetian Republic. Many of the children were the offspring of noblemen and their mistresses, so state funds were frequently supplemented by generous financial endowments from 'anonymous fathers'. The boys were taught a trade and left at 15, while the girls were taught music, and the most talented could stay and become members of the Ospedale's prestigious choir and orchestra. Vivaldi wrote copious amounts of music for '*his girls*' at the Pietà, and even sent back new pieces when he was abroad.



The *Gloria in D* was probably written in Venice around 1715 and is a setting of the traditional Gloria from the Latin Mass. Much of the music is wonderfully sunny and rhythmical, giving it immediate appeal. Nowhere is this more evident than in *Domine Fili Unigenite*, where the infectious rhythms show Vivaldi could 'swing it' with the best of them. He could also 'borrow and polish' with the best, and the final movement, *Cum Sancto Spiritu*, is an arrangement of a piece written in 1708 by the now forgotten composer, Giovanni Ruggieri. Like many composers of his day, Vivaldi was accomplished at 'recycling' the musical ideas of others. This rarely involved slavish copying, but rather the borrowed ideas would be extensively re-worked to suit their new home. In the hands of a composer of Vivaldi's genius, the result would inevitably far surpass the original.



Vivaldi was famous in his own time and is famous today, but after his death there was a gap of nearly two hundred years when he was virtually unknown. This changed in 1926 when a startling discovery was made by researchers at a monastery in Piedmont: fourteen folios of Vivaldi's music thought to have been lost during the Napoleonic Wars. Some pieces were clearly still missing, but following enquiries among families with connections to the monastery, they were soon found. This made a grand total of three hundred concertos, nineteen operas and over one hundred vocal-instrumental works - including the *Gloria in D*. It took a long time to sort through and begin editing this mountain of music, but by 1939 the *Gloria* was ready and received its first modern performance, complete with editorial 'elaborazione' which, mercifully, were later removed.

After the Second World War, Vivaldi's music once again enjoyed widespread success, with the *Gloria in D major* proving the most popular of all his choral compositions.

Antonio Vivaldi

## **Gloria in D**

**Soloists: Rachel Chilton and Fiona Mansfield (Sopranos)**

### **GLORIA                      Chorus**

Gloria in excelsis deo.

Glory to God in the highest.

### **ET IN TERRA PAX      Chorus**

Et in Terra pax hominibus  
bonae voluntatis

And on Earth, peace to men  
of goodwill.

### **LAUDAMUS TE          Soloists**

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

We praise You, we bless You,  
we adore You, we glorify You.

### **GRATIAS                  Chorus**

Gratias agimus tibi  
propter magnum gloriam tuam.

We give You thanks  
because of Your great Glory.

### **DOMINE DEUS          Solo**

Domine Deus, Rex cœlestis,  
Deus Pater omnipotens.

God Almighty, heavenly King,  
God the Father almighty

### **DOMINE FILI           Chorus**

Domine Fili unigenite,  
Jesu Christe.

Only begotten Son of God,  
Lord Jesus Christ.

### **DOMINE DEUS      Soloists & Chorus**

Domine Deus, Agnus Dei,  
Filius Patris.  
Domine Deus, Rex cœlestis.  
Qui tollis peccata mundi,  
miserere nobis.

Lord God, Lamb of God,  
Son of the Father.  
Lord God, heavenly King,  
Who took away the sin of the world,  
have mercy on us.

*continued...*

**QUI TOLLIS****Chorus**

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Who took away the sin of the world,  
accept our prayers.

**QUI SEDES****Soloist**

Qui sedes ad dexteram  
Patris, miserere nobis.

Who sits at the right-hand of the  
Father, have mercy on us.

**QUONIAM TU SOLUS****Chorus**

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus Altissimus,  
Jesu Christe

You alone are holy,  
You alone are Master,  
You alone are High,  
Jesus Christ.

**CUM SANCTO****Chorus**

Cum Sancto Spiritu  
in gloria Dei Patris,  
Amen.

With the holy Spirit  
in the Glory of God the Father  
Amen.

