

Hailsham Choral Society



Henry Purcell

Funeral Music

Te Deum and Jubilate

Joseph Haydn

*Missa in Angustiis: the
"Nelson Mass"*

Saturday 21st March 2015 at 7:30pm

All Saints Church, Eastbourne

Hailsham Choral Society is a
Registered Charity No: 1100408

www.hailshamchoral.org


**Making
Music**
THE NATIONAL FEDERATION
OF MUSIC SOCIETIES

PROGRAMME

Funeral Music

Henry Purcell

March*

Man that is born of a woman**

In the midst of life we are in death**

Thou knowest, Lord*

Canzona*

* Composed for the funeral of Queen Mary II, 5th March 1694.

** Composed before 1694, possibly as early as 1672.

Te Deum and Jubilate

Henry Purcell

Te Deum Laudamus in D

Jubilate Deo in D

Composed for St Cecilia's Day, 22nd November 1694.

Despite the Latin titles, the remaining text is set in English.

- INTERVAL -

Missa In Agustiis, "Nelson Mass"

Joseph Haydn

Kyrie Eleison

Gloria in Excelsis

Qui Tollis

Quoniam Tu Solus

Credo

Et Incarnatus

Et Resurrexit

Sanctus

Benedictus

Agnus Dei

Donna Nobis

Composed for the name-day of Princess Maria Josepha Esterhazy,
23rd September 1798.

Funeral Music and Te Deum & Jubilate

Henry Purcell (1659-1695)

Henry Purcell was a prodigy. He was writing music at 9 years of age and he certainly composed an Ode for King Charles II's birthday in 1670. By the age of 18 he was court composer to the King's 'Twenty-four Violins' and by 20, organist at Westminster Abbey. He held court appointments with Charles II, James II and William and Mary, and for much of his life was associated with the Chapel Royal. Stylistically, Purcell's music stood at a musical crossroads. He could write masterfully in the old, Renaissance style of the Elizabethan and Jacobean eras, but also absorbed new influences from Italy and France to create a peculiarly English form of what is now known as Baroque music.



Funeral Music

March

It was a bitterly cold March day in 1694 when Queen Mary's funeral procession set out from Whitehall Palace to Westminster Abbey. Her husband, King William, had wanted a quiet affair, but such was the young Queen's popularity (she was 33 when she died) that he was persuaded to permit an elaborate state funeral with music and ceremonial. As the hearse wound its way to the Abbey, musicians played three slow marches composed for the occasion: one was by Purcell and the others by James Paisible and Thomas Tollett, both supernumerary royal musicians. Purcell's piece was played on trumpets and the other two by an oboe band. Each march was accompanied by the same drum sequence, called *Old English March*, played repeatedly by thirty military drummers.

Funeral Sentences

These three short choral pieces are settings of funeral sentences from the *Book of Common Prayer*.

The story behind Purcell's composition of *Thou knowest, Lord* is unusual. At state funerals throughout the 17th Century it was customary for the funeral sentences to be sung in settings originally composed for Queen Elizabeth by Thomas Morley (1557-1602). There is strong evidence these were also sung for Queen Mary, except for the sixth of Morley's seven sentences, *Thou knowest, Lord*, which had been lost. As Abbey organist for Mary's funeral it fell to Purcell to provide a replacement, and he did so with a wonderful setting in a deliberately archaic style to complement the music of the earlier composer.

A witness at Mary's funeral, Thomas Tudway, Professor of Music at Cambridge, recalled the effect Purcell's piece had on those who first heard it:

"I appeal to all that were present...whether they ever heard anything so rapturously fine and solemn, and so heavenly in the operation, which drew tears from all; and yet a plain, natural composition, which shows the power of music, when 'tis rightly fitted, and adapted to devotional purposes..."

The other two settings, *Man that is born of a Woman* and *In the midst of life we are in death*, were for many years believed to have also been written by Purcell for Mary's funeral. We now know this is incorrect and modern scholarship points to a much earlier date of composition. One suggestion is that he wrote them for the funeral of Captain Henry Cooke in 1672. Cooke, in his capacity as *Master of the Children*, was Purcell's first teacher when he joined the Chapel Royal as a young chorister. If these settings were indeed written for Cooke (possibly to supplement some of Cooke's own work), they are among the most remarkable pieces of music ever composed by a teenager.

Canzona

The instrumental *Canzona* was composed for use during Queen Mary's interment and is written for trumpets and drums. An anonymous eye-witness described:

"...the sound of the drum unbraced, the breaking of all the white staves of those who were the officers of the Queen, and flinging in the keys of... office... into the tomb..."

The 'drum unbraced' could well refer to muffled kettledrums with their skins loosened, for two, with black covers, are known to have been furnished for the funeral.

Te Deum and Jubilate

The origins of the *Te Deum* and *Jubilate* go back to 1683 when a group of gentlemen amateurs and professional musicians established a Musical Society to celebrate the Festival of St Cecilia, the Patron Saint of Musicians (22nd November). Such an event was quite new to England, although it was a long-established custom in much of continental Europe. The London celebrations consisted of three parts: a choral service with a sermon in praise of music; a concert, including the first performance of an ode written specially for the occasion; and a sumptuous dinner with musical accompaniment. This initial event proved to be a great success and by the 1690s the St Cecilia Festival had grown into a major part of London's musical calendar.

