

**Hailsham Choral Society**

**Mozart**  
**Vespers**

**Haydn**

**Little Organ Mass**

**Bach**

**Motets**

**Saturday 15th November 2025**

**7.30pm**

**St Saviour's Church**  
**Eastbourne**



## Little Organ Mass

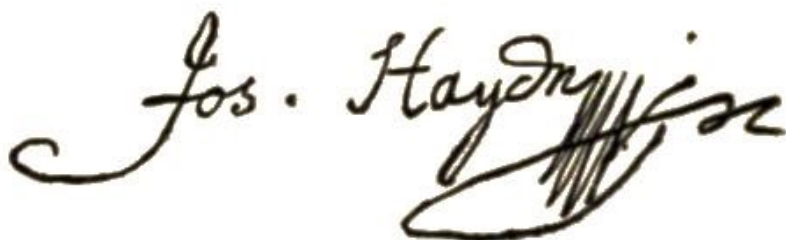
Franz Joseph Haydn (1732-1809)

In 1761, Haydn entered the employment of the fabulously wealthy Prince Nicolaus Esterházy, whose palace at Eisenstadt, Hungary, lay about 37 miles from Vienna. Haydn was appointed as assistant to the ageing Gregor Werner, the Prince's Kapellmeister (person in charge of music-making). He found himself responsible for all musical activities except for sacred music, although this was added after Werner's death in 1766. Even so, the Prince was not particularly interested in church music and Haydn wrote surprisingly little over nearly 30 years in his employ: something like three works per decade! One of these was the *Missa brevis Sancti Joannis de Deo*, better known as the *Kleine Orgelmesse*, or *Little Organ Mass*. The mass was written around



1778-9 for the Brothers of Mercy, whose chapel in Eisenstadt had a fine, small organ which Haydn featured in the work and whose use in the *Benedictus*, undoubtedly contributed to the piece's nickname.

Stylistically, the *Little Organ Mass* was written in the *missa brevis* (short mass) tradition. This means some lengthier parts of text, particularly within the *Gloria* and *Credo*, are 'telescoped' together, with different sections of the choir singing different words simultaneously! While doing absolutely nothing for textual clarity, the practice was allowed by the Catholic Church as long as all the words were in there somewhere, making it odd that Haydn omitted the words, *Et in unum Dominum, Jesum Christum Filium Dei unigenitum* (And in one Lord, Jesus Christ, the only-begotten Son of God) from his setting of the *Credo*. Whether by accident or design, this is a significant omission, especially for the devout Haydn, who was usually very careful about such things. Fortunately, the matter does not appear to have affected the work's subsequent adoption and popularity. However, a different issue arose when the *Little Organ Mass* came to be used in Salzburg, where the compressed *Gloria* was deemed unacceptable. Fortunately, Michael Haydn (Joseph's brother and a musician employed by the Archbishop of Salzburg) resolved the situation by composing an expanded alternative. This was subsequently published and is the version used in this evening's performance.

A handwritten signature in dark ink. The signature reads 'Jos. Haydn' in a cursive script, followed by a large, stylized flourish that extends to the right.

## Little Organ Mass - Text and Translation

The *Gloria* and *Credo* are too long to reproduce in full, but a good sense of their meaning may be gained from the opening sections given below.