**Vivaldi****c1723**



## Haydn and the Te Deum for Empress Marie Therese



Franz Joseph Haydn (1732-1809) was born in Rohau, lower Austria, the second of twelve children. His musical gifts were soon recognised and around the age of 5 or 6 he was sent away into the care of a relative to receive formal music training. This was not a happy time: he was poorly fed and felt humiliated by the filthy state of his clothing. The situation barely improved when, in 1740, he moved to Vienna as a choirboy at St Stephen's Cathedral. Although he was better clothed, the food was still poor and the discipline could be harsh.

By 1749, Haydn's voice had broken, and following an ill-advised prank on a fellow chorister, he was summarily dismissed and literally put out onto the streets. By

a stroke of good fortune, he was taken in by a friend and for a few months shared a garret room with him and his family. He survived financially as a freelance musician, getting progressively better employment until 1761, when he entered the service of the fabulously wealthy Hungarian Prince Esterházy at the Palace of Eisenstadt (below). Having gone there as a talented musician and minor composer, Haydn emerged thirty years later as a famous genius who had changed the face of music.

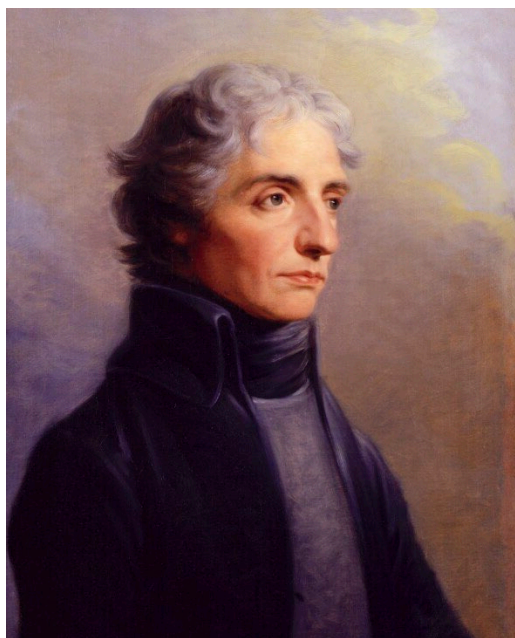
Haydn's initial role with the Esterházy's came to an end in 1790 with the death of Prince Nikolaus. His successor, Prince Paul Anton, had no particular interest in music and disbanded most of the court's musical establishment. Haydn was nearly 60 years old at the time, and although he had a good pension and a retainer from Prince Anton, he continued to work hard. He moved to Vienna and travelled twice to England, strengthening his already formidable reputation as Europe's most celebrated composer.



In 1794, Prince Paul Anton died and his successor, Prince Nicklaus II, set about re-building the Esterházy musical establishment, giving Haydn a new job. The composer was now an international celebrity, someone of whom the Esterházy court could be proud simply by association, so his new duties were comparatively light. Haydn also had the time and freedom to undertake other projects, such as *Die Schöpfung* (*The Creation*) of 1798 and the *Te Deum* of 1799. The latter was written for Empress Marie Therese (right), wife of Emperor Franz I of Austria, who had repeatedly asked Haydn for a new piece of church music. He responded with the splendid *Te Deum* which now bears her name.



The work follows the three-part format common among *Te Deum* settings of the time: brisk outer sections with a contrasting central passage at the words *Te ergo quaesumus* (*We therefore pray*). The sheer joyful energy of this mini-masterpiece displays the work of a great composer at the height of his powers.



Although the *Te Deum* was commissioned by the Empress Marie Therese, the first recorded performance, was at Eisenstadt in 1800 on the occasion of a visit from Lord Nelson (left). Nelson, together with Sir William and Lady Emma Hamilton, was a guest of the Esterházys for four days as he slowly journeyed overland back to England following his great victory over the French at the Battle of the Nile.<sup>1</sup> Whether Marie Therese arranged a private performance of the *Te Deum* before then is open to question; but we do know she was a great admirer of Haydn and often arranged private concerts of his music at Court.

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<sup>1</sup> Anecdotal evidence suggests that Nelson and Haydn hit it off splendidly, with Nelson giving Haydn a gold watch he won during the Nile campaign in return for a pen used by Haydn when writing a short *Battle of the Nile* cantata for Lady Hamilton.



