

Hailsham Choral Society



A Concert for the Eve of Remembrance Sunday



Saturday 8th November 2014 at 7:30pm
All Saints Church, Eastbourne

Insanae et vane curae

Franz Joseph Haydn (1732-1809)

Of all the composers in tonight's programme, Haydn probably had the toughest upbringing. He was born in Rohau, lower Austria, the second of twelve children. He was packed-off to learn music from the age of 5, and endured many years of hard discipline and poor food. After a time in the choir of St Stephen's Cathedral in Vienna, he was dismissed when his voice broke. For a while he survived as a jobbing musician, getting progressively better work until in 1761 he was taken into the service of the fabulously wealthy Hungarian Prince of Esterhazy. This was a good job, though his status was that of a servant. Among other things, Haydn had to appear in uniform before the Prince twice a day to receive orders. He entered the employ of the



Esterhazys a talented musician and minor composer, but emerged thirty years later as a famous genius who had changed the face of music.

Insanae et vane curae (Insane and vain cares) has an unusual history. In 1775, Haydn wrote an oratorio, *Il Ritorno di Tobia* (The Return of Tobias), which was first performed in aid of the Vienna *Tonkünstler-Societät*, a musician's charity. Nine years later, he heavily revised the work and added a 'storm chorus', *Svanisce in un momento*. This piece was later given a new Latin text and became *Insanae et vane curae*. Haydn probably made the change to rescue the work from obscurity when it became apparent that the oratorio itself would soon be forgotten. In its new form the piece was published in 1809 and has achieved wide popularity. Today, it is often found in the repertoire of English Cathedral choirs.

Insanae et vanae curae
 invadunt mentes nostras,
saepe furore replent corda,
 privata spe,
Quid prodest o mortalis conari
 pro mundanis,
 si coelos negligas?
Sunt fausta tibi cuncta,
 si Deus set pro te.

Insane and vain cares
 invade our minds
often mad fury fills the heart,
 robbed of hope,
O mortal man, what good does it to
 strive for worldly things,
 if you neglect the heavens?
All things work in your favour,
 with God on your side.

Joseph Haydn

Laudate Dominum & Agnus Dei

W. A. Mozart (1756–1791)



Mozart, the former child prodigy, was in his early twenties and working for Hieronymus von Colloredo, Prince-Archbishop of Salzburg. He had been in the service of the Archbishop since he was seventeen and was not happy. For one thing, Salzburg was a musical backwater and Mozart was ambitious. For another, his importance in the household was rated somewhere between the valets and the cooks, and he found this hard to tolerate. Even though Mozart was allowed time away to go job-hunting and to visit other towns (including Munich where he wrote the opera, *Idomeneo*) his position at Salzburg still rankled and his

relationship with the Archbishop was strained. Despite the tensions, Mozart composed some wonderful music during this time, including the two pieces we have this evening.

Laudate Dominum (Psalm 117) comes from the *Vesperae Solennes* (Solemn Vespers) of 1780, a setting of psalms for liturgical use in Salzburg Cathedral.

Laudate Dominum omnes gentes,
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet
in aeternum.

Praise the Lord, all nations,
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures
forever.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc
et semper,
Et in saecula saeculorum.
Amen

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now,
and forever.
And for generations and generations.
Amen

Agnus Dei comes from the *Mass in C Major* (also known as the *Coronation*) which was written for use in Salzburg Cathedral on Easter Sunday 1779.

Agnus Dei qui tollis
peccata mundi,
miserere nobis,
Donna nobis pacem.

Lamb of God who takes away
the sins of the world,
Have mercy on us.
Grant us peace.

Three Motets

Anton Bruckner (1824–1896)

Anton Bruckner was born and worked virtually all his life in Austria. He was the supreme organ virtuoso of this age and a devout Catholic, yet he was also an enigma. His music could be quite radical, with dissonances, unexpected changes of key and striking harmonies, yet Bruckner had an inferiority complex and displayed extreme humility before other musicians (especially Wagner) that is unique in musical history. Unlike his long and complex symphonies, these three motets are small in scale.



Christus factus est was written in 1884 and was for the use on Maundy Thursday. From its opening, the music moves through some extraordinary changes of key before moving serenely to its conclusion.

Christus factus est pro nobis
obediens usque ad mortem, mortem
autem crucis. Propter quod et Deus
exaltavit illum et dedit illi nomen,
quod est super omne nomen.

