

# Hailsham Choral Society



Ralph Vaughan Williams

*Donna Nobis Pacem*

Giacomo Puccini

*Messa di Gloria*

Saturday 10<sup>th</sup> November 2012 at 7:30pm

All Saints Church, Eastbourne

Hailsham Choral Society is  
a Registered Charity  
No: 1100408

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

  
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Music  
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# **PROGRAMME**

## **Donna Nobis Pacem**

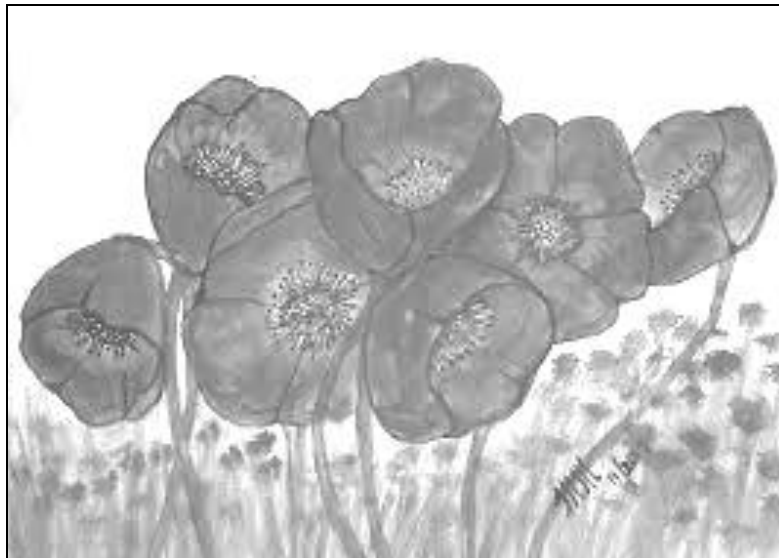
Ralph Vaughan Williams

- INTERVAL -

## **Messa di Gloria**

**(Messa a quattro voci con orchestra)**

Giacomo Puccini



A Concert for the Eve of  
Remembrance Day

## Donna Nobis Pacem

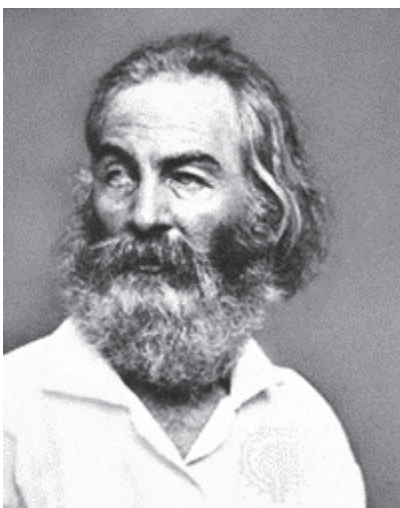
## Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams had a privileged upbringing. Born into an intellectual and well-off family, he was the great-great-grandson of Josiah Wedgwood and a great-nephew to Charles Darwin. Educated at Charterhouse School, the Royal College of Music and Cambridge University, he never took his position for granted and, despite having a good private income, worked hard as both a teacher and composer (his output was prodigious), and all his life believed in democratic and egalitarian principles.



*Donna Nobis Pacem* (Grant us peace) was written in 1936 for the centenary of the Huddersfield Choral Society, although one movement, 'Dirge for Two Veterans', was actually written as early as 1911. The piece has an unusual text, compiled rather like a scrapbook of quotations on the themes of war and peace. It draws largely from the poetry of Walt Whitman, the Old Testament, the Latin Mass, and a Parliamentary speech by John Bright at the time of the Crimean War.

Vaughan Williams was no stranger to armed conflict. With the outbreak of the First World War in 1914 he was 41 and could have avoided military service entirely, instead he enlisted as a private soldier in the Royal Army Medical Corps (possibly lying about his age) and saw action at close quarters in France and Salonika. In 1917 he was commissioned and saw action again as a 2<sup>nd</sup> Lieutenant in the Royal Garrison Artillery. He finished the war as Director of Music for the First Army. Vaughan Williams was no armchair pacifist, he experienced the horrors of war at first hand, lending additional poignancy to the plea for peace that is at the heart of this powerful work.