- |   |  |
|---|--|
| I. Kyrie eleison.<br>Christe eleison.   | Lord have mercy.<br>Christ have mercy.   |
| II. Gloria in excelsis Deo<br>et in terra pax<br>hominibus bonæ voluntatis.<br><br>Laudamus te, benedicimus te,<br>adoramus te, glorificamus te.<br>Gratias agimus tibi<br>propter magnam gloriam tuam,<br>Domine Deus, Rex cælestis,<br>Deus Pater omnipotens... | Glory to God in the highest<br>and on earth peace<br>to men of good will.<br><br>We praise You, we bless You,<br>we adore You, we glorify You.<br>We give thanks to You<br>for Your great glory.<br>Lord God, heavenly King,<br>God the Father almighty... |
| III. Credo in unum Deum,<br>Patrem omnipotentem,<br>Fact-orem cœli et terræ<br>visibilium omnium<br>et invisibilium.<br><br>Et ex Patre natum<br>ante omnia sæcula.<br>Deum de Deo, lumen de lumine,<br>Deum verum de Deo vero...                                 | I believe in one God,<br>the Father almighty,<br>Maker of heaven and earth<br>and of all things visible<br>and invisible.<br><br>Begotten of the Father<br>before all worlds.<br>God of God, light of light,<br>Very God of very God...                    |
| IV. Sanctus, sanctus, sanctus,<br>Dominus Deus Sabaoth.<br>Pleni sunt cœli et terra<br>gloria tua.<br>Osanna in excelsis.   | Holy, holy, holy,<br>Lord God of hosts.<br>Heaven and earth are full<br>of Your glory.<br>Hosanna in the highest.  |
| V. Benedictus qui venit<br>in nomine Domini.<br>Osanna in excelsis.   | Blessed is He who comes<br>in the name of the Lord.<br>Hosanna in the highest.   |
| VI. Agnus Dei, qui tollis<br>peccata mundi,<br>miserere nobis.<br><br>Agnus Dei, qui tollis<br>peccata mundi,<br>donna nobis pacem.   | Lamb of God, who takes away<br>the sins of the world,<br>have mercy on us.<br><br>Lamb of God, who takes away<br>the sins of the world,<br>grant us peace.   |

## Jesu, meine Freude

## Johann Sebastian Bach (1685-1750)



Johann Sebastian Bach was born and lived in Germany all of his life. He was a renowned organ virtuoso and one of the greatest composers of all time. From May 1723 until his death, he held the demanding post of *Thomaskantor* at Leipzig. Despite the heavy workload, he composed much of his greatest music during this period, including some of the outstanding masterpieces of Western music.

It is not known when Bach composed *Jesu, meine Freude* (Jesus, my joy), but it is believed to be somewhere between his arrival at Leipzig and 1735. The reason for the work's composition is also unknown. The texts used suggest it may have been for a funeral, but whose funeral remains a mystery.

*Jesu, meine Freude* is a setting of a German hymn written by Johann Franck to a tune by Johann Crüger, together with Biblical texts from Paul's Epistle to the Romans (8: 1-2 & 9-11). It is the longest and most musically complex of the six or so motets attributed to Bach. There are eleven movements in all: six hymn verses form the odd-numbered movements, while single verses from the Epistle are set in each of the even-numbered movements. The number of vocal parts employed varies from three to five, while stylistic differences add further variety. These differences also highlight the work's symmetrical structure, balanced around a five-part fugue in the centre and 'book-ended' by musically identical chorales at the beginning and end. Bach also employs musical 'word painting' to enhance the meaning of the text, particularly in the Epistle settings.

After his death, Bach's motets remained in the repertoire at Leipzig, unlike the majority of his works, which were either lost or put aside until rediscovered in the 19th century by Felix Mendelssohn and others. *Jesu, meine Freude* proved to be particularly popular and in 1927, was the first Bach motet to be recorded.

*Johann Sebastian Bach.*

## Jesu, meine Freude - Text and Translation

To provide the best sense of the meaning of each section of the hymn and verse from the book of Romans, selected extracts are given below.

