

Hailsham Choral Society



Henry Purcell *Dido and Aeneas*

Mozart, Borodin, Mascagni, Bizet and Verdi *Opera Choruses*

Saturday 9th November 2013 at 7:30pm

All Saints Church, Eastbourne

Hailsham Choral Society is
a Registered Charity
No: 1100408

www.hailshamchoral.org

The logo features a curved line above the text 'Making Music'. Below this, in smaller text, it reads 'THE NATIONAL FEDERATION OF MUSIC SOCIETIES'.

Making
Music
THE NATIONAL FEDERATION
OF MUSIC SOCIETIES

PROGRAMME

Dido and Aeneas

Henry Purcell

Soloists:

Dido/Elissa and Sorceress
Belinda
Aeneas
Second Woman
First Witch and Spirit
Second Witch
First Sailor

Rebecca Anstey
Noa Lachman
Richard Ogden
Fiona Haddow
Rachel Chilton
Christina Lynn
Marcus Haddow

Chorus of Courtiers, Witches and Sailors

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

Voyagers' Chorus from *Idomeneo*

W.A. Mozart

Soloist:

Elettra

Noa Lachman

Polovtsian Dances from *Prince Igor*

A. Borodin

Easter Hymn from *Cavallieria Rusticana*

P. Mascagni

Soloists:

Santuzza
Lucia

Noa Lachman
Rebecca Anstey

Habanera from *Carmen*

G. Bizet

Soloist:

Carmen

Rebecca Anstey

And finally, three pieces by Giuseppe Verdi, whose
bi-centenary is celebrated this year:

Matadors' Chorus from *La Traviata*

G. Verdi

'Va, pensiero' from *Nabucco*

G. Verdi

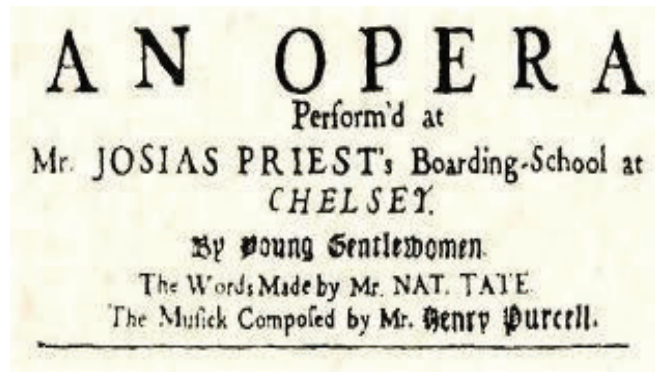
Triumphal March from *Aida*

G. Verdi

Dido and Aeneas

Dido and Aeneas was first performed in 1689 at a boarding school for Young Gentlewomen run by Mr Josias Priest, an accomplished dancer and choreographer. Given Priest's background it is no surprise that Purcell wrote several dances for *Dido*, and that all the songs and choruses, regardless of tempo, have a dance-like quality.

Henry Purcell (1659 – 1695)



To supplement the female voices, male vocal parts were probably taken either by lay-clerks from Westminster Abbey, where Purcell was organist, or by professionals from the theatre, where the librettist, Nahum Tate, frequently worked. Girls may have taken some of the male solo roles, but the use of lower male voices in the choruses is so idiomatic and integral to the music it is difficult to imagine a performance without them. Even so, we can only surmise what happened since no score in Purcell's hand has survived: the best 'copy of a copy' is incomplete and dates from 1760.

The plot of *Dido* is based on a story from the fourth book of Virgil's *Aeneid* and is essentially very simple: the Trojan Prince Aeneas and his crew have found refuge at Carthage after their defeat in the Trojan War, and Aeneas has fallen in love with Queen Dido. When he is summoned to Italy by a mysterious spirit, Dido cannot bear his departure and wills herself to die. Nahum Tate's inclusion of a sorceress, witches and dancing furies may have been adding to the work's political symbolism: King James II as Aeneas is led astray by a sorceress and her witches (in those days, a metaphor for Roman Catholicism) into abandoning Dido, the British people. This would fit contemporary Protestant views of the 'Glorious Revolution' which had deposed James II just a few months earlier. Indeed, it is possible that *Dido* was first performed around the time of William and Mary's coronation in the Spring of 1689. On the other hand, Tate may just have been spicing up the story to make it more interesting for his young performers!

