



HIGHWORTH CHORAL
SOCIETY

HCS

PRESENTS



MOZART'S REQUIEM

AND



BRUCKNER'S TE DEUM

ST. MICHAEL'S
CHURCH
HIGHWORTH

27th MARCH 7.30 2010

SOLOISTS

LOUISE LLOYD
VICTORIA GRAY
ANDREW BOUSHELL
MATTHEW WRIGHT

PROGRAMME

Registered Charity No. 1096246

Bruckner: Te Deum

Our first piece in this year's Spring Concert is a very personal composition from a composer steeped in his Christian faith as a devout Catholic,

The Te Deum (also known as Te Deum Laudamus, Ambrosian Hymn or A Song of the Church) is an early Christian hymn of praise. The title reflects the opening Latin words, "Tē Deum (laudāmus)", rendered literally as "You, God, (we praise)". The hymn remains in regular use in the Catholic Church in the Office of Readings found in the Liturgy of the Hours, and in thanksgiving to God for a special blessing (e.g., the election of a pope, the consecration of a bishop, the canonization of a saint, the profession of a religious, the publication of a treaty of peace, a royal coronation, etc.) either after Mass or the Divine Office or as a separate religious ceremony. The hymn also remains in use in the Anglican Communion and some Lutheran Churches in similar settings.

The composer dedicated the piece "to God in gratitude for having safely brought me through so much anguish in Vienna". Throughout the work there is great strength to the music, strident, triumphant yet has moments of poetic tranquillity offering a purposeful rest in tone and character before resuming its vigorous journey to the climax at the very end when Bruckner uses all his powers of orchestration to celebrate, what was for him, the completion of a very personal spiritual quest in the writing of this work, finding the music to match the supreme confidence of the words *O Lord, in thee have I trusted: let me never be confounded*. He took nearly three years to complete this work, beginning in May 1881, finishing in March 1884. It was the only work for which he received an income, all other financial support coming from his various teaching posts in Vienna.

Mozart: Requiem

In selecting this wonderful setting of the Requiem, there is the realisation that we are following in the steps of countless thousands of memorable attempts to faithfully interpret the combination of text and musical score which many regard as the very best amongst other world renowned scores of this text. Most people connected with choral singing either as singer, conductor, instrumentalist or audience ensure that they experience at least once in their life, the very special atmosphere this work creates as the preparation and finally, the performance produces for all concerned.

Much discussion and controversy surrounds the very composition of it; how much did Mozart write, what was Süssmayer's actual contribution? Distinguished musical historians and researchers have held many views, often changing as more information comes to light. Whatever view one holds, it does now seem more certain than not, that Mozart had either completed or left substantial sketches or drafts before his death in December 1791, eleven months after the death of Anna, Count von Walsegg's wife for whom the work was originally intended. That the completed work was later performed for the funerals of both Haydn (1809) and Chopin's (1849) is testament itself to the very special place in musical prominence that the Requiem had obtained in a short space of time.

For those not so familiar with the musical settings of the Requiem Mass, this work by Mozart provides the listener with a range of emotional experience and intensity, acting as a stimulus to lift personal spiritual thinking, not necessarily of a particular faith, to a new and higher level. It's power to encourage both performer and listener to really get inside the music, to feel its presence having an effect upon

you is truly remarkable. That the background to it is painted in controversy is not the issue here, unless historical accuracy is a prerequisite to sublime pleasure. This work offers all who take part to simply place themselves in the hands of a true master of his craft and be transcended into another place for a few brief moments of our stay upon this earth.

Conductor: Mike Avery
Accompanists: Chris Williams
Arthur Woo



Would you like to take up choral singing?

We are always looking to encourage people to get involved with choral singing which is widely recognised as a very healthy pastime.

If you would like to try it out, visit us in January 2011 to sample the friendliness and fun of being part of a lively group of enthusiastic singers.

Whilst the ability to read music is helpful it is not essential. We do not audition people as a condition of membership.

So why not give it a try. We rehearse in Highworth Methodist Church most Mondays from September to July.

Our next rehearsal is January 10th 2011

For further details please visit our web-site;

www.highworthchoral.org.uk

or have a chat with any of our members here tonight.

We look forward to welcoming you!



Highworth Choral Society's

CELEBRATION OF CHRISTMAS

Saturday 4th December, 7.30pm

2010

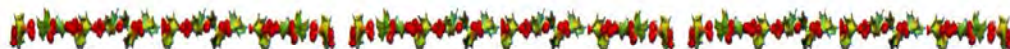
PROGRAMME

Including

MID-WINTER by Bob Chilcott

Excerpts from

*MESSIAH by Handel and
CAROLS for Choir and audience*





Part One

Audience/Choir in Bold Type - please join in!

Welcome

Joy to the World 10

Still, Still, Still.

Reading/Poem

The Real Meaning
by David Gatward

Mid-Winter

Bob Chilcott

Reading/Poem

Putting up the Christmas Tree
by David Gatward

Jesus Christ the Apple Tree

While Shepherds' Watched 14

Messiah Selection

And the Glory of the Lord
For unto us
Recitatives
Glory to God
Hallelujah



Interval

During this time the choir will be serving the audience
with Mince Pies and Hot Punch,
please remain in your seats and enjoy!



Part Two

Hark the Herald Angels 17

Reading/Poem

Christmas

by John Betjeman

O Little Town of Bethlehem 15

Reading/Poem

BC:AD by U.A Fanthorpe

See Him Lying On a Bed of Straw 28

Reading/Poem

Hang up the baby's stocking
Anon

Ding Dong Merrily on High

Once In Royal David's City 6

Reading/Poem

A Forgotten Voice
by Private Frank Sumpter

Christmas Auld Lang Syne

O Come All Ye Faithful 2, v 1-3

Gaelic Blessing



Thank you for coming to our concert which, we hope, has helped start off the
Christmas Season for you on the right note.

Our next concert here in St Michael's is on April 16th 2011 in which the Choir will be
singing a range of beautiful Easter music.



May We Wish You All A Very Happy & Peaceful Christmas





*CRUSE BEREAVEMENT CARE
IS SUPPORTED BY
A VARIETY OF VOLUNTEERS*

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TO FIND OUT MORE RING 01793 613399
or
www.crusebereavementcare.org.uk



HIGHWORTH CHORAL SOCIETY

MUSICAL DIRECTOR
MIKE AVERY

“From Vivaldi to Broadway”

Bath Road Methodist Church
Old Town

Saturday 26th March 2011 at 7.30 pm

PROGRAMME 50p



Fundraising for
CRUSE BEREAVEMENT CARE (SWINDON)

*Welcome and Introductions by Anthony Dale
Chairman Cruse Management Committee*

- | | |
|---------------------------------|-------------|
| 1. Gloria | Vivaldi |
| 2. Ave Verum | Elgar |
| 3. Ave Maria | Bruckner |
| 4. Tota Pulchra Est Maria | Bruckner |
| 5. Crucifixus | Lotte |
| 6. O Salutaris Hostia | Rossini |
| 7. Ave Maris Stella | Grieg |
| 8. Lift Thine Eyes from Elijah | Mendelssohn |
| 9. How Lovely are thy Dwellings | Brahms |
| 10. Hallelujah Chorus | Handel |

Interval - 15 Minutes

Coffee and Biscuits £1.00

Tea and Biscuits £1.00

*Please allow the choir to be served first so that they will be back in time
to start the second half of the concert*

Anthony Dale to speak about Cruse - Introduced by
Mike Avery at an appropriate time during the concert

11. Moon River
12. The Lion King Selection
13. On Broadway

Thanks from the Chairman of Cruse Swindon

Highworth Choral Society

Highworth Choral Society founded in 1978 is well known locally for its infectious style of singing a wide range of music from traditional classical favourites to lighter modern pieces. Your feet will surely want to tap at times this evening!

Mike Avery has been Musical Director since 2004. He has conducted a number of choirs including Wootton Bassett Choral Society and Brinkworth Parish Singers. He has sung at both ends of England (Exeter Musical Society and Carlisle - The Abbey Singers) as well as for 10 years with Malmesbury singers. Also he has performed in the Wantage Musical Festival during recent years.

Highworth Choral Society has a reputation for promoting high standards of choral singing while remaining friendly and well organised.

It is a non auditioned choir with a wide age range usually performing three concerts a year. Practices are held in Highworth every Monday but you don't have to be a Highworth resident to belong although you do have to enjoy singing and be able to sing in tune! A reasonable ability to read music helps. Encouragement is also given to singers wishing to take on a solo role in some of their concerts.

Much pleasure has been given over the years by those who were undaunted by turning up for their first rehearsal. Since that time they have given much enjoyment to many. These are acts of generosity in the very least and Cruse Bereavement Care Swindon is most appreciative of what is being given tonight by Highworth Choral Society on our behalf.

If you are interested in joining Highworth choral Society, the contact number is 01793 725928. More details are found on the website www.highworthchoral.org.uk



Our next and very special concert here in St Michael's is
on Saturday March 31st 2012

Brahms Requiem Op 45
as arranged by the composer for Choir
and 2 pianists

Soloists:

Baritone: Iain Duffin
Soprano: Sarah Cantwell



If you would like to join us then please come along to
our next rehearsal on Monday 10th January 2012
at
Highworth Methodist Church 7.30pm - 9.30pm

For further details please visit our web-site;

www.highworthchoral.org.uk

We look forward to welcoming you!



Highworth Choral Society's

**CELEBRATION
OF
CHRISTMAS**

2011

Saturday 10th December, 7.30pm
Programme





Part One

(Audience/Choir in bold type- please join in!)

Welcome

A German Carol Still, Still

Arranged by Philip Ledger

HARK! THE HERALD ANGELS SING! 17

Christmas Motets arranged by John Rutter

J. P. Sweelinck: Hodie Christus natus est

Samuel Scheidt: In dulci jubilo

~~~ *Christmas reading* ~~~

John Rutter:      Rejoice and Be Merry

### **GOD REST YOU MERRY, GENTLEMEN**

**20 Audience v 1 & 5, Choir only v 2 - 4**



**Interval**

(During this time warm punch and mince pies will be served)



## OF THE FATHER'S HEART BEGOTTEN

1. Of the Father's heart begotten, ere the world from chaos rose,  
He is Alpha: from that Fountain all that is and hath been flows;  
He is Omega, of all things, yet to come the mystic Close;  
*Evermore and evermore.*
2. By his word was all created; He commanded and 'twas done;  
Earth and sky and boundless ocean, Universe of three in one,  
All that sees the moon's soft radiance, all that breathes beneath the sun,  
*Evermore and evermore.*
3. He assumed this mortal body, frail and feeble, doomed to die,  
That the race from dust created might not perish utterly,  
Which the dreadful Law had sentenced in the depths of hell to lie,  
*Evermore and evermore.*
4. O how blest that wondrous birthday, when the Maid the curse retrieved,  
Brought to birth mankind's salvation, by the Holy Ghost conceived;  
And the Babe, the world's Redeemer, in her loving arms received,  
*Evermore and evermore.*
5. This is he, whom seer and sybil sang in ages long gone by;  
This is he of old reveal-ed, in the page of prophecy;  
Lo! he comes, the promised Saviour; Let the world his praises cry!  
*Evermore and evermore.*
6. Sing, ye heights of heav'n, his praises; Angels and archangels, sing!  
Where so-e'er ye be, ye faithful, let your joyous anthems ring,  
Ev'ry tongue his name confessing, countless voices answering,  
*Evermore and evermore.*





### OF THE FATHER'S HEART BEGOTTEN

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### Part Two

#### IT CAME UPON THE MIDNIGHT CLEAR 13

~~~ *Christmas reading* ~~~

Traditional Normandy tune Away in a Manger **Choir only**

Arranged by Reginald Jacques

~~~ *Christmas reading* ~~~

#### THE FIRST NOWELL 9

Herbert Howells: A spotless Rose

#### AS WITH GLADNESS MEN OF OLD 18

~~~ *Christmas reading* ~~~

GOOD KING WENCESLAS 19

English Traditional, arr. David Willcocks: Tomorrow Shall Be My Dancing Day

English Traditional, arr. John Rutter: The Twelve Days of Christmas

O COME, ALL YE FAITHFUL 2



May We Wish You All A Very Happy & Peaceful Christmas





*The Choir has dedicated this programme
to the memory of those we have loved and cared for.*

FUTURE EVENTS FOR YOUR DIARY

*Our next Concert is the Summer Concert
at Warneford School*

July 14th 2012 7.30pm

*With music to Celebrate both
the Diamond Jubilee and the Olympic Games*

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*Our Christmas Concert will be held
in
St Michael & All Angels Highworth*

Saturday December 8th 2012, 7.30pm

*Featuring 'Fantasia on Christmas Carols'
by Ralph Vaughan Williams*

www.highworthchoral.org.uk



Brahms Requiem

(English text)

With 4 hands at the Piano

Baritone: Iain Duffin

Soprano : Sarah Cantwell

*Saturday 31st March 2012, 7.30pm
St Michael's & All Angels Church,
Highworth*

Johannes Brahms (1833 – 1897)

Requiem Op 45 (Ein Deutsches Requiem)

Brahms's "German Requiem" differs fundamentally from the traditional Roman Catholic requiem for the dead. Instead of using the Latin words taken from the service of prayer for the soul of the deceased, Brahms selected biblical passages from both the Old and New Testaments and from the Apocrypha that were not part of the formal funeral liturgy. He created what he himself referred to as "a human requiem" reflecting the universal human experience of grief and bereavement. Instead of prayers for the dead the work offers reassurance and comfort to the living. This theme is established from the first line of the first movement: "Blessed are they that mourn for they shall be comforted."

The inspiration for the work may have been the death of Brahms's mother in 1865 or that of his mentor the composer Robert Schumann in 1856. Brahms worked on early versions of the music from the 1850s with the requiem in its current form first performed in 1869 to great acclaim. Its appeal sprang from various sources; not only did it have a universal message of hope for the living; it also had a northern cultural identity that spoke to Brahms' audiences. It combined traditional musical influences such as the counterpoint of Bach with more modern harmonies. Most powerfully it was, in the words of Clara Schumann: "a truly tremendous piece of art which moves the entire being in a way little else does."

Pianists

Frances Couldridge has lived in Swindon for thirty years and has had the privilege of playing for local soloists and choirs, principally the Swindon Male Voice Choir. She has performed in venues ranging from local churches to abbeys, country houses and theatres. She enjoys a wide range of music and is happiest when sharing this with other musicians.

Chris Williams began playing the piano at the age of eight. She studied music at Liverpool University and followed this with a year at Gipsy Hill College of Education. After several years of classroom teaching, she now teaches piano privately and is actively involved in the musical life of the local community. She has been with Highworth Choral Society since 1994 and is without doubt an outstanding accompanist to work with.



Brahms Requiem

1st Movement: Chorus:

Blessed are they that mourn for they shall be comforted: Matthew v 4
They that sow in tears shall reap in joy.

Who goeth forth and weepeth, and beareth precious seed, shall come again rejoicing, and bring his sheaves with him Psalm cxxvi, 5, 6

2nd Movement: Chorus:

Behold, all flesh is as the grass, and all the glory of man is as the flower of the field. The grass is withered and the flower thereof is fallen: I Peter i, 24

Now therefore be patient, O my brethren, unto the coming of the Lord. See how the husbandman waiteth for the precious fruit of the earth, and has long patience for it, till it receive in time the early and the later rain. So be ye patient: James v 7-8.

Behold all flesh is as the grass (reprise)

But yet the Lord's word standeth for evermore: I Peter i, 25

And the ransomed of the Lord shall return again and come with singing unto Zion. Everlasting joy shall be upon their heads alway, gladness and joy everlasting shall they obtain, and sorrow and sighing shall flee away: Isaiah xxxv, 10

3rd Movement: Baritone Solo and Chorus:

Lord, let me know mine end and the number of my days; let me know how frail I am, that I may be sure how long I have to live.

Surely thou has made my days as a handbreadth before Thee: And my lifetime is as nothing to Thee: Verify every man living is altogether vanity.

For surely man walketh as a shadow: and he disquieteth himself in vain, yea, all in vain: His riches, he knoweth not who shall gather them.

Now, Lord, what then do I hope for? My hope is in Thee: Psalm 39, 4-7

But the righteous souls are in the hand of God, and there shall no torment touch them: The Book of Wisdom iii, 1

Interval

4th Movement: Chorus

How lovely are Thy dwellings fair, O Lord of Hosts!

My soul longeth, yea longeth and fainteth for the courts of the Lord.

My heart and flesh ring out their joy unto the living God.

Blessed are they that dwell in Thy house: They praise Thee, Lord, evermore:

Psalms ixv, 1.2.& 4

5th Movement: Soprano Solo and Chorus

Ye now have sorrow: but I will again behold you, and your heart shall rejoice, and your joy shall no man take from you: John xvi, 22

Ye will I comfort, as one whom his mother comforts: Isaiah lxvi, 13

Now behold me, ye see how for a little while labour and toil were my lot, yet have I found much rest: Ecclesiasticus Ii, 27

6th Movement: Baritone Solo and Chorus

For we have here no abiding city, but yet we seek that to come: Hebrews xiii, 14

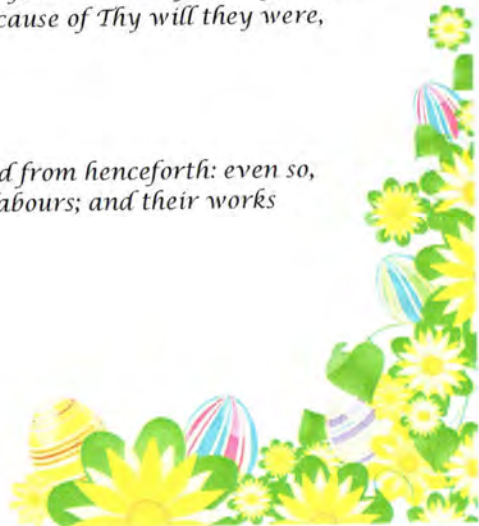
Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the last trumpet: for behold the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy victory? O death, where is thy sting? I Corinthians xv, 51 - 52, 54 - 55

Worthy art Thou, Lord, of praise and glory, honour and power: for Thou, Almighty, hast created all things, and because of Thy will they were, and were created: Revelation iv, 11

7th Movement: Chorus

Blessed are the dead which die in the Lord from henceforth: even so, saith the Spirit: for they rest from their labours; and their works follow after them. Revelation xiv, 13



Soloists

Iain Duffin gained a music degree from the University of Surrey in 1979, specialising in performance. At Surrey he studied piano with Martin Hughes and violin with Trevor Williams. During this time Iain also benefited from regular tutoring and contact with John Georgiadis, Sheila Nelson, and Vernon Handley among others. Iain has continued as an active amateur musician all his life. His solo appearances include Howard Goodall's *Eternal Light* with Exeter Festival Chorus, *Elijah* with Bath Bach Choir on the opening night of the Bath International Music Festival, the *Faure and Durufle Requiems* with Bath Camerata in Wells Cathedral, and bass soloist in *Bach's St John Passion* in Bath Abbey. Locally Iain has appeared as bass soloist in *Messiah* and *Samson* by Handel, *Haydn's Creation* and *Nelson Mass* and the requiems of *Mozart* and *Faure*. Iain has conducted the *Malmesbury Singers Choral Society* since 1991 and has been a member of *Bath Camerata* since 1995. We're delighted to have Iain singing with us again following his appearance with us as the bass soloist in *Haydn's 'Creation'* in October 2005.

