

Hailsham Choral Society



W. A. Mozart *Requiem*

F. J. Haydn *St. Nicholas Mass*



Saturday 19th March 2016 at 7:30pm
All Saints' Church, Eastbourne

Introduction: Haydn and Mozart as Friends

This evening's programme contains music written by two great Austrian composers, Franz Joseph Haydn and Wolfgang Amadeus Mozart. The first half is a performance of Haydn's splendid *St Nicholas Mass*, while the second is Mozart's *Requiem*, a wonderful masterpiece and the last music the composer ever wrote. Haydn was much older than Mozart, yet despite an age difference of some twenty-four years, they were destined to become very good friends.

It is not known exactly when they first met, but it is likely to have been after 1781, when Mozart moved permanently to Vienna. The strongest possibility is at a musicians' charity concert in December 1783, when both composers had pieces being performed. Even before this, Mozart would certainly have heard of Haydn. For one thing, Haydn's brother Michael had been a friend and colleague when Mozart was growing up in Salzburg, and for another, Joseph Haydn was well on his way to being the most celebrated composer in Europe. Similarly, Mozart's reputation was on the rise, especially after the great success of his opera, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), and the young composer would certainly have come to Haydn's attention.

We know the two often performed together in chamber music, such as string quartets and quintets. Haydn would usually play violin while Mozart played viola. In the early years of their friendship, Mozart even wrote a set of six '*Haydn*' *String Quartets* in the dedication of which he showed his deep regard for the older composer:



A father who had decided to send his sons out into the great world thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time, and who happened moreover to be his best friend. In the same way I send my six sons to you... Please then, receive them kindly and be to them a father, guide, and friend...

Such a dedication was most unusual at a time when dedicatees were usually wealthy aristocrats. Mozart rarely composed anything unless it was commissioned and paid for, and these are well thought-out pieces that were not written lightly. Could it be the '*Haydn*' *Quartets* were to some extent speculative? Perhaps Mozart was hoping the gift would encourage Haydn to put in a good word for him among his influential friends and acquaintances?

Whether that was so or not, Haydn was obviously impressed and at a performance of the last three *Quartets* in 1785, remarked to Mozart's father, Leopold:

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name; he has taste, and, furthermore, the most profound knowledge of composition.

This comment represents something very important. Leopold was strongly against his son leaving the security of his previous employment in Salzburg to become a freelance musician in Vienna, so having someone of Haydn's standing voice such an opinion would have meant a great deal to both father and son.

As a composer, Mozart was able to absorb many of Haydn's musical techniques and build upon them, particularly in his string quartets and symphonies. Moreover, Haydn was the only equal that Mozart ever acknowledged:

He alone has the secret of making me smile, and touching me to the bottom of my soul.

The last time the two composers were together was upon Haydn's departure for England in December 1790. Haydn was interviewed fifteen years after the event and it seems his friends tried to dissuade him from such a journey:

Mozart especially took pains to say, 'Papa' as he usually called [me], 'you have had no training for the great world, and you speak too few languages.'

To which Haydn supposedly replied:

Oh...my language is understood all over the world.

They dined together with Johann Salomon, the impresario taking Haydn to London, and then said their farewells. Haydn was still in London a year later when news of Mozart's death reached him. He was distraught and wrote to a mutual friend:

...for some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world.

After Mozart's death, Haydn lived for another 18 years. Over this time he became increasingly frail and in the days preceding death in 1809, French troops were bombarding Vienna and a cannon ball fell near his house, the shock of which did nothing to help his delicate condition. After taking the city, Napoleon placed a guard of honour at Haydn's door, and when the composer died on 31st May, sent a detachment of French troops to see to the funeral. Two weeks later there was a memorial service at which Mozart's *Requiem* was sung.

Picture opposite is *Joseph Haydn Playing Quartets*, by an anonymous artist.

Picture on the front cover is *Angels*, by Fra Angelico.

Saint Nicholas Mass

Franz Joseph Haydn (1732-1809)

In 1761, Haydn entered the employment of the fabulously wealthy Prince Nicolaus Esterházy as assistant to the ageing Gregor Werner, who was then the Prince's Kapellmeister (person in charge of music-making). Initially, Haydn was 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 *St Nicholas Mass*, written in 1772 to celebrate his patron's *name day* on 6th December. In that respect, this wonderful, exuberant work is something of a rarity and the only 'early' mass directly attributed to the Esterházy court. The autograph score, together with all the original orchestral parts, was found intact in the archives at Eisenstadt Castle, the Esterházy family's principal residence.