Although the opera is a tragedy, there are several lighter scenes, such as the First Sailor's song: *Take a boozy short leave of your nymphs on the shore, and silence their mourning with vows of returning, though never intending to visit them more.* No doubt this was intended as a warning to the young ladies! Also, the action sweeps along at a good pace – Purcell, unlike some composers, does not test his audience's patience.

It is a measure of the stature of Purcell and Tate's achievement, that *Dido and Aeneas* is still regularly performed throughout the world, and that Dido's lament, *When I am laid in earth*, is considered one of the finest moments in *all* opera, regardless of period or country of origin.

Dido and Aeneas: Synopsis

Act I

Dido, the widowed Queen of Carthage, is with her handmaiden Belinda at court. Dido is unhappy and Belinda guesses this may be because she loves Aeneas, the Trojan prince who fled to Carthage after the burning of Troy. Belinda suggests marriage to Aeneas, but Dido is not sure. When Aeneas enters, Dido receives him coldly, but eventually accepts his proposal of marriage. Amid celebrations, the court leaves to go hunting.

Act II

Scene 1

The Sorceress and her witches plot the downfall of the queen and the destruction of Carthage. She plans to send a Spirit-elf, disguised as the god Mercury, to tell Aeneas to leave for Italy where he is destined to found a new city. To hasten the moment, the witches suggest causing a storm to spoil the hunting trip. They gloat over their plan.

Scene II

Meanwhile, Dido, Aeneas and the rest of the hunting party are resting in a grove while a lady-in waiting tells the story of the hunter, Actaeon, who was changed into a stag and killed by his own hounds. Threatening skies cause the entertainment to be cut short, and they hurry back to Carthage. Aeneas is the last to leave and is waylaid by the Spirit who, disguised as Mercury and pretending to speak for Jupiter, orders Aeneas to fulfil his destiny and go to Italy. Aeneas is torn between obeying what he believes is the will of Jupiter and his love for Dido, but resolves to obey the god. The Sorceress and witches, who have been listening, enjoy the success of their ruse.

Act III

The departure of Aeneas's fleet is imminent and a Trojan sailor tells his companions to say goodbye to the Carthaginian girls. The Sorceress and witches rejoice over the queen's misfortune (here Dido is called Elissa) and plot the death of Aeneas in a storm they will create during his voyage to Italy.



Dido is distraught at Aeneas's disappearance and Belinda tries to comfort her. Suddenly Aeneas appears and says he must depart at once. Dido is outraged that Aeneas should ever think of leaving her, and even after he says he will defy the gods and stay in Carthage, she orders him to go. After this, Dido is inconsolable and dies of a broken heart. The Carthaginians mourn their beloved queen.

The picture shows part of the 2009 Royal Opera production of Dido and Aeneas.

Voyagers' Chorus

W.A. Mozart (1756-1791)



This delightful chorus with soprano solo comes from Mozart's Italian language opera, *Idomeneo*, written when the composer was 25 years old. It was commissioned in 1780 by the Elector of Bavaria for a court carnival. The libretto was written by Giambattista Varesco, the Court Chaplain. As often happens in opera, composer fought with librettist, in this case resulting in large cuts and changes – even down to specific words and vowels. Although this was Mozart's eighth opera, *Idomeneo* was the first to show real maturity and today is part of the standard operatic repertoire.

The story finds Idomeneo, King of Crete, on his way home from the Trojan wars in a boat lashed by terrible storms. In a plea for salvation, Idomeneo vows to sacrifice the first person he meets upon returning home. To his horror this turns out to be his son, Idamante. Idomeneo decides to send Idamante off on a ship, hoping to avoid the issue, and it is at this point that the voyagers sing of the placid, calm waters. However, another storm forces a delay, and Idomeneo, realizing that Neptune is punishing him, reveals what he has done. The story has something of a happy ending when Idomeneo abdicates in favour of his son.

English Translation

Chorus

Calm are the winds and waters,
Blessings attend our journey.
The fates foretell good fortune;
Quick, quick, make haste, set sail!

Soprano Solo

May gentle breezes softly caress you;
No bitter tempest ever distress you;
Winds kindly wafting follow and bless you,
Spread among you far and wide
the sweet breath of love.