- |  |  |
|--|--|
| I. Jesu, meine Freude...<br>Außer dir soll mir auf Erden<br>Nichts sonst Liebers werden.               | Jesus, my joy...<br>apart from You, there is nothing<br>dearer to me on the Earth.               |
| II. Es ist nun nichts Verdammliches an<br>denen, die in Christo Jesu sind...                           | Therefore there is now no condem-<br>nation for those who are in Christ...                       |
| III. Unter deinem Schirmen<br>Bin ich vor den Stürmen<br>aller Feinde frei...                          | Beneath Your protection<br>I am free from the attacks<br>of all my enemies...                    |
| IV. Denn das Gesetz des Geistes...<br>hat mich frei gemacht von dem<br>Gesetz der Sünde und des Todes. | For the Law of the Spirit... has set<br>has set me free from<br>the law of sin and death.        |
| V. Trotz dem alten Drachen,<br>Trotz des Todes Rachen,<br>Trotz der Furcht darzu...                    | I defy the ancient dragon,<br>I defy the jaws of death,<br>I defy the fear they cause...         |
| VI. Ihr aber seid nicht fleischlich,<br>sondern geistlich...   | But you are not of the flesh,<br>but of the Spirit...  |
| VII. Weg mit allen Schätzen!<br>Du bist mein Ergötzen,<br>Jesu, meine Lust...                          | Away with all treasures!<br>You are my delight,<br>Jesus, my joy...                              |
| VIII. So aber Christus in euch ist...<br>der Geist aber ist das Leben...                               | But if Christ is in you...<br>the Spirit gives life...   |
| IX. Gute Nacht, du Stolz und Pracht!<br>Dir sei ganz, du Lasterleben,<br>Gute Nacht gegeben.           | Good night, pride and splendour,<br>once and for all, sinful existence,<br>I bid you good night. |
| X. So nun der Geist des, der Jesum<br>von den Toten auferwecket hat<br>in euch wohnet...               | Now the Spirit of Him that has<br>raised Jesus from the dead,<br>dwells in you...                |
| XI. Weicht, ihr Trauergeister,<br>Denn mein Freudenmeister,<br>Jesus, tritt herein...                  | Go away spirits of gloom,<br>for my joyful master,<br>Jesus, now enters in...                    |

## Lobet den Herrn

## Johann Sebastian Bach (1685-1750)

*Lobet den Herrn* (Praise the Lord) is a setting of Psalm 117 and has an origin even more enigmatic and disputed than that of *Jesu, meine Freude*. Its date of composition and purpose remain unknown, and even its authorship is uncertain. When the work was first published in 1821, the publisher claimed access to an autograph score in Bach's hand, but this proves little either way. It could be by Bach, of course, but then again, composers of Bach's time frequently copied or repurposed works written by others. More evidence is needed.

From its very opening, *Lobet den Herrn* exhibits a character that is more instrumental than vocal. While this is not an uncommon feature of Bach's music, here it is more pronounced than usual, raising a question over authenticity among some experts. Occasionally, the German words are an awkward fit, but replace them with Latin and the language works well, suggesting the piece may have been 'recycled' from a Latin original. The work has a 'lightweight' form of accompaniment which differs from the rest of Bach's known motets, and the use of voices in four-parts sets it even further apart. These differences have led some to speculate that *Lobet den Herrn* may have been part of a larger work, a cantata, perhaps? Then, there are questions about the counterpoint (the interaction between musical strands) and whether it adheres to the precepts usually followed by Bach. In other words, a field day for music academics, posturing further theories and opinions that (thankfully) lie well beyond the scope of these notes!

Whatever the perceived problems and wherever the ongoing debate may lead eventually, there is no denying this is a fine work. Such lively and attractive music, whether it be by Bach or not, certainly makes a splendid conclusion to the first part of this evening's concert.