The greatest proportion of text chosen for *Donna Nobis Pacem* comes from the American Civil War poetry of Walt Whitman (1819-1892). At the outbreak of hostilities in 1861, Whitman was too old to serve as a soldier on the Union side, but he was profoundly affected by the sight of wounded soldiers and their amputated limbs and volunteered to work as a nurse at army hospitals in Washington. Of the three poems used in *Donna Nobis*, 'Reconciliation' and 'Dirge for Two Veterans' are coloured by Whitman's personal experiences, while 'Beat! Beat! Drums!' was written early in 1861 as a reaction to the outbreak of war.

## **Donna Nobis Pacem**

### **I**

*Angus Dei qui tollis peccata mundi  
Donna nobis pacem*

(Lamb of God, who takes away the sins of the world  
Grant us peace)

### **II**

#### **BEAT! BEAT! DRUMS!**

Through the windows – through the doors – burst like a ruthless force,  
Into the solemn church, and scatter the congregation;  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet – no happiness must he have now with  
his bride;  
Nor the peaceful farmer any peace, ploughing his field or gathering in his  
grain;  
So fierce you whirr and pound, you drums – so shrill you bugles blow.

Beat! beat! drums! – Blow! bugles! blow!  
Over the traffic of cities – over the rumble of wheels in the streets:  
Are beds prepared for the sleepers at night in the houses?  
No sleepers must sleep in those beds;  
No bargainers' bargains by day – would they continue?  
Would the talkers be talking? Would the singer attempt to sing?  
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – Blow! bugles! blow!  
Make no parley – stop for no expostulation;  
Mind not the timid – mind not the weeper or prayer;  
Mind not the old man beseeching the young man;  
Let not the child's voice be heard, nor the mother's entreaties;  
Make even the trestles to shake the dead, where they lie awaiting the  
hearses,  
So strong you thump, O terrible drums – so loud you bugles blow.

WALT WHITMAN

### III

#### RECONCILIATION

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost;  
That the hands of the sisters Death and Night, incessantly softly wash again,  
and ever again, this soiled world;  
For my enemy is dead, a man divine as myself is dead,  
I look where he lies, white-faced and still, in the coffin – I draw near,  
Bend down, and touch lightly with my lips the white face in the coffin.

WALT WHITMAN

### IV

#### DIRGE FOR TWO VETERANS

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking,  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

*Continued...*

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large, transparent face,  
In heaven brighter growing.

O strong dead-march you please me!  
O moon immense, with your silvery face you soothe me!  
O my soldiers twain! O my veterans, passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

WALT WHITMAN

**V**

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

*Donna nobis pacem*

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land... and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved...

Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH 8: 15-22

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL 10: 19

The glory of this latter house shall be greater than of the former... and in this place will I give peace.

HAGGAI 2: 9

## VI

Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the Gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear and say it is the truth.

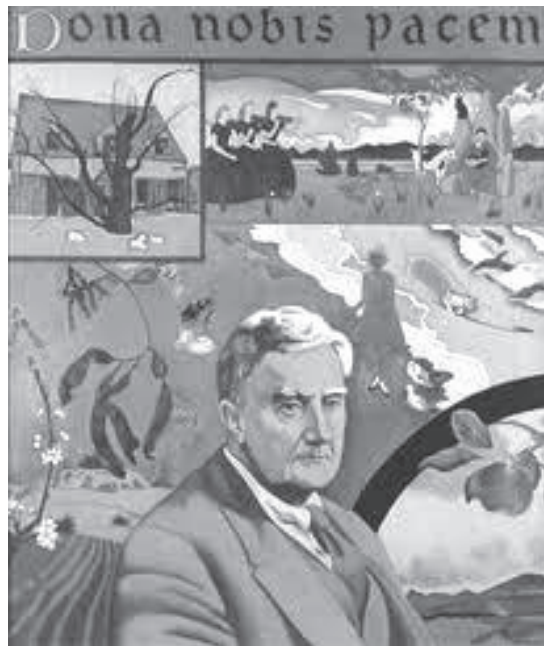
And it shall come that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth peace, good-will toward men.