The costumed figure is the tenor Anton Raaff, who played the title role of Idomeneo in the first performance at Munich on 29th January 1781.

Polovtsian Dances

A. Borodin (1833-1887)

Alexander Porfirievich Borodin was a remarkable man. Born the illegitimate son of a nobleman and given the surname of one of his father's serfs, he became a Doctor and respected Professor of Chemistry at the Imperial Medical-Surgical Academy in St Petersburg.



Alongside his scientific achievements, Borodin found time to develop his musical skills, playing both piano and `cello, and composing. He was one of a group known as *The Five*, or *The Mighty Handful*, with Balakirev, Mussorgsky, Rimsky-Korsakov and Cui. Their aim was to produce a Russian form of music, rather than one that relied on Western European models. For Borodin, though, music always came second to his responsibilities at the Academy.

The *Polovtsian Dances* come from the opera *Prince Igor*, for which Borodin was both composer and librettist, and which he started in 1869. The story is set in the 12th century when the Polovtsi invaded southern Russia. It tells of the capture of Prince Igor and his son by Polovtsian leader Khan Konchack, who entertains them lavishly and calls upon his slaves to perform the *Polovtsian Dances*. In the opera these dances provide a wonderful climax to the second act, but they are most often performed as a stand-alone concert item.



Sadly, Borodin suffered poor health and having survived both cholera and several heart attacks, he died suddenly at the age of 53 while attending a ball. *Prince Igor*, together with a few other pieces, was unfinished at his death. Subsequently, his notes and sketches were edited and completed by Rimsky-Korsakov and Glazunov, and the first full performance of *Prince Igor* took place on 23rd October 1890 at the Mariinsky Theatre in St Petersburg.

Borodin's music is noted for its strong melodies and rich, sometimes unusual, harmonies. It has an undeniably Russian flavour, although more influenced by Western music than *The Five* would have liked to admit. His melodic gift was exploited in the 1953 American musical, *Kismet*, and as a result at least one melody from the *Polovtsian Dances* should be very familiar. Bizarrely, in 1954, Borodin was given a posthumous *Tony Award* 'in recognition of achievement in live Broadway Theatre'!

The picture above shows the Moscow Ballet in a modern production of the Polovtsian Dances.

Easter Hymn

P. Mascagni (1863-1945)



Mascagni showed great promise as a youth and was composing successfully while still in his teens. In his early twenties he left his studies at the Milan Conservatoire to become a conductor with a number of touring operetta companies. When, in 1889 the music publisher Edoardo Sonzogno announced a competition for one-act operas, Mascagni responded with *Cavalleria Rusticana* (Rustic Chivalry) based on a play and short story by Giovanni Verga. Mascagni took first prize in the competition and the première of *Cavalleria Rusticana* took place on 21st February 1890. The composer was 26 years old and it was his first completed opera. The photograph opposite was taken around that time.

From the very first, *Cavalleria Rusticana* was a runaway success (Mascagni took 40 curtain calls at the première) and it quickly spread through and beyond Italy. Early conductors were as diverse as Gustav Mahler and Oscar Hammerstein, and when the work went to America in 1891, producers even went to court over the right to perform it first. When Mascagni died in 1945 there had been 14,000 performances in Italy alone.

The story of *Cavalleria* takes place in a Sicilian village and is a sordid tale of jealousy, adultery, betrayal, provocation and death by duel. It marked the beginning of an Italian style known as *verisimo* (realism). This largely rejected historical or mythical subjects in favour of stories about the lives of ordinary people, especially, it seems, if they were distasteful or violent. The *Easter Hymn*, with its sense of religious devotion, provides a strong contrast to the destructive actions of the main characters.

Mascagni was reasonably successful during his lifetime, both as a composer and conductor, but he was always going to struggle to match the overwhelming success of *Cavalleria*. Of his remaining 14 operas and single operetta, only *Iris* and *L'amico Fritz* are occasionally performed.



The picture shows Gemma Bellincioni as Santuzza and Roberto Stagno as Turiddu in the 1890 première of Cavalleria Rusticana.

