

# Wareham Choral Society

## Christmas Concert

**Saturday 6th December 2008**

at 7.30pm

Lady St Mary Church, Wareham

Bach  
Haydn  
Buxtehude  
& Carols



supporting

**THE RICHARD ELY TRUST  
FOR YOUNG MUSICIANS**

Programmes £8

## THE RICHARD ELY TRUST FOR YOUNG MUSICIANS

There is a long and distinguished tradition of music-making in Dorset. Young musicians give immense pleasure through the high standard of their performances across the whole range of musical styles. Perhaps even more important is the benefit for the young people themselves; the development of individual skills, the rewards of working in ensembles, and above all the self-confidence and enriched perception of the world.

There are more opportunities now for young musicians than ever before. These come at a cost and many young people and their families have real difficulties in finding the money they need for their musical activities. This is where the Trust can help.

The Trust depends entirely on grants and donations in order to further its work, and we are grateful for all contributions, however great or small.

Tonight two young people will perform on behalf of The Richard Ely Trust for Young Musicians.

### **Louise Wayman**

Louise began singing at the age of seven in her first-school choir and later at the Thomas Hardy School, Dorchester, and in the choir of St Nicholas Church, Moreton.

This early love of singing led to lessons locally and eventually to the Birmingham Conservatoire where she is now in the third year of her degree course, currently studying Voice (with Scottish mezzo-soprano Christine Cairns) and where she won the 2007 Cecil Drew Oratorio prize.

She has appeared on stage as an Echo in Matthew Locke's *Psyche* and as Amore in Monteverdi's *L'Incoronazione di Poppea*. In addition to her work as a soloist she sings in many choirs including the National Youth Choir of Great Britain, Laudibus and the choir of Birmingham Cathedral, where she is Choral Scholar.

She has recently sung *Messiah* with the Orchestra of St Johns and pieces by Parry and Holst with Birmingham Cathedral Chorus. Future engagements include Mozart's *Requiem* in Dorchester in February 2009.

## Lauren Fowler

Lauren is currently in her first year at The University of Surrey studying Music. She is passionate about music and hopes to have a musical career.

Her achievements include Grade 8 Distinction in Singing, Bassoon and Recorders as well as Grade 8 on Flute. Actively involved in local music, Lauren has performed in many concerts and shows, both singing and playing. She took lead roles in "Annie", South Pacific and The Lion The Witch And The Wardrobe at the Mowlem Theatre in Swanage. Lauren has been a member of the Dorset Youth Wind Orchestra for eight years where she plays solo piccolo and flute, performing last year in the Royal Albert Hall.

More recently Lauren has taken on solo soprano solos in more classical concerts such as The Isle of Purbecks' "Haydn, Handel and Boccherini".

Lauren has promoted music in local Primary Schools, teaching groups of young children to play the Fife. Additionally she has supported and taught the Bassoon, Flute and Piano to many local young people.

## PROGRAMME

*Welcome and opening remarks*

### All O Come, O Come Immanuel arr. Rutter

- |  |   |
|--|---|
| 1. SOLO  | 3. CHOIR ONLY   |
| 2. O come, thou Rod of Jesse,<br>Free thine own from Satan's tyranny;<br>From depths of hell thy people save,<br>And give them victory o'er the grave. | 4. O come, O come, thou Lord of might,<br>Who to thy tribes, on Sinai's height,<br>In ancient times didst give the law<br>In cloud and majesty and awe. |
| <i>Rejoice! Rejoice! Immanuel<br/>Shall come to thee, O Israel</i>   | 5. O come, thou Key of David, come,<br>And open wide our heav'nly home;<br>Make safe the way that leads on high,<br>And close the path to misery.       |

## Missa brevis St Joannis de Deo ~ Kleine Orgelmesse ~ Little Organ Mass

*Franz Joseph Haydn (1732 - 1809)*

Haydn composed the *Missa brevis St (Sancti) Joannis de Deo die Kleine Orgelmesse* or "The Little Organ Mass" in 1775 while Kapellmeister of Prince Nicholas Esterhazy's court. It was commissioned by the Brothers Hospitaliers of St. John of God (thus its name, *Joannis de Deo*), a religious order of lay-brothers committed to the care of the sick and dying, for use in their hospital chapel. The Brothers specified that the Mass was to be of modest length, and allowed for only one extended solo, the Benedictus, for soprano and concertante organ.