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.

Philippians 2:8

Os justi meditabitur, was written in 1879 for the Music Director of St Florian's Monastery, Linz. He was part of the Cecilian movement, which sought to bring back the 'leaner' style of Renaissance music to the church. Bruckner rose to the compositional challenge and wrote this wonderful piece in the ancient Lydian Mode, creating extraordinary harmonic effects without using a single sharp or flat. The piece concludes with a plainchant *Alleluia*.

Os just meditabitur sapientiam, et
lingua ejus loquetur judicium. Lex
die ejus in corde ipsius et non
supplantabunter gressus ejus.
Alleluja

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.

Psalms 36: 30–31

Locus Iste, is small-scale and restrained and was written in 1869 for the dedication of Linz Cathedral's Votive Chapel.

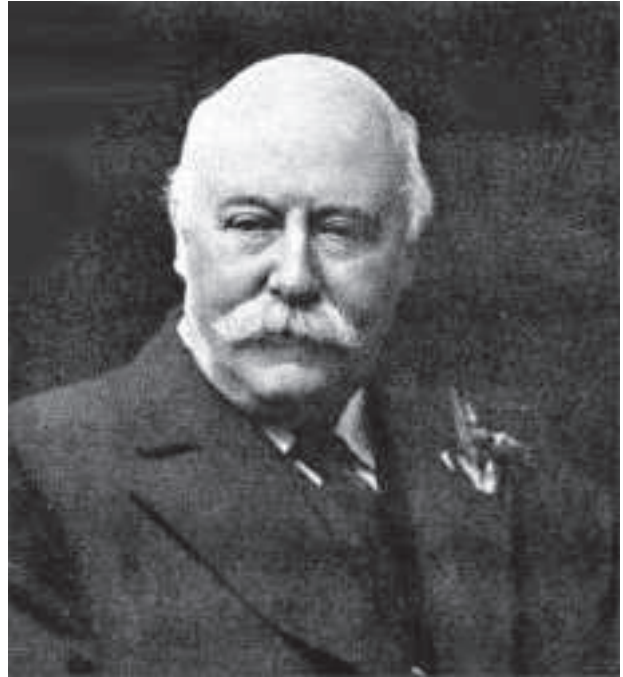
Locus iste a Deo factus est,
Inaestimabile sacramentum;
Irreprehensibility est.

This place was made by God,
A priceless sacrament;
Beyond reproach.

Choral Works

Hubert Parry (1848-1918)

Hubert Parry was born in Bournemouth and educated at Eaton and Oxford University. While still at school he successfully sat his Oxford Bachelor of Music examination, the youngest person ever to have done so. However, to please his father and prospective in-laws (for whom the job of musician was 'unseemly for a gentleman'), he spent seven years as an insurance underwriter at Lloyds of London. He disliked the work and continued to study music in his spare time. When he finally gave up his life in the 'City' his early career as a composer showed great promise, particularly as a writer of choral music. But, like his contemporaries



Stanford and Mackenzie, he also diverted a lot of energy towards teaching and administration. Among other things, he became Director of the Royal College of Music, Professor of Music at Oxford and wrote many books. Parry's personality, vigor and social connections enabled him to exert an important re-vitalizing influence on English musical life of the time.

Blest Pair of Sirens has words by John Milton and was dedicated to Stanford, who conducted the first performance in 1887 with the London Bach Choir, of which Parry was a member. The piece was an immediate success and was soon taken-up by others. It confirmed Parry's place at the time as 'the rising man' in English choral music.

The ***Songs of Farewell***, written between 1916 and 1918, reflect a level of personal introspection in a man who may have sensed his life was drawing to a close. He was not well and as early as 1908 had to resign his Oxford post due to ill health. Of his 70th birthday he wrote, 'I have reached the last milestone'.

There are six *Songs of Farewell* in all, each setting words by a different poet. The texts offer reflections upon death and, in some cases, poetic visions of what may lay beyond. While these are not devotional works in the usual sense, they were obviously important to Parry as he pondered his own mortality and would have been relevant to many coping with the huge losses of the Great War.

Musically, these songs display many of Parry's strengths as a composer and taken together are generally considered to be his choral masterpiece.