### *Donna nobis pacem*

Adapted from MICAH 4: 3; LEVITICUS 26: 6; PSALMS 85: 10 & 118:19;  
ISAIAH 2: 4; 43: 9 & 66: 18-22; LUKE 2: 14.



### ***Donna Nobis Pacem* by Rita Angus (1944)**

The New Zealand artist, Rita Angus admired Vaughan Williams and included scenes from her own life and community in this picture of the composer.

## Messa di Gloria

## Giacomo Puccini (1858-1924)

Giacomo Puccini was born in Lucca, northern Italy, the fifth of seven children in the fifth (and last) generation of a dynasty of Italian church musicians. Like all Puccinis, he was taught piano and organ and looked set to follow in the family tradition. All this changed after a visit to Pisa to see Verdi's *Aida*, after which he was determined to follow in Verdi's footsteps and become an opera composer. Nevertheless, Puccini still had to learn his craft, and while studying at the local 'Istituto Musicale Picini' he wrote a number of religious works, including an ambitious *Credo* which was successfully performed at Lucca in 1878. He later expanded this into a full-scale *Messa a quattro voci con orchestra* which he presented as his graduation exercise.



The work, which has since become known by the snappier, if less accurate, title of *Messa di Gloria*, was first performed and well received at Lucca in 1880. Musically, there are obvious operatic elements in the writing, particularly in the music for soloists, but there are also more formal elements. No doubt the young Puccini intended to impress the examiners with his firm grasp of traditional skills and techniques.

After graduating from the 'Istituto', Puccini went on to study at the Conservatory in Milan and, despite many setbacks, went on to write some of the most popular operas of all time, including *La Bohème*, *Madame Butterfly* and *Tosca*. Many of his arias became stand alone 'hits' in their own right, including the famous 'Nessun Dorma' from *Turandot*. As recording technologies developed in the first half of the 20<sup>th</sup> century, it was found that many of Puccini's show-stopping arias fitted conveniently onto 78 rpm discs, the sales of which added further to the popularity of his music.

As for the *Messa*, it dropped out of sight. Despite the success of its first performance it was never published or even performed again in Puccini's lifetime, probably because he did not want to be distracted from his aim of becoming an opera composer. As with much of his early work, Puccini recycled whole sections for use in later pieces: in this case the 'Agnus Dei' reappears in *Manon Lescaut* and the 'Kyrie' in *Edgar*. The second performance of the *Messa* took place at Grant Park, Chicago in 1952, seventy-two years after the first, and has since become a firm favourite with choirs and audiences all over the world.

A handwritten signature of Giacomo Puccini in black ink. The signature is written in a cursive, flowing style. The first name 'Giacomo' is written in a larger, more prominent script, and 'Puccini' follows in a similar but slightly smaller script. There is a long, horizontal flourish underneath the name.



## Messa di Gloria – Text and Translation

Full Latin texts and 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 can be gained from the opening sections given below.

- |      |   |  |
|------|---|--|
| I.   | Kyrie eleison;<br>Christe eleison;<br>Kyrie eleison.  | Lord have mercy;<br>Christ have mercy;<br>Lord have mercy.   |
| II.  | Gloria in excelsis Deo<br>et in terra pax hominibus<br>bonae voluntatis.<br><br>Laudamus te, benedicimus te,<br>adoramus te, glorificamus te,<br>gratias agimus tibi<br>propter magnam gloriam tuam,<br>Domine Deus, Rex coelestis,<br>Deus Pater omnipotens... | Glory to God in the highest<br>and on earth peace to men<br>of good will.<br><br>We praise You, we bless You,<br>we adore You, we glorify You,<br>we give thanks<br>to You for Your great glory,<br>Lord God, heavenly King,<br>Almighty God the Father... |
| III. | Credo in unum Deum,<br>Patrem omnipotentem,<br>Factorum coeli et terrae<br>visibilium omnium.<br>et invisibilium.<br><br>Et in unum Dominum, Jesum Christum,<br>Filium Dei unigenitum,<br>et ex Patre natum<br>ante Omnia saecula...                            | I believe in one God,<br>the Father Almighty.<br>Maker of heaven and earth<br>and of all things visible<br>and invisible.<br><br>And in one Lord, Jesus Christ,<br>the only-begotten Son of God,<br>begotten of the Father<br>before all worlds...         |
| IV.  | Sanctus, Sanctus, Sanctus,<br>Dominus Deus Sabaoth;<br>Pleni sunt coeli et terra<br>gloria tua.<br>Hosanna in excelsis.<br>Benedictus qui venit<br>in nomine Domini.  | Holy, Holy, Holy,<br>Lord God of Hosts;<br>Heaven and earth are full<br>of Thy glory.<br>Hosanna in the highest.<br>Blessed is He who comes<br>in the name of the Lord.  |
| V.   | Agnus Dei, qui tollis<br>peccata mundi,<br>miserere nobis.<br>Agnus Dei qui tollis<br>peccata mundi,<br>donna nobis pacem   | Lamb of God, who takes away<br>the sins of the world,<br>have mercy on us.<br>Lamb of God, who takes away<br>the sins of the world,<br>grant us peace.   |