Sarah Cantwell began singing at the tender age of 8, in the local church choir. She continued singing with her school choir. She joined *Highworth Choral Society* when she moved to Swindon in 2001. Since then she has been able to make frequent solo contributions to our choral performances. Sarah currently studies singing with *Fiona Scott MacArthur* and tells us that she feels particularly privileged to be performing this particular role in the *Brahms Requiem*. We are absolutely delighted to welcome Sarah in her first role as our principal Soprano soloist this evening and hope it may be the first of many opportunities for her.

Musical Director

Mike Avery became our Musical Director in September 2004. He has sung with choirs in Exeter (*Exeter Musical Society*), Carlisle (*The Abbey Singers*), Alton (*The Beechwood Singers*) and finally with *Malmesbury Singers* before taking up the baton. His first conducting assignment was with a *Girls Brigade* choir; since then he has conducted a wide range of other choirs, including *Parish Singers of Brinkworth* and *Wootton Bassett Choral Society*. He has also conducted several 'Come & Sing' performances of *Handel's 'Messiah'* and *Stainer's 'Crucifixion'*. In recent years he has studied the techniques of solo singing with *Anthony Gracie* in Wantage.





Programme

National Anthem -Choir

Green - Choir

Fairest Isle - Richard James

The Beatles in Revue - Choir

Interval

A Nightingale Sang in Berkeley Square -
Helen Berry

Rose of England - Chris Bartle

'Lisa solo' title TBA

Chariots of Fire - Chris Williams

Interval

The Best of Bond - Choir

Zadok the Priest - Choir

Rule Britannia - Choir/Audience

Jerusalem - Choir/Audience



Rule Britannia

Rule, Britannia! Britannia, rule the waves!
Britons never, never, never shall be slaves.

Jerusalem

And did those feet in ancient time
Walk upon England's mountain green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.



Highworth Choral Society's

**CELEBRATION
OF
CHRISTMAS**

*St. Michael & All Angels Church, Highworth
Saturday 8th December 2012, 7.30pm*

Programme





Part One

Audience/Choir in Bold Type – please join in!

Welcome

Christmas Is Coming
H Walford Davies

Choir

Once In Royal David's City

6

The Oxen by Thomas Hardy

Fantasia on Christmas Carols
Ralph Vaughan Williams
Soloist *Mike Avery*

Choir

Of The Father's Heart Begotten

(enclosed sheet)

Words: Prudentius arr: David Wilcox

A Child's Christmas in Wales (excerpt) by Dylan Thomas

The Lamb
Words: William Blake.
Music John Tavener

Choir

Coventry Carol
Arr. Martin Shaw

Choir

Sir Christemas
William Mathias

Choir



Interval

(During this time the choir will be serving the audience with
mince pies and punch.


Please remain in your seats and enjoy!





Part Two

| | |
|---|----------------|
| Hark The Herald Angels Sing | 17 |
| <i>Journey of the Magi by T.S. Eliot</i> | |
| Ding Dong Merrily On High
<i>Arr. David Willcocks</i> | Choir |
| Tomorrow Shall Be My Dancing Day
<i>Arr. John Gardner</i> | Choir |
| Good King Wenceslas | 19 |
| <i>A Child's Christmas in Wales (further excerpt) by Dylan Thomas</i> | |
| While Shepherds Watched Their Flocks | 14 |
| <i>Putting up the Christmas Tree by David Gatward</i> | |
| O Little Town Of Bethlehem | 15 |
| Christmas Auld Lang Syne | Choir |
| O Come All Ye Faithful | 2, v1-3 |




Thank you for coming to our concert. We hope it has helped start off the Christmas Season for you on the right note!

Our next concert here in St. Michaels is on 20th April in which the choir will be singing a range of music including Haydn's Te Deum.

May we wish you all a Very Happy and Peaceful Christmas!





Our next and very special concert here in St Michael's is
on Saturday April 20th 2013

Haydn's Te Deum

Pergolesi: Magnificat

Handel: Chandos Anthem No. 9




If you would like to join us then please come along to
our next rehearsal on Monday 7th January 2013
at
Highworth Methodist Church 7.30pm - 9.30pm

For further details please visit our web-site;

www.highworthchoral.org.uk

We look forward to welcoming you!





FUTURE EVENTS FOR YOUR DIARY

*Our next Concert is the Summer Concert
at Warneford School*

July 13th 2013, 7.30pm

Gilbert & Sullivan Celebration

and

*Our Annual Christmas Carol Concert,
featuring Parts 1 & 2 of*

'Messiah'

by G.F Handel

7th December 2013, 7.30pm

St. Michael & All Angels Church Highworth

.....

www.highworthchoral.org.uk



Highworth Choral Concert

*20th April 7.30pm 2013
St Michael & All Angels Church,
Highworth*

Highworth Choral Concert
20th April 2013

Musical Director *Mike Avery*
Accompanist *Chris Williams*

Soloists

Soprano *Sarah Cantwell and Rebecca Mathis*
Contralto *Carole Norton*
Tenor *Alex Parker, Trevor Smith*
Bass *Mike Avery*

Instrumental soloists

Guitar *Chris Stone*
Violin *Ciara Parker-Northeast*

Ubi Caritas - Where charity and love are, God is there

Te Deum Laudamus - Thee O God we Praise

El Vivo - Guitar Solo

The Hills

I Praise the Tender Flower

Breezy Bach

The Magnificat

Magnificat

Et Misericordia

Deposuit Potentes

Suscepit Israel

Sicut Locutus Est

Sicut Erat In Principio

INTERVAL



Conzonetta (2nd movement) - Violin Solo

O Praise the Lord: Chandos Anthem No. 9

O Praise the Lord with One Consent - Choir

Praise Him All Ye That in His House Attend - Alto Solo

For This Our Truest Friend - Tenor Solo

That God is Great - Bass Solo

With Cheerful Notes Let all The Earth to Heaven their Voices Raise - Choir

God's Tender Mercy Knows No Bounds - Soprano Solo

Ye Boundless Realms of Joy - Choir

Your Voices Raise Ye Cherubin and Seraphin - Choir

Programme notes

Ubi Caritas - M Duruflé (1902 - 1986)

Maurice Duruflé composed four motets on Gregorian themes Op 10 in 1960. Ubi Caritas is a hymn sung during the Eucharist on Maundy Thursday. Its melody is amongst the earliest in the Gregorian repertory.

Te Deum Laudamus - F J Haydn (1732 - 1809)

Haydn's Te Deum is a magnificent choral piece that was a commission from Empress Marie Therese, the wife of Franz I of Austria. It was composed in around 1799 with its first recorded performance in 1800 at Eisenstadt, the home of Haydn's patron Prince Esterhazy, to commemorate the visit of Lord Nelson.

The Te Deum is a choral work throughout, lacking the solo sections that are a feature of Haydn's sacred works. The opening theme in the Allegro is in the traditional festive key of C major and is sung by the choir in unison. The Adagio Te Ergo Quaesumus begins with a unison C but proceeds in C minor. The final Allegro returns to the C major and concludes with a stirring double fugue to the words In Te Domine Speravi. A coda distinguished by overlapping choral and instrumental phrases with syncopated rhythms brings the piece to a glorious close.

Conzonetta (2nd movement) - Tchaikovsky (1840-1893)

Sometimes the term Conzonetta is used by composers to denote a songlike instrumental piece. A famous example is the slow movement of the Tchaikovsky Violin Concerto being played today.

The Hills - J N Ireland (1879 - 1962)

A wonderful setting of text by James Kirkup

I Praise the Tender Flower - G Finzi (1901 - 1956)

A part song setting of a poem by Robert Bridges that shows Finzi's special gift for capturing the inflection and cadence of English in musical lines.

Breezy Bach

Air on the G String from the 3rd orchestral suite in 3 Major

El Vivo - Jose de Azpiazu

Born in Oñati, became a famous guitar interpreter and composer in the second half of the XX th Century. His teaching, concerts and music setting gave him fame in Geneva, where he remained until he died. He published a huge quantity of compositions for guitar, many of them as result of intensive investigations in old music archives, rescuing and adapting for guitar a lot of great musicians pieces.

The Magnificat - G B Pergolesi (1710 - 1736)

The circumstances surrounding the composition of this Magnificat in B flat for four part choir and soloists are unknown but it is in the Neapolitan "style gallant," elegant, playful, witty and ornate. It is divided into six movements and the text is taken from the Gospel According to St Luke.

*Oh Praise the Lord. Chandos Anthem Number 9 G.F. Handel
(1685 - 1759)*

Handel supplied the Lutheran/Anglican churches with much great music. This is one of 11 Chandos Anthems taking their name from the Duke of Chandos within whose house Handel lived for a year 1717 - 18. James Brydges, created 1st Duke of Chandos in 1719 made money as Paymaster General to the forces in Europe during the War of Spanish Succession. Making a fortune he was able to rebuild his Jacobean house of Cannons near Edgware in London. It is not totally clear what Handel's connection was to the Duke of Chandos but he composed these 11 anthems whilst resident at Cannons.

This one (no 9) is unique - its text is drawn from the New Version of the Psalms prepared by Nahum Tate and Nicolas Brady in 1696 and is the only one without an independent overture. It also has the only bass solo in all 11 (based on a birthday ode to Queen Anne, 1713).

Join us for our next concert

*Saturday 13th July, 7.30pm,
at Warneford School
"Gilbert & Sullivan Celebration"*

&

*Our Annual Christmas Carol Concert,
featuring Parts 1 & 2 of
'Messiah'
by G.F. Handel
7th December 2013, 7.30pm
St. Michael & All Angels Church Highworth*





Highworth Choral Society

Christmas Concert

Featuring

HANDEL'S MESSIAH (Part one)

**Plus Carols for all as well as choral favourites
by David Willcocks and John Rutter**

Saturday 7th December 2013 at 7.30pm

St. Michaels & All Angels Church, Highworth

Tickets £8, Concessions £7

Children under 16 FREE!

Tickets available at:

**The Lighthouse Bookshop
or Choral Society Members**

**A GREAT NIGHT OUT TO ENJOY
& PREPARE FOR CHRISTMAS**

**Retiring collection for
Save the Children Fund - Syrian Appeal**

Further information on the concert and the Society at:

www.highworthchoral.org.uk

This concert is dedicated to the memory of
John Stephens (1947–2013),
HCS member.

Retiring collection for
Save the Children Fund – Syrian Appeal

May we wish you all a very happy and peaceful
Christmas!

The date of our next concert is
Saturday 12 April 2014.

Programme will include *Requiem* by Gabriel Fauré
and excerpts from *The Armed Man* by Karl Jenkins.



www.highworthchoral.org.uk



Highworth Choral Society's

CELEBRATION OF CHRISTMAS

Saturday 7th December, 7.30pm
Programme 2013.

St Michael & All Angels Church, Highworth



Musical Director Mike Avery
Piano accompanist Chris Williams
Organist Stephen Penton

Soloists:

Soprano Chris Bartle, Sarah Cantwell and Janet Gill
Contralto Carole Norton and Julie Young
Tenor Alex Parker and Trevor Smith
Bass Mike Avery

George Frideric Handel (1685–1759) composed his oratorio *Messiah*, generally thought to be one of the greatest choral works, over a period of 24 days in 1741. The text was provided by the arts patron Charles Jennens (1700–1773), and is taken entirely from the Bible, with particular emphasis (in Part One, at least) on the prophetic writings of the Old Testament.

Messiah is, of course, extremely well known and often performed. Despite this familiarity, the music remains remarkably fresh and exciting to sing, play or conduct. Part One, the section considered most suitable for Christmas performances, is neither heavy nor solemn, but dance-like and celebratory. Handel's mastery of choral writing means, too, that the delicate interplay between the vocal parts, sometimes calling out to one another and sometimes joyfully combined, provides plenty of drama. These qualities are perhaps best conveyed by a relatively small choir, and tonight's performance aims to bring them to the fore.



Messiah Part One (G.F. Handel)

Comfort ye (*Tenor solo*)

Ev'ry valley (*Tenor solo*)

And the glory of the Lord (*Chorus*)

Thus saith the Lord (*Bass solo*)

But who may abide (*Alto solo*)

And he shall purify (*Chorus*)

Behold, a virgin shall conceive (*Alto solo*)

O thou that tellest (*Alto solo and Chorus*)

For behold, darkness (*Bass solo*)

The people that walked in darkness (*Bass solo*)

For unto us a child is born (*Chorus*)

There were shepherds (*Soprano solo*)

And lo, the angel of the Lord (*Soprano solo*)

And the angel said unto them (*Soprano solo*)

And suddenly there was with the angel (*Soprano solo*)

Glory to God (*Chorus*)

Rejoice greatly (*Soprano solo*)

Then shall the eyes of the blind (*Alto and soprano solos*)


He shall feed his flock (*Alto and soprano solos*)

His yoke is easy (*Chorus*)



INTERVAL

During the interval, fruit punch and mince
pies will be served.



Carols in bold type: choir and audience. Please join in!

Once in royal David's city (No. 6) (verse 1: choir only)

Shepherd's pipe carol John Rutter

Christmas poem

God rest you merry, gentlemen

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:

O tidings of comfort and joy,
comfort and joy,
O tidings of comfort and joy.

From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:

O tidings of comfort and joy...

The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding
In tempest, storm and wind,
And went to Bethlehem straightway
This blessèd babe to find:

Christmas poem



O tidings of comfort and joy...

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:

O tidings of comfort and joy...

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:

O tidings of comfort and joy...



Hark! the herald-angels sing (No. 17)

Gabriel's message Basque carol, arr. David Willcocks

Christmas poem

In the bleak midwinter Words: Christina Rossetti;
Music: Harold Darke

O little town of Bethlehem (No. 15) (Verse 3: choir only)
Dedicated to Joy Kimber by her loving husband, Walter

Christmas poem

Star carol John Rutter
(conducted by Jackie Pattenden)

Sing, ye birds Mongolian folk song, arr. Malcolm Sargent
(conducted by Jackie Pattenden)

Christmas poem

Deck the hall Welsh carol, arr. David Willcocks

O come, all ye faithful (No. 2)

Hallelujah (Chorus) from *Messiah* Part Two



Deck the hall

Deck the hall with boughs of holly,
Fa la la la la, fa la la la,
'Tis the season to be jolly,
Fa la la la la, fa la la la,
Fill the mead cup, drain the barrel,
Fa la la la, fa la la la,
Troll the ancient Christmas carol,
Fa la la la la, fa la la la.

See the flowing bowl before us,
Fa la la la la, fa la la la,
Strike the harp and join the chorus,
Fa la la la la, fa la la la,
Follow me in merry measure,
Fa la la la, fa la la la,
While I sing of beauty's treasure,
Fa la la la la, fa la la la.

Fast away the old year passes,
Fa la la la la, fa la la la,
Hail the new, ye lads and lasses,
Fa la la la la, fa la la la,
Laughing, quaffing all together,
Fa la la la, fa la la la,
Heedless of the wind and weather,
Fa la la la la, fa la la la.





HCS

Highworth Choral Society

Highworth Choral Society presents



'Let there be peace...'

*Conductor: Jacki Pattenden
Accompanist: Chris Williams*

Saturday 12th April, 7.30pm 2014

*St Michael & All Angels Church,
Highworth*

Programme



| | |
|-------------------------------|-------------------------------------|
| Let There Be Peace On Earth | arr. Joel Raney |
| I Dream a World | Dave Brubeck |
| See the Conquering Hero Comes | G.F. Handel |
| I Vow to Thee, My Country | Gustav Holst
(arr. J. Pattenden) |

Soloists: Sarah Cantwell, Margaret Watkins,
Bill Kingdom, Richard James

| | |
|------------------------------|--------------|
| The Armed Man (Choral Suite) | Karl Jenkins |
|------------------------------|--------------|

Soloist: Julie Young

INTERVAL

During the interval, hot cross buns and punch
will be served.

| | |
|---------|---------------|
| Requiem | Gabriel Fauré |
|---------|---------------|

Soloists: Harvey Cullis (Treble) and David Phillips
(Baritone)

The Armed Man: A Mass for Peace (Choral Suite)

Karl Jenkins (b. 1944)

Karl Jenkins's *The Armed Man: A Mass for Peace* was originally commissioned by the Royal Armouries Museum for the Millennium celebrations and to mark its move from London to Leeds, and is dedicated to the victims of the conflict in Kosovo. It is essentially an anti-war piece and is based on the Catholic Mass text, which the composer intersperses with other material, principally the 15th-century French folksong *L'homme armé* in both the first and last movements, from which the work takes its title. The work depicts the growing menace of the descent into war interspersed with moments of reflection and ending on a note of hope.

Tonight, we sing the choral suite from *The Armed Man: A Mass for Peace*, which comprises all the sections setting the Latin Mass and one other movement, 'Hymn Before Action'.

1. Kyrie
2. Sanctus
3. Benedictus
4. Agnus Dei
5. Hymn Before Action



Requiem

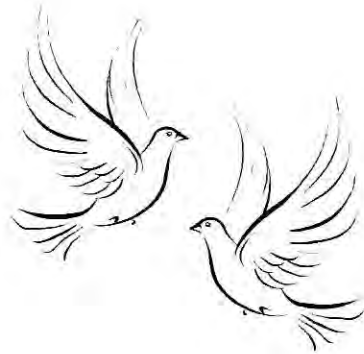
Gabriel Fauré (1845–1924)

Fauré's *Requiem* is the only major work that he composed for the church. He began work on it in 1887 and the first performance was given on 16 January 1888 at the Madeleine in Paris, where he was assistant organist. The death of Fauré's father in 1885 and his mother two years later, whilst not the only stimulus for the work's composition, nevertheless must have lent a deeper significance and added poignancy to the task.

There are three versions of the work, dating from 1888, 1893 and 1900. The 1888 score includes neither the *Offertoire* (which was composed a year later) nor the *Libera me*. The 1893 version includes both of these movements, however, and the 1900 version (the only one of the three for which no manuscript survives) retained this pattern but scored the work for full orchestra.

Fauré's work has an important place among settings of the Requiem Mass because of its consummate understated craftsmanship. It contrasts markedly with the much more theatrical settings of Mozart, Berlioz and Verdi. For these last three composers, the terrifying *Dies Irae* sequence was the core of the dramatic text and the section where their impressive flow of ideas was released with the greatest concentration. In his setting, however, Fauré eschews this section altogether and thus, with the idea of judgement reduced to minimal proportions, he is free to explore the concept of eternal rest in the spirit of pious resignation. The result is a Requiem better suited to liturgical purpose than most settings since the 16th century.

| | |
|------------------------|------------------------|
| Introit & Kyrie | Chorus |
| Offertoire | Baritone Solo & Chorus |
| Sanctus | Chorus |
| Pie Jesu | Treble Solo |
| Agnus Dei; Lux Aeterna | Chorus |
| Libera Me | Baritone Solo & Chorus |
| In Paradisum | Chorus |



Introit & Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion et tibi reddetur votum in
Jerusalem.

Exaudi orationem meam; ad te omnis caro veniet.

Kyrie eleison. Christe eleison.

*Eternal rest grant them, O Lord, and may perpetual light shine
upon them. A hymn, O God, becometh thee in Sion, and a vow
shall be paid to thee in Jerusalem. Hear my prayer; to thee all flesh
shall come.*

Lord, have mercy. Christ, have mercy.