Three *Songs of Farewell* are being performed this evening:

My soul, there is a country
Never weatherbeaten sail
There is an old belief

Henry Vaughan (1622-1695)
Thomas Campion (1567-1620)
J.G. Lockhart (1794-1854)

Three Arias

G.F. Handel (168–1759)



The three arias we have this evening were written by Handel in 1741 and come from two oratorios composed at his house in Brook Street, Mayfair (now the Handel House Museum). *How beautiful are the feet* and *He was despised* are from *Messiah*, while *Let the bright seraphim* is from *Sampson*. The two oratorios were written one after the other and demonstrate how quickly Handel could work and still compose first-rate music. He started *Messiah* on 22nd August, completing it on 24th September. He then started *Sampson*, finishing that on 29th October.

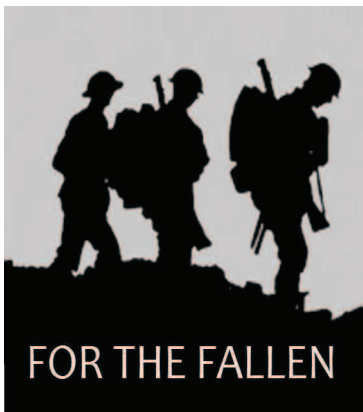
Both Oratorios were successful in their day and, of course, *Messiah* went on to become one of the most popular choral pieces of all time. These days, *Sampson* may not be so well-known but it is successfully revived from time to time, and the sparkling aria *Let the bright seraphim* has developed a life of its own as a popular concert piece.

For the Fallen

Douglas Guest (1916–1996)

Douglas Guest was primarily an organist, conductor and teacher. He held many important Church and Cathedral appointments before becoming Organist and Master of the Choristers at Westminster Abbey. He was quite a stickler for discipline, promising his choir that misbehaviour would 'result in a reign of terror to make the French Revolution look like a tea party'!

As a composer, he wrote little, but when he did it was always beautifully crafted with a natural feel for the words.



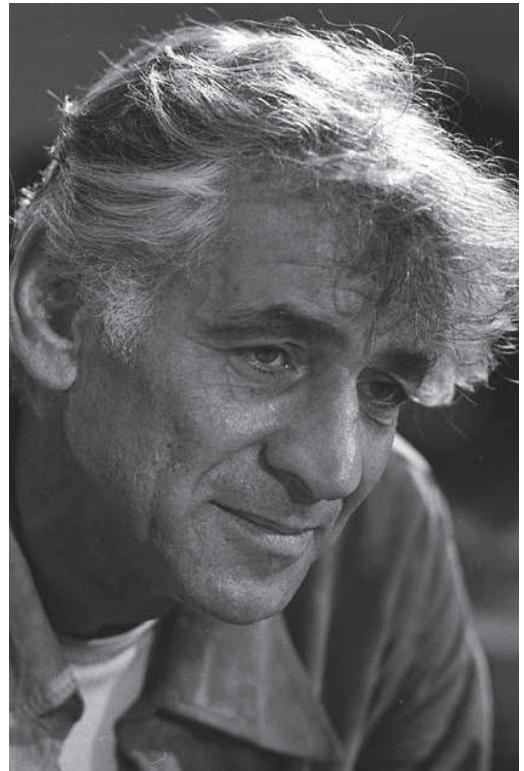
During WW2, Guest served in the Honourable Artillery Company and was mentioned in dispatches. He was severely wounded twice and eventually invalided out of the army. It is little surprise then, that his best-known composition is an act of remembrance for the victims of war. *For the Fallen* was written in 1971 for the annual Remembrance Day service in Westminster Abbey. The words were extracted from Laurence Binyon's poem of the same name. This beautiful and moving anthem now features regularly in Remembrance Services throughout the world.

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

Chichester Psalms

Leonard Bernstein (1918-1990)

Leonard Bernstein was an American composer, conductor, author, lecturer and pianist. Born of Ukrainian Jewish parents in Lawrence, Massachusetts, he grew up to become what the New York Times called 'one of the most prodigiously talented and successful musicians in American history'. As a composer, his work encompassed symphonic and orchestral music, ballet, film and theatre music, choral works, chamber music and piano pieces. While much of his output is highly regarded and regularly performed, his biggest popular success is undoubtedly *West Side Story*. As a conductor he is best remembered for his long association with the New York Philharmonic, although he was a guest conductor with most of the world's great orchestras. He also pioneered television lectures on classical music; the first was in 1954 and they continued throughout his life.