In 1694 Purcell was commissioned to write new settings of the *Te Deum* and *Jubilate* for the choral service and he responded with a highly innovative score. The performance on the day used star soloists, the choirs of the Chapel Royal, Westminster Abbey and St Paul's Cathedral, and orchestral as well as organ accompaniment. He used a full body of strings (usually reserved for coronation services) and also a pair of trumpets, which had never before been used in English church music. The performance caused a sensation, and the work soon found a place in the general repertoire.

Missa In Angustiis, "Nelson Mass"

Joseph Haydn(1732-1809)

In 1790, after 30 busy and fruitful years, Haydn's role as Kapellmeister to the Prince of Esterhazy finally came to an end with the death of Prince Nikolaus. His successor, Prince Paul Anton, had no particular love of music and disbanded the court musical establishment. This finally freed Haydn from his punishing schedule of concerts and, particularly, opera (which alone demanded 150 performances a year). Declining other employment, Haydn settled in Vienna where he could have opted for the easy life: he had a good pension, and life's little luxuries could easily be supplied by taking a few pupils. But despite being what was then considered an 'old man' (nearly sixty!) he kept working hard. Being in Vienna also brought him closer to his great friend, Mozart. The two admired each other's work enormously, and Haydn was the only equal Mozart ever acknowledged: "He alone has the secret of making me smile, and touching me to the bottom of my soul."



During 1791-2 and 1794-5 Haydn made two incredibly successful visits to London, for which he wrote many of his best works and made more money than he believed possible. Such was his popularity that George III tried to get him to settle in England and Queen Charlotte even offered him an apartment in Windsor Castle.

In 1794, during Haydn's second London visit, Prince Paul Anton died, and his successor, Prince Nikolaus II, reconstituted the Esterhazy musical establishment and gave the composer a new job. Haydn was now an international celebrity, someone the Esterhazy court could be proud of simply by association, so despite initially being treated as a low-status servant by the new Prince, his duties were comparatively light. The principal obligation was to write a Mass each year to celebrate Princess Maria Esterhazy's name-day in September. Haydn wrote six of these 'late masses' and *Missa in Angustiis* ('Mass in a Time of Anxiety'), composed in 1798, was the third in the series.

The year 1798 did indeed see 'times of anxiety' and there was great political and financial instability in Europe. In less than a year, Napoleon had won four major battles in Austria, and in May invaded Egypt in an effort to disrupt British interests in the East. Even the fabulously wealthy Prince Nikolaus was not immune, and in an effort to cut costs, dismissed all the woodwind and horn players from his court orchestra. This limited Haydn's instrumental resources to a nucleus of strings and voices, although he was also permitted to hire trumpets and drums, and could use the organ - as long as he played it himself! This was an unusual instrumental combination for the time, but

Haydn was at the height of his musical powers, and making a virtue out of necessity, created a distinctive sound-world for what is undoubtedly one of his finest works. The world's foremost Haydn scholar, H.C. Robbins Landon, described the piece as "arguably Haydn's greatest single composition".

'Troubled times' are particularly evident in two sections of the mass: *Kyrie* ('Lord have mercy') and *Benedictus* ('Blessed is he that cometh in the name of the Lord'), where trumpets, drums and the use of a minor key create an unsettling atmosphere. The remainder of the work has a quite different mood: the jubilant *Gloria* provides a striking contrast to the preceding *Kyrie* and there is much joyful music throughout the rest of the mass. After all, this piece was written to celebrate the name-day of a Princess of whom Haydn was particularly fond, and too much somber music would be out of place.



So where does Nelson fit into all this? Well, no one really knows for sure, but there are some strong possibilities.

On 1st August 1798, the British fleet under Nelson routed the Napoleonic fleet at the Battle of the Nile in Aboukir Bay. Haydn was part way through composing the mass at the time and it is tempting to think that he was influenced by the event, but this cannot be so - news of Nelson's victory did not reach Vienna until two weeks *after* the work was finished. Indeed, in his catalogue of works, Haydn named the piece, *Missa In Angustiis*, and the

original manuscript bears no title, but simply the words *In nomine Domini* ('In the name of the Lord') at the beginning, and *Laus Deo* ('Praise be to God') at the end. However, by the time of the first performance on 23rd September, the Battle of the Nile was the hot topic of the day with Nelson fêted as a great hero and 'the saviour of Europe'. It could be that the use of trumpets and drums, with their strong military connotation, led people to associate the mass with Nelson and his recent victory.

Another opportunity for the mass to acquire its new name came in 1800 when the infamous ménage à trois comprising Nelson and Sir William & Lady Hamilton spent four days visiting the Esterhazy family at their palace in Eisenstadt. Anecdotal evidence suggests Nelson and Haydn hit it off splendidly, with Nelson giving Haydn a gold watch he won at Aboukir Bay in return for the pen the composer used when writing a short *Battle of the Nile* cantata for Lady Hamilton. The mass could have become associated with Nelson when, as seems highly likely, it was among music played for him during his stay. Alternatively, and perhaps most convincingly, the work probably acquired its nickname *before* the visit, giving all the more reason to perform it in Nelson's honour when he was there in person.