Offertoire

O Domine Jesu Christe, Rex Gloriam, libera animas defunctorum
de poenis inferni et de profundo lacu, libera eas de ore leonis,
ne absorbeat Tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus;
tu suscipe pro animabus illis quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

*O Lord Jesus Christ, King of Glory, deliver the souls of the
departed from the pains of Hell and from the bottomless pit, from
the lion's jaws, that Tartarus may not engulf them, that they may
not fall into darkness.*

*Sacrifices and prayers of praise to thee, O Lord, we offer; do thou
receive them on behalf of those souls whom this day we
commemorate. Grant them, O Lord, to pass from death unto life,
which thou of old didst promise to Abraham and to his seed.*

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria Tua. Hosanna in excelsis.

*Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of
thy glory. Hosanna in the highest.*

Pie Jesu

Pie Jesu, Domine, dona eis requiem.

Pie Jesu, Domine, dona eis sempiternam requiem.

Blessed Jesus, Lord, grant them rest.

Blessed Jesus, Lord, grant them eternal rest.

Agnus Dei; Lux aeterna

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

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

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

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

*O Lamb of God, that takest away the sins of the world,
grant them rest.*

*O Lamb of God, that takest away the sins of the world,
grant them rest.*

*O Lamb of God, that takest away the sins of the world,
grant them eternal rest.*

*Let everlasting light shine on them, O Lord, with thy saints forever:
for thou art merciful.*

*Eternal rest grant them, O Lord,
and let perpetual light shine upon them.*

Libera me

Libera me, Domine, de morte aeterna in die illa tremenda
quando coeli movendi sunt et terra;

dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,

dum discussio venerit atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae,

dies magna et amara valde.
Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Deliver me, O Lord, from everlasting death on that dread day when the heavens and earth shall quake; when thou shalt come to judge the world by fire. I am seized with trembling and am afraid until the day of reckoning shall arrive and the wrath shall come. That day, a day of wrath, calamity and misery, a great and exceedingly bitter day.

Eternal rest grant them, O Lord, and may perpetual light shine upon them.

In Paradisum

In paradisum deducant (te) angeli,
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat et cum Lazaro quondam paupere
aeternam habeas requiem.

*May angels lead (thee) to Paradise, at thy coming may the martyrs receive thee and bring thee into the holy city of Jerusalem.
May the choir of angels receive thee and with Lazarus, once a beggar, may thee have eternal rest.*





Highworth Choral Society

Soprano

Chris Bartle, Sarah Cantwell, Lisa Cherrett, Tricia Clitheroe, Lorraine Crook, Maria Gardiner, Janet Gill, Ann Gratton, Ann Griffith, Sheila Headon, Anne Hinton, Rachel Hodgkinson, Diana Kinch, Rebecca Mathis, Diana Merriman, Sheila Pregnall, Pat Williams, Laura Willingham, Janet Young

Alto

Pauline Baker, Helen Berry, Brenda Boyd, Mavis Bridger, Diana Clarke, Christine Dunster, Teresa Francis, Amanda Jefferies, Catherine MacVicar, Rebecca Milton, Helen Noble, Carole Norton, Toni Ryder, Carol Siemieniago, Margaret Watkins, Alison Williams, Rosemary Williams, Julie Young

Tenor

Cheryl Keen, Bill Kingdom, Edwin Meech, Alex Parker, Phil Perkins, Richard Pracy, Trevor Smith, Stuart Spencer, Gwen Stokes, Iain Watkins

Bass

Jimmie Aitken, Justin Griffith, Richard James, Mike Saunders, Syd Simpson, Keith Young

Harvey Cullis is 11 years old and lives in South Marston. He has been making lovely noises since he was a baby and is passionate about singing and science. Harvey is a member of the National Youth Choirs of Great Britain (NYCGB) and has enjoyed performing at the Royal Albert Hall twice. He loves to perform and thoroughly enjoyed playing Jonathan Everley Jnr in *Swindon: The Opera*, as part of the Diamond Jubilee celebrations. Harvey is delighted to have been asked to sing with the Highworth Choral Society this evening.

David Phillips started singing at the age of nine with Janice Thompson. Having won classes in local festivals, including the Swindon Music Festival's oratorio prize, he decided to take singing further, performing solo roles across the south. David is now aged 24 and undertaking vocal and operatic studies at Birmingham Conservatoire, where he was recently awarded second place in the first year competition. While singing with choirs, David has had the chance to perform in many prestigious venues such as Notre Dame and the cathedral in Florence. He considers these opportunities to have been an honour and a privilege. David's upcoming roles include Frid (*A Little Night Music*) and the Priest (*Dream of Gerontius*). Previous roles include Aeneas (*Dido & Aeneas*), MacHeath (*The Beggar's Opera*), Jonathan (*Swindon: the Opera*) and baritone solos in *Messiah* (Handel).



Highworth Choral Society's

'The Glory of Christ'

Conductor: Jacki Pattenden

Accompanist: Chris Williams

Saturday 6th December, 7.30pm 2014

Programme

St Michael & All Angels Church, Highworth





When Icicles Hang John Rutter

1. Icicles (William Shakespeare)
2. Winter Nights (Thomas Campion)
3. Good Ale (15th century)
4. Blow, Blow, Thou Winter Wind (William Shakespeare)
5. Winter Wakeneth All My Care (14th century)
Tenor Solo: *Bill Kingdom*
6. Hay, Ay (Anon, c.1500)

Flute: *Elizabeth Treadwell*

This work was commissioned by Russell Burgess and Wandsworth School Choir with funds provided by the Arts Council of Great Britain and first performed at Queen Elizabeth Hall, London, on 22nd December 1973.



Gloria in D Antonio Vivaldi

1. Gloria
2. Et in terra pax hominibus
3. Laudamus te
4. Gratias agimus tibi
5. Propter magnam gloriam
6. Domine Deus
7. Domine Fili Unigenite
8. Domine Deus, Agnus Dei
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram
11. Quoniam tu solus Sanctus
12. Cum Sancto Spiritu

Soloists: *Sarah Cantwell, Helen Noble, Margaret Watkins, Julie Young*

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.





The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus.

The B minor *Et in terra pax* is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called 'stile antico'.

Laudamus te, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi's young singers for whom he wrote the piece. *Gratias agimus tibi* is a very broad and entirely homophonic prelude to a fugal allegro on *Propter magnam gloriam*.

The largo *Domine Deus, Rex coelestis* for solo soprano is followed by the joyful F major *Domine Fili Unigenite* chorus, in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture.

Domine Deus, Agnus Dei features the alto soloist, with the chorus providing an antiphonal response, 'qui tollis peccata mundi', to each intercession. The bold harmonies of the following section, *Qui tollis*, provide a refreshing change of tone colour, and complement the intercessional alto aria, *Qui sedes ad dexteram Patris*.

The following movement, *Quoniam tu solus Sanctus*, takes the shape of a brief reprise of the opening movement's broken octaves. The powerful stile antico double fugue on *Cum Sancto Spiritu* that ends the work is an arrangement by Vivaldi of the ending of a Gloria per due chori composed in 1708 by the composer Giovanni Maria Ruggieri.



INTERVAL

During the interval, mince pies will be served.





1. Hark! The herald angels sing

Hark! The herald angels sing,
'Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled.'
Joyful, all ye nations rise,
Join the triumph of the skies,
With the angelic host proclaim:
'Christ is born in Bethlehem.'
Hark! The herald angels sing,
'Glory to the newborn King!'

Christ by highest heav'n adored,
Christ the everlasting Lord!
Late in time behold Him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see,
Hail the incarnate Deity,
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! The herald angels sing,
'Glory to the newborn King!'

Hail the heav'n-born Prince of Peace
Hail the Son of Righteousness!
Light and life to all He brings,
Ris'n with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing,
'**G**lory to the newborn King!'

2. Coventry Carol (arr. Martin Shaw)

3. Star Carol (John Rutter)





4. O Little Town Of Bethlehem

(arr. R. Vaughan Williams & Thomas Armstrong)

O little town of Bethlehem,
How still we see thee lie.
Above thy deep and dreamless sleep,
The silent stars go by.
Yet in thy dark streets shineth
The everlasting Light.
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King
And peace to men on earth.
For Christ is born of Mary,
And gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

How silently, how silently
The wondrous gift is given!
So God imparts to human hearts
The blessings of His heaven.
No ear may hear His coming,
But in this world of sin,
Where meek souls will receive him,
still
The dear Christ enters in.

O holy Child of Bethlehem,
Descend to us, we pray.
Cast out our sin and enter in,
Be born to us today.
We hear the Christmas angels
The great glad tidings tell.
O come to us, abide with us,
Our Lord Emmanuel

5. Extract from 'A Child's Christmas in Wales'

by Dylan Thomas, read by Richard James

6. Tomorrow Shall Be My Dancing Day (John Gardner)

7. Extract from 'A Child's Christmas in Wales'

by Dylan Thomas, read by Cheryl Keen





8. Good King Wenceslas (arr. David Willcocks)

ALL: Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about,
Deep and crisp and even.
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.

MEN: 'Hither, page, and stand by me,
If thou know'st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?'

LADIES: 'Sire, he lives a good
league hence,
Underneath the mountain,
Right against the forest fence
By Saint Agnes' fountain.'

MEN: 'Bring me flesh and bring me
wine,
Bring me pine logs hither.
Thou and I will see him dine
When we bear him thither.'

ALL: Page and monarch, forth they
went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather.

LADIES: 'Sire, the night is darker
now
And the wind blows stronger.
Fails my heart, I know not how,
I can go no longer.'

MEN: 'Mark my footsteps, good my
page,
Tread thou in them boldly.
Thou shalt find the winter's rage
Freeze thy blood less coldly.'

ALL: In his master's steps he trod
Where the snow lay dinted.
Heat was in the very sod
Which the saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing
Ye who now will bless the poor
Shall yourselves find blessing.

9. Extract from 'A Child's Christmas in Wales'
by Dylan Thomas, read by Pauline Baker

10. Mid-Winter (Bob Chilcott)

11. O Holy Night (arr. John Rutter)





12. O Come, All Ye Faithful

(arr. David Willcocks)

O come, all ye faithful, joyful and
triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King
of angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the
Lord!

God of God, light of light.
Lo! He abhors not the Virgin's womb;
Very God, begotten not created:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the
Lord!

Sing, choirs of angels, sing in
exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the
Lord!



Many thanks to organist Alf Fortnam for accompanying the audience carols.





May we wish you all a very happy and peaceful
Christmas!



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Choral Society

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Soprano

Chris Bartle, Sarah Cantwell, Lisa Cherrett, Tricia Clitheroe, Lorraine Crook, Maria Gardiner, Janet Gill, Ann Gratton, Ann Griffith, Sheila Headon, Anne Hinton, Rachel Hodgkinson, Diana Kinch, Rebecca Mathis, Diana Merriman, Sheila Pregnell, Pat Williams, Laura Willingham, Janet Young

Alto

Pauline Baker, Helen Berry, Brenda Boyd, Mavis Bridger, Diana Clarke, Christine Dunster, Teresa Francis, Amanda Jefferies, Catherine MacVicar, Rebecca Milton, Helen Noble, Carole Norton, Toni Ryder, Carol Siemieniago, Margaret Watkins, Alison Williams, Rosemary Williams, Julie Young

Tenor

Cheryl Keen, Bill Kingdom, Edwin Meech, Alex Parker, Phil Perkins, Richard Pracy, Trevor Smith, Stuart Spencer, Gwen Stokes, Iain Watkins

Bass

Jimmie Aitken, Justin Griffith, Richard James, Mike Saunders, Syd Simpson, Keith Young

Harvey Cullis is 11 years old and lives in South Marston. He has been making lovely noises since he was a baby and is passionate about singing and science. Harvey is a member of the National Youth Choirs of Great Britain (NYCGB) and has enjoyed performing at the Royal Albert Hall twice. He loves to perform and thoroughly enjoyed playing Jonathan Everley Jnr in *Swindon: The Opera*, as part of the Diamond Jubilee celebrations. Harvey is delighted to have been asked to sing with the Highworth Choral Society this evening.

David Phillips started singing at the age of nine with Janice Thompson. Having won classes in local festivals, including the Swindon Music Festival's oratorio prize, he decided to take singing further, performing solo roles across the south. David is now aged 24 and undertaking vocal and operatic studies at Birmingham Conservatoire, where he was recently awarded second place in the first year competition. While singing with choirs, David has had the chance to perform in many prestigious venues such as Notre Dame and the cathedral in Florence. He considers these opportunities to have been an honour and a privilege. David's upcoming roles include Frid (*A Little Night Music*) and the Priest (*Dream of Gerontius*). Previous roles include Aeneas (*Dido & Aeneas*), MacHeath (*The Beggar's Opera*), Jonathan (*Swindon: the Opera*) and baritone solos in *Messiah* (Handel).



Highworth Choral Society presents

'Let there be peace...'

*Conductor: Jacki Pattenden
Accompanist: Chris Williams*

Saturday 12th April, 7.30pm

*2015
St Michael & All Angels Church,
Highworth*

Programme



| | |
|-------------------------------|-------------------------------------|
| Let There Be Peace On Earth | arr. Joel Raney |
| I Dream a World | Dave Brubeck |
| See the Conquering Hero Comes | G.F. Handel |
| I Vow to Thee, My Country | Gustav Holst
(arr. J. Pattenden) |

Soloists: Sarah Cantwell, Margaret Watkins,
Bill Kingdom, Richard James

| | |
|------------------------------|--------------|
| The Armed Man (Choral Suite) | Karl Jenkins |
|------------------------------|--------------|

Soloist: Julie Young

INTERVAL

During the interval, hot cross buns and punch
will be served.

| | |
|---------|---------------|
| Requiem | Gabriel Fauré |
|---------|---------------|

Soloists: Harvey Cullis (Treble) and David Phillips
(Baritone)

The Armed Man: A Mass for Peace (Choral Suite)

Karl Jenkins (b. 1944)

Karl Jenkins's *The Armed Man: A Mass for Peace* was originally commissioned by the Royal Armouries Museum for the Millennium celebrations and to mark its move from London to Leeds, and is dedicated to the victims of the conflict in Kosovo. It is essentially an anti-war piece and is based on the Catholic Mass text, which the composer intersperses with other material, principally the 15th-century French folksong *L'homme armé* in both the first and last movements, from which the work takes its title. The work depicts the growing menace of the descent into war interspersed with moments of reflection and ending on a note of hope.

Tonight, we sing the choral suite from *The Armed Man: A Mass for Peace*, which comprises all the sections setting the Latin Mass and one other movement, 'Hymn Before Action'.

1. Kyrie
2. Sanctus
3. Benedictus
4. Agnus Dei
5. Hymn Before Action



Requiem

Gabriel Fauré (1845–1924)

Fauré's *Requiem* is the only major work that he composed for the church. He began work on it in 1887 and the first performance was given on 16 January 1888 at the Madeleine in Paris, where he was assistant organist. The death of Fauré's father in 1885 and his mother two years later, whilst not the only stimulus for the work's composition, nevertheless must have lent a deeper significance and added poignancy to the task.

There are three versions of the work, dating from 1888, 1893 and 1900. The 1888 score includes neither the *Offertoire* (which was composed a year later) nor the *Libera me*. The 1893 version includes both of these movements, however, and the 1900 version (the only one of the three for which no manuscript survives) retained this pattern but scored the work for full orchestra.

Fauré's work has an important place among settings of the Requiem Mass because of its consummate understated craftsmanship. It contrasts markedly with the much more theatrical settings of Mozart, Berlioz and Verdi. For these last three composers, the terrifying *Dies Irae* sequence was the core of the dramatic text and the section where their impressive flow of ideas was released with the greatest concentration. In his setting, however, Fauré eschews this section altogether and thus, with the idea of judgement reduced to minimal proportions, he is free to explore the concept of eternal rest in the spirit of pious resignation. The result is a Requiem better suited to liturgical purpose than most settings since the 16th century.

| | |
|------------------------|------------------------|
| Introit & Kyrie | Chorus |
| Offertoire | Baritone Solo & Chorus |
| Sanctus | Chorus |
| Pie Jesu | Treble Solo |
| Agnus Dei; Lux Aeterna | Chorus |
| Libera Me | Baritone Solo & Chorus |
| In Paradisum | Chorus |



Introit & Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion et tibi reddetur votum in
Jerusalem.

Exaudi orationem meam; ad te omnis caro veniet.

Kyrie eleison. Christe eleison.

Eternal rest grant them, O Lord, and may perpetual light shine upon them. A hymn, O God, becometh thee in Sion, and a vow shall be paid to thee in Jerusalem. Hear my prayer; to thee all flesh shall come.

Lord, have mercy. Christ, have mercy.

Offertoire

O Domine Jesu Christe, Rex Gloriam, libera animas defunctorum de poenis inferni et de profundo lacu, libera eas de ore leonis, ne absorbeat Tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus;

tu suscipe pro animabus illis quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,

quam olim Abrahae promisisti et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of the departed from the pains of Hell and from the bottomless pit, from the lion's jaws, that Tartarus may not engulf them, that they may not fall into darkness.

Sacrifices and prayers of praise to thee, O Lord, we offer; do thou receive them on behalf of those souls whom this day we commemorate. Grant them, O Lord, to pass from death unto life, which thou of old didst promise to Abraham and to his seed.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria Tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

Pie Jesu

Pie Jesu, Domine, dona eis requiem.

Pie Jesu, Domine, dona eis sempiternam requiem.

Blessed Jesus, Lord, grant them rest.

Blessed Jesus, Lord, grant them eternal rest.

Agnus Dei; Lux aeterna

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

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

Agnus Dei, qui tollis peccata mundi,

dona eis sempiternam requiem.

Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

*O Lamb of God, that takest away the sins of the world,
grant them rest.*

*O Lamb of God, that takest away the sins of the world,
grant them rest.*

*O Lamb of God, that takest away the sins of the world,
grant them eternal rest.*

*Let everlasting light shine on them, O Lord, with thy saints forever:
for thou art merciful.*

*Eternal rest grant them, O Lord,
and let perpetual light shine upon them.*

Libera me

Libera me, Domine, de morte aeterna in die illa tremenda

quando coeli movendi sunt et terra;

dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,

dum discussio venerit atque ventura ira.

Dies illa, dies irae, calamitatis et miseriae,

dies magna et amara valde.

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

*Deliver me, O Lord, from everlasting death on that dread day when
the heavens and earth shall quake; when thou shalt come to judge
the world by fire. I am seized with trembling and am afraid until the
day of reckoning shall arrive and the wrath shall come. That day, a
day of wrath, calamity and misery, a great and exceedingly bitter
day.*

*Eternal rest grant them, O Lord, and may perpetual light shine
upon them.*

In Paradisum

In paradisum deducant (te) angeli,

in tuo adventu suscipiant te martyres

et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat et cum Lazaro quondam paupere
aeternam habeas requiem.

*May angels lead (thee) to Paradise, at thy coming may the martyrs
receive thee and bring thee into the holy city of Jerusalem.*

*May the choir of angels receive thee and with Lazarus, once a
beggar, may thee have eternal rest.*





Our next concert is on 9th April 2016 at St Michael's Church.
We shall be performing Handel's 'Zadok the Priest' and Haydn's
'Te Deum' and 'Harmoniemesse'.

For more details, call Jacki Pattenden on 01793 764802 or visit
www.highworthchoral.org.uk.