**As has become traditional in performances of this work, we will conclude by repeating the final section of the *Gloria*.**

## Did you know?

Vaughan Williams' first published work was the song *Linden Lea* (1901-2). This short and relatively simple piece became extremely popular, eventually making more money than any of his other compositions.

As a student at the Royal College of Music, Vaughan Williams made friends with Gustav Holst, who later wrote *The Planets*, and Leopold Stokowski, who moved to America and achieved popular fame as the conductor in Walt Disney's *Fantasia*. Over the years, Stokowski did much to bring Vaughan Williams' music to American audiences.

*Donna Nobis Pacem* was not the only time Vaughan Williams set the poetry of Walt Whitman: *Toward the Unknown Region* (1907), *A Sea Symphony* (1909) and several songs all draw upon the poet's work. Vaughan Williams was introduced to Whitman's poetry by a fellow student at Cambridge – the philosopher, Bertrand Russell.

While Vaughan Williams was music editor of the *English Hymnal* (1904-1906) he adapted a number of folk melodies to use as hymn tunes: *O Little Town of Bethlehem* is one example. He also composed some new tunes, of which *For All the Saints* and *Come Down, O Love Divine* are the best known. He said: 'Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues'.

Vaughan Williams made many trips into the countryside to collect traditional folk songs and carols. In 1919, he collected the *Sussex Carol* (which may be heard as part of our Carol Concert in December) from a lady called Harriet Verral of Monks Gate near Horsham.

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As a student in Milan, Puccini was assisted by funds from a great-uncle and a stipend from Queen Margherita, but still lived in relative poverty. Financial concerns continued throughout his difficult early years as a composer: he could only continue to write opera because his publisher subsidised him from his own pocket. These experiences may well have contributed to Puccini's notorious 'closeness' with money when he finally became rich and successful.

Puccini loved to hunt, and from his home on the shores of Lake Massaciuccoli near Florence, he indulged his passion for shooting wild ducks and other game birds. He was also an enthusiast for fast boats and cars, and came close to being killed in a major car accident in 1903.

As a chain smoker of cigars and cigarettes, Puccini eventually suffered from throat cancer. He died in 1924 of a heart attack, following experimental treatment using radiation therapy.

Three of Puccini's works are in the current 'Top Ten' of all operas performed throughout the world: *La Bohème* (2nd place), *Tosca* (5th place) and *Madama Butterfly* (7th place). His popularity is such that his music has not only been heard in Opera Houses, Concert Halls and Churches, but also on Juke Boxes, popular TV and Radio Shows, Feature Films and at Football Matches.

## Conductor and Accompanist



### **Jozik Kotz** **Conductor and Musical Director**

Jozik was born in Oxford. After reading music at the University of York he won a postgraduate scholarship to the Guildhall School of Music and Drama. He was a finalist in the Kathleen Ferrier, Royal Overseas League and Richard Tauber competitions and winner of the South East Arts competition, which led to his debut at the Wigmore Hall.