### Text and Translation

- |  |  |
|--|--|
| II. Lobet den Herrn, alle Heiden,<br>und preiset ihn, alle Völker!             | Praise the LORD, all you nations.<br>and celebrate Him, all you peoples! |
| II. Denn seine Gnade und Wahrheit<br>waltet über uns in Ewigkeit.<br>Alleluja! | For His grace and truth<br>Reigns over us forever.<br>Alleluja.          |

~~~~ **I N T E R V A L** ~~~~

## Solemn Vespers

## Wolfgang Amadeus Mozart (1756-1791)

Mozart was born and lived much of his early life in Salzburg. He was a gifted child prodigy and performed as such with his sister and father throughout Europe. In 1773, at the age of 17, he entered the service of the Prince-Archbishop of Salzburg as a court musician. He was not particularly happy in the post, but continued there until 1777, when he resigned and went on a job-hunting trip with his mother, Anna-Maria. Despite visiting Augsburg, Mannheim, Munich and Paris, the nearest Mozart came to gaining work was as Court Organist to Louis XVI at Versailles, which he turned down because he did not think the work was very interesting. Sadly, in 1779, Anna



Maria died during their stay in Paris, and Mozart, undoubtedly still grieving for his mother and thoroughly disillusioned by the city (which he thought was 'a real dump') returned to Salzburg. There, he enlisted his father's help and gained employment as Court Organist and Concertmaster to the Prince-Archbishop. One year later, the 24-year-old Mozart wrote the *Vesperae solennes de confessore*, better known as the *Solemn Vespers*.

The *Solemn Vespers* is a setting of five Psalms and a Magnificat, and was composed for evening prayer at Salzburg Cathedral. Over time, the fifth movement, *Laudate Dominum omnes gentes* (Praise the Lord, all you nations), gained a life of its own and is often performed independently of the larger work.

Despite the success of this and other religious music Mozart composed for Salzburg around this time, he felt musically constrained by his employer, Archbishop Colloredo. The Archbishop insisted on music written in a very conservative style, which clashed with Mozart's preference for the Italian/Neapolitan manner of the day. This was just one aspect of a fast-disintegrating relationship which became increasingly acrimonious and saw the two men part company the following year.

Mozart.

## Solemn Vespers - Text and Translation

As with some of the previous works, the full text and translation is far too long to include here, but a good sense of the meaning may be gained from the opening of each section. In order, these are from Psalms 110, 111, 112, 113 and 117, while the concluding *Magnificat* is from Luke 1: 46-55.

- |                                                                                                                                                                                                      |                                                                                                                                                                                                            |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I. Dixit Dominus Domino meo:<br>Sede a dextris meis<br>Donec ponam inimicos tuos,<br>scabellum pedum tuorum...                                                                                       | The LORD said to my Lord:<br>Sit at my right hand<br>until I make your enemies<br>a footstool for your feet...                                                                                             |
| II. Confitebor tibi, Domine,<br>in toto corde meo;<br>in consilio justorum,<br>et congregatione...                                                                                                   | I will praise You, O Lord,<br>with all my heart;<br>in the council of the just<br>and in the congregation...                                                                                               |
| III. Beatus vir qui timet Dominum:<br>qui timet Dominum:<br>in mandatis<br>ejus volet nimis...                                                                                                       | Blessed are those<br>who fear the Lord:<br>who find great delight<br>in His commands...                                                                                                                    |
| IV. Laudate pueri Dominum,<br>Laudate nomen Domini.<br>Sit nomen Domini<br>benedictum ex hoc<br>Nunc et usque in sæculum...                                                                          | Praise the Lord, you His children,<br>Praise the name of the Lord.<br>Let the name of the Lord<br>be praised<br>both now and for evermore...                                                               |
| V. Laudate Dominum,<br>omnes gentes:<br>Laudate eum, omnes populi.<br>Quoniam confirmata est<br>Super nos misericordia ejus,<br>Et veritas Domini<br>manet in aeternum...                            | Praise the Lord,<br>all you nations;<br>Praise Him, all you peoples.<br>For great is His love<br>towards us,<br>and the faithfulness of the Lord<br>endures forever...                                     |