HCS
Highworth
Choral Society



Highworth Choral Society's


'A Christmas Concert'

*Conductor: Jacki Pattenden
Accompanist: Chris Williams*

2015
Saturday 5th December, 7.30pm
Programme

St Michael & All Angels Church, Highworth





Beatus Vir (Claudio Monteverdi)

Violins: Helen Dearnley, Kim Austen
Cello: Julia Morris


Monteverdi was the greatest of the Italian Renaissance composers. He revolutionised the music of the theatre and the church with his dramatic and imaginative use of instruments and voices, and with his daring harmonies. In 1613 Monteverdi was appointed Master of the Music at St Mark's, Venice. He remained there until his death in 1643, devoting his time to directing the choir and composing a series of wonderful sacred pieces which spread his fame throughout Europe.

Beatus Vir, which was probably composed in 1630, was published in the composer's 1641 collection *Selva Morale e Spirituali*. The motet, a setting of Psalm 112, is a superb example of Monteverdi's dramatic style. It contrasts pairs or small groups of voices with the weight of the full chorus, a technique known as *stile concertato*—one of the most characteristic features of Baroque music. The piece was originally scored for six-part chorus and soloists, with organ, basso continuo and two obbligato violin parts. (*John Bawden*)

The text is from the Latin Vulgate Bible. The translation below is from the New King James Bible.

Blessed is the man who fears the Lord,
who delights greatly in his commandments.

His descendants will be mighty on earth;
the generation of the upright will be blessed.
Wealth and riches will be in his house,
and his righteousness endures forever.
Unto the upright there arises light in the darkness,
he is gracious, and full of compassion, and righteous.
A good man deals graciously and lends;
he will guide his affairs with discretion.
Surely he will never be shaken;
the righteous will be in everlasting remembrance.
He will not be afraid of evil tidings;
his heart is steadfast, trusting in the Lord.
His heart is established;
he will not be afraid,
until he sees his desire upon his enemies.
He has dispersed abroad,
he has given to the poor;
his righteousness endures forever;
his horn will be exalted with honour.
The wicked will see it and be grieved;
he will gnash his teeth and melt away;
the desire of the wicked shall perish.



Glory be to the Father, and to the Son, and to the Holy Ghost;
as it was in the beginning, is now, and ever shall be:
world without end, Amen.



Pachelbel's Canon in D, played by Col Quattro String Quartet

Violins: Helen Dearnley, Kim Austen
Viola: Jacki Pattenden
Cello: Julia Morris

We have been playing together for over 15 years, and 'Col Quattro', our musical family, is integral to all our lives. We are all professionally trained, come from musical backgrounds, and love playing at weddings and celebrations as well as giving concerts. Music, friendship, lots of laughter, as well as the odd glass of wine, is our life glue!

info@colquattro.co.uk

A Ceremony of Carols (Benjamin Britten)

1. Procession
2. Wolcum Yole!
3. There is no Rose
- 4a. That yongë child
- 4b. Balulalow (*Lisa Cherrett, soloist*)
5. As dew in Aprille
6. This little Babe
7. In Freezing Winter Night
8. Spring Carol (*Sarah Cantwell, Julie Young, soloists*)
9. Deo Gracias
10. Recession

Benjamin Britten's hugely popular *Ceremony of Carols* was inspired by his discovery of *The English Galaxy of Shorter Poems* and was composed in part while returning by ship to Britain from the United States. Originally composed for treble voices and harp, tonight we sing the SATB version arranged by Julius Harrison. The carols are largely the product of 15th- and 16th-century writers, most of whom are anonymous. They retain their unique flavour by Britten's extensive use of old English language.

The work opens and ends with the choir processing to plainsong, and the sections in between deal with the traditional stories surrounding the birth of Christ. The piece in its entirety shows Britten's mastery of choral music, each movement in contrast with the next.

INTERVAL

During the interval, mince pies will be served.





1. Hark! The herald angels sing

Hark! The herald angels sing,
'Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled.'
Joyful, all ye nations rise,
Join the triumph of the skies,
With the angelic host proclaim:
'Christ is born in Bethlehem.'
Hark! The herald angels sing,
'Glory to the newborn King!'


Christ by highest heav'n adored,
Christ the everlasting Lord!
Late in time behold Him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see,
Hail the incarnate Deity,
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! The herald angels sing,
'Glory to the newborn King!'

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings,
Ris'n with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing,
'Glory to the newborn King!'

2. Angels' Carol John Rutter

3. God rest you merry, gentlemen (arr. David Willcocks)

God rest you merry, gentlemen,
Let nothing you dismay.
For Jesus Christ our Saviour
Was born upon this day.
To save us all from Satan's power
When we were gone astray:



*O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*

From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same.
How that in Bethlehem was born
The Son of God by name:

*O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*

The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding
In tempest, storm and wind.
And went to Bethlehem straightway
This blessèd babe to find:


*O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay.
His mother Mary kneeling,
Unto the Lord did pray:

*O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood,
Each other now embrace;
This holy tide of Christmas
All others doth deface:

*O tidings of comfort and joy,
Comfort and joy,
O tidings of comfort and joy.*





4. Three Far-Eastern Carols (arr. Malcolm Sargent)

- a) Sing, ye birds: Mongolian folk song
- b) Lullaby: a mother nurses her sick child: Korean folk song
- c) Nature carol: Filipino plantation song

5. It came upon the midnight clear

It came upon the midnight clear,
That glorious song of old.
From angels bending near the earth
To touch their harps of gold:
'Peace on the earth, goodwill to men,
From heav'n's all gracious King!
The world in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heav'nly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

For lo! The days are hastening on,
By prophet bards foretold,
When, with the ever circling years
Comes round the age of gold!
When peace shall over all the earth
Its ancient splendours fling,
And the whole world give back the song,
Which now the angels sing.

6. Follow the star! Alan Bullard



7. The Lord bless you and keep you John Rutter

8. O Come, All Ye Faithful (arr. David Willcocks)

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels:

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord!*

God of God, light of light.
Lo! He abhors not the Virgin's womb;
Very God, begotten not created:

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord!*

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him, Christ the Lord!*



Grateful thanks to organist Alf Fortnam for accompanying the audience carols.



May we wish you all a very happy and peaceful Christmas!



A date for your diary
Join us for an evening of festive music
on Saturday 10th December 2016
at St Michael's Church, Highworth.

If you have enjoyed this evening's concert, why not come and sing with us? We are always ready to welcome new members to our Monday evening rehearsals. For further details please contact Jacki Pattenden on 01793 764802 or see our website:

www.highworthchoral.org.uk



Highworth Choral Society's

Spring concert

Programme

Conductor: Jacki Pattenden
Accompanist: Chris Williams

Saturday 9th April 2016

St Michael and All Angels Church, Highworth



1) Zadok the Priest

George Frederic Handel (1685–1759)

‘Zadok the Priest’ is the most popular of Handel’s *Coronation Anthems for George II*. The first performance was given on 11 October 1727, for the occasion of the coronation of George II, in Westminster Abbey, London. The music is a setting of texts from the King James Bible. The anthem’s majesty is such that it has been used for every English coronation since that of George II.

2) Blest Pair of Sirens

Charles Hubert Hastings Parry (1848–1918)

Blest Pair of Sirens was composed for Queen Victoria’s Golden Jubilee in 1887, and was first performed in London on 17 May 1887. The work is a setting of John Milton’s ode *At a Solemn Music*, in which Milton combines the classical Greek idea of a lost golden age with the Christian doctrine of the fall, the poem ending with the prayer that, through the combined media of poetry and music, ‘the Blest Pair of Sirens, Voice and Verse’ we may once again unite with God’s own ‘celestial concert’.

Blest Pair of Sirens effectively established Parry as the leading English choral composer of his day, and is still frequently used at royal events, most recently the marriage of the Duke and Duchess of Cambridge in April 2011.

3) As Torrents In Summer

Edward Elgar (1857–1934)

This unaccompanied part-song was written in 1896. The text is taken from Longfellow’s *The Saga of King Olaf*, a lengthy poem in 22 parts (itself part of a longer work loosely modelled on the

Canterbury Tales), which, after some adaptation, Elgar used for his cantata *Scenes from the Saga of King Olaf*. This particular chorus occurs just after the death of King Olaf.

4) Te Deum in C (Hob. XXIIIc, No. 2)

Joseph Haydn (1732–1809)

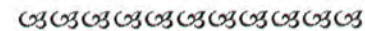
A *Te Deum* is a hymn of praise and celebration. Joseph Haydn wrote two settings of the *Te Deum*, both in the key of C. The second, which we sing tonight, was commissioned in 1799 by Empress Marie Therese, wife of Emperor Franz I of Austria. It received its premiere in September 1800 at Eisenstadt, the home of the Esterházy family, Haydn’s former employer.

The *Te Deum* is a choral work throughout, without the solo sections that are heard in Haydn’s masses and other sacred works. This *Te Deum* is divided into three continuous sections. Haydn creates two ebullient outer sections, contrasting with a calm middle section. The energetic first section begins with unison singing of Haydn’s variation of the traditional chant melody. Different phrases in this first section are set with equally sparkling melodies.

The shorter second part, ‘Te ergo quaesumus’, a prayer asking for help, is appropriately slower and more contemplative. Joy reigns again in the exuberant third section, beginning with ‘Aeterna fac’. This exuberance gives way to the calm setting of ‘Miserere nostril Domini’ (‘Lord have mercy’), and Haydn completes the work with a magnificent double fugue on the texts ‘In te, Domine speravi’ and ‘Non confundar in aeternum’.



INTERVAL



Mass in B-flat Major (Harmonie-Messe)

Joseph Haydn (1732–1809)

*Soloists: Louise Woodgate (soprano), Julie Young (alto),
William Wallace (tenor), Andrew Randall (bass)*

1. **Kyrie**
2. **Gloria:** Gloria in excelsis, Gratias, Quoniam
3. **Credo:** Credo in unum Deum, Et incarnatus est, Et resurrexit, Et vitam venturi
4. **Sanctus**
5. **Benedictus**
6. **Agnus Dei**

Haydn completed his last and longest Mass, the *Harmonie-Messe*, at the age of 70 in 1802. After completing the Mass, Haydn complained increasingly of fatigue, lack of concentration and depression, and ultimately submitted his resignation to the Esterházy family towards the end of 1804. Although he lived until 1809, the *Harmonie-Messe* was to be not only his final Mass setting but his last major composition.

Nothing in the beautiful 16-bar orchestral introduction, whose overall dynamic level is soft, leads us to expect the thunderous entrance of the full chorus ('Kyrie eleison') on a diminished seventh chord rather than the tonic triad of B-flat major. Structurally speaking, this first statement from the choir functions as a powerful upbeat to the real start of the movement's exposition, the bass solo's entrance on the word 'Kyrie'.

The first theme of the Gloria is sung by the solo soprano, but thereafter its grand opening section unfolds with the forces of full chorus and orchestra. The principal theme of the slower middle section of the Gloria ('Gratias agimus') is sung by the

solo voices in succession, starting with the alto. This is followed with the choir entering to declaim the words 'Qui tollis peccata mundi'. The Gloria is completed by another section for the chorus, culminating in a stunning fugato with subject ('In gloria Dei Patris') and countersubject ('Amen') in contrary motion.

The Sanctus begins in the same monumental vein, alternating between the quartet of soloists and full choir before the unexpected interruption at 'Pleni sunt coeli'. The opening of the Benedictus is almost scherzo-like in character, its nervous energy standing in sharp distinction to the calm of the Sanctus—a contrast that the reprise of music from the end of the Sanctus makes even more clear. Particularly shocking is the transition from the first part of the Agnus Dei to 'Dona nobis pacem', in which a sudden fanfare completely explodes the placid choral landscape that has been established. The most striking contrast, however, is between the work and its creator. In the face of the *Harmonie-Messe*'s expressive intensity, it is nearly impossible to imagine that Haydn himself was at the end of his compositional career.

~ Soloists ~

Louise Woodgate is a classically trained singer and, after completing her music degree, continued her studies at Trinity College of Music and English National Opera Course London. Performances include (Grange Park Opera) the role of Blanche in *Bluebeard*, ensemble *Falstaff*, (Pimlico Opera) the role of Eponine in *Les Misérables*. Louise is currently studying for her Certificate of Master Teaching with the Estill model. She teaches singing at Mountview Academy of Theatre Arts London, Abingdon Preparatory School, and from her home in Highworth.

Julie Young is a lecturer in adult nursing at Oxford Brookes University and a practising staff nurse at Prospect Hospice. She loves to sing in her spare time and has been a member of the Highworth Choral Society since 2005. Choral singing has introduced her to a broad new repertoire of beautiful music which has tested and improved her vocal abilities. Julie is an active member of the BBC Symphony Chorus, performing in concerts with the BBC Symphony Orchestra at the Barbican and the Royal Albert Hall. She was picked for the semi-chorus for the First Night of the Proms and the Last Night of the Proms in 2014 and, more recently, has recorded Berlioz' *Romeo et Juliette* for the Chandos label. She hopes to participate in the BBC Proms 2016.

Andrew Randall is a Derbyshire-born baritone, currently in his final year of a Masters of Music at Birmingham Conservatoire. He is taught by the renowned bass-baritone Henry Herford and operatic tenor Justin Lavender. On top of many other choral engagements—including work with the talented choirs at the Conservatoire, Tideswell Singers, Sheffield University Singers' Society, and contemporary choir Via Nova (with whom Andrew has performed nearly 20 world premiere performances)—Andrew is a Bass Lay Clerk for St Philip's Cathedral, Birmingham.

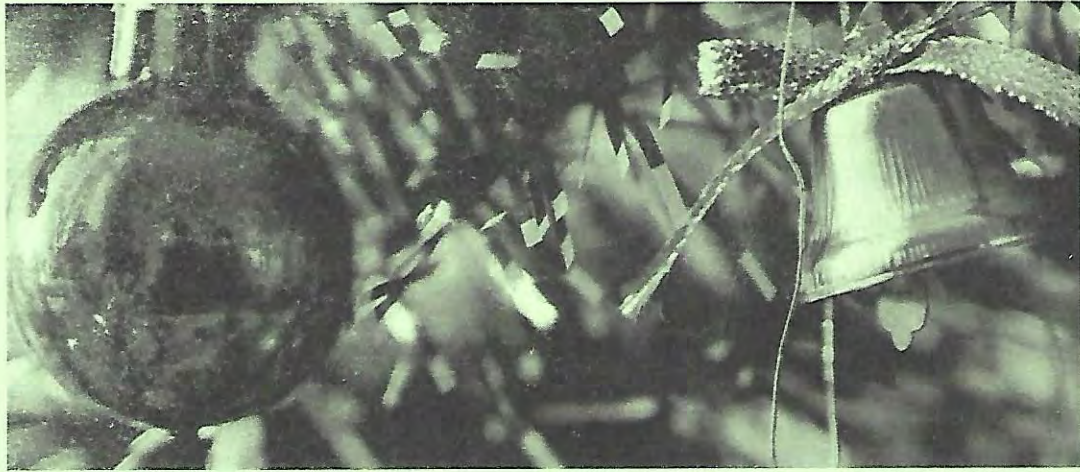
Andrew has performed lead roles in many operatic works, including those commissioned by the university for fellow Nottingham alumnus, Alex Patterson. Recently, he performed in the world premiere of Michael Wolters' new opera *Ava's Wedding*, taking the role of Ian Hobbs, a gentleman rather unlucky in love. Andrew has also performed many extracts from works in concert, most recently the role of Sid in Britten's *Albert Herring* and Marcello in Giacomo Puccini's *La Bohème*. Recent solo performances include bass soloist in Handel's *Messiah* with both the Beaumaris Singers and the Kenilworth Choral Society; bass soloist and role of Pilate in Bach's *St John Passion* with the

Kidderminster Choral Society and extremely well-renowned Elgar Sinfonia; bass soloist in Mozart's *Requiem Mass* with Tideswell Singers and Sheffield Chamber Orchestra; bass soloist in Haydn's *Creation* with Sheffield Singers; and the title role in Mozart's *Don Giovanni*, with Eclipse Theatre Productions.

William Wallace is currently studying as a 2015/16 Young Artist at the National Opera Studio, London, generously funded by the Nelly Groner Trust. William graduated from the Royal College of Music with a Performance Masters (Distinction) in 2015, where he studied with Tim Evans Jones and Chris Glynn. Last summer he appeared to great acclaim as the Schoolmaster in Janáček's *Cunning Little Vixen* with British Youth Opera, and received the 2015 Dame Hilda Bracket Award for this performance from the Sadler's Wells Trust.

William's other operatic roles include the Mayor in *Albert Herring* and Zweiter Preister in *Die Zauberflöte* for the Royal College of Music International Opera School; Tybalt in Gounod's *Romeo and Juliet* (Bearwood Opera) and Gastone in Verdi's *La Traviata* (Rye Festival). William also has extensive oratorio and concert experience, performing Mendelssohn's *Elijah*, Handel's *Theodora*, *Judas Maccabeus* and *Acis and Galatea*, Saint-Saëns' *Christmas Oratorio*, Bach Cantatas, Magnificats and *St John Passion* Evangelist and tenor arias during the last two years.





Highworth Choral Society

A Christmas Concert

Programme

Musical Director: Jacki Pattenden

Accompanist: Chris Williams

Saturday 10th December 2016

St Michael and All Angels Church, Highworth

Jesu, meine Freude

Johann Sebastian Bach (1685–1750)

Translation of German text:

Jesus, my joy,
Pasture of my heart.
Jesus, my adornment
Ah, how long, how long
Is my heart filled with anxiety
And longing for you!
Lamb of God, my bridegroom,
Apart from you on the earth
There is nothing dearer to me.



Excerpts from The Creation

Josef Haydn (1732–1809)

Josef Haydn wrote *The Creation*, an oratorio, between 1797 and 1798. The oratorio depicts and celebrates the creation of the world as described in the book of Genesis. The first public performance was given in Vienna on 19th March 1799.

In the Beginning (Recitative)

Bass solo: Andrew Wilson

Tenor solo: Cheryl Keen

Now Vanish before the Holy Beams (Air)

Tenor solo: Trevor Smith

The Marv'ulous Work

Soprano solo: Lisa Cherrett

Rolling in Foaming Billows (Air)

Bass solo: Richard James

And the Heavenly Host (Recitative)

Tenor solo: Iain Watkins

Awake the Harp (Chorus)

The Heavens are Telling

Soprano solo: Rebecca Mathis

Tenor solo: Bill Kingdon

Bass solo: Mike Saunders

Achieved is the Glorious Work(Chorus)



Magnificat

Antonio Vivaldi (1678–1741)

Soloists: Julie Young, Sarah Cantwell, Bill Kingdon, Rebecca Mathis

Although Vivaldi is most often remembered for *The Four Seasons* and other instrumental works, his choral music contains a beautiful mix of the instrumental style that many love, while paying close attention to the overall mood of the text. The Magnificat on tonight's programme is full of the dramatic fire and contrast of his concertos.

The work is structured in nine movements and was written for his pupils at the orphanage at Ospedale della Pietà di Venezia, around 1715. Vivaldi masterfully rings the changes from movement to movement, beginning with the imposing 'Magnificat'. The aria that follows, 'Et Exultavit', is full of sprightly counterpoint. Next is the chorus, 'Et Misericordia', with pulsing chromaticism and daring harmonies and sudden modulations.

'Fecit Potentiam' returns to full chords from the choir with a fast semi-quaver accompaniment. The 'Deposuit' that follows forcefully puts down the mighty and raises up the humble with the whole chorus and accompaniment in unison. A beautiful duet, 'Esurientes Implevit', follows and this in turn is followed by the short 'Suscepit Israel' with its contrasting phrases. The sprightly 'Sicut Locutus' returns to a contrapuntal style while the final climatic 'Gloria' incorporates choral harmonies, chromatic changes and the use of counterpoint to bring the work to a glorious conclusion.