As a conductor and animateur, Jozik has devised and implemented projects for a variety of arts organisations including Making Music, Welsh National Opera, Glyndebourne, the Royal Opera, ENO Baylis and the de La Warr Pavilion. He is also a national choral trainer for Youth Music.

As a singer, Jozik has performed roles for the English National Opera, Royal Opera, Glyndebourne, Opera Factory, Garsington and Grange Park. In Europe he has sung in Paris, Vienna, Zurich, Madrid, Antwerp, Aix en Provence and Lisbon. He has sung at the Proms, and with the BBC Symphony, London Philharmonic, Philharmonia and English Chamber orchestras.

CD Recording include three for Hyperion records, the première of Turnage's *The Silver Tassie* for Deutsche Grammophon and the *Paray Mass* with the Royal Scottish National Orchestra, which was nominated for a Grammy Award.

He has been Musical Director of Hailsham Choral Society since 2006.

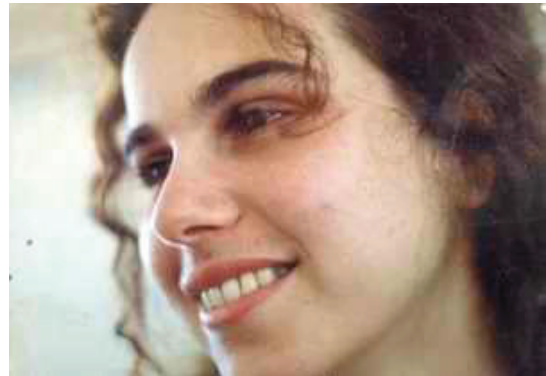
### **Colin Hughes** **Rehearsal Accompanist**

In September this year, after the sad departure of Marion Nicholls due to ill health, we were pleased to welcome Colin Hughes as our regular rehearsal accompanist. Colin studied piano and violin at Trinity College of Music and whilst living in North London played in orchestras and chamber groups, gave solo recitals and drummed for a rock band. He also held a number of organist and choirmaster posts in London and Hertfordshire. Four years ago he moved to Eastbourne with his wife and two children to take up the post of Director of Music at Bede's Preparatory School. Since then, Colin has become well known locally as an accompanist and performer and we are delighted to have him with us.

## Soloists

### 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, including one to the then Prime Minister, Tony Blair, at the Israeli Embassy in London. A recital given in Germany commemorating the persecution of Jews during the Third Reich was particularly well-received.

As well as musical qualifications, such as her BMus from King's College London, a Singing Diploma from Trinity College, London and an MA from Sussex University, last year Noa became qualified as an 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.

An interesting side-line to Noa's career is as a voice-over artist. In the last few years she has worked for companies recording messages in Hebrew for airlines such as British Airways and KLM.

### 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. Other highlights include playing Don Ottavio in Mozart's *Don Giovanni*, the Dancing Master in Strauss' *Ariadne auf Naxos*, Augustin Moser in Wagner's *Die Meistersinger von Nuremberg*, and Fento in Verdi's *Falstaff*.

On the concert platform, Stephen's experience is equally impressive. It includes Handel's *Messiah* with the City of Birmingham Symphony Orchestra, Saint-Saens' *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.

### **Edward Price – Baritone**

Edward Price was a member of the Choirs at both Clare College & King's College Cambridge and joined the BBC Singers in 2001. Recent concert highlights include Northcott's *Hymn to Cybele* at the 2010 Proms, Bush's *The Winter Journey* with the BBC Symphony Orchestra, and 2<sup>nd</sup> Prisoner in Beethoven's *Fidelio* with the West-Eastern Divan Orchestra conducted by Daniel Barenboim at the 2009 Proms.

In opera, Edward has had solo roles in a number of works including Britten's *Death in Venice* and a broadcast of Delius' *Margot la Rouge*. He also performed the role of Eldest Son in Judith Weir's opera *The Vanishing Bridegroom* as part of the BBC's 'Telling the Tale' weekend.



Edward appears regularly as a concert soloist. He gave the world première of Carl Rütti's *Requiem* with the Bach Choir and David Hill, and then recorded the work to critical acclaim. Other work includes Bach's *St John Passion* with the Hanover Band, Walton's *Belshazzar's Feast* in Guildford Cathedral and Bach's *Christmas Oratorio* with the Leeds Philharmonic Society. He also features on the première recording of Bantock's *Omar Khayyam*.