So why was this mass written at all? Surprisingly, there could be a link with Haydn's famous Symphony 45, *The Farewell Symphony*, also written in 1772. When this symphony was first performed to the Prince, each musician stopped playing in turn, snuffed out the candle on his music stand, and left, so that by the end there were just two violins remaining. This remarkable behaviour was linked to the Prince's decision to extend the court's stay at his summer residence in rural Hungary, a decision that was deeply unpopular with his musicians, most of whom had wives and families back at Eisenstadt. The choreographed ending to the symphony was Haydn's way of expressing this to his patron, who took the hint and returned to Eisenstadt the following day. It seems likely that Haydn wrote the *St Nicholas Mass* as a thank-you gesture to Prince Nicolaus for agreeing to their request.

Stylistically, the *St Nicholas Mass* is a hybrid, combining different mass setting traditions of the time. For example, in the *Credo*, which is a long text, Haydn frequently has the chorus singing different sections simultaneously. Obviously, this does little for textual clarity, but as long as all the words were in there somewhere, it was allowed by the Catholic Church as part of the *missa brevis* (short mass) tradition. By contrast, the shorter texts of the *Kyrie* and *Agnus Dei* are developed at some length, as was common in the *missa solemnis* (solemn mass) tradition. Regardless of these and other stylistic aspects of the work, Haydn always makes sure the central tenets of the Christian faith (such as the incarnation and resurrection) are clearly heard.

St Nicolas Mass – Text and Translation

Full Latin texts with their translations, are given for the *Kyrie*, *Sanctus* and *Agnus Dei*. The *Gloria* and *Credo* are too long to reproduce in full, but a sense of their meaning may be gained from the opening sections given below.

- | | | |
|------|---|--|
| I. | Kyrie eleison.
Christe eleison.
Kyrie eleison. | Lord have mercy.
Christ have mercy.
Lord have mercy. |
| II. | Gloria in excelsis Deo
et in terra pax hominibus
bonæ voluntatis.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex cœlestis,
Deus Pater omnipotens... | Glory to God in the highest
and on earth peace to men
of good will.

We praise You, we bless You,
we adore You, we glorify You.
We give thanks
to You for Your great glory,
Lord God, heavenly King,
God the Father almighty... |
| III. | Credo in unum Deum,
Patrem omnipotentem,
Factorem cœli et terræ
visibilium omnium
et invisibilium.

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante Omnia sæcula... | I believe in one God,
the Father almighty.
Maker of heaven and earth
and of all things visible
and invisible.

And in one Lord, Jesus Christ,
the only-begotten Son of God,
begotten of the Father
before all worlds... |
| IV. | Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra
gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis. | Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full
of Your glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest. |
| V. | Agnus Dei, qui tollis
peccata mundi,
miserere nobis.
Agnus Dei qui tollis
peccata mundi,
donna nobis pacem. | Lamb of God, who takes away
the sins of the world,
have mercy on us.
Lamb of God, who takes away
the sins of the world,
grant us peace. |

Requiem

Wolfgang Amadeus Mozart (1756-1791)

There can be no other masterpiece in the history of Western Music that is so surrounded by speculation, half-truths and tragedy as Mozart's *Requiem*. The rot set in early, when rumours of a difficult relationship between Mozart and fellow composer, Salieri - including a poisoning - were mythologised in Alexander Pushkin's 1830 play, *Mozart & Salieri*. In 1897, Rimsky-Korsakov turned the play into an opera. Nearer our own time, the hugely successful 1984 film of Peter Schaffer's play, *Amadeus*, created a whole new set of myths around the *Requiem* and Mozart's death. Add to this the confusing circumstances of the work's completion, and there is a lot to unravel.



We begin with the commissioning of the *Requiem*, which was arranged through a go-between who came to Mozart's house in the summer of 1791. The following was taken down verbatim from an interview with Mozart's widow, Constanze:

A middle-aged, serious, impressive man, of a very earnest countenance, not known to [us], entered. The man began:

'I come to you as a messenger of a very distinguished gentleman.'

'From whom do you come?' asked Mozart.

'The gentleman does not wish to be known.'