## Te Deum

The Te Deum is a Christian Hymn, originally written in Latin during the 4th century. Authorship is uncertain, although traditionally it was ascribed to either St Ambrose or St Augustine. The words have been in regular use across many church traditions, including Roman Catholic and Anglican. The Te Deum has also been used on special occasions to offer thanks to God for a particular blessing. This is undoubtedly the context for its use when Nelson visited Eisenstadt, offering thanks for the defeat of Napoleon's forces at the Battle of the Nile.

### English translation:

*We praise You, O God, we acknowledge You to be the Lord.  
All the earth worships You, the Father everlasting.  
To You all angels cry aloud, the Heavens and all the Powers therein.  
To You, Cherubim and Seraphim continually do cry:*

*Holy, Holy, Holy, Lord God of hosts!  
Heaven and earth are full of the Majesty of Your Glory.*

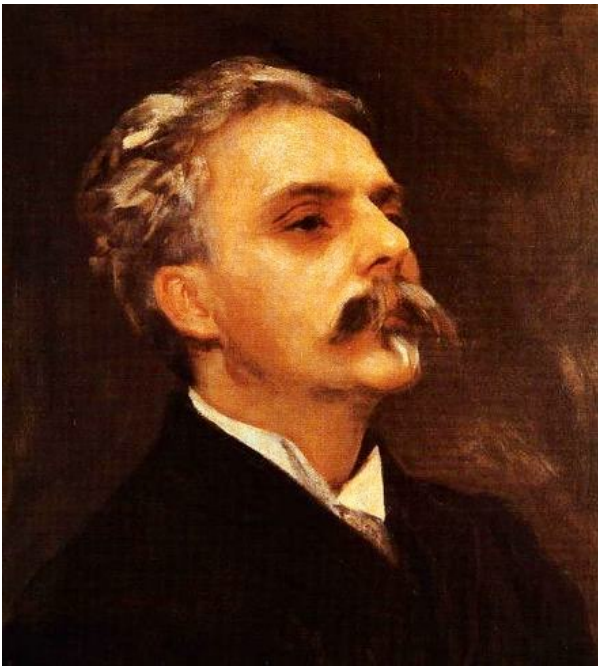
*The glorious company of the Apostles praise You,  
the goodly fellowship of the Prophets praise You.  
The noble army of Martyrs praise You.  
The Holy Church throughout all the world acknowledges You,  
the Father of an infinite Majesty;  
Your honourable, true, and only Son;  
also the Holy Spirit, the Comforter.*

*You are the King of Glory, O Christ,  
You are the everlasting Son of the Father.  
When You took upon Yourself to deliver man,  
You did not abhor the Virgin's womb.  
When You had overcome the sharpness of death,  
You did open the Kingdom of Heaven to all believers.*

*You sit at the right hand of God in the Glory of the Father.  
We believe that You shall come to be our Judge.  
We therefore pray that You help Your servants  
who You have redeemed with Your precious blood.  
Make them to be numbered with Your Saints in glory everlasting.*

*Joseph Haydn*

## Gabriel Fauré and the Requiem



Gabriel Fauré (1845-1924) was the youngest of six children and the only one to show any musical promise. At the age of nine he was sent to the *École Niedermeyer* in Paris to train for a career as a church organist and choirmaster. Thanks to a scholarship from the bishop of his home diocese, he experienced the mixed blessing of boarding there for the next eleven years. 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.

Fauré was not only a fine composer, but an excellent pianist, organist, teacher and administrator. He rose to become organist at the prestigious Église de la Madeleine in Paris (below, in a photograph from 1890), Professor of Composition at the Paris Conservatoire, and Director there from 1905 to 1920. At the Conservatoire he instigated many long-overdue reforms and influenced a number of young composers, including Maurice Ravel.

Fauré composed his *Requiem* between 1887 and 1890, when he was in his forties. It seems he was getting bored with the customary funeral-service music of the day and wanted something new:

*...after all the years of accompanying burial services on the organ... I know it all by heart. I wanted to write something different.*



A five-movement version of the *Requiem* was performed at La Madeleine in January 1888 for the funeral of the architect, Joseph Lesoufaché. Fauré called this version, *un petit Requiem*, but later revised and expanded it to the seven movements we know today. The second version was premiered at La Madeleine in January 1893.