Habanera

G. Bizet (1838-1875)

Georges Bizet had a brilliant start to his musical career: his *Symphony in C*, for instance, written when he was 17, is as good as anything written by Mozart or Mendelssohn at the same age. Sadly, early promise was not sustained and Bizet's inability to produce works of consistent quality saw him become more of a high-class musical hack than a successful composer. Despite a handful of small-scale successes, his reputation rests largely on his final work, *Carmen*.



Carmen was written for the Opéra-Comique in Paris and is based on a novella by Prosper Mérimée. It is a low-life tale of passion and murder set against a background of gypsies, thieves and workers in a Spanish cigarette factory. The 'depraved' nature of Carmen herself and the way Don José declines from simple honesty through insubordination, desertion and smuggling, to murder is hardly in the tradition of morally upright heroes and heroines. It was pretty racy fare and not what Parisian opera-goers were used to.

When rehearsals began in October 1874, the orchestra complained that parts of the score were unplayable and the chorus that some of their music was impossible to sing. In addition, the chorus were not happy about acting as individuals, smoking and fighting on stage rather than just standing around in lines. The Opéra-Comique tried to interfere by modifying parts they deemed 'improper' and it was only when the leading singers threatened to withdraw that the management gave way.

The first performance on 3rd March 1875 was not a success, but neither was it a complete disaster. True, most critics were damning, but a few saw that here was something new and exciting. Théodore de Banville, for one, applauded Bizet for presenting a drama with real men and women instead of the usual Opéra-Comique 'puppets'. The composers Massenet and Saint-Saëns were also complimentary, yet Bizet could only perceive 'a definite and hopeless flop'.

Despite the problems, *Carmen* continued its run and was past its thirtieth performance when Bizet's health went into a rapid decline. Following two heart attacks, he died on 3rd June 1875 at the age of 36. His funeral was attended by four thousand people, and Charles Gounod, who gave the eulogy, was too upset to finish it. In the years following, *Carmen's* popularity grew and it was performed throughout Europe and America. Composers such as Tchaikovsky and Brahms (who, legend has it, attended 20 performances) championed the work, and Wagner wrote:

Here, thank God, for a change is somebody with ideas in his head.

L'amour est un oiseau rebelle (Love is a rebellious bird) or *Habanera*, is written to the rhythm of a Cuban dance (named after the capital city, Havana). It is sung by *Carmen* early in the opera as she flirts with a group of soldiers outside a cigarette factory in Seville.

Habanera: English Translation

Love is a rebellious bird
That nobody can tame,
And you call him quite in vain
If it suits him not to come.

Nothing helps, neither threat nor prayer.
One man talks well, the other's mum;
It's the other one that I prefer.
He's silent but I like his looks.

Love! Love! Love! Love!

Love is a gypsy's child,
It has never, ever, known a law;
Love me not, then I love you;
If I love you, you'd best beware!

The bird you thought you had caught
Beat its wings and flew away...
Love stays away, you wait and wait;
When least expected, there it is!

All around you, swift, so swift,
It comes, it goes, and then returns...
You think you hold it fast, it flees,
You think you're free, it holds you fast.

Love! Love! Love! Love!

Love is a gypsy's child,
It has never, ever, known a law;
Love me not, then I love you;
If I love you, you'd best beware!

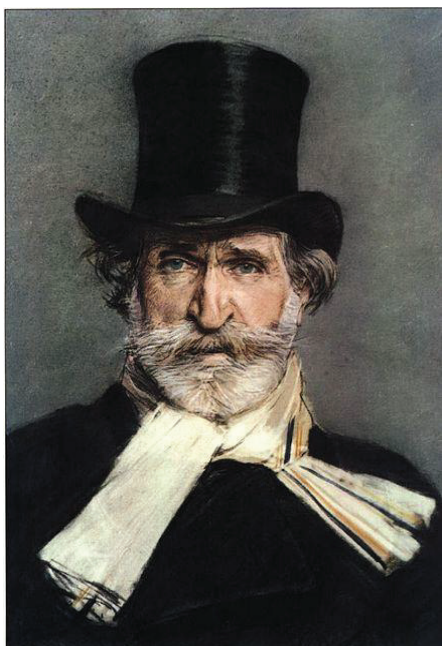


The music for *Habanera* is based on what Bizet believed to be a folk tune, but it was actually a piece called *El Arreglito* written by Spanish composer Sebastián de Yradier (1809-1865). Once he realised his mistake, Bizet acknowledged the error and added a note to the score.