'Very well - what does he wish of me?'

'Someone very near and dear to his person has died; he wishes to remember the day of her death, quietly but in a worthy fashion, and asks you to compose a Requiem for this purpose.'

This account rings true. It transpired that the visitor was Dr Johann Sortschan, a lawyer and business representative of Count Franz Walsegg, whose young wife had died and in whose memory the *Requiem* was to be performed. (The Count also planned to claim the work as his own, as he had done on previous occasions with works written for him by other composers.)

It is also clear from contemporary evidence that no time pressure was put on Mozart to complete the *Requiem*. Any pressure he felt was self-inflicted, coming at a time when he was already heavily burdened with other commitments and working far too hard for his own good. He may have taken the commission for the money, but his finances were improving at the time and it was not a necessity. (The actual fee is surprisingly hard to pin down, but 100 ducats seems likely and is equivalent to around £42,000 today.) Having accepted the job, Mozart promptly turned to writing his opera *La Clemenza di Tito* (*The Clemency of Titus*), presenting it in Prague to celebrate the coronation of Emperor Leopold II. When he returned home to Vienna, he

was similarly involved with writing and staging the opera, *Die Zauberflöte* (*The Magic Flute*). This was in addition to completing the *Clarinet Concerto* for his friend Anton Stadler and the *Eine kleine Freymaurer-Kantate* (*Small Masonic Cantata*) for his Masonic Lodge. Even for a genius like Mozart such a workload would leave time for little else. In all probability he did not begin concentrated work on the *Requiem* until late October.



As to the composer's mental state at this time, we have conflicting evidence. After Prague, Constanze (pictured here) went to the spa at Baden, and the letters Mozart wrote to her there are uniformly upbeat and reflect a life of happy busy-ness. Yet the earliest Mozart biography, written seven years later, claims that the composer's health and spirits at the time were deteriorating. It also claims his thoughts were obsessed with the idea he was being slowly poisoned, with contemplation of his own death and the feeling he was writing the *Requiem* for himself. This is totally at odds with both the tone and content of the letters to Constanze.

Whatever the truth, after Constanze's return from Baden, Mozart was clearly over-working and on doctor's advice she took the *Requiem* score away from him. It was only after the successful premier of his *Eine kleine Freymaurer-Kantate* on 18th November, that Mozart rallied enough to have the score returned. Sadly, within a few days he fell seriously ill and took to his bed.

Mozart's final illness lasted just over a fortnight, and modern interpretation of his symptoms suggests he was suffering from streptococcal infection (there was an epidemic in Vienna at the time) probably contracted while at the Masonic Lodge for the performance of his Cantata. This exacerbated a cocktail of other health problems, including renal failure, hypertension, cerebral haemorrhage and at the end, bronchopneumonia. He could hardly move, his body was badly swollen and he suffered a stroke. Misguided medical treatments, including bleeding, did nothing to help. Contrary to myth, there was no possibility of him working during this time and he died at fifty-five minutes past midnight on Monday, 5th December. He was 35 years old and the *Requiem* remained unfinished.

Mozart's funeral was arranged by his friend, Baron von Swieten, and took place in the afternoon of the following day. According to a reliable diarist of the time, there was *mild weather and frequent mist*. The idea of 'rage and storm' with 'snow and rain' accompanying the great composer to the grave, is merely a fanciful concoction written 65 years after the event. Following a service at St Stephen's Cathedral, the coffin was taken to the Cemetery of St Marx in a suburb of Vienna, a good four kilometres away. As was customary at the time, the funeral party (we do not know for certain who attended) did not accompany the corpse to the cemetery, and Mozart was buried in his coffin in a common grave. It is clear that his was not the pauper's funeral of

legend and neither was he placed in a communal grave wrapped only in a linen cloth. There was no permanent marker because headstones were only allowed on the cemetery walls. Moreover, the cemetery was small and after about ten years, bodies were dug-up and the bones re-interred so the graves could be re-used. This would have happened in Mozart's case and explains why even the approximate whereabouts of his remains is one of educated guesswork. Since 1855, the area has been marked by a succession of memorials: the current one is pictured here.



Of the many myths surrounding the *Requiem* and Mozart's death, we have yet to look at the role of Salieri (pictured below), Mozart's colleague, and if we believe the tales, the mortal enemy who either poisoned him or drove him to death through over-work. Though even the most die-hard of Salieri's supporters must admit he was not always helpful to Mozart (particularly when it came to lucrative appointments), it is also true that he had nothing to do with either the *Requiem* or Mozart's death, and on occasion could be quite supportive.