Fauré's *Requiem* has a very different tone to similar works of the time, reflecting his own attitude to death:

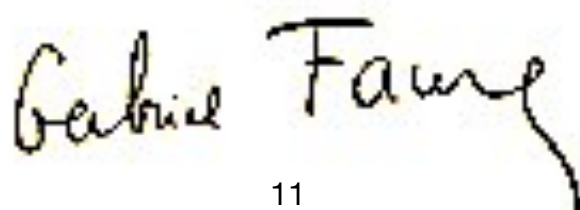
*It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.*

In selecting texts, Fauré used extracts from the Catholic *Mass for the Dead*, but by omitting much of the *Dies irae* (*Day of wrath*) he changed the character of the work. This is no 'fire and brimstone' setting, like those of Berlioz and Verdi - excellent though those are. Another change, was Fauré's inclusion of *In Paradisum* (*Into Paradise*) as the work's conclusion. This text, with its words of comfort to the mourners, is not strictly part of the *Mass*, but of the burial service which follows it. Traditionally, it was said or sung as the body of the deceased was taken out of the church.

Fauré's restraint as a composer is another factor in understanding the nature of his *Requiem*. At a time when many composers were expanding the number of performers, and employing increasingly dense and complicated textures, Fauré was going in the opposite direction. He opted for smaller instrumental and vocal groups, and would happily omit instruments when he felt they were unnecessary. In fact, originally the *Requiem* was lightly scored for choir, two soloists, organ and a small chamber orchestra.

Sadly, the modest intimacy of Fauré's masterpiece was not appreciated by his publisher, who wanted something 'spectacular' to attract the concert-going public. For this reason, a 'concert version' incorporating a large orchestra was made around 1900, either by one of Fauré's students or a publisher's 'hack'. (The orchestration is quite crude in places, so the latter seems more likely.) For many years this is how the *Requiem* was performed, even at Fauré's State Funeral in 1924.

As the years passed and a clearer historical perspective was gained, many musicians reacted against the 'big' orchestral version, which was just not consistent with the composer's style. So, from the 1970s onwards, scholars worked to restore the composer's original concept. The task proved harder than expected, since Fauré's autograph score had been heavily overwritten by subsequent editors. Nevertheless, 'restored' editions have been published (including one by John Rutter, the English composer) and most modern performances, including our own this evening, are small scale and more closely reflect Fauré's original intentions.

A handwritten signature in dark ink, reading 'Gabriel Fauré'. The script is cursive and elegant, with a long, sweeping tail on the final 'e'.

# Requiem

**Soloists: Rachel Chilton (Soprano), Jozik Kotz (Baritone)**

## INTROIT

### Chorus

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Grant them eternal rest, O Lord,  
and let perpetual light shine on them.  
Praise is due to You, O God, in Zion;  
to You vows are recited in Jerusalem.  
Hear my prayer;  
unto Thee all flesh shall come.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

## OFFERTOIRE Baritone & Chorus

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni,  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat tartarus,  
ne cadant in obscurum.

Hostias et preces tibi,  
Domine, laudis offerimus.  
Tu suscipe pro animabus illis  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahae promisisti,  
et semini ejus.

Lord Jesus Christ, King of Glory,  
deliver the souls of the dead  
from punishment in the inferno,  
and from the bottomless pit.  
[And] from the mouth of the lion,  
lest the abyss swallow them up,  
lest they fall into the darkness.

Sacrifices and prayers to Thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
who today we commemorate.  
Make them, O Lord,  
to pass from death to life,  
as you of old promised Abraham  
and his seed.

## SANCTUS

### Chorus

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

Holy, holy, holy,  
Lord God of Hosts.  
The heavens and earth are filled  
with Your Glory.  
Hosanna in the highest.

## PIE JESU

### Soprano Solo

Pie Jesu Domine,  
dona eis requiem,  
requiem sempiternam.

Merciful Lord Jesus,  
grant them rest,  
rest everlasting.



## **AGNUS DEI      Chorus**

Agnus Dei,  
qui tollis peccata mundi,  
dona eis requiem,  
requiem sempiternam.

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam, dona eis,  
Domine,  
et lux perpetua luceat eis.

Lamb of God,  
who takes away the sins of the world,  
Grant them rest,  
rest everlasting.

Light eternal shine on them, O Lord,  
with your saints forever,  
for you are merciful.  
Grant them eternal rest,  
O Lord,  
and let perpetual light shine on them.