Bernstein's compositional style is eclectic in character and often mixes elements of jazz, Jewish and theatre music, as well as influences from other composers. He said that his primary motivation for composing was 'to communicate' and that all his pieces, including his symphonies and concert works 'could in some sense be thought of as *theatre* pieces'. This certainly applies to Chichester Psalms, and when Rev. Walter Hussey of Chichester Cathedral originally commissioned the piece for the 1965 Southern Cathedrals' Festival, he stated in his letter, 'I think many of us would be very delighted if there was a hint of *West Side Story* about the music.' He was to get more than he bargained for!

In June 1964, Bernstein took a sabbatical from his post as conductor of the New York Philharmonic specifically to write a musical, *The Skin of Our Teeth*. The project ran aground by early 1965 and Bernstein turned his attention to the Chichester commission. Like composers through the ages, Bernstein was never one to waste good ideas, so six of the new work's seven main themes were originally written for *The Skin of Our Teeth*. The seventh theme, the men's chorus in the middle of the second movement of the *Psalms*, was originally called *Mix* and was discarded from the opening of *West Side Story*!

The 'fit' of the music to the words in Chichester Psalms is so natural it is hard to believe it was written for anything else. Bernstein's biographer, Humphrey Burton, called it 'a combination of significant coincidence, minor miracle, and sheer good luck' that Bernstein was able to find appropriate Hebrew psalm texts, match the music to them and create such a coherent and compelling piece.

In a New York Times article about his sabbatical activities of 1964/5, Bernstein wrote of Chichester Psalms:

*But there it stands – the result of my pondering,
Two long months of avant-garde wandering –
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet.*

A handwritten signature in black ink, which appears to be "Leonard Bernstein". The signature is fluid and cursive, with the first name "Leonard" written in a more legible script and the last name "Bernstein" in a more stylized, cursive form.

English translation of the Hebrew texts

1

Awake, psaltery and harp!
I will awake the dawn!
Psalm 108 vs. 2

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness:
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves;
We are His people and the sheep of His pasture.
Enter His gates with thanksgiving,
And into His courts with praise:
Be thankful unto Him and bless His name.
For the Lord is good; His mercy is everlasting;
And His truth endureth to all generations.
Psalm 100

2

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
He restoreth my soul:
He leadeth me in the paths of righteousness
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil:
For Thou art with me.
Thy rod and staff
They comfort me.
Psalm 23 vs. 1-4

continued...

2 (continued)

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord, and against His anointed, saying,
Let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens shall laugh:
The Lord shall have them in derision.

Psalm 2 vs. 1-4

Thou preparest a table before me
In the presence of mine enemies:
Thou anointest my head with oil;
My cup runneth over.
Surely goodness and mercy shall follow me
All the days of my life:
And I will dwell in the house of the Lord forever.

Psalm 23 vs. 5-6

3

Lord, Lord, my heart is not haughty,
Nor mine eyes lofty:
Neither do I exercise myself in great matters,
Or in things too high for me.
Surely I have behaved and quieted myself,
As a child that is weaned of his mother:
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and for ever.

Psalm 131

Behold, how good and how pleasant it is
For brethren to dwell together in unity!

Psalm 133 vs. 1

Amen.



Hailsham Choral Society

Sopranos

June Ashton
Jane Bishop
Trish Brown
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 Bwyne
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

Ian Fry
Peter Gilbert
Robin Hooper
Graham Keeley
Brian Maskell
Simon Marsden
Ken Mayhew

Assistant Musical Director

Barbara Edwards

Piano/Organ

Colin Hughes

Staging

Alec Boniface, David Semmens and team

Hailsham Choral Society online:

www.hailshamchoral.org



@ HailshamChoral



Hailsham Choral Society

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

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

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

# CHRISTMAS CONCERT

*Thursday 18<sup>th</sup> December 2014 at 7.30pm*

Community Hall, Hailsham

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# SPRING CONCERT

Franz Joseph Haydn  
'Nelson Mass'

*Saturday 21<sup>st</sup> March 2015 at 7.30pm*

All Saints Church, Eastbourne

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# GOOD FRIDAY

John H. Maunder - 'Olivet to Calvary'

*Friday 3<sup>d</sup> April 2015 at 7.30pm*

St Mary's Church, Hailsham

Hailsham Choral Society is a  
Registered Charity  
No: 1100408

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