Mozart's last letter to Constanze in Baden suggests the two composers were getting along well at that time. He tells how he took Salieri and his mistress by carriage to see *The Magic Flute*, where they sat with him in his box:

Salieri listened and watched most attentively and from the overture to the last chorus there was not a single number that did not call forth from him a bravo! or bello! It seemed as if they could not thank me enough for my kindness.

Back in 1788, Salieri celebrated his appointment as Kapellmeister to the Emperor by reviving Mozart's opera, *The Marriage of Figaro*, rather than producing one of his own. Recent scholarship even suggests they wrote a cantata together, *Per la ricuperata salute di Ophelia* (*For the recovered health of Ophelia*), in celebration of a famous singer's return to the stage.

The rumour that Mozart was poisoned, let alone by Salieri, does not bear examination, yet it persisted. Over thirty years later, when Salieri was old and ill, he was visited by Beethoven's pupil, Ignaz Moscheles:

I can assure you on my word of honour that there is no truth in that absurd rumour; you know that I am supposed to have poisoned Mozart. But no, it's malice, pure malice, tell the world, dear Moscheles, old Salieri, who will soon die, has told you.

But what of the *Requiem*? Sadly, Mozart had only completely finished one section, the *Requiem Aeternam*. Eight other sections, plus the first eight bars of the *Lacrimosa*, had complete vocal parts, together with figured bass (a form of harmonic shorthand) and occasional hints of orchestration. Four complete sections of the *Requiem* had yet to be composed. It was obviously in Constanze's financial interest to get the work finished, as money was still payable from the initial commission. Moreover, her need to convince others that Mozart had either finished the work, or specifically instructed someone else in the task, for years clouded the facts of what actually happened next.

Constanze's first choice to complete the *Requiem* was Joseph Eybler, a musically gifted friend and sometime pupil of Mozart. He finished the orchestration from the beginning up to bar eight of the *Lacrimosa*, after which it became necessary to compose. Then, after attempting two bars of melody, he gave up and handed the whole thing back to Constanze. Her next choice was Maximilian Stadler, another musical friend, who orchestrated the remaining two sections for which Mozart had completed vocal parts. But he, like Eybler, did not tackle the incomplete or un-written movements.

Constanze then chose Franz Xaver Süssmayr (pictured) to complete the work. As Mozart's copyist and possibly pupil, Süssmayr had been with him for much of the year: except for time spent accompanying Constanze to the spa at Baden. So why did she not ask him in the first place? In her own words:



The reason I gave it to Eybler to complete was because I was angry with Süssmayr (I do not know why) and Mozart had a high opinion of Eybler.

Süssmayr completed the task towards the end of 1792. He kept much of Eybler's and Stadler's orchestration, and for the final section from *Lux æterna* to the end, repeated Mozart's own music from the opening. This left the *Lacrimosa* to be finished and the *Sanctus*, *Benedictus* and *Agnus Dei* to be written from scratch: a tough challenge for a young man in his mid-twenties.

The quality of Süssmayr's contribution varies a great deal, and of course, it stands alongside some of the finest choral music ever written. By comparison, then, the *Sanctus* is tuneful, but rather perfunctory, and while the *Benedictus* with its expressive melody is more successful, it is the *Agnus Dei* which most effectively captures the depth and melancholy of Mozart's own music.

Over the years, Süssmayr has come in for a fair amount of criticism and he was certainly no Mozart, but he had the advantage of being a musician working in Vienna in 1791 and close to the great composer. Thanks to his efforts in drawing together the various fragments and his courage in filling the gaps, we can now enjoy the glories of Mozart's final masterpiece.

Mozart Requiem – Text and Translation

As was customary, Mozart sub-divided some of the main sections of the Requiem Mass, particularly the *Dies Irae*. To help follow the performance, the initial words of each *musical* setting, or movement, is shown in **bold**. As with the Haydn piece earlier, the text is not always given in full.