## **LIBERA ME      Baritone & Chorus**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda  
quando coeli movendi sunt  
et terra,  
dum veneris judicare  
saeculum per ignem.

Tremens factus sum ego, et timeo  
dum discussio venerit,  
atque ventura ira.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna et amara valde.  
Requiem aeternam, dona eis,  
Domine,  
et lux perpetua luceat eis.

Deliver me, O Lord,  
from eternal death,  
on that fearful day  
when the heavens are moved  
and the earth,  
when you will come to judge  
the world through fire.

I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.  
That day, the day of wrath,  
calamity, and misery, that  
terrible and exceedingly bitter day.  
Grant them eternal rest,  
O Lord,  
and let perpetual light shine on them.

## **IN PARADISUM      Chorus**

In paradisum deducant te angeli,  
in tuo adventu  
suscipiant te martyres,  
et perducant te  
in civitatem sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

May angels lead you into paradise,  
as you arrive  
may the martyrs receive you  
and may they guide you  
into the Holy city, Jerusalem.  
May the chorus of angels receive you  
and with Lazarus who was once poor  
may you have eternal rest.

## Hailsham Choral Society

### 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's final appearance as Musical Director of Hailsham Choral Society will be at our Christmas Concert in Hailsham Parish Church - see back cover for details.

### Kevin Atkin

#### Rehearsal and Concert Accompanist



We are pleased to welcome our new accompanist, Kevin Atkin, to his first concert with us.

Kevin was born in Dartford, Kent and studied at the Royal College of Music. He is well known in the area as a soloist and accompanist, and teaches piano at both Ardingly College and Worth School.

## Choir

### Sopranos

Christine Baelz  
Trish Brown  
Rachel Chilton  
Jenny Clay  
Pat Collingwood  
Janet Cox  
Pam Cunningham  
Carole Deschamps  
Barbara Edwards

Liz Furlong  
Nancy Gillio-Terry  
Hilary Hartley  
Jane Hickling  
Val Hyland  
Christina Lynn  
Fiona Mansfield  
Jennie Mansfield  
Val McIntosh

Lynn Petit  
Marion Ponting  
Sue Simpson  
Lis Turner  
Sally White  
Ann Walker  
Nicola Williams

### Altos

Helen Baldwin  
Jan Boyes  
Milly Clark  
Pam Cornish  
Fiona Dundas  
Barbara Fry

Aruna Green  
Liz Hews  
Robin Houghton  
Doris Jung  
Helen Leeds  
Pam Mayhew

Wendy Pengelly  
Liza Stewart  
Rosalind  
Taylor-Byrne

### Tenors

Nigel Baelz  
Mick Bridges  
Paul Carter

Nick Gosman  
Geoff Rowe

Robert Wicks  
Nick Woodall

### Basses

Shaun Clay  
Ian Fry  
Stan Gater

Peter Gilbert  
Graham Keeley  
Simon Marsden

Ken Mayhew  
Chris Taylor

**Assistant Musical Director**

Barbara Edwards

**Secretary**

Milly Clark



@ Hailsham Choral



Hailsham Choral Society

If you are interested in singing with the choir, or even just thinking about it, please contact our Membership Secretary, Jan Boyes, for a friendly chat: telephone 01323 870515, or email [hcsjoin@hailshamchoral.org](mailto:hcsjoin@hailshamchoral.org)

Rehearsals are on Thursday evenings from 7.30-9.30 in the Community Hall, Hailsham. The choir normally performs four concerts a year.

*Our grateful thanks go to Andy Anderson, All Saints' Church Events' Manager, for all his help with arrangements for this evening's concert.*

# **Christmas Songs by Starlight**

Saturday 30th November 2019

Doors open 5.30pm

Event organised by the *Observatory  
Science Centre*, Herstmonceux

Booking essential: 01323 832731

## **Christmas Concert**

Thursday 19th December 2019

7.30pm

Hailsham Parish Church

## **Samson**

By G.F. Handel

*Conducted by our new Musical Director,  
Rosie Howarth*

Saturday 28th March 2020, 7.30pm

All Saints' Church, Eastbourne

Hailsham Choral Society: Registered Charity no. 1100408

Member of The National Federation of Music Societies

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