*The picture is of Galli-Marié, the original Carmen.
Her first night performance was described by one critic as
'the very incarnation of vice'.*

Matadors' Chorus

G. Verdi (1813-1901)



For Venice I am setting 'La Dame aux Camellias' [Victor Hugo], which I shall probably call 'La Traviata'. It is a contemporary subject. Another might have avoided it on account of the costumes, the period, and a thousand other foolish scruples, but I am delighted with the idea.

Verdi was taking a risk. He had an excellent libretto by Francesco Piave, but contemporary subjects were quite unheard of, let alone those with a courtesan (high class prostitute) as the heroine. To deflect some of the criticism, *La Traviata* was first produced with costumes and setting of around 1700. Verdi was not happy with this, and neither did he approve of the overweight, middle-aged soprano engaged for the lead role of Violetta: it needed someone young and slim who could appear frail.

La Traviata was produced at the Fenice Theatre, Venice, in March 1853. Verdi wrote to his publisher:

I am sorry to give you bad news, but I cannot hide the truth. La Traviata has been a failure. Let us not inquire into the causes. That is the fact. Goodbye...

The first act had gone well, but in Act 2, poor singing by two of the male soloists unsettled the audience and made them hostile. This developed into ridicule in the final act when the corpulent figure of Mme Salvini-Donatelli, a soprano 'as double-barrelled as her name', just didn't fit with her role as a young girl dying of consumption. The piece was laughed off the stage.

Despite this disastrous start, *La Traviata* was soon revised and re-staged with a more suitable cast. The original fiasco was forgotten and *La Traviata* became a huge success. Worldwide, it is currently the most performed of all operas.

The *Matadors' chorus* comes in the second act during a party and is part of an entertainment scene. The 'matadors from Madrid' tell the story 'Young Piquilo from Biscaya' and then head off to the gaming tables.

The portrait of Verdi is an 1886 Pastel by Giovanni Boldini.

The poster is advertising the original production of 'La Traviata' at La Fenice in Venice.



'Va, pensiero'

G. Verdi (1813-1901)

The twenty-eight year old Verdi was distraught. In a period of just two tragic months, both of his young children and his wife had died.

In the midst of these terrible sorrows I had to write a comic opera! [Not surprisingly] 'Un giorno di regno' proved a failure... Harrowed by my domestic misfortunes and embittered by the failure of my opera, I despaired... and resolved to give up composition.

Fortunately for music, the impresario at La Scala, Bartolomeo Merelli, to whom Verdi was under contract, was both generous and wise. After giving Verdi some time off, he encouraged him back to work.

One evening... I stumbled on Merelli... It was snowing hard, and he took my arm and invited me to walk with him to his office at La Scala. On the way he never left off talking, telling me he did not know where to turn for a new opera.

'Only think,' says Merelli, 'here is Solera's libretto! Such a beautiful subject! Take it, just take it and read it over.'

On my way home I felt... a deep sadness... The book, as I threw it down, opened, my eyes fell on the page and I read the line:

'Va, pensiero, sull' ali dorate.'

This was Verdi's first sight of the words that would change his life. He immediately recognised them as a paraphrase of Psalm 137 and read the whole libretto, which is based on the Biblical story of Nebuchadnezzar and the Jewish exile in Babylon. But Verdi was still resolved against composition, so the next afternoon...

I went to the theatre to return the manuscript to Merelli.

'Isn't it beautiful?' says he.

'Very beautiful!'

'Well, set it to music.'

So saying, he took the libretto, thrust it into my overcoat pocket, pushed me out of the room and locked the door in my face. I went home with Nabucco in my pocket...

One day a verse, the next day another; one time a note, another a phrase... Little by little the opera was written.

The première, under its original name of *Nabucodonosor*, was at La Scala on 9th March 1842. It was a huge success, especially *Va, pensiero*, which is better known to British audiences as the *Chorus of the Hebrew Slaves*. The story goes that all the stage hands for the first run of performances gathered every evening in the wings just to hear it.

In the opera, *Va, pensiero* is sung by the Hebrew captives as they lament the loss of their homeland. This resonated with Italians who were seeking both unification and freedom from Austrian rule, and was soon adopted as a patriotic anthem. Many years later, at Verdi's funeral, it was sung spontaneously by the huge crowds.