- I. **Requiem** æternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem...
- Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
And homage will be paid to You
in Jerusalem...
- II. **Kyrie** eleison.
Christe eleison.
Kyrie eleison.
- Lord have mercy.
Christ have mercy.
Lord have mercy.
- III. **Dies iræ**, dies illa
solvat sæclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus
quando Judex est venturus
cuncta stricte discussurus.
- Day of wrath, that day
will dissolve the earth in ashes,
As foretold by David and the Sybil.
What dread there will be
when the Judge shall come
to examine all things closely.
- Tuba mirum** spargens sonum
per sepulcra regionum
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura...
- The trumpet, will send
its wondrous sound
through the graves of all the earth
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgement...
- Rex tremendæ** majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.
- King of great majesty,
who freely saves the worthy ones,
save me, O source of mercy.
- Recordare**, Jesu pie,
quod sum causa tuæ vi æ,
ne me perdas illa die.
Quarens me sedisti lassus,
redimisti crucem passus;
tantus labor non sit cassus...
- Remember, blessed Jesus,
my salvation caused Your suffering,
do not forsake me on that day.
Faint and weary You have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain...
- Confutatis** maledictis
flamis acribus addictis,
voca me cum benedictis...
- When the accursed
have been confounded
and given over to bitter flames,
call me with the blessed...

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

There will be weeping on that day
when all humanity rises from
the ashes to be judged.
Spare us by your mercy, Lord,
merciful Lord Jesus,
grant them rest. Amen.

IV. **Domine** Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis
infernī, et de profundo lacu...

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
dead from infernal punishment
and from the deep...

Quam olim Abrahæ promisisti
et semini ejus.

Which was promised to Abraham
and his descendants.

Hostias et preces tibi,
Domine, laudis offerimus.

We offer to You this sacrifice
Of prayer and praise.

V. **Sanctus**, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra
gloria tua.
Osanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of Your glory.
Hosanna in the highest.

VI. **Benedictus** qui venit in
nomine Domini.

Blessed is He who comes in the
name of the Lord.

VII. **Agnus Dei**, qui tollis
peccata mundi,
dona eis requiem.

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

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

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

VIII. **Lux æterna** luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.

Let light eternal shine on them, Lord,
with Your saints forever,
for You are merciful.

Requiem æternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in æternum,
quia pius es.

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

Soloists

All four of this evening's soloists have sung with Hailsham Choral Society before and we are delighted to welcome them back.

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 on TV and radio and sang in prestigious choirs under conductors such as Zubin Mehta, James Levine and Daniel Barenboim.



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

Alongside her many musical qualifications, such as BMus from King's College London, Singing Diploma from Trinity College London and MA from Sussex University, Noa is also a qualified RGRM practitioner. The RGRM (Ronnie Gardiner Rhythm Music) method is used to help people suffering from distressing conditions such as 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.

Rebecca has performed with a number of touring opera companies, including Grange Park Opera, where she played roles such as Romeo from Bellini's *I Capuleti e i Montecchi*. As a soloist, she has performed in many major works including 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 singing, teaching and giving vocal workshops to choral societies.

Stephen Rooke - Tenor



Stephen Rooke was born in Newport, Gwent, and studied at the Royal Northern College of Music, winning several prestigious prizes during his time there.

Stephen has been a member of both Glyndebourne Festival and Touring Opera Companies, and was awarded the Eric Vietheer Prize by the Festival Opera. He has also performed solo roles with The Royal Opera, English National Opera, Opera North, Welsh National Opera, and others. His work has covered a wide repertoire, ranging from 'early music' for the Buxton and Covent Garden Festivals, to two world premières with Scottish Opera.

On the concert platform, Stephen's experience includes Handel's *Messiah* with the City of Birmingham Symphony Orchestra, Saint-Saëns' *Christmas Oratorio* with the Academy of St Martin in the Fields under Sir Neville Marriner, Beethoven's *Missa Solemnis*, Mozart's *Requiem* and Elgar's *Dream of Gerontius* in St Asaph Cathedral, Elgar's *Coronation Ode* in Canterbury Cathedral, and Verdi's *Requiem*, Vaughan Williams' *On Wenlock Edge* and Lerner and Loewe's *My Fair Lady* with the Bournemouth Symphony Orchestra.

Riccardo Simonetti – Baritone

Riccardo Simonetti was born in Lancashire and studied at the Royal Northern College of Music, winning the Anne Ziegler award.