| VI. Magnificat anima mea Dominum<br>et exultavit spiritus meus in Deo<br>salutari meo,<br>Quia respexit humilitatem<br>ancillæ suæ.<br>Ecce enim ex hoc<br>beatum me dicent<br>omnes generationes... | My soul magnifies the Lord<br>and my spirit rejoices in God<br>my Saviour,<br>For He has regarded the lowliness<br>of His handmaiden.<br>From now on,<br>I will be called blessed<br>by all generations... |



## **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.

## **William Hancox**

### **Rehearsal and Concert Accompanist**



William Hancox has been our rehearsal and concert accompanist since 2020. 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, William 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. This evening, William be playing keyboard continuo throughout the concert.

## Soloist - Edie Behr

Edie Behr is a Brighton-based soprano. She is in her second year of studying French and German at the University of Cambridge, where she is also a choral scholar at St Catharine's College. Since starting at Cambridge in October 2024, she has been a member of the University Chamber Choir and played the title role in the University Opera Society's production of *L'incoronazione di Poppea*. Outside Cambridge, she is a current member of the National Youth Choir and its chamber ensemble, the National Youth Voices, with whom she has performed solos at the Royal Albert Hall and St John's Smith Square. Earlier this year, she performed as 'The Youth' in Mendelssohn's *Elijah* with Hailsham Choral Society and is looking forward to returning as a soloist. She also sings as the soprano soloist for the Brighton College Choral Society, with whom she is about to perform Handel's *Dixit Dominus*.



## Semi-Chorus

The semi-chorus will be singing sections of *Jesu meine Freude* and *Solemn Vespers*. On the choir list opposite, singers are indicated by asterisks\*.

## Orchestra

|            |                                             |
|------------|---------------------------------------------|
| Violin I:  | Jonathan Truscott (Leader), Liz Norton      |
| Violin II: | Ellie Blackshore, Anna Hemmery (also Viola) |
| 'Cello:    | Rachel Firmager                             |
| Trumpets:  | Andrew Baxter, Neal Bland                   |
| Trombones: | Phil Baxter, Howard Beagly, Phil Labourn    |
| Keyboard:  | William Hancox                              |
| Organ:     | Colin Hughes                                |



## Hailsham Choral Society

|                                   |                 |
|-----------------------------------|-----------------|
| <b>Musical Director</b>           | Jozik Kotz      |
| <b>Assistant Musical Director</b> | Barbara Edwards |
| <b>Accompanist</b>                | William Hancox  |
| <b>Chair</b>                      | Milly Clark     |
| <b>Secretary</b>                  | Julie Mitchell  |



**HailshamChoralSociety**

**QR Code:**



If you are interested in singing with the choir, or would like more information, please contact: **[hcsjoin@hailshamchoral.org](mailto: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  
Janet Butterworth\*  
Kim Charles  
Janet Cox  
Catriona Dunbar  
Frederica Everett\*  
Pru Ford-Crush  
Liz Furlong  
Nancy Gillio-Terry\*  
Sandra Grusd  
Hilary Hartley  
Valerie Hyland  
Helen Kotz\*  
Susan Lahache  
Susan Lewis  
Penny Livermore  
Alison Maconochie\*  
Anne McNamee  
Lynn Petit  
Marion Ponting  
Mary Reilly  
Lis Turner  
Leilani Sargent  
Maria Webzell  
Sue White

### **Altos**

Ruth Bryant  
Milly Clark  
Pam Cornish  
Susan Cowling\*  
Dot Evans  
Liz Fitzpatrick  
Sheila Fox  
Aruna Green  
Jean Hill  
Sarah Owen  
Julie Mitchell  
Sue Simpson  
Liza Stewart\*  
Rosalind Taylor-Byrne  
Fiona Tilley\*  
Ann Walker

### **Tenors**

Nigel Baelz  
Paul Carter  
Ian Coombs\*  
David Gillham\*  
Eckard Petersen  
Robert Slater

### **Basses**

Richard Barrow  
Adam de Belder  
Ian Collins\*  
Simon Dodds  
Peter Gilbert\*  
Ed Griffiths  
Walter Hare  
Martin Hole  
Robin Hooper  
Graham Keeley  
Simon Marsden\*  
Tony Pittman  
Jonathan Statter  
Chris Taylor\*

# Future Events with Hailsham Choral Society

## Christmas Concert

Saturday 20th December 2025

7.30pm

Hailsham Parish Church

## Elgar's *The Dream of Gerontius*

Sunday 26th April 2026

7.30pm

St Saviour's Church, Eastbourne

This performance of Elgar's great masterpiece is a joint venture with Eastbourne Symphony Orchestra & Choir.

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If you would like to be kept informed of forthcoming concerts, you can become a Friend of the choir. Please fill in your details below and hand this programme to a steward or choir member, or email **[hcsfriends@hailshamchoral.org](mailto:hcsfriends@hailshamchoral.org)** and we will add you to our email list.

Name: .....

Email Address: .....

Member of Making Music - National Federation of Music Societies

Member of Eastbourne & District Choirs Association

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