'Va, pensiero' - English Translation

Fly, thought, on wings of gold;
Go settle upon the slopes
 and the hills,
Where, soft and mild,
 the sweet airs
Of our native land smell fragrant!

Greet the banks of the Jordan
And Zion's toppled towers...
Oh, my country,
 so beautiful and lost!
Oh, remembrance,
 so dear and so fatal!

Golden harp of the
 prophetic seers,
Why dost thou hang mute
 upon the willow?
Rekindle our bosom's memories,
And speak to us of times gone by!

Mindful of the fate of Jerusalem,
Give forth a sound
 of crude lamentation,
Or may the Lord inspire you
 a harmony of voices
Which may instil virtue
 to suffering.

Triumphal March

G. Verdi (1813-1901)

It is often said that Verdi wrote *Aida* to celebrate the 1869 opening of the Suez Canal and the inauguration of Cairo's new Opera House, but this is not quite true. In fact, the Khedive of Egypt only asked the composer for an 'ode' for the occasion, prompting Verdi's dismissive reply: 'I am not accustomed to compose *morceaux de circonstance*'. The opera house actually opened with a performance of Verdi's *Rigoletto*.

Later, in 1869 and again in 1870, Verdi was approached to write an opera specifically for Egypt, but despite generous financial inducements, turned it down. Eventually he was shown a sketch of the opera scenario, and that finally sparked his interest. It has also been suggested that threats to get Gounod or Wagner to do the job may have helped to focus his mind! With a libretto by Antonio Ghislanzoni, Verdi set to work and *Aida* was first performed in Cairo on 4th December 1871 – two years *after* the canal-opening celebrations.



The *Triumphal March* occurs in the second act and depicts the military commander, Radamès, leading the Egyptian army on its return to Thebes after victory over the Ethiopians. The picture shows the set used for this scene at the Cairo première. The designers for *Aida* were at great pains to get ancient Egyptian 'colour' into the production, but it must be said there is nothing particularly ancient or Egyptian about Verdi's music, splendid though it is. While the words of the *Triumphal March* 'sing hymns of praise to Pharaoh', the stirring tunes would not be out of place at an Italian military parade.

Conductor and Soloists



Jozik Kotz

Conductor and Musical Director

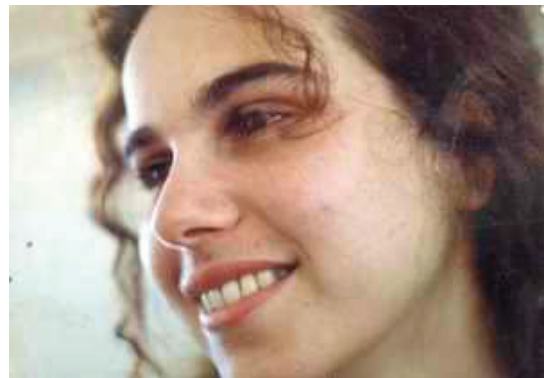
Jozik was born in Oxford of Polish-Australian parents. After reading music at the University of York and singing as a lay-clerk at York Minster, he won a postgraduate scholarship to the Guildhall School of Music and Drama, where he was a finalist in the Kathleen Ferrier, Royal Overseas League and Richard 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 Deutsch Gramophon, and Paray's *Mass* with the Scottish National Orchestra, which was nominated for a Grammy award.

Jozik has been musical director of Hailsham Choral Society since 2006.

Noa Lachman – Soprano

Noa studied music in Tel Aviv and at the Hebrew University in Jerusalem, before coming to London in 1992. In Israel she performed several world premières of contemporary music, broadcast for TV and Radio, and sang with the National Israeli Choir 'Rinat' and the 'Cameran Singers' under conductors such as Zubin Mehta, James Levine and Daniel Barenboim.



Noa has performed in concerts and opera, and given recitals in England, Israel and Europe. A recital given in Germany commemorating the persecution of Jews during the Third Reich was particularly well-received.

As well as musical qualifications – a BMus from King's College London, a Singing Diploma from Trinity College, London and an MA from Sussex University – Noa is also a qualified RGRM practitioner. The RGRM (Ronnie Gardiner Rhythm Music) method was originally designed for educational use with young children but has been found to help people suffering from

a number of distressing conditions, including brain injuries, autism, Parkinson's disease and the after-effects of strokes.