In order to condense the overall length of the Mass it was necessary to reduce the text in such a way that the meaning and fundamental components of the Gloria and Credo remained. Haydn also selected portions of the text, giving these to each voice part within the choir. Consequently portions of the text are heard simultaneously; a controversial move but one that enabled him to achieve the terms of the commission. The resulting work is charming. In commenting about Haydn's music, Mozart said "He alone has the secret of making me smile, and touching me to the bottom of my soul".

The little organ that Haydn is believed to have played and for which the work was intended is still housed in the Hospital chapel in Eisenstadt.

**Kyrie** Kyrie eleison, Christe eleison, Kyrie eleison.

**Gloria**

Cantor	Gloria in excelsis Deo,
Bass	Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te,
Sop	gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens.
Alto	Domine Fili unigenite, Jesu Christe,
Tenor	Domine Deus, Agnus Dei Filius Patris; qui tollis peccata mundi Miserere nobis;
Alto	qui tollis peccata mundi, suscipie deprecationem nostrum; qui sedes ad dexteram Patris, miserere nobis,
Bass	Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe,
ALL	cum Sancto Spiritu in gloria Dei Patris. Amen.



<b>Credo</b>	Sop	Credo in unum Deum, Patrem omnipotentem, factorem coeli ac terrae, visibilibus omnium et invisibilem.
	Bass	Et ex Patre natum ante omnia saecula Deum de Deo, Lumen de lumine, Deum verum de Deo,
	Alto	genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.
	Tenor	Qui propter nos homines et propter nostrum salutem descendit de caelis.
	All	Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est, et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris.
	Alto	Et iterum venturus est cum Gloria, iudicare vivos et mortuos cujus regni non erit finis.
	Tenor	Et in Spiritum Sanctum Dominum et vivificantem: qui ex Patre Filioque procedit.
	Bass	Qui cum Patre Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.
	S+A	Et unam, sanctam catholicam, et apostolicam Ecclesiam.
	Tenor	Confiteor unum baptismum in remissionem peccatorum.
	Bass	Et exspecto resurrectionem mortuorum,
	All	et vitam venturae saeculi. Amen.

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

**Benedictus** Solo ~ Benedictus qui venit in nomine Domini.  
Choir ~ Osanna in excelsis.

**Agnus Dei** Agnus Dei, qui tollis peccata mundi; Miserere nobis, Dona nobis pacem.

**Solo** Lauren will play the bassoon - items to be announced

**Choir** O Magnum Mysterium Morton Lauridsen

O magnum mysterium, sacramentum et admirabile,  
Viderunt Dominum, ut animalia viderent  
Dominum natum, iacentem in praeseptis!  
Beata Virgo, cuius viscera meruerunt,  
Portare Dominum Christum.  
Alleluia!

O great mystery, and wondrous sacrament,  
that animals should see the new-born Lord,  
lying in their manger!  
Blessed is the Virgin whose Womb  
was worthy to bear the Lord Jesus Christ.  
Alleluia!

**Solo** Louise sings accompanied by Beverley Manning

Die Nacht  
Saper vorreste  
Come sing and dance  
A Christmas Carol

Richard Strauss  
Giuseppe Verdi  
Herbert Howells  
Arnold Bax

**Choir** The Shepherds' Farewell Hector Berlioz  
*from L'enfance du Christ*

**All** God rest you merry, gentlemen arr. Sullivan

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

Interval of 10 minutes

# Das Neugeborne Kindelein

*Dietrich Buxtehude (1637-1707)*

Little is known of Buxtehude's early life other than he probably received musical instruction from his father. He accepted positions as organist in 1657 at Helsingborg and in 1660 at Helsingör. On April 11, 1668, he succeeded the illustrious Franz Tunder to the prestigious post of organist at St. Mary's Church in Lübeck (marrying Tunder's daughter as one of the terms of succession) and remained in this post for the rest of his career.

In 1673 Buxtehude established the famous *Abendmusiken*, or evening musicals, in St. Mary's; they took place from 4 to 5 p.m. on the five Sundays before Christmas. These performances included organ music as well as sacred works of a dramatic allegorical nature for chorus, soloists, and orchestra; many of these vocal works are now lost.

It is interesting to note that in 1705 Johann Sebastian Bach at the age of 20, journeyed 200 miles on foot to hear Buxtehude's music and we can only surmise the impact and influence upon the young musician's future.