1. Magnificat

My soul magnifies the Lord.

2. Et Exultavit

And my spirit has rejoiced in God my saviour. For he has regarded the low estate of his handmaiden: For behold, henceforth all generations shall call me blessed. For he who is mighty has done great things to me; and holy is his name.

3. Et Misericordia

And his mercy is on them who fear him from generation to generation.

4. Fecit Potentiam

He has shown strength with his arm; he has scattered the proud, even the arrogant of heart.

5. Deposuit Potentes

He has deposed the mighty from their seats, and exalted the humble.

6. Esurientes

The hungry he has filled with good things; and the rich he has sent empty away.

7. Suscepit Israel

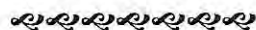
He has helped his servant Israel, in remembrance of his mercy.

8. Sicut Locutus

As it was spoken to our fathers, to Abraham and his seed for ever.

9. Gloria

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.



INTERVAL

During the interval, mince pies will be served.



Joy to the World (Congregation & Choir)

Joy to the world! The Lord is come;
Let earth receive her King.
Let ev'ry heart prepare him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

All men:

Joy to the world! The Saviour reigns;
Let men their songs employ.
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

Everyone:

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.

Carol of the Bells

Mykola Leontovich (arr. Peter J. Wilhousky)

Infant Holy, Infant Lowly (Congregation & Choir)

Infant holy, infant lowly,
For his bed a cattle stall.
Oxen lowing, little knowing
Christ the Babe is Lord of all.
Swift are winging, angels singing,
Nowells ringing, tidings bringing.
Christ the Babe is Lord of all,
Christ the Babe is Lord of all.

Flocks were sleeping, shepherds keeping
Vigil till the morning new;
Saw the glory, heard the story,
Tidings of a gospel true.
Thus rejoicing, free from sorrow,
Praises voicing, greet the morrow.
Christ the Babe was born for you!
Christ the Babe was born for you!

German Carol: Susani

(arr. Paul Trepte)

**German Carol: Lieb' Nachtigall, wach auf!
(Dear nightingale, awake!)**

(arr. Paul Trepte)

Of the Father's Heart Begotten (Congregation & Choir)

All men:

Of the Father's heart begotten,
Ere the world from chaos rose,
He is Alpha: from that Fountain
All that is and hath been flows;
He is Omega, of all things
Yet to come the mystic Close,
Evermore and evermore.

All ladies:

By his word was all created;
He commanded and 'twas done;
Earth and sky and boundless ocean,
Universe of three in one.
All that sees the moon's soft radiance,
All that breathes beneath the sun,
Evermore and evermore.

All men:

He assumed this mortal body,
Frail and feeble, doomed to die,
That the race from dust created
Might not perish utterly,
Which the dreadful Law had sentenced
In the depths of hell to lie,
Evermore and evermore.

All ladies:

O how blest that wondrous birthday,
When the Maid the curse retrieved,
Brought to birth mankind's salvation,
By the Holy Ghost conceived;
And the Babe, the world's Redeemer,
In her loving arms received,
Evermore and evermore.

All men:

This is he, whom seer and sybil
Sang in ages long gone by;
This is he of old revealèd
In the page of prophecy;
Lo! He comes, the promised Saviour;
Let the world his praises cry!
Evermore and evermore.

Everyone:

Sing, ye heights of heav'n, his praises;
Angels and archangels, sing!
Wheresoe'er ye be, ye faithful,
Let your joyous anthems ring,
Ev'ry tongue his name confessing,
Countless voices answering,
Evermore and evermore.

**Quelle est cette odeur agréable?
(Whence is that goodly fragrance flowing?)**

(arr. David Willcocks)

Baritone solo: Andrew Wilson

A maiden most gentle

(arr. Andrew Carter)

O Come, All Ye Faithful (Congregation & Choir)

O come all ye faithful, joyful and triumphant
Oh come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels;
O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!

God of God, light of light
Lo! He abhors not the Virgin's womb;
Very God, begotten, not created:
O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!



Grateful thanks to organist Alf Fortnam for accompanying the audience carols.



A date for your diary

Join us for our Easter concert at St Michael's Church, Highworth
on Saturday 8th April 2017.

Programme to include Pergolesi's *Stabat Mater*
and Mozart's *Te Deum Laudamus*.

May we wish you all a very happy and peaceful Christmas!

Registered charity no. 1096246

HIGHWORTH CHORAL SOCIETY
PRESENTS A

SPRING CONCERT

TE DEUM LAUDAMUS

MOZART

EVENING PRAYER

GJEILO

SEAL LULLABY

WHITACRE

Sat.8th April 2017

7.30

St. Michael's Church
Highworth

Tickets £10

available from
Lighthouse Bookshop
40, High Street, Highworth.
or e-mail
secretary@highworthchoral.org.uk

STABAT MATER

PERGOLES

SOLOISTS

Helen Pysanczyn
Saxophone

Becky Roberts
Soprano

Julie Young
Contralto

Conductor - Jacki Pattenden

Accompanist - Chris Williams

Website - www.highworthchoral.org.uk

Highworth Choral Society
presents

Registered charity
no.1096246



A MUSICAL FEAST FOR CHRISTMAS

PROGRAMME

*A Little Jazz Mass
by Bob Chilcott
A Feast for Christmas
by Alan Bullard
and popular Carols*

Conductor Jacki Pattenden
Accompanist Chris Williams

Saturday 9th December 2017
St. Michael's Church, Highworth
7.30 p.m.

website:- www.highworthchoral.org.uk

A Little Jazz Mass

Bob Chilcott

Bob Chilcott originally wrote this work for upper voices in 2004. He has always loved jazz and, whilst a member of the King's Singers, he was able to work with the likes of George Shearing, Richard Rodney Bennett, John Dankworth, Art Farmer and the WDR Big Band. Those experiences all had an impact on his compositions.

The Mass is written in five movements:

- Kyrie
- Gloria
- Sanctus
- Benedictus
- Agnus Dei

Greig Stewart – Drums

Wade Edwards – Double Bass

☆☆☆

Soloist: Effie Stewart, Piano and Clarinet

- Polonaise in G minor Op. Posth. No.2 Chopin
- When the Saints arr. Power
- Sonatina in F major Beethoven

Effie Stewart, aged 10, has been playing the piano since she was 5 and, from the age of 6, with Mariann Szentesi. She has been learning the clarinet with Helen Pysanczyn at Dunmore School, Abingdon, since 2015.

In 2018 Effie will start studying full-time at Chetham's School of Music in Manchester. She has a pet hamster called Sandy, after Sandy in SpongeBob Squarepants!

☆☆☆

A Feast for Christmas

Alan Bullard

This piece is a seasonal celebration and was first performed at Christmas 2007.

- **Christmas Welcome:** the scene is set!
- **Christmas Pudding:** prepared on 'Stir-up Sunday'
- **Christmas Eve:** what Christmas means to 20th-century poet, Robert Bridges
- **Christmas Feast:** food preparations!
- **Christmas Grace:** giving thanks!
- **Christmas Crackers:** no table would be dressed without them!
- **Christmas Spirit:** the spirit of sharing at Christmas
- **Christmas Celebration**
(Please join in with the last verse of 'We wish you a Merry Christmas')

☆☆☆

INTERVAL

☆☆☆

The First Nowell (Congregation & Choir)

1. The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!
2. They lookèd up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

3. And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

4. This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

5. Then enter'd in those wise men three,
Full rev'rently upon their knee,
And offer'd there in his presence
Their gold and myrrh and frankincense:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

6. Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

☆☆☆

In The Bleak Mid-Winter

Christina Rossetti/Harold Darke

☆☆☆

Rudolphus Rubrinus

Johnny Marks arr. Philip Brunelle

☆☆☆

O Little Town of Bethlehem (Congregation & Choir)

1. O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

2. O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.

3. How silently, how silently,
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

4. O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel.

☆☆☆

Shepherd's Pipe Carol

John Rutter

☆☆☆

Christmas Lullaby

John Rutter

☆☆☆

O Holy Night

Adolphe Adam arr. John Rutter

☆☆☆

O Come, All Ye Faithful (Congregation & Choir)

1. O come all ye faithful, joyful and triumphant
Oh come ye, O come ye to Bethlehem;
Come and behold him, born the King of angels;
*O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!*
2. God of God, light of light
Lo! He abhors not the Virgin's womb;
Very God, begotten, not created:
*O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!*
3. Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
*O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!*

**Our grateful thanks to Alf Fortnam for
accompanying the audience carols on organ.**

☆☆☆

A date for your diary

Join us for our Spring Concert at St Michael's Church,
Highworth, on Saturday 12th May 2018 or at the
Garrison Church of Saint Alban the Martyr, Larkhill,
on Saturday 19th May 2018.

We shall be joining forces with Larkhill Choral Society to
present a joint concert programme, featuring music by the
great 'Romantic Era' composers such as Brahms, Elgar,
Rheinberger, Mendelssohn, Vaughan Williams and others.

Come and join us!

We extend a warm invitation to come and sing with us.
All voices are welcome and you can be sure of a friendly
atmosphere, to sing and learn in, at our Monday evening
rehearsals. Please see our website www.highworthchoral.org.uk
or call Jacki Pattenden on 01793 764802.

**May we wish you all
a very happy and peaceful Christmas!**

Registered charity no. 1096246

HIGHWORTH CHORAL
SOCIETY'S

SPRING CONCERT PROGRAMME

TE DEUM LAUDAMUS
MOZART

EVENING PRAYER
GJEILO

SEAL LULLABY
WHITACRE
STABAT MATER
PERGOLES

SOLOISTS

Helen Pysanczyn
Saxophone
Becky Roberts
Soprano
Julie Young
Contralto

Sat.8th April 2017
7.30 p.m.
St. Michael's Church
Highworth

Conductor - Jacki Pattenden
Accompanist - Chris Williams

Website - www.highworthchoral.org.uk

If you have enjoyed this evening's concert, why not come and sing with us? We are always ready to welcome new members to our unauditioned, friendly choir. We rehearse on Monday evenings at the Methodist church. For further details please contact Jacki Pattenden on 01793 764802 or see our website: www.highworthchoral.org.uk

Many thanks to the Vicar and team at St Michael's Church.

Our Christmas concert will be at St Michael's Church
on Saturday 9 December 2017.

Ave Verum Corpus

Wolfgang Amadeus Mozart

This motet is one of Mozart's most famous and most popular works. It was written to celebrate the feast of Corpus Christi in June 1791, around six months before Mozart's death. The verse itself is from a 14th-century handwritten document from Reichenau, penned by an unknown author, and translates as follows: 'Hail, true body born of the Virgin Mary, Who truly suffered, sacrificed on the Cross for man, Whose pierced side overflowed with water and blood, Be for us a foretaste in the test of death.'

Te Deum Laudamus in C (K.141)

Wolfgang Amadeus Mozart

Mozart's setting of the Te Deum was long assumed to have been written in 1774; a more careful dating now places its composition five years earlier, when the composer was only 13 years old. Mozart's setting of the Te Deum is modelled, almost bar for bar, on Michael Haydn's setting of the same text. However, there are significant differences that show an already independent musical mind at work. Mozart's growing technical mastery is already evident in the several fugal passages that permeate the work. Despite his age at the time of its writing, the Te Deum should not be dismissed as a piece of juvenilia, but rather the work of a nascent master who already knows his business.

Evening Prayer

Ola Gjeilo

Solo tenor saxophone: Helen Pysanczyn

Ola Gjeilo is a Norwegian composer and pianist, born in 1978. 'Evening Prayer' was his first choral composition to incorporate tenor saxophone improvisation with a full SATB choir. The text is a prayer written by St Augustine.

Finale from Three Piece Suite

Richard Rodney-Bennett

Solo alto saxophone: Helen Pysanczyn

The Seal Lullaby

Eric Whitacre

An American composer, Whitacre was born in 1970. He writes music that incorporates contemporary sounds and influences and is known for his use of unconventional chord progressions and rhythms that often involve mixed, complex and/or compound metres and unusual patterns. He has leapt to global fame in recent years as a result of his CDs, *Cloudburst*, *Light and Gold* and *Water Night*. He is also known for his virtual choir, using YouTube to create and synchronise performances of his work by individual singers from all over the world. 'The Seal Lullaby' was composed for a proposed animated movie that ultimately was not made. The story is based on a tale by Rudyard Kipling which begins with this poem, sung softly by a mother seal to her pup:

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Selections from Animal Crackers Vol. 1 & 2

Eric Whitacre

Animal Crackers Volumes 1 & 2 are pure musical fun! They are settings of short, comic verses by Ogden Nash, a fellow American poet. The settings are equally hilarious, with Whitacre saying, 'I've always dreamed of writing a substantial collection of choral works that might enter the standard choral repertoire, something with the depth and passion of Monteverdi's Fourth Book of Madrigals and the charm and timelessness of Brahms' *Liebeslieder Waltzes*. I wrote this instead.'

INTERVAL

Stabat Mater

Giovanni Battista Pergolesi

Arranged for SATB Chorus by Desmond Ratcliffe

*Soloists: Rebecca Roberts (Soprano); Julie Young (Alto);
Iain Watkins (Tenor); Andrew Wilson (Bass)*

1. Stabat mater dolorosa – Chorus
2. Cujus animam gementem – Aria (soprano)
3. O quam tristis et afflicta – Chorus
4. Quae moerebat, et dolebat – Aria (alto)
5. Quis est homo qui non fleret? – Chorus
6. Vidit suum dulcem natum – Aria (soprano)
7. Eja mater, fons amoris – Aria (alto)
8. Fac ut ardeat cor meum – Chorus
9. Sancta mater, istud agas – Duet (soprano & alto)
10. Fac ut portem Christi mortem – Aria (alto)
11. Inflammatus, et accensus – Chorus
12. Quando corpus morietur – Quartet
13. Amen – Chorus

Pergolesi was born and lived near Naples in Italy, in an age when Italy was a patchwork of small states. There was a thriving musical life in Naples at the time, and he entered the conservatory there in 1725. His productive career began at the age of 20, but, sadly, by 26 he was dead from tuberculosis.

Stabat Mater is a sequence of Latin verses composed by Jacobus de Benedictis in the 13th century, in commemoration of the sorrows of the Virgin Mary. Pergolesi's Stabat Mater is innovative in the field of sacred music in the way it offers a very personal response to the religious experience. The setting is very beautiful, with much use of suspensions – blending one chord into another gradually, as opposed to clean harmony changes.

The words of the Stabat Mater are in two sections. The first part describes the anguish of Mary, standing at the foot of the cross on which her son is dying, while the latter part constitutes a prayer to the Virgin Mary. Pergolesi divides the work into twelve separate numbers.

1. *Stabat Mater dolorosa, juxta crucem lacrimosa, dum pendebat Filius.*
The sorrowing mother stands weeping, by the cross where her son hangs.
2. *Cujus animam gementem, contristatam et dolentem, pertransivit gladius.*
A sword of shared sorrow and bitter anguish had pierced her heart.
3. *O quam tristis et afflicta, fuit illa benedicata, Mater Unigeniti.*
O what sadness and affliction lay on the blessed Mother of the Lord.
4. *Quae moerebat et dolebat, Pia Mater, dum videbat nati poenas inclyti.*
What grief and sorrow she suffered to see her glorious, dying son.
5. *Quis est homo qui non fleret, Christi Matrem si videret, in tanto supplicio?*
Is there anyone who would not weep to see the Mother of Christ in such torment?
Quis non posset contristari, Piam Matrem contemplari, dolentem cum Filio?
Is there anyone who could not share her pain?
Pro peccatis Suae gentis, vidit Jesum in tormentis, et flagellis subditum.
She saw Jesus scourged and in torment for the sins of his people.
6. *Vidit suum dulcem natum, morientem desolatum, dum emisit spiritum.*
She saw her sweet son desolate and alone as his spirit passed away.
7. *Eja Mater, fons amoris, me sentire vim doloris, fac, ut tecum lugeam.*
O Mother, fount of love, touch my spirit with your feeling
8. *Fac ut ardeat cor meum, in amando Christum Deum, ut sibi complaceam.*
Make my heart glow with the love of Christ.

9. *Sancta Mater, istud agas, crucifixi fige plagas, cordi meo valide.*
Holy Mother, fix in my heart the wounds Christ suffered on the cross.
Tui Nati vulnerati, tam digati pro me patipoenas mecum divide.
Let me share his pain with you, he who loved me so.
Fac me vere tecum flere, crucifixo condolere, donec ego vixero.
Let me share your tears, mourning him who died for me.
Juxta crucem tecum stare, te libenter sociare, in planctu desidero.
By the cross with you to weep and pray is all I ask.
Virgo virginum praeclara, mihi jam non sis amara, fac me tecum plangere.
Greatest of all virgins, let me share your divine grief.
10. *Fac ut portem Christi mortem, passionis fac consortem. et plagas recolare.*
Let me remember Christ's suffering and death on the cross
Fac me plagis vulnerari, cruce hac inebriari, ob amorem Filii.
And let my heart be warmed with the blood he shed for us.
11. *Inflammatum et accensum, per te, Virgo, sum defensum, in die iudicii.*
Defend me, O virgin, from the flames of the day of judgement.
Fac me cruce custodiri, morte Christi premuniri, confoveri gratia.
When Christ calls me to him, be my defence and guide.
12. *Quando corpus morietur, fac ut animae donetur, paradisi gloria!*
Amen.
While my body dies, may my soul be with you in paradise! Amen

Soloists

Helen Pysanczyn is a freelance teacher and performer. Since moving to Swindon in 1986, Helen has played clarinet and saxophone for many ensembles: she is currently principal clarinet in the Marlborough Concert Orchestra and enjoys playing saxophone in The Original Sax Quartet (originalsax.co.uk). Helen also plays clarinet and saxophone for musical theatre companies including SALOS, TAOS and Stage Struck. In a busy teaching career spanning 30 years, Helen has taught in many schools. She currently teaches clarinet and saxophone at Redmaids' School, Bristol, St Margaret's Preparatory School, Calne, and at Dunmore Primary and John Mason Secondary Schools in Abingdon.

Rebecca Roberts lives in Swindon with her husband and two children. Rebecca started playing the recorder when she was 3 and soon moved on to other instruments. While at college, she concentrated on the flute and studied under Dr Diana Bickley and Sally Stocks. She then went on to study 'Musical Instrument Making and Repairing' at Merton College, London. Rebecca has sung with St Mark's Church Choir for many years, where she has had the opportunity to sing a number of solos, including 'Pie Jesu' from Faure's *Requiem* and the soprano solo in Samuel Wesley's *The Wilderness*. She has had the opportunity to sing in many different cathedrals, including Salisbury and Hereford, with visiting choirs.

Julie Young is a lecturer in adult nursing at Oxford Brookes University and a practising staff nurse at Prospect Hospice. She loves to sing in her spare time and has been a member of the Highworth Choral Society since 2005. Choral singing has introduced her to a broad new repertoire of beautiful music which has tested and improved her vocal abilities. Julie is an active member of the BBC Symphony Chorus, performing in concerts with the BBC Symphony Orchestra at the Barbican and the Royal Albert Hall. She was picked for the semi-chorus for the First Night of the Proms and the Last Night of the Proms in 2014 and, more recently, has recorded Berlioz's *Romeo et Juliette* for the Chandos label.