Rebecca Anstey – Mezzo Soprano



Rebecca achieved a Degree and Postgraduate Diploma in Vocal Performance and Opera at Birmingham Conservatoire, under the tuition of Christine Cairns. Whilst at the Conservatoire she won a Kathleen Ferrier Trust award and a Music Sound Fund award.

As a soloist, Rebecca has performed in Handel's *Messiah*, Bach's *St John's Passion*, Mozart's *Requiem*, Haydn's *Nelson Mass*, Mendelssohn's *Elijah* and Rossini's *Stabat Mater*, with a number of choral societies. These include Seaford, Shrewsbury, Hailsham and Norwich, The Royal

College of Organists, The Royal Free Singers, Derby Cathedral Choir and the Choir of St John's.

Rebecca now spends most of her time teaching singing at Bede's Preparatory School and looking after her two lovely girls, Lucy and Chloe.

Richard Ogden – Tenor

At the age of eight, Richard was awarded a music scholarship to Westminster Abbey Choir School and became Head Chorister in his final year. He subsequently obtained a music scholarship to Eastbourne College where he was singing tenor within a term and achieved the position of Head of Choir in his final year. He also set the school athletics record for the 200 metres!



In 2005 Richard was awarded a place at Magdalen College, Oxford to study Ancient History and was awarded a choral scholarship in the Grammy nominated Magdalen College Choir under their Musical Director, Bill Ives (of King's Singers fame). In 2008 he became a member of the Oxford Clerks, a six-man close harmony a-capella singing group. The group is remarkably versatile, performing music from popular to classical at an extremely high standard.

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All three soloists have sung with Hailsham Choral Society in the past, and we are delighted to have them with us once again.

# Hailsham Choral Society

## Sopranos

June Ashton  
Jane Bishop  
Trish Brown  
Wendy Bryant-Funnell  
Rachel Chilton  
Pat Collingwood  
Janet Cox  
Barbara Edwards  
Liz Furlong  
Aruna Green  
Fiona Haddow  
Hilary Hartley  
Caroline Hunt  
Val Hyland  
Christina Lynn  
Pam Powell  
Lynne Petit  
Denise Staplehurst  
Liz Turner  
Sally White  
Nicola Williams

## Altos

Jan Boyes  
Jo Bridges  
Jane Bwye  
Helen Campbell  
Shirley Carter  
Monica Cornish  
Charlotte Foord  
Barbara Fry  
Doris Jung  
Helen Leeds  
Pam Mayhew  
Pam Russell  
Rosalind Taylor-Byrne  
Patricia Watson  
Patsy Webb

## Tenors

Mick Bridges  
Paul Carter  
Nick Gosman  
Marcus Haddow  
Pyers Pennant  
Geoff Rowe  
Michael Tanner  
Robert Wicks

## Basses

Shaun Clay  
Brian Derbyshire  
Ian Fry  
Peter Gilbert  
Robin Hooper  
Graham Keeley  
Brian Maskell  
Simon Marsden  
Ken Mayhew  
David Nunn

## Assistant Musical Director

Barbara Edwards

## Rehearsal Accompanist and Continuo

Colin Hughes

## Orchestra Leader

Lisa Wigmore

## Staging

Alec Boniface, David Semmens and team

For more information about Hailsham Choral Society:

Look on our website: [www.hailshamchoral.org](http://www.hailshamchoral.org)

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@ HailshamChoral



Hailsham Choral Society

If you are interested in singing with the choir, or even 'just looking', please contact our Secretary, Jan Boyes, by telephone on 01323 870515 or by email:

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



# CHRISTMAS CAROL CONCERT

*Thursday 19<sup>th</sup> December 2013 at 7.30pm*

Community Hall, Hailsham

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# SPRING CONCERT

*Saturday 5<sup>th</sup> April 2014 at 7.30pm*

All Saints Church, Eastbourne

*Requiem - Maurice Duruflé*

*Mass for the Children - John Rutter*

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## Friends of Hailsham Choral Society

We would like to thank all the people, including partners, family members and friends who regularly attend our concerts and support us in many other ways.

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

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

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Name .....

Address .....

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