Das Neugeborne Kindelein was written between 1676 and 1687 especially for the *Abendmusiken*. In this cantata Buxtehude sets a text by Cyriakus Schnoegass from a collection of sacred poetry entitled *Sieben und Zwentzigh Neue Geistliche Gesenge*, 1588. The text celebrates the newborn Jesus and the coming of a new church year. The work is scored for soprano, alto, tenor, bass, three violins, violone, and continuo. This cantata includes short phrases of unison singing replacing

**Das neugeborne Kindelein**  
das herzelebe Jesulein  
bringt abermal ein neues Jahr,  
der auserwählten Christen Schar.

Des Freuen sich, die Engelein,  
die gerne um uns,  
gerne um und bei uns sein,  
und singen in den Lüften frei,  
daß Gott mit uns, versöhnet sei.  
Ist Gott versöhnt und unser Freund,  
was kann uns tun der arge Feind.

Trotz, Trotz Teufel, Trotz Welt,  
Welt und Höllenfort!  
Herr Jesu, du bist unser Hort!

Du bringst das rechte, das rechte Jubeljahr.  
Was trauern wir dann Immerdar!  
Frisch auf es ist jetzt Singens Zeit:  
Herr Jesu du wendst alles Leid.

**A new-born Infant meek and mild**  
*Lord Jesus Christ the holy Child,*  
brings once again a glad new year,  
and to his chosen flock good cheer.

With gladsome voice the angels sing,  
who guard and keep us,  
guard and keep us beneath their wing,  
and sing rejoicing the holy child,  
for God and man are reconciled,  
with God appeased and at our side,  
the Devil's power can be defied.

Fear not, not Satan, nor sin,  
nor gates of hell,  
the holy child doth guard us well.

He will protect us through the year  
what cause have we to doubt and fear?  
Rejoice, come, let us sing his praise:  
the holy Child all grief away.

**Solo** Lauren will play the Flute - items to be announced

**Chorale** Puer Nobis Richard Rodney - Bennett

*Given not Lent and not withdrawn once sent, this Infant of mankind  
This One is still the little welcome Son.*

*New ev'ry year, newborn and newly dear,  
He comes with tidings and a song, the ages long.*

*Ev'n as the cold keen winter grows not old, as childhood is so fresh,  
Foreseen, and spring in the familiar green.  
Sudden as sweet come the expected feet,  
All joy is young and new all art,*

*And He too, whom we have by heart.*

**All** Unto us is born a Son arr. Willcocks

1. Unto us is born a Son,  
King of quires supernal:  
See on earth his life begun,  
Of lords the Lord eternal
2. Christ, from heav'n descending low,  
Comes on earth a stranger;  
Ox and ass their owner know,  
Be cradled in the manger.
3. This did Herod sore affray,  
And grievously bewilder,  
So he gave the word to slay,  
And slew the little childer.
4. Of his love and mercy mild  
This the Christmas story;  
And O that Mary's gentle Child  
Might lead us up to glory!

5 O and A, and A and O,  
*Cum Cantibus in chora,*  
Let our merry organ go,  
*Benedicamus Domino.*

**Solo** Louise sings for us once again  
Let the bright seraphim Georg Friedrich Händel



**Choir**            **As I outrode this enderes night**            **Gerald Hendrie**

*As I out rode this end'eres night of three jolly shepherds I saw a sight  
And all about their fald a star shone bright,  
They sang terlilerlow;  
So merrily the shepherds their pipes can blow.*

*Down from heav'n so high of angels there came  
a great company with joy and mirth; and great solemnity.  
They sang terlilerlow;  
So merrily the shepherds their pipes can blow.*

**All**                            **O come, all ye Faithful**                            **Wade**

1. 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.*

2. God of God,  
Light of light,  
Lo! He abhors not the Virgin's womb:  
Very God  
Begotten, not created:

3. See how the shepherds,  
Summoned to his cradle,  
Leaving their flocks, draw nigh with lowly fear:  
We too will thither  
Bend our joyful footsteps:

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

**Richard Ely**            **speaks on behalf of**  
**The Richard Ely Trust for Young Musicians**

## from Christmas Oratorio

*Johann Sebastian Bach (1685-1750)*

In 1723 Johann Sebastian Bach was appointed cantor at the Thomasschule and director musices in Leipzig, where he was responsible for providing music for use in the city's churches throughout the year. By 1730, he had composed a series of cantatas for use on Sundays and several settings of the Passion story, of which only the *St John Passion* and *St Matthew Passion* survive. The *Christmas Oratorio* was performed as the 'principal music' during the Christmas celebrations of 1734-35 in the major churches in Leipzig.