Highworth Choral Society
presents

Registered charity
no.1096246



**A MUSICAL FEAST FOR
CHRISTMAS**

*A Little Jazz Mass
by Bob Chilcott
A Feast for Christmas
by Alan Bullard
and popular Carols*

Conductor Jacki Pattenden
Accompanist Chris Williams

Saturday 9th December 2017
St. Michael's Church, Highworth
7.30 p.m.

Tickets £10
available from Lighthouse Bookshop
40, High St. Highworth
or email :-
secretary@highworthchoral.org.uk

website:- www.highworthchoral.org.uk

Registered charity no. 1096246

HIGHWORTH CHORAL SOCIETY
PRESENTS

AUTUMN CONCERT

A decorative border of autumn leaves in shades of yellow, orange, and red, with several brown acorns, is arranged in a curved path along the left and top edges of the poster.

HAYDN'S TE DEUM AND NELSON MASS

SOLOISTS

KALI HARDWICK - SOPRANO

JULIE YOUNG - CONTRALTO

GUY WITHERS - TENOR

OSSIAN HUSKINSON - BASS

Conductor - Jacki Pattenden

Accompanist - Chris Williams

13th OCTOBER 2018
7.30 p.m.

Highworth Methodist
Church

TICKETS £12

Under 12s £6

available from

Lighthouse Bookshop

40, High Street, Highworth.

or e-mail

secretary@highworthchoral.org.uk

Website - www.highworthchoral.org.uk

Registered charity no. 1096246

HIGHWORTH CHORAL SOCIETY
PRESENTS

AUTUMN CONCERT

A decorative arrangement of autumn leaves in shades of yellow, orange, and red, interspersed with several brown acorns, framing the top and left sides of the poster.

HAYDN'S TE DEUM AND NELSON MASS

SOLOISTS

KALI HARDWICK - SOPRANO

JULIE YOUNG - CONTRALTO

GUY WITHERS - TENOR

OSSIAN HUSKINSON - BASS

Conductor - Jacki Pattenden

Accompanist - Chris Williams

13th OCTOBER 2018
7.30 p.m.

Highworth Methodist
Church

TICKETS £12
Under 12s £6

available from
Lighthouse Bookshop
40, High Street, Highworth.
or e-mail

secretary@highworthchoral.org.uk

Website - www.highworthchoral.org.uk



Highworth Choral Society presents their Autumn concert

Jacki Pattenden, Conductor

Chris Williams, Accompanist

Kali Hardwick, Soprano

Julie Young, Alto

Guy Withers, Tenor

Ossian Huskinson, Bass

Highworth Choral Society

Jacki Pattenden: Musical Director & Conductor

Amanda Jefferies: Chair

Chris Williams: Pianist

Sopranos

Ann Gratton, Ann Hinton, Cath Bozeat, Chris Bartle, Cindy Jones, Di Kinch, Diana Merriman, Janet Gill, Jill White, Laura Podevin, Laura Willingham, Lisa Cherrett, Pat Cook, Helen Tombs, Pat Williams, Sarah Wilkinson, Sarah Crisp, Sheila Headon, Sheila Pregnall, Tessa Hares, Tricia Clitheroe

Altos

Alison Williams, Brenda Boyd, Carol Siemienagio, Christine Dunster, Deborah Tapley, Gwen Metcalf, Janet Hodgson, Julie Young, Lin Stewart, Teresa Francis, Margaret Watkins, Mavis Bridger, Pam Lang, Pauline Baker, Rosemary Williams, Maria Treadwell

Tenors

Amanda Jefferies, Cheryl Keen, Eddie Meech, Phil Perkins, Richard Pracy, Trevor Smith

Basses

Andrew Wilson, Jimmie Aitkin, Mike Saunders, Richard James, Syd Simpson

PROGRAMME NOTES

First Half

Franz Joseph Haydn (1732-1809)

Libera me

Libera me ("Deliver me") is a Roman Catholic responsory that is sung in the Office of the Dead and at the absolution of the dead, a service of prayers for the dead said beside the coffin immediately after the Requiem Mass and before burial. The text of Libera me asks God to have mercy upon the deceased person at the Last Judgment. It is thought that Haydn wrote his setting between 1782-1790. The four-part choral setting is interspersed with sections of plainsong.

Cesar Franck (1822-1890)

Domine, non secundum

This motet, written for Lent, sets individual verses from Psalms 102 and 78. With its simple singability in the vocal parts and the well-balanced formal layout, the piece has many similarities with works by Mozart and Schubert.

Panis Angelicus

Following the revolution, church music in 19th century France adopted the genres popular in the opera houses, theatres, and the streets. The Belgian/Parisian organist, César Franck, chose to buck the tide, contributing high quality organ playing to the services, continuing to improvise on the chants. One of his most enduring vocal pieces is the communion motet Panis Angelicus. The text comes from the last two stanzas of the hymn Sacris solemniis, composed by St. Thomas Aquinas for the Matins of Corpus Christi. Franck's setting for Tenor solo, organ (harmonium), harp and cello was incorporated it into his Messe à trois voix, Op. 12 and was published in 1872. The piece has been made into numerous arrangements, both choral and instrumental.

Franz Joseph Haydn (1732-1809)

Te Deum in C (Hob. XXIIIc, No. 2)

Te Deums are hymns of praise and celebration. Joseph Haydn wrote two settings of the Te Deum, both in the key of C. The second, which we sing tonight, was commissioned in 1799 by Empress Marie Therese, wife of Emperor Franz I of Austria. It received its premiere in September 1800 at Eisenstadt, the home of the Esterházy family, Haydn's former employer.

The Te Deum is a choral work throughout, without the solo sections that are heard in Haydn's masses and other sacred works. This Te Deum is divided into three continuous sections. Haydn creates two ebullient outer sections, contrasting with a calm middle section. The energetic first section begins with unison singing of Haydn's variation of the traditional chant melody. Different phrases in this first section are set with equally sparkling melodies.

The shorter second part, Te ergo quaesumus, a prayer asking for help, is appropriately slower, more contemplative. Joy reigns again in the exuberant third section, beginning with Aeterna fac. This exuberance gives way to the calm setting at Miserere nostril Domini (Lord have mercy), and he completes the work with a magnificent double fugue on the texts In te, Domine speravi and Non confundar in aeternum.

•.....•◆ **Interval** ◆••.....•

Refreshments will be served

Second Half

Franz Joseph Haydn (1732-1809)

The Nelson Mass

Haydn's own title for this mass, Missa in Angustiis ('mass for times of distress'), would lead one to expect a dark piece, with an undercurrent of fear. Certainly, the opening Kyrie features dark and dramatic fanfares, and belongs to the sound world of Mozart's Requiem, which was written in the same decade. However, there are also contemplative and joyful movements and a jubilant finale.

This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale.

The mass is also notable for the 'fireworks' demanded of the soprano soloist, in the tragic, war-torn Kyrie through the D major Gloria and beyond. But while most contemporary mass settings make a clear distinction between arias and choral sections, in the manner of opera, the solos and ensemble passages in the Nelson Mass in the main remain closely integrated with the chorus.

The Qui tollis section of the Gloria starts surprisingly in Bb major. The soprano returns us to D major for Quoniam tu solus sanctus and ends with a choral fugue.

An extraordinary opening to the Credo has the sopranos and tenors competing in canon with the altos and basses. Et incarnatus begins with a gorgeous aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in Et resurrexit.

The Benedictus is a world away from the serene, prayerful setting that might be expected. This is typically set as a quiet meditation, but Haydn's setting begins with a stormy introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly dissonant passage.

The G major Agnus Dei provides the chorus a little respite as the soloists take centre stage, before Dona nobis pacem returns triumphantly to D major in a joyous finale.

Movements

Kyrie

Gloria.....Qui Tollis.....Quoniam Tu Solus

Credo.....Et Incarnatus.....Et Resurrexit

Sanctus.....Benedictus

Agnus Dei.....Dona Nobis



BIOGRAPHIES

Jacki Pattenden – Musical Director

Jacki Pattenden joined the Society as Musical Director in January 2014. She studied music at Dartington College of Arts as a singer and violinist and orchestral performance at the Centre for Orchestral Studies, Goldsmith's College, London. This was then followed with a PGCE resulting in qualification as a teacher; a career she has been pursuing for the past thirty years. She is widely experienced in music education and has directed numerous choral and instrumental ensembles. Prior to becoming our Musical Director, she was the MD for the Cotswold Children's Choir and the Thamesdown Ladies Choir. Jacki works as a music teacher, a music SLE (Specialist Leader of Education, National College), a freelance violinist and as a regional choral workshop leader. She is also a singing advisory teacher for the Voices Foundation and an associate trainer for Music Education Solutions.



Chris Williams – Pianist

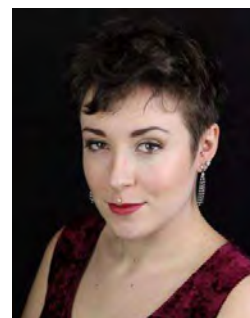
Chris began playing the piano at the age of eight. She studied music at Liverpool University and followed this with a year at Gipsy Hill College of Education.

After several years of classroom teaching, she now teaches piano privately and is actively involved in the musical life of the local community. She has been with Highworth Choral Society since 1994.



Kali Hardwick – Soprano

Kali Hardwick is an American soprano in her second year of postgraduate study at the Royal Academy of Music. Since moving to London, she has performed Sophie from *Der Rosenkavalier* in Royal Academy's postgraduate scenes, was a finalist for the prestigious Richard Lewis Awards at RAM, and made her debut as Countess Almaviva in *Le nozze di Figaro* with the Dartington International Summer Festival. Her other operatic performances include Adina in Donizetti's *L'elisir d'amore*, *L'Ensoleillad* in



Massenet's *Chérubin*, Marenka in Smetena's *The Bartered Bride* (Bob Cole Conservatory Opera), and Fiordiligi in Mozart's *Così fan tutte* (CoOPERATIVE Festival Opera). Outside of opera, Kali has been featured as the soprano soloist for Mozart's *Mass in C Minor* and Mendelssohn's *Elijah* with the Bob Cole Conservatory Orchestra, Haydn *Nelson Mass* and Mozart *Coronation Mass* with the Los Angeles Chamber Orchestra, and Handel *Dixit Dominus* and Vivaldi *Gloria* with the Deutscher Chor London. She has won many awards, including scholarships from the Chadlington Festival Singing Competition, California Women's Chorus, The New Century Singers, and numerous other organizations. In December, she came in second in the American Prize's Friedrich and Virginia Schorr Memorial Award. She is currently supported by Christopher Hogwood in her studies at the Royal Academy. Kali holds a Bachelor of Music degree in Vocal Performance from CSU Long Beach, where she was named the Outstanding Graduate of the College of the Arts.

Julie Young – Alto

Julie Young is a lecturer in adult nursing at Oxford Brookes University. She loves to sing in her spare time and has been a member of the Highworth Choral Society since 2005 and the Cheltenham Bach Choir since 2011, where she enjoys a range of chorus and individual work. Choral singing has introduced her to a broad new repertoire of beautiful music which has tested and improved her vocal abilities. Julie has been a member of the BBC Symphony Chorus, performing in concerts with the BBC Symphony Orchestra at the Barbican and the Royal Albert Hall, she was picked for the semi chorus for the first night of the proms and the last night of the proms in 2014 and recorded Berlioz 'Romeo et Juliette' for the Chandos label in 2016.



Guy Withers – Tenor

Guy Withers is a light-lyric tenor from Bristol studying with Mark Wilde at *The Royal Academy of Music* on a scholarship. A *Cardiff University* Music Graduate, he was awarded *The University's Vocal Scholarship*, *The Cardiff University David Lloyd Prize for Singing* and *The Elizabeth Griffiths Prize*, and was a finalist in the *2017 Dean & Chadlington Singing Competition*.



Since 2015 Guy has been working as a soloist and chorus with Opera Holland Park. He is an experienced deviser and has developed work with Mahogany Opera Group, premiering their new children's opera *The Rattler* at The Royal Festival Hall in 2016. In addition, he has worked with English Touring Opera, The Helios Collective, The Theatre Royal Bath, Complicite, Festival d'Aix-en-Provence, Iford Arts and Glyndebourne Education. Roles include: Boy (*Paradise Planet/ETO (R&D)*), Tenore Da Lontana (*Isabeau/OHP*), Un Cenciaioulo (*Iris/OHP*), Tom Rakewell (*Rake's Progress/Complicite & Aix-en-Provence Festival (Scenes)*), Anthony (*Sweeney Todd/Clonter Opera (Scenes)*), *Candide* (Iford Arts (Cover)), Ferrando (*Così fan tutte/London Young Sinfonia*), Mr Rushworth (*Mansfield Park/ESO*), Albert Herring (*Aylesbury Opera Group*), Prologue & Quint (*Turn of the Screw/Faded Ink Productions*). In addition, he is Artistic Director of performance company Indomitable and Festival Director of the Waterperry Opera Festival.

Ossian Huskinson – Bass

Ossian Huskinson is a young bass currently undertaking a Masters degree in Vocal Performance at the Royal Academy of Music, taking lessons with Mark Wildman.

Ossian holds a First Class Honours degree in Music from the University of Nottingham, where he received vocal tuition from Richard Howarth. His time there afforded him several



performance opportunities, most notably bass soloist in Mozart's *Requiem* and Haydn's *Theresienmesse*, an evening showcase of arias from Spanish Zarzuela, and a chamber performance of Vaughan Williams's *Five Mystical Songs*. Ossian

has also twice been the recipient of the department's annual award for exceptional performance.

At the Academy, Ossian has performed in the renowned Kohn Foundation Bach Cantata Series, and is one of the upcoming soloists for their December performance. He also regularly performs in the Vocal Faculty's opera scene productions, and has performed as Curio (Giulio Cesare), Leporello (Don Giovanni), and Rocco (Fidelio). Other performances include Bach's St Matthew Passion with Lincoln Cathedral Choir, Lincoln Choral Society and the Lincoln Diocesan Ladies Choir, Beethoven's Mass in C with Didcot Choral Society, and Mozart's Great Mass in C Minor, and Fauré's Requiem with Arundel Choral Society. Ossian is extremely grateful for the support of the Drapers' Company, the Lucille Graham Trust, and the Kochan Trust for their tremendous contributions to his studies, and to the numerous interested persons in Lincolnshire and Nottingham who have also offered their support. Ossian is also supported by the Josephine Baker Trust, through partnership at the Royal Academy of Music.





Highworth Choral Society

**We are always happy to welcome and accept
new members, no audition is necessary.
If you enjoy singing, then come and join us.**

**We meet every Monday evening from
7.30-9.30pm in the Methodist Church**

Rehearsals start again on: 15th October 2018

Interested?

**Contact us on: 07936 140116
or email: amanda.jefferies59@gmail.com**

We look forward to seeing you soon.

**Why not visit our website?
www.highworthchoralsociety.org.uk**

Registered Charity no. 1096246

Next Concert

Christmas Concert 8th December 2018

**an afternoon concert in the Methodist Church to include Vivaldi Gloria,
choruses from the Messiah and Christmas Carols**

Please Join Us!

Come & Sing choruses from Mozart Requiem

12th January 2019

(see next page for more details)



HIGHWORTH CHORAL SOCIETY'S



COME AND SING

COME AND JOIN US ON SATURDAY 12TH JANUARY 2019

HIGHWORTH METHODIST CHURCH

TO SING

CHORUSES FROM MOZART'S REQUIEM

(New Novello, Druce Edition)

UNDER THE GUIDANCE OF OUR MUSICAL DIRECTOR

JACKI PATTENDEN, IN A RELAXED AND FRIENDLY

ATMOSPHERE.

TIMETABLE FOR THE DAY

- * 10.30a.m. - 11.00a.m. tea/coffee and Registration.
- * 11.00a.m. - 1.00p.m. Rehearsal.
- * 1.00p.m. - 1.45p.m. Lunch. (Please bring packed lunch, tea and coffee provided.)
- * 1.45p.m. - 3.00p.m. Rehearsal.
- * 3.00p.m. - 3.30p.m. tea/coffee and cakes.
- * 3.30p.m. - 4.30p.m. Rehearsal.

See highworthchoral.org.uk for information.

Registration £15 for non choir members + £5 hire of music or £8 to buy.

This includes tea/coffee and afternoon refreshments.

REGISTRATION FORMS FROM CHOIR MEMBERS, JACKI PATTENDEN AND LIGHTHOUSE BOOKSHOP HIGHWORTH.

RETURN WITH PAYMENT TO :-

JACKI PATTENDEN, 4, THE WILLOWS, HIGHWORTH, SN6 7PG

OR VIA A CHOIR MEMBER BY SATURDAY 17th NOVEMBER 2018



Highworth Choral Society

Registered charity

Presents a

no.1096246

CHRISTMAS CONCERT



Vivaldi Gloria

Choruses from
Handel's Messiah

Christmas carols

Conductor Jacki Pattenden
Accompanist Chris Williams

Saturday 8th Dec.2018 at 2.30 p.m.
Highworth Methodist Church

Tickets £10

from Lighthouse Bookshop or
email amanda.jefferies59@gmail.com

website:- www.highworthchoral.org.uk

Highworth Choral Society & Larkhill Choral Society
present

ROMANTIC DELIGHT

*Music by Mendelssohn, Fauré,
Rheinberger, Whitacre and more*

Jacki Pattenden, Sarit Aloni, conductors

Chris Williams, piano

Zoe Nielsen, soprano

Saturday 12th May 2018
7.30 p.m.

Free refreshments in the interval

St Michael & All Angels Church, Highworth

*Tickets £12, £6 for children 12-18, under 12's free from
the Lighthouse Bookshop or from choir members
(details on website www.highworthchoral.org.uk)*



Highworth Choral Society
Presents a

Registered charity
no.1096246

CHRISTMAS CONCERT



PROGRAMME

Vivaldi Gloria
Choruses from
Handel's Messiah
Christmas carols

Conductor Jacki Pattenden
Accompanist Chris Williams

Saturday 8th Dec.2018 at 2.30 p.m.
Highworth Methodist Church

website:- www.highworthchoral.org.uk

Gloria

Antonio Vivaldi

- 1 Gloria
- 2 Et in terra pax hominibus
- 3 Laudamus te (*soloists Sarah Wilkinson & Lisa Cherrett*)
- 4 Gratias agimus tibi
- 5 Propter magnam gloriam
- 6 Domine Deus (*soloist Sarah Wilkinson*)
- 7 Domine Fili Unigenite
- 8 Domine Deus, Agnus Dei (*soloist Rebecca Mathis*)
- 9 Qui tollis peccata mundi
- 10 Qui sede ad dexteram (*soloist Rebecca Mathis*)
- 11 Quoniam tu solus Sanctus
- 12 Cum Sancto Spiritu



O Little Town of Bethlehem

(Choir and audience)

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.

How silently, how silently,
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born to us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

* * * * *

Messiah: And the glory of the Lord

G.F. Handel

* * * * *

Away in a Manger
(Choir and audience)

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.



Messiah: For unto us a child is born

G.F. Handel



Hark! the Herald-Angels Sing

(Choir and audience)

Hark! the herald-angels sing
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald-angels sing
Glory to the newborn King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! The herald-angels sing
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald-angels sing
Glory to the newborn King.

* * * * *

Messiah: Glory to God

G.F. Handel

* * * * *

Messiah: Hallelujah Chorus

G.F. Handel

* * * * *

Joy to the World!