He has performed as a soloist for various opera companies, including English National Opera, Glyndebourne, English Touring Opera, Welsh National Opera, Scottish Opera, Carl Rosa, and Dublin's Lyric Opera. Stylistically, he has ranged from Purcell, through the likes of Mozart, Rossini and Puccini, to the creation of new roles in modern works, such as Gavin Bryars' *Dr Ox's Experiment* and David Sawyer's *Skin Deep*.



As well as opera, Riccardo is a seasoned concert performer, appearing with (among others) the Huddersfield Choral Society, and orchestras such as the Bournemouth Symphony, London Festival and Royal Philharmonic. He broadcasts regularly for BBC Radio 2's *Friday Night is Music Night* and has recorded for EMI and Chandos.

Jozik Kotz **Conductor and Musical Director**

Jozik was born in Oxford of Polish-Australian parents. After reading music at the University of York and singing as a lay-clerk at York Minster, he won a postgraduate scholarship to the Guildhall School of Music and Drama, where he was a finalist in the Kathleen Ferrier, Royal Overseas League and Richard Tauber competitions. In 1993 he was winner of the South East Arts competition, which led to his debut at the Wigmore Hall.



Jozik subsequently performed operatic roles with English National Opera, Royal Opera, Glyndebourne, Opera Factory, Garsington and Grange Park; and in Paris, Vienna, Zurich, Madrid, Aix-en-Provence and Lisbon. He has appeared as a soloist at the Proms and with the BBC Symphony, London Philharmonic, Philharmonia and English Chamber orchestras. His CD recordings include baroque cantatas for Hyperion, Turnage's *The Silver Tassie* and Gavin Bryar's *Dr Ox's Experiment* for Deutsche Grammophon, and Paray's *Mass* with the Scottish National Orchestra, which was nominated for a Grammy award.

We are very pleased that Jozik has been musical director of Hailsham Choral Society since 2006.

Colin Hughes **Rehearsal & Concert Accompanist**

Colin trained at Trinity College of Music, London, where he studied Violin and Piano. He has played in venues such as The Royal Albert Hall, The Festival Hall, Queen Elizabeth Hall and Glyndebourne. Whilst living in North London he held positions as Choirmaster and Organist at a number of churches, as well as playing in orchestras and chamber groups, giving solo recitals and drumming for a rock band.



Colin subsequently moved to Eastbourne where he has become well known and respected as a teacher, accompanist and performer. We are delighted that since 2012 he has been Hailsham Choral Society's regular accompanist. He is playing as part of the orchestra in this evening's performance.

Hailsham Choral Society

Sopranos

Jane Allen
June Ashton
Christine Baelz
Trish Brown
Kathy Castell
Rachel Chilton
Milly Clark
Jenny Clay
Pat Collingwood
Janet Cox
Glen Dann-Gibbons
Carol Deschamps
Barbara Edwards
Fiona Haddow
Hilary Hartley
Jane Hickling
Caroline Hunt
Val Hyland
Jennie Mansfield
Lyn Petit
Pam Powell
Sue Simpson
Lis Turner
Sally White

Altos

Jan Boyes
Jo Bridges
Helen Campbell
Fiona Dundas
Barbara Fry
Aruna Green
Liz Hews
Doris Jung
Helen Leeds
Pam Mayhew
Wendy Pengelly
Pam Russell
Liza Stewart
Rosalind Taylor-Byrne
Patsy Webb

Tenors

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

Basses

Alec Boniface
Shaun Clay
Robert French
Ian Fry
Peter Gilbert
Michael Godley
Robin Hooper
Graham Keeley
Simon Marsden
Brian Maskell
Ken Mayhew

Assistant Musical Director

Barbara Edwards

Orchestra Leader

Lisa Wigmore

Staging

David Semmens and team

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

Hailsham Choral Society online: www.hailshamchoral.org



@ HailshamChoral



Hailsham Choral Society

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

info@hailshamchoral.org

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

CELEBRATING 800 YEARS OF ST NICOLAS' CHURCH

Saturday 11th June 2016 - 7.00pm
St Nicolas' Church, Pevensey

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SUMMER CONCERT

Sunday 3rd July 2016 - 3.00pm
Community Hall, Hailsham

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GLORIES OF EUROPEAN CHURCH MUSIC

Saturday 12th November - 7.30pm
All Saints' Church, Eastbourne

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Hailsham Choral Society
is a Registered Charity
No: 1100408