The Christmas Oratorio is divided into six parts each being a separate cantata in the German style. Bach himself didn't adhere strictly to the *Kantate* form as structured from the Italian concept by Buxtehude and his contemporaries. The first celebrates the birth of Jesus and is written for Christmas Day: *Come now with Gladness and welcome the morrow*. Each of the remaining cantata celebrates events in the Christmas festival culminating in the Feast of the Epiphany.

This evening we perform music from Part Two of Christmas Oratorio 'on the second day of Christmas'. The tranquillity pastoral setting where shepherds tend their sheep is broken with a blinding light with angels telling them of the newborn King: *Break forth, O glorious morning-light*.

One is left to ponder how greatly Buxtehude had influenced the young Bach all those years earlier. Both had the ability and versatility to re-write and re-arrange former works so that they were fit for a new purpose every week, suitably adapted to meet the seasonal ecclesiastical demands. Both developed the musical form of the Cantata and skilfully shaped it in a timeless fashion that we still enjoy some 250 years later.

<b>Chorale</b>	<i>We sing to thee almighty King</i>
<b>Sinfonia</b>	
<b>Recitative</b>	<i>And there were shepherds</i>
<b>Recitative</b>	<i>And the angel said to them</i>
<b>Chorale</b>	<i>Break forth O glorious morning light</i>

### Conductor

### Andrew Smetham

Andrew received his early musical education (piano and organ) in Wales. After first and higher degrees in the University of London he taught for 25 years in inner London comprehensive schools, starting in Wandsworth School (home of the then Internationally famous Wandsworth Boys' School Choir) and where he was later headteacher for 10 years. In that capacity he was privileged to meet regularly with the choir's first two patrons, Benjamin Britten and Charles Groves, as well as to receive most of the leading conductors of the day when they came to the school to rehearse the choir prior to recordings and concerts throughout Europe. He sang a wide choral repertoire, studied choral training under Russell Burgess (assistant chorus master to the Philharmonia Chorus) and was an organist and choirmaster in London before moving to Wareham in 1985 to become headteacher of The Purbeck School, a post from which he retired in 2002. He has been musical director of Wareham Choral Society since December 2003.

### Organ

### Beverley Manning

Whilst at school in Kidderminster, Beverley Manning had organ lessons at Worcester Cathedral from David Willcocks and later Douglas Guest. Having gained the diploma of ARCO, he won an Organ Scholarship to Downing College, Cambridge, eventually becoming a pupil of George Guest at St John's College. He obtained the degrees of MA and Mus B at Cambridge and became a Fellow of the Royal College of Organists before becoming Director of Music at Canford School in Dorset. On retirement from teaching he took up the organ again, playing for visiting choirs at - amongst others - Chichester, Winchester and St Paul's Cathedrals.

### String players

Paul Swindales	1 <sup>st</sup> Violin
Cerys Emett	2 <sup>nd</sup> Violin
Mel Morgan	Viola and 3 <sup>rd</sup> Violin
Anita Felton	Violoncello

### Thanks

Our thanks go to the churchwardens of Lady St. Mary for allowing the Wareham Choral Society to use the church for this evening's concert.

We also thank Dorset Library Service and Dorset Rural Music School for providing vocal and instrumental music.

The **Wareham Choral Society** rehearses in the United Reformed Church, Wareham on Monday evenings from 7pm to 9pm. We should be delighted to welcome new members in all parts (soprano, contralto, tenor and bass).

For further details contact:--

Mike Lewis (Chairman) - 01202 897231 or

Joan Willis (Secretary) - 01202 671332

Visit our website for information about the choir and future events.

[www.freewebs.com/warehamcs](http://www.freewebs.com/warehamcs)



## Wareham Choral Society

# Mozart Requiem

The last of Mozart's composition, and one of his most powerful works

Saturday 9th May 2009

Lady St Mary, Wareham



## Dorset Guild of Singers

# Nigel Perrin

Singing Day

# Haydn ~ Nelson Mass

Saturday 28th February, 2009 United Church, Dorchester

For further information contact:- Beth White 01929 477142

Discover the website for a wealth of information:

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