(Choir and audience)

Joy to the world! the Lord is come;
Let earth receive her King.
Let ev'ry heart prepare him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

(Men only)

Joy to the world! the Saviour reigns;
Let men their songs employ,
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love,
And wonders of his love,
And wonders, wonders of his love.

HIGHWORTH CHORAL SOCIETY

Musical Director & Conductor: Jacki Pattenden

Chair: Amanda Jefferies

Pianist: Chris Williams

Sopranos

Ann Gratton, Anne Hinton, Cath Bozeat, Chris Bartle, Cindy Jones, Di Kinch, Diana Merriman, Janet Gill, Jill White, Laura Podevin, Laura Willingham, Lisa Cherrett, Pat Cook, Helen Tombs, Pat Williams, Sarah Wilkinson, Sarah Crisp, Sheila Headon, Sheila Pregnall, Tricia Clitheroe

Altos

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Tenors

Amanda Jefferies, Cheryl Keen, Eddie Meech, Phil Perkins, Richard Pracey, Trevor Smith

Basses

Jimmie Aitkin, Mike Saunders, Richard James, Syd Simpson



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We look forward to seeing you soon.

Why not visit our website?
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Registered Charity no. 1096246

Next concert

Spring concert: 13 April 2019
Mozart's Requiem in St Michael's Church, Highworth

Come & Sing choruses from Mozart's Requiem
12 January 2019
(see next page for more details)



HIGHWORTH CHORAL SOCIETY'S



COME AND SING

COME AND JOIN US ON SATURDAY 12TH JANUARY 2019

HIGHWORTH METHODIST CHURCH

TO SING

CHORUSES FROM MOZART'S REQUIEM

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OR VIA A CHOIR MEMBER BY SATURDAY 17th NOVEMBER 2018

Highworth Choral Society & Larkhill Choral Society
present

ROMANTIC DELIGHT

*Music by Mendelssohn, Fauré, Brahms,
Whitacre, Holst, Elgar, Vaughan Williams and more*

Jacki Pattenden, Sarit Aloni, conductors

Chris Williams, piano

Zoe Nielsen, soprano

Hilary Sharland, mezzo soprano

Julie Young, alto

Saturday 12th May 2018
7:30pm

Free refreshments in the interval

St Michael & All Angels Church, Highworth

www.highworthchoral.org.uk



Highworth
Choral Society

Highworth Choral Society in collaboration with

The Larkhill Choral Society present ***“Romantic Delight”***

Jacki Pattenden, Sarit Aloni, conductors

Chris Williams, piano

Zoe Nielsen, soprano

Hilary Sharland, mezzo soprano

Julie Young, alto

PROGRAMME

Abendfriede – J. Rheinberger

Larkhill Choral Society

Ave Regina – J. Rheinberger

Sweet Day – R.V. Williams

There Shall a Star – F. Mendelssohn

Linden Lea – R.V. Williams

Highworth Choral Society

As Torrents In Summer – E. Elgar

Gypsy Songs no 4 & 6 – J. Brahms

Trevor Smith, Sarah Wilkinson, soloists

How Lovely Are Thy Dwellings – J. Brahms

Hear My Prayer – F. Mendelssohn

Combined Choirs

Zoe Nielsen, soprano

●.....●●◆ **Interval** ◆●●.....●

Cantique de Jean Racine – G. Fauré

Combined Choirs

I Love My Love – G. Holst

Après un Rêve – G. Fauré

Hilary Sharland,
mezzo soprano

Wanting Memories – Y. M. Barnwell

Combined Choirs

The Seal Lullaby – E. Whitacre

Sea Slumber Song – E. Elgar

Julie Young, alto

Silent Moon – R.V. Williams

Tshotsholoza – Traditional S. African

Hilary Sharland,
mezzo soprano

The Ground – O. Gjeilo

Combined Choirs

Elijah Rock – R. Emerson



* We hope that you enjoy this evening of music as much as we have taken pleasure in working together to prepare for it. This is our first joint venture and came about by chance as a result of early collaboration regarding soloists between our two musical directors (MDs). 'Romantic Delight' is a repertoire pieced together by our two MDs.

HIGHWORTH CHORAL SOCIETY

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Chair: Amanda Jefferies

Pianist: Chris Williams

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Tenors

Amanda Jefferies, Cheryl Keen, Eddie Meech, Phil Perkins, Richard Pracey, Trevor Smith,

Basses

Andrew Wilson, Jimmie Aitkin, Mike Saunders, Richard James, Syd Simpson

LARKHILL CHORAL SOCIETY

Sarit Aloni: Musical Director & Conductor

Chairman: Peter Sturt

Sopranos

*Briony Catlin, Sheila Hymas-Parry,
Jenny Mansell, Zoe Nielsen, Mary Nicholls,
Anne Twinn, Veronica Vincent*

Altos

*Helen Belchamber, Jo Belza, Ruth Butler,
Zoe Clark, Amanda Creese,
Stephanie Down, Karungi Grant, Diane Harvey,
Christine Harris, Carol Stefani*

Tenors

*Paul Boakye, Nick Nicholls,
Andrew Mozley, Matt Roberts*

Basses

*William Grummitt, Hugh Keatinge,
Terry King, Peter Sturt, Ian Woodcock*

PROGRAMME NOTES

Ralph Vaughan Williams (1872-1958)

Ralph Vaughan Williams was an English composer. His works include operas, ballets, chamber music, secular and religious pieces. He wrote orchestral pieces and was an avid collector of English folk songs. He was almost thirty years old when Linden Lea brought him his first taste of recognition. In this concert we will be performing three of his songs: **Linden Lea, Sweet day, and Silent Moon.**

Linden Lea (1901) is a setting of words by the Dorset poet, William Barnes, and represents the simple majesty of Vaughan Williams' choral composing.

Edward Elgar (1857 – 1934)

Edward Elgar was a great lover of the British countryside and ***As Torrents in Summer*** contains poetic imagery inspired by nature. The piece comes from a larger work entitled *Scenes from the Saga of King Olaf* which was first performed in 1896. It speaks of divine love, suggesting a parallel between summer rivers which flood because of rains many miles away and people that are saved by a divine love that they cannot see.

Johannes Brahms (1833 – 1897)

Johannes Brahms is widely considered to be one of the 19th century's greatest composers and one of the leading musicians of the Romantic era. He was born on May 7th 1833 in Hamburg, Germany. He spent much of his professional life in Vienna, Austria. He wrote symphonies, concerti, chamber music, piano works, choral compositions, and more than 200 songs. The **Zigeunerlieder (Gypsy songs)**, Op. 103 are a song cycle for four singers or choir and piano. The texts are Hungarian Folksongs and we are singing English versions by Gillies Whittaker. Our first song sings of the joy and pain of love and the second of visiting a particular town in order to seek out a bride!

Josef Gabriel Rheinberger (1839 – 1901)

During the second half of the 19th century Rheinberger, who was born in Vaduz (Liechtenstein), was a major figure of European stature. In demand as a teacher of composition and esteemed as a composer, this professor at the Munich Conservatoire and Bavarian Court Kapellmeister made a mark on a whole generation of musicians. In 2009 a complete edition of his works was published for the first time. **Ave Regina Caelorum** is an ancient prayer and was traditionally sung within the church service at the end of the day. 'Grant unto us, o merciful God, a defence against our weakness, that we who remember the holy Mother of God, by the help of her intercession, may rise from our iniquities, through the same Christ our Lord, Amen.' **Abendfriede**, also by Rheinberger, is a beautiful song about the evening. 'The swallow soars for its evening song, to the perch under the roof, peace lies over the fields and into the town, peace is in the house and in the chamber. A shimmer from the sunset falls softly into the quiet street, and before going to sleep the messenger says - it will be a beautiful morning!'

Felix Mendelssohn (1809 – 1847)

Hear My Prayer, a Christian anthem which taken from Psalm 55, was composed by Mendelssohn in Germany in 1844. The first performance took place in Crosby Hall, London, on 8th January 1845. The accompanist on that occasion was organist, composer and teacher Ann Mounsey who later married the librettist of the work, William Bartholomew. The two gentlemen also collaborated with Mendelssohn on his oratorio, *Elijah*.

Gabriel Fauré (1845 – 1924)

Cantique de Jean Racine is a choral work, composed in 1906 by Fauré and the words sung in the chorus 'Verbe egal au Tres-Haut' are a translation by the 17th century French poet Jean Racine of a Latin hymn, 'Consors paterni luminis' (O Light of Light), attributed to the 4th century bishop of Milan, St. Ambrose.

Gustav Holst (1874 – 1934)

Gustav Holst's 'I Love My Love' is a Cornish folk song that tells a dramatic love story through the text, with each of the stanzas ending with the refrain 'I love my love because I know my love loves me'. The story is about a woman whose lover is sent off to sea by his parents in an attempt to ruin their relationship. Holst varies the mood, changing the dynamics, the tempo and the harmonies to reflect the story as it unfolds. Fortunately there is a happy ending as the sailor rushes to Nancy and they live happily ever after!

Ysaye M. Barnwell (b. 1946)

In 1992, Dr Ysaye M. Barnwell composed a suite of songs for a dance theatre. One of the songs, now published as a storybook, was called 'No Mirrors in My Nana's House' and it was about growing up in a house with a Nana whose loving eyes reflected all a child needed to know about herself. '**Wanting Memories**' was the next song in the suite and is the voice of a young adult reflecting on her childhood and the values learned from her Nana. Several years after writing these pieces, and following the passing of her parents, Ysaye discovered several thousand black and white photographs and over three hundred family letters saved by her parents, dating back to the late 1800's. As an only child Ysaye says that she never consciously realised that she had been wanting these memories until she actually found them. She discovered a sense of incredible strength, determination, love, dignity and pride as she traced her African American history.

Eric Whitacre (b. 1970)

Eric Whitacre is a popular choral composer who straddles the divide between pop and classical. He composed **The Seal Lullaby** as a setting for Rudyard Kipling's story, The White Seal. It is a beautiful song and begins with the mother seal singing to her young pup. When he first wrote it, he sang it to his baby son every night to try to get him to go to sleep. "Success rate: less than 50%!"

Tshotsholoza– a traditional South African freedom song

The joyful melody was originally sung by the gold and diamond miners as they worked in the dark and oppressive mines. As the miners sang, so their spirits were lifted. The word 'tshotsholoza' means to go forward or make way for the next man. In 2010, the song was sung by the South African football team as they came onto the field of play to open the FIFA World Cup.

Ola Gjeilo (b. 1978)

The Ground by Gjeilo is based on a chorale from the last movement of the Sunrise Mass (2008). It signifies having reached peace and strength after the long journey of the Mass, having gone through so many different emotional landscapes.

Elijah Rock - a traditional Spiritual

The song was adapted and arranged by Roger Emerson. Its roots lie in African American heritage but the original author is unknown. Handed down through generations, it emerged as a popular choral arrangement by Jester Hairston in the 1960's and other renditions have since evolved. The intended meaning of the original lyrics has been the topic of much discussion but, as is common with these songs, often the lyrics are not telling a story so much as expressing a sentiment or conveying a message.



BIOGRAPHIES

Sarit Aloni – Larkhill Choral Society Musical Director

Sarit Aloni is recognised as a choral conductor, singer (soprano), pianist, choral arranger, music educator and voice teacher. She received her Master of Music Degree in Choral Conducting from the University in British Columbia School of Music, Vancouver, Canada and her Bachelor Music Degree in vocal performance from the University of Tel – Aviv School of Music, Israel. She received a diploma in piano at the age 18 from the Jerusalem Conservatory of Music, and shortly after won a status of an 'excellent musician' serving in the Israeli Defence Forces as a singer and a pianist. She studied conducting under Graeme Langager, Noam Sheriff and Avner Etay and received vocal training from Michela Sburlatti, Giovanna di Rocco, Liliana Pacinotti, Patrizia Gracis, Tamar Rachum and Hadassa Ben-Haim. She performed as a soloist both in Israel and Italy and was the artistic director of the Vivaldi Chamber Choir and the Jewish Vocal Ensemble, both in Vancouver, BC, Canada. In 2004 she sang as a soloist in front of Pope John Paul II at the Vatican in Rome. She founded the Anashim choir, a women's choir in Sardinia, Italy and both the Internationals Choir and the JCC Vocal Ensemble in Vancouver, BC, Canada. Sarit has been our Music Director since July 2015.



Jacki Pattenden – Highworth Musical Society Director

Jacki Pattenden joined the Society as Musical Director in January 2014. She studied music at Dartington College of Arts as a singer and violinist and orchestral performance at the Centre for Orchestral Studies, Goldsmith's College, London. This was then followed with a PGCE resulting in



qualification as a teacher; a career she has been pursuing for the past thirty years. She is widely experienced in music education and has directed numerous choral and instrumental ensembles. Prior to becoming our Musical Director she was the MD for the Cotswold Children's Choir and the Thamesdown Ladies Choir. Jacki works as a music teacher, a music SLE (Specialist Leader of Education, National College), a freelance violinist and as a regional choral workshop leader. She is also a singing advisory teacher for the Voices Foundation and an associate trainer for Music Education Solutions.

Chris Williams - Pianist

Chris is our concert pianist for this concert. Chris began playing the piano at the age of eight. She studied music at Liverpool University and followed this with a year at Gipsy Hill College of Education.

After several years of classroom teaching, she now teaches piano privately and is actively involved in the musical life of the local community. She has been with Highworth Choral Society since 1994.



Zoe Neilsen – Soprano

Zoe was classically trained as a young singer and enjoyed working alongside different musicians at folk festivals. In her spare time Zoe likes to get involved in local theatre where she usually lands the role of principle boy in the annual village pantomime.

Just over a year ago Zoe came along to a Larks rehearsal. Although she hadn't sung in a choir for many years it was obvious to Sarit that here was a voice to be nurtured. As Zoe was "almost on the verge of giving it



all up to focus on the day job," we are delighted that she has continued to sing with us. Zoe has a busy summer ahead and we wish her well as she prepares for her wedding this coming September.

Hilary Sharland – Mezzo soprano

Despite waiting until 2003 for her first lesson, Hilary has since gained an MA in music and her LRSM in singing. She has appeared as a regular soloist with Salisbury Chamber Chorus, Winterbourne Opera and at concerts locally, and has given a number of recitals as well as being a successful competitor at festivals. She is looking forward to her return to Dorset Opera chorus in *La Bohème* and *Le Cid* this July. Hilary studies with Simon McEnery and Lynton Atkinson.



Julie Young - Alto

Julie Young is a lecturer in adult nursing at Oxford Brookes University. She loves to sing in her spare time and has been a member of the Highworth Choral Society since 2005 and the Cheltenham Bach Choir since 2011. Choral singing has introduced her to a broad new repertoire of beautiful music which has tested and improved her vocal abilities. Julie has been a member of the BBC Symphony Chorus, performing in concerts with the BBC Symphony Orchestra at the Barbican and the Royal Albert Hall, she was picked for the semi chorus for the first night of the proms and the last night of the proms in 2014 and more recently has recorded Berlioz 'Romeo et Juliette' for the Chandos label.





Highworth Choral Society

Highworth Choral Society is a friendly non-auditioned choir from a small but historic town in the north-east corner of Wiltshire. The choir usually performs three concerts annually in the local area singing a wide range of music from traditional choral favourites to lighter modern pieces.



Highworth has had a Choral Society since 1978 and currently has about 50 members, of a wide range of ages and backgrounds and is keen to accept new members into all voice sections. Although the choir is non-auditioned the ability to sing tunefully would be useful and being familiar with reading music even more so. Prospective new members are always made welcome at any rehearsal night.



Highworth
Choral Society

Love to Sing? 🎵

**We are always happy to welcome and accept
new members, no audition is necessary.**

If you enjoy singing then come and join us.

We meet every Monday evening from

7.30-9.30pm in the Methodist Church

Rehearsals start again on: 4 June 2018

Interested?

Contact us on: 01793 725928

or email: secretaryhighworthcs@gmail.com

We look forward to seeing you soon.

Why not visit our website:

www.highworthchoralsociety.org.uk

Registered Charity no. 1096246

NEXT CONCERTS

13th October 2018 at 7.30pm in The Methodist Church

Haydn: 'Nelson Mass' and 'Te Deum'

Christmas Concert – 8th December 2018

Another first for us

An afternoon concert in The Methodist Church

to include Vivaldi Gloria, choruses from the Messiah

and Christmas Carols

Please Join Us!



Highworth Choral Society
presents a

Registered charity
no. 1096246

40th Anniversary Concert

with orchestra

Mozart's Requiem
Mozart's Te Deum and
Ave Verum Corpus

KALI HARDWICK - SOPRANO
SARAH CHAMPION - MEZZOSOPRANO
GUY WITHERS - TENOR
CHRISTOPHER WEBB - BASS

Sat. 13th April 2019

7.30 p.m.

CONDUCTOR - JACKI PATTENDEN

St Michael's Church Highworth

Tickets £15 under 16s free; includes a glass of wine or soft drink and a celebratory cupcake.

Available from Lighthouse Bookshop,
40 High St, Highworth.

or email secretaryhighworthcs@gmail.com

website - www.highworthchoral.org.uk





Highworth Choral Society
presents a

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40th Anniversary Concert

PROGRAMME

Mozart's Requiem
Mozart's Te Deum and
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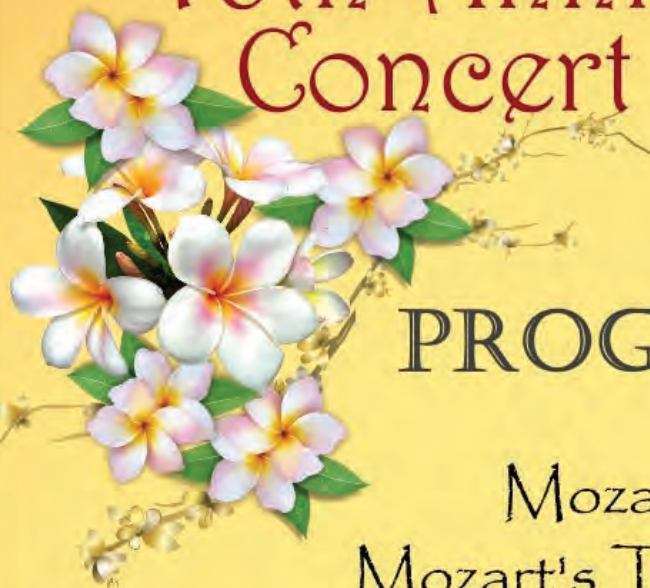
St Michael's Church Highworth

KALI HARDWICK - SOPRANO
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GUY WITHERS - TENOR
CHRISTOPHER WEBB - BASS

CONDUCTOR - JACKI PATTENDEN

LEADER OF THE ORCHESTRA - WENDY CLARK

website - www.highworthchoral.org.uk





Highworth Choral Society presents their Spring Concert

A celebration of our 40th Anniversary
&
the re-opening of St Michael's & All Angels Church

Jacki Pattenden – Musical Director & Conductor

Kali Hardwick – Soprano

Sarah Champion – Mezzo-soprano

Guy Withers – Tenor

Christopher Webb – Bass

Highworth Choral Society

Jacki Pattenden: Musical Director

Amanda Jefferies: Chair

Chris Williams: Pianist

The Choir

Sopranos

Ann Gratton, Anne Hinton, Cath Bozeat, Chris Bartle, Cindy Jones,
Diana Merriman, Janet Gill, Jenny Poole, Jill White,
Laura Willingham, Lisa Cherrett, Pat Cook, Helen Tombs,
Pat Williams, Sarah Wilkinson, Sheila Headon,
Sheila Pregnall, Tricia Clitheroe

Altos

Alison Williams, Ann Barker, Brenda Boyd, Carol Siemieniago,
Cathy Stanford, Chris Williams, Christine Dunster, Deborah Tapley,
Gwen Metcalfe, Jane Read, Jo Chomeley, Lin Stewart, Teresa Francis,
Margaret Watkins, Mavis Bridger, Pauline Baker, Rebecca Mathis,
Rosemary Williams

Tenors

Amanda Jefferies, Cheryl Keen, Eddie Meech, Ed Stanford,
Helen James, Phil Perkins, Richard Pracy, Trevor Smith

Basses

Jimmie Aitkin, Garry Douel, Mike Morgan, James Reade, John Read,
Mike Saunders, Richard James, Syd Simpson

Orchestra

Leader: Wendy Clark

Violin

Wendy Clark - Leader
Tamasin Coates
Richard Couldridge
Helen Godfrey
Carol Healey
Ben Heaney
Sue Morgans
Sara Stagg
Rosemary Stanbury
Carmen Tunney

Viola

Rachel Groves
Elizabeth Parker
Caroline Tyson
Rachel Wilks

Cello

Megan Burkhardt
Robert Hawkins
Cathy Oliver
Kate Robey

Double Bass

Ian Hartnell

Clarinet

Ruth Foxman
Helen Pysanczyn

Bassoon

Cathy Springate
Paul Wendell

Trumpet

Chris Sanders
Jason Sellars

Trombone

David Barnard
Martin Holstead
Rob Marsh

Timpani

Pam Smith

PROGRAMME NOTES

Wolfgang Amadeus Mozart (1756–91)

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born in Salzburg and showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty.