As a recitalist, Edward recently performed Schumann *Dichterliebe* at Southside House, Wimbledon and gave a recital of Haydn songs with members of the BBC Philharmonic in Manchester's Bridgewater Hall.

# Hailsham Choral Society

## **Sopranos**

Jane Allen  
June Ashton  
Jane Bishop  
Kathy Castell  
Rachel Chilton  
Pat Collingwood  
Janet Cox  
Barbara Edwards  
Liz Furlong  
Aruna Green  
Fiona Haddow  
Hilary Hartley  
Jane Hreben  
Caroline Hunt  
Val Hyland  
Christina Lynn  
Jennie Mansfield  
Pam Powell  
Lynne Petit  
Sally White  
Nicola Williams

## **Altos**

Jan Boyes  
Jo Bridges  
Jane Bwyne  
Helen Campbell  
Shirley Carter  
Fiona Dundas  
Jo Firth  
Charlotte Foord  
Barbara Fry  
Doris Jung  
Pam Mayhew  
Wendy Pengelly  
Pam Russell  
Rosalind Taylor-Byrne  
Patricia Watson

## **Tenors**

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

## **Basses**

Peter Bates  
Alec Boniface  
Shaun Clay  
Ian Fry  
Peter Gilbert  
Graham Keeley  
Brian Maskell  
Simon Marsden  
Ken Mayhew

## **Assistant Musical Director**

Barbara Edwards

## **Rehearsal Accompanist**

Colin Hughes

## **Staging**

Alec Boniface and Team

For more information about Hailsham Choral Society, please email:

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

Look on our website:

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

Follow us on:



**@ HailshamChoral**



**Hailsham Choral Society**

Or speak to one of us this evening.



Three years ago, members of Hailsham Choral Society travelled to Switzerland where they enjoyed the hospitality of the Kirchenchor Cäcilia Rütihof, and joined them in a concert at the Catholic Parish Church in Baden (see below). We are delighted that the Rütihof Choir will be paying a return visit next year and performing with us in All Saints Church on 11<sup>th</sup> May.



## Orchestra

### **1<sup>st</sup> Violins**

Lisa Wigmore  
(Leader)

Fiona Andrews  
Adrian Charlesworth  
Brian Knights

### **2<sup>nd</sup> Violins**

Yvonne Cane-Hardy  
Jane Eady  
David Cradduck  
Simon Smith

### **Violas**

Graham Coldwell  
Russ Robinson

### **'Cellos**

Esther Ward-Cadell  
John Eady  
Auriol Evans  
Sally Thorkilsden

### **Double Bass**

Julian Baker

### **Harp**

Sally Course

### **Flutes**

Sue Gregg  
Charlotte Munroe  
Anne Hodgson

### **Oboes**

Barbara Ashby  
Tim Willson

### **Clarinets**

Philip Edwards  
Michael Eldridge

### **Bassoons**

Tanya Charlesworth  
Heather Lawrence

### **Horns**

Cheryl Goodsell  
Phillipa Lansdowne

### **Trumpets**

Andrew Baxter  
Neal Bland

### **Trombones**

Phil Baxter  
Ann Bland  
Phil Laybourn

### **Timpani**

Dennis Chanter

### **Percussion**

Jonathan Chappell  
Jon Davis  
Peter Beaumont

### **Organ**

Colin Hughes

# CHRISTMAS CAROL CONCERT

## British Carols for a Jubilee Year

*Thursday 20<sup>th</sup> December 2012 at 7.30pm*

The Community Hall, Hailsham

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## THE CRUCIFIXION

John Stainer

*Good Friday, 29<sup>th</sup> March 2013, time tba*

St Mary's Church, Hailsham

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### Friends of Hailsham Choral Society

We are fortunate to have a number of people, including partners and family members, who regularly attend our concerts and support us in a great many other ways. We would like to thank them all and acknowledge their loyal support.

If you would like to become a 'Friend' of the Choir and 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 .....

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