Missa In Augustiis, "Nelson Mass" – Text and Translation

The text and translation of the whole work is rather long to reproduce in full, but a good sense of the meaning can be gained from the opening words of each section:

I. Kyrie eleison. Christe eleison.	I. Lord, have mercy. Christ, have mercy.
II. Gloria in excelsis Deo. Et in terra pax Hominibus bonæ voluntatis.	II. Glory to God in the highest, And on earth, peace to men of goodwill.
III. Qui tollis peccata mundi, miserere nobis.	III. You who takes away the sins of the world, have mercy on us.
IV. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe.	IV. For You only are holy. You only are the Lord. You only, Jesus Christ, are most high.
V. Credo in unum Deum. Patrem omnipotentem, Factorem coeli et terrae, visibilium omnium et invisibilium.	V. I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.
VI. Et incarnatus est de Spiritu Sancto Ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis: Sub Pontio Pilato passus, Et sepultus est.	VI. And was incarnate by the Holy Spirit of the Virgin Mary: and was made man. He was crucified for us: suffered under Pontius Pilate, and was buried.
VII. Et resurrexit tertia die, secundum Scripturas. Et ascendit in cœlum: sedet ad dexteram Patris	VII. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sits at the right hand of the Father.
VIII. Sanctus, Sanctus, Sanctus Dominus, Deus Sabaoth. Pleni sunt coeli et terra Gloria tua.	VIII. Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Your glory.
IX. Benedictus, qui venit in nomine Domine. Osanna in excelsis.	IX. Blessed is He that comes in the name of the Lord. Hosanna in the highest.
X. Agnus Dei, qui tollis peccata mundi, Miserere nobis.	X. Lamb of God, who takes away the sins of the world, Have mercy on us.
XI. Donna nobis pacem.	XI. Grant us peace.

Soloists

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

Nia Coleman – Soprano

Nia Coleman is a 23 year-old soprano from East Sussex. As a child she lived with her family in California for several years and that is where, at the age of seven, she began to sing. Upon her return to the UK she continued singing with Jean Thomas and in 2006 was awarded the 'Gifted and Talented' bursary by her school, Uckfield Community Technology College, to study with Jozik Kotz. In 2009 she embarked upon a Music and Drama degree at the University of Manchester, graduating in 2012 with a first class BA Honours degree.



Nia enjoys a variety of professional performance experience. Highlights include her solo role in the premiere of Warwick Blair's *State of Being* at the Tête à Tête Opera Festival in London, and working with Opera Coast locally. She is keen to pursue her career in classical singing and is currently studying for a Master's Degree in Vocal Performance at The Royal Academy of Music.

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.

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 Zeigler 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, well as playing in orchestras and chamber groups, giving solo recitals and drumming for a rock band.



Colin relocated from London to Eastbourne to take up the post of Director of Music at Bede's Prep School. Since then, he has become well known locally as an accompanist and performer, and we are delighted that since 2012 he has been Hailsham Choral Society's regular rehearsal and concert accompanist.

Hailsham Choral Society

Sopranos

June Ashton
Jane Bishop
Trish Brown
Kathy Castell
Rachel Chilton
Jenny Clay
Pat Collingwood
Janet Cox
Carol Deschamps
Barbara Edwards
Liz Furlong
Fiona Haddow
Hilary Hartley
Christina Lynn
Jennie Mansfield
Lyn Petit
Pam Powell
Denise Staplehurst
Sally White

Altos

Jan Boyes
Helen Campbell
Shirley Carter
Fiona Dundas
Charlotte Foord
Barbara Fry
Aruna Green
Doris Jung
Helen Leeds
Wendy Pengelly
Pam Russell
Rosalind Taylor-Byrne
Patricia Watson
Patsy Webb

Tenors

Mick Bridges
Paul Carter
Nick Gosman
Marcus Haddow
Pyers Pennant
John Stewart
Michael Tanner
Peter Thorpe
Robert Wicks

Basses

Shaun Clay
Ian Fry
Peter Gilbert
Mike Godley
Robin Hooper
Graham Keeley
Simon Marsden
Brian Maskell
Chris Taylor

Assistant Musical Director

Barbara Edwards

Organ

Colin Hughes

Orchestra Leader

Lisa Wigmore

*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

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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

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

GOOD FRIDAY

John H. Maunder - 'Olivet to Calvary'

Friday 3rd April 2015 at 7.30pm

Hailsham Parish Church (St Mary's)

SUMMER CONCERT

John Rutter - 'The Sprig of Thyme'

Michael Tippett - Spirituals from

'A Child of Our Time'

Sunday 28th June 2015 at 3.00pm

Community Hall, Hailsham

Includes tea and cake!

AUTUMN CONCERT

Gioachino Rossini

'Petite Messe Solennelle'

Saturday 7th November 2015 at 7.30pm

All Saints' Church, Eastbourne