At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and travelled in search of a better position. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. The circumstances of his death have been much mythologised.

He composed more than 600 works and he is among the most enduringly popular of classical composers.

Ave Verum Corpus (K. 618)

This motet is one of Mozart's most famous and most popular works. It was written to celebrate the feast of Corpus Christi in June 1791, around six months before Mozart's death. The verse itself is from a 14th-century handwritten document from Reichenau, penned by an unknown author, and translates as follows: 'Hail, true body born of the Virgin Mary, Who truly suffered, sacrificed on the Cross for man, Whose pierced side overflowed with water and blood, Be for us a foretaste in the test of death.'

Te Deum Laudamus in C (K. 141)

Mozart wrote the Te Deum at the tender age of 13. The authenticity of the work was long questioned as it has strong similarities to Haydn's work of the same text. However, there are significant differences that show an independent musical mind, particularly in the several fugal passages that permeate the work.

Te deum laudamus te dominum confitemur
Te aeternum patrem omnis terra veneratur
Tibi omnes angeli Tibi caeli et universae
potestates
Tibi cherubim et seraphim incessabili voce
proclamant

Sanctus sanctus sanctus Dominus Deus
Sabaoth
Pleni sunt celi et terra maiestatis gloriae tuae
Te gloriosus apostolorum chorus
Te prophetarum laudabilis numerus
Te martyrum candidatus laudat exercitus
Te per orbem terrarum sancta confitetur
ecclesia
Patrem immense maiestatis
Venerandum tuum verum unicum filium
Sanctum quoque paraclitum spiritum
Tu rex gloriae christe
Tu patris sempiternus es filius
Tu ad liberandum suscepisti hominem non
horruisti virginis uterum
Tu devicto mortis aculeo aperuisti
credentibus regna caelorum

Tu ad dexteram dei sedes in gloria patris
Iudex crederis esse venturus

Te ergo quaesumus tuis famulis subveni
quos pretioso sanguine redemisti
Aeterna fac cum sanctis tuis gloria munerari

Salvum fac populum tuum domine et
benedic hereditati tuae
Et rege eos et extolle illos usque in
aeternum

Per singulos dies benedicimus te
Et laudamus nomen tuum in saeculum et in
saeculum saeculi

Dignare domine die isto, sine peccato nos
custodire

Miserere nostri domine miserere nostri
Fiat misericordia tua domine super nos
quemadmodum speravimus in te
In te domine speravi non confundar in
aeternum

*You are God: we praise you;
You are the Lord: we acclaim you;
You are the eternal Father:
All creation worships you.
To you all angels, all the powers of heaven,
Cherubim and Seraphim, sing in endless
praise:*

*Holy, holy, holy, Lord, God of power and
might,
heaven and earth are full of your glory.
The glorious company of apostles praise you.
The noble fellowship of prophets praise you.
The white-robed army of martyrs praise you.
Throughout the world the holy Church
acclaims you:*

*Father, of majesty unbounded, your true
and only Son, worthy of all worship,
and the Holy Spirit, advocate and guide.
You, Christ, are the king of glory,
the eternal Son of the Father.*

*When you became man to set us free
you did not spurn the Virgin's womb.
You overcame the sting of death,
and opened the kingdom of heaven to all
believers.*

*You are seated at God's right hand in glory.
We believe that you will come, and be our
judge.*

*Come then, Lord, and help your people,
bought with the price of your own blood,
and bring us with your saints to glory
everlasting.*

*Save your people, Lord, and bless
your inheritance.
Govern and uphold them now and always.*

*Day by day we bless you.
We praise your name for ever.*

Keep us today, Lord, from all sin.

*Have mercy on us, Lord, have mercy.
Lord, show us your love and mercy;
for we put our trust in you.
In you, Lord, is our hope:
and we shall never hope in vain.*

Requiem (KV626)

The story of the mysterious origin of Mozart's *Requiem* is well known: a black-cloaked messenger approached his wife, Constanze, and commissioned a requiem on behalf of his master, a local nobleman, Count Franz von Walsegg, whose wife had recently died. Mozart agreed to this and received an initial payment. But he died before he could finish the task. Constanze, in desperate straits, secretly asked other composers to complete the work. Eventually his pupil and lodger, Franz Xaver Süssmayr (1766–1803) did so and the final payment of 100 ducats reached Constanze. She and Süssmayr also collaborated to get the work published in Leipzig as Mozart's.

At the time of Mozart's death on 5th December 1791, the only complete movement was the opening Requiem Aeternam albeit the vocal score of the Introitus, Kyrie, Sequenz and Offertorium were fully composed by Mozart. Only eight bars of the Lacrymosa exist and were the last music Mozart composed. Süssmayr contributed the Sanctus, Benedictus and Agnus Dei and reused Mozart's Introitus and Kyrie for the two final movements, which he said Mozart himself had suggested (and was a common practice). He also claimed to have sketches by Mozart (which have not survived) and to have discussed completion of the work at length with the composer.

The *Requiem* is noted for its solemn grandeur. Its choice of instruments is most unusual, avoiding horns and all the higher woodwind while employing the darker basset horns rather than clarinets. Its use of well-known themes in the Introitus and Kyrie lends a certain archaic majesty which recurs in later movements. Often the fearful evocation of the 'last things' ('Dies irae' and 'Rex tremendae') is followed by a note of reassurance ('Tuba mirum' and 'Recordare'). The final chorus pleads for help at life's end in glorious fugal harmonies.

Certainly, it is widely considered to be a work of very uneven quality. When the score of the *Requiem*, started by Mozart, but largely completed by Süssmayr, was given to Count Walsegg, Constanze ensured that it had a counterfeit signature of Mozart. Even so the Count attempted to claim it as his work, composed while a pupil of Mozart!

I. INTROITUS: REQUIEM

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis care veniet.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

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.

Hear my prayer, to You all flesh will come.

Grant them eternal rest, Lord, and let perpetual light shine on them.

II. KYRIE

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

III. SEQUENZ

2. Dies irae

Dies irae, dies illa

Solvat saeculum in favilla, teste David cum Sibylla.

Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl.

Great trembling there will be when the Judge descends from heaven to examine all things closely.

3. Tuba mirum

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum.

The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne.

Mors stupebit et natura, cum resurget creatura, judicanti responsura. Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur

Death and nature will be astounded, when all creation rises again, to answer the judgement. A book will be brought forth, in which all will be written, by which the world will be judged.

Judex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit.

When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged.

Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?

What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

4. Rex tremendae

Rex tremendae majestatis, qui salvandos savas gratis, salve me, fons pietatis.

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

5. Recordare

Recordare, Jesu pie, quod sum causa tuae viae; ne me perdas illa die.

Quaerens me, sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.

Iuste iudex ultionis, donum fac remissionis ante diem rationis.

Ingemisco, tamquam reus: culpa rubet vultus meus; supplicanti parce, Deus.

Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne. Inter oves locum praesta, Et ab haedis me sequestra, Statuens in parte dextra.

6. Confutatis Maledictis

Confutatis maledictis, flammis acribus addictis, voca me cum benedictus. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

7. Lacrimosa

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

Remember, kind 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.

Righteous judge of vengeance, grant me the gift of absolution before the day of retribution.

I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord.

You, who absolved Mary, and listened to the thief, give me hope also.

My prayers are unworthy, but, good Lord, have mercy, and rescue me from eternal fire. Provide me a place among the sheep, and separate me from the goats, guiding me to Your right hand.

When the accused are confounded, and doomed to flames of woe, call me among the blessed.

I kneel with submissive heart, my contrition is like ashes, help me in my final condition.

That day of tears and mourning, when from the ashes shall arise, all humanity to be judged. Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

IV. OFFERTORIUM

8. Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael representet eas in lucem sanctam. Quam olim Abraham promisisti et semini ejus.

Lord Jesus Christ, King of glory, liberate the souls of the faithful, departed from the pains of hell and from the bottomless pit.

Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. Let the standard-bearer, holy Michael, bring them into holy light. Which was promised to Abraham and his descendants.

9. Hostias

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti et semini ejus.

Sacrifices and prayers of praise, Lord, we offer to You.

Receive them in behalf of those souls we commemorate today.

And let them, Lord, pass from death to life, which was promised to Abraham and his descendants.

V. SANCTUS

Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni suni coeli et terra gloria tua.
Osanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

VI. BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

VII. AGNUS DEI

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

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

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

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

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

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

VIII. COMMUNIO

13. Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternum dona eis, Domine, et Lux perpetua luceat eis, cum Sanctus tuis in aeternum, quia pius es.

Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful.

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

BIOGRAPHIES

Jacki Pattenden joined the Society as Musical Director in January 2014. She studied music at Dartington College of Arts as a singer and violinist and orchestral performance at the Centre for Orchestral Studies, Goldsmith's College, London. This was then followed with a PGCE resulting in qualification as a teacher; a career she has been pursuing for the past thirty years. She is widely experienced in music education and has directed numerous choral and instrumental ensembles. Prior to becoming our Musical Director, she was the MD for the Cotswold Children's Choir and the Thamesdown Ladies Choir. Jacki works as a music teacher, a music SLE (Specialist Leader of Education, National College), a freelance violinist and as a regional choral workshop leader. She is also a singing advisory teacher for the Voices Foundation and an associate trainer for Music Education Solutions.



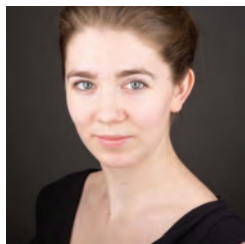
Chris Williams began playing the piano at the age of eight. She studied music at Liverpool University and followed this with a year at Gipsy Hill College of Education. After several years of classroom teaching, she now teaches piano privately and is actively involved in the musical life of the local community. She has been with Highworth Choral Society since 1994.



Kali Hardwick is an American soprano in her second year of postgraduate study at the Royal Academy of Music. Since moving to London, she has performed Sophie from *Der Rosenkavalier* in Royal Academy's postgraduate scenes, was a finalist for the prestigious Richard Lewis Awards at RAM, and made her debut as Countess Almaviva in *Le nozze di Figaro* with the Dartington International Summer Festival. Her other operatic performances include Adina in Donizetti's *L'elisir d'amore*, *L'Ensoleillad* in 8 Massenet's *Chérubin*, Marenka in Smetena's *The Bartered Bride* (Bob Cole Conservatory Opera), and Fiordiligi in Mozart's *Così fan tutte* (CoOPERative Festival Opera). Outside of opera, Kali has



been featured as the soprano soloist for Mozart's *Mass in C Minor* and Mendelssohn's *Elijah* with the Bob Cole Conservatory Orchestra, Haydn *Nelson Mass* and Mozart *Coronation Mass* with the Los Angeles Chamber Orchestra, and Handel *Dixit Dominus* and Vivaldi *Gloria* with the Deutscher Chor London. She has won many awards, including scholarships from the Chadlington Festival Singing Competition, California Women's Chorus, The New Century Singers, and numerous other organisations. In December, she came in second in the American Prize's Friedrich and Virginia Schorr Memorial Award. She is currently supported by Christopher Hogwood in her studies at the Royal Academy. Kali holds a Bachelor of Music degree in Vocal Performance from CSU Long Beach, where she was named the Outstanding Graduate of the College of the Arts.



Sarah Anne Champion is a mezzo-soprano from Cambridgeshire currently studying at the Royal Academy of Music with Alex Ashworth and Marek Ruzczynski and supported by the Josephine Baker Trust. During her time at the Academy Sarah Anne successfully competed in the Elena Gerhardt Lieder Prize, gaining a commendation, was 'Highly Commended' for her performance in the Major Van

Somerens-Godfrey Vocal Prize for English Song and, most recently, won the Nancy Nuttall Early Music Prize. She has also performed in the Academy's lunchtime concert series and will be returning in the summer term exploring 'English Song from the 20th and 21st centuries'.

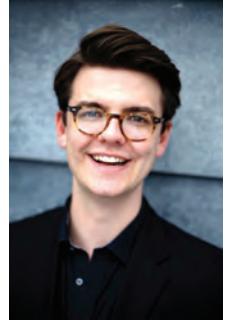
Recent operatic highlights include: Dorabella in *Così fan tutte* (London Young Sinfonia), the title role in Jonathan Dove's *Pinocchio* (Royal Academy Opera Scenes), and Julia Bertram in *Mansfield Park* for Waterperry Opera Festival's inaugural season which, after sell-out audiences and a five-star review, will be revived in their 2019 festival.

As a regular soloist with a number of choral societies, Sarah Anne is confident performing a variety of music ranging from Monteverdi to Sondheim. Notable concert performances include Purcell's *Come Ye Sons of Art*, Vivaldi's *Gloria*, Bach's *Magnificat*, Mozart's *Vesperae solennes de Confessore* and Britten's *Rejoice in the Lamb*.

Sarah Anne began singing with the National Youth Choirs of Great Britain in 2003 and since has been involved in several world premieres, projects and concerts including recordings with the National Youth Chamber Choir;

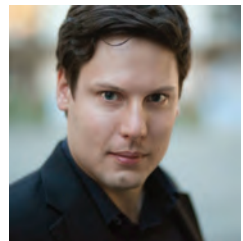
performances for the BBC Proms, at the Royal Albert Hall; and appearing live on Radio 3's *In Tune*. Sarah Anne continues her career as a professional ensemble singer in several choirs in London alongside her permanent position singing Alto in the choir of the Carmelite Priory, Kensington.

Guy Withers is a light-lyric tenor from Bristol studying with Mark Wilde at The Royal Academy of Music on a scholarship. A Cardiff University Music Graduate, he was awarded The University's Vocal Scholarship, The Cardiff University David Lloyd Prize for Singing and The Elizabeth Griffiths Prize, and was a finalist in the 2017 Dean & Chadlington Singing Competition. Guy is supported by The Josephine Baker Trust and is the recipient of the 2018 English Song Prize at The Royal Academy of Music.



Since 2015 Guy has been working as a soloist and chorus with Opera Holland Park. He is an experienced deviser and has developed work with Mahogany Opera Group, premiering their new children's opera *The Rattler* at The Royal Festival Hall in 2016. In addition, he has worked with English Touring Opera, The Helios Collective, The Theatre Royal Bath, Complicite, Festival d'Aix-en-Provence, Iford Arts and Glyndebourne Education. Roles include: Boy (*Paradise Planet*/ETO (R&D)), Tenore Da Lontana (*Isabeau*/OHP), Un Cenciaioulo (*Iris*/OHP), Tom Rakewell (*Rake's Progress*/Complicite & Aix-en-Provence Festival (Scenes)), Anthony (*Sweeney Todd*/Clonter Opera (Scenes)), Candide (Iford Arts (Cover)), Ferrando (*Così fan Tutte*/London Young Sinfonia), Mr Rushworth (*Mansfield Park*/ESO), Albert Herring (Aylesbury Opera Group), Prologue & Quint (*Turn of the Screw*/Faded Ink Productions). In addition, he is Artistic Director of performance company Indomitable and Festival Director of the Waterperry Opera Festival.

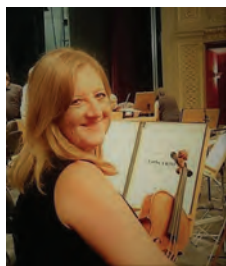
Christopher Webb is in increasing demand as a oratorio and operatic soloist. His operatic roles to date have included Sarastro (Mozart *The Magic Flute*), Dulcamara (Donizetti *L'elisir d'amore*), Colline (Puccini *La bohème*), and most recently Il Commendatore (Mozart *Don Giovanni*) for the inaugural Waterperry Opera Festival. His recent solo oratorio work has included Mozart *Requiem* conducted by Stephen



Clebury at King's College Cambridge, and J.S. Bach *St John Passion* with the Monteverdi String Band. He participated in the prestigious young artist programme at English National Opera ('Opera Works') in 2016–17.

Chris sings with a number of leading professional choirs in the UK and across Europe, including the Monteverdi Choir, Philharmonia Voices, The King's Consort and Ensemble Pygmalion, and has recorded numerous film and video game soundtracks with London Voices. His forthcoming engagements include a season at the Festival d'Aix-en-Provence with Pygmalion, and solo and chorus roles in Handel *Semele* with Sir John Eliot Gardiner.

Chris learns singing privately with Alex Ashworth. He is a co-director of Musica Poetica, a professional early music ensemble, a trustee of the Waterperry Opera Festival, and a mentor for the Monteverdi Choir Apprenticeship Scheme.



Wendy Clark was born in London. She is a graduate of the Royal Academy of Music where she studied violin with Alla Sharova and Trevor Williams, viola with Alexander Taylor and chamber music with Sydney Griller and from where, in 2003, she was awarded an ARAM.

She recently returned to the UK from Greece where she lived and worked for nearly 30 years. As well as bringing up her two children, she taught the violin, coached youth orchestras, gave chamber music and solo recitals and was a member of the Athens State Symphony Orchestra for 25 years. She still returns to Greece occasionally to mentor the youth string ensemble 'ENA' that she founded there.

Wendy is passionate both about teaching and performing. She teaches the violin privately as well as for the Swindon Music Co-Operative, organises regular meetings of 'Swindon Strings' (an opportunity for amateur string players to meet and play together), and is a member of the Highclere String Quartet. She has recently been appointed leader of the Newbury Symphony Orchestra, as well as playing regularly with North Wiltshire Symphony Orchestra, Marlborough Concert Orchestra and Truro Symphony Orchestra. She is very happy to be guest leader for tonight's concert with the Highworth Choral Society.



We are always happy to welcome and accept new members.
No audition is necessary. If you enjoy singing,
then come and join us.

We meet every Monday evening from 7.30 to 9.30pm
in the Methodist Church.
Rehearsals start again on 29 April 2019.

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