

Southend Bach Choir

Presents

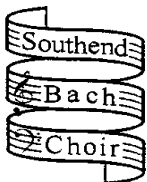
Schubert – Mass in E flat

also

music by Mozart & Haydn

Saturday 23rd November 2019 at 7.30 p.m.

St. Augustine's Church
Thorpe Bay



Programme



The Southend Bach Choir

Musical Director - Colin Edwards

The Southend Bach Choir began life in 1943 as an evening class of the Municipal College in Southend under the direction of its founder Dr. Harold May, FRCO. Known as the Municipal College Choir it gave its first performance in December of that year. The programme consisted of selections from Handel's Messiah.

In its early years the Municipal College Choral and Orchestral Society sponsored the birth of the College Opera Group, which became independent in 1950. In this year the choir's name reverted to "The Municipal College Choral Society" and many challenging concerts followed.

In 1968 the choir became the Southend Bach Choir, and in 1993 under the baton of Gerald Bates, (Musical Director 1987-2001) the Choir celebrated its Golden Jubilee with a memorable performance of Bach's B Minor Mass. Upon Gerry's retirement in 2001 the choir welcomed its present Musical Director Colin Edwards.

The Southend Bach Choir is a very happy and friendly group of people singing a wide range of music. Singing in a Choir is a great hobby. It is not only very enjoyable, but you make new friends, and have the opportunity of learning to sing wonderful music. You would be most welcome to join us!

Our Guest Soloists

Isabelle Morgan (*Soprano*) - recently completed her BMus (Hons) degree at Trinity Laban Conservatoire of Music and Dance. She currently studies under the tutelage of Alison Wells.

Isabelle enjoys regular appearances as a concert soloist, with performances including: Bach's 'Magnificat', Handel's 'Dixit Dominus', Haydn's 'Theresienmesse' and Vivaldi's 'Gloria'. Her operatic roles include: Galatea ('Acis and Galatea'/PuzzlePiece Opera), Cathleen ('Riders to the Sea'/TL Scenes), Blessed Spirit ('Orfeo ed Euridice'/The Yorke Trust) and Ninfa ('Lamento della Ninfa'/TL Opera). She is also an experienced song recitalist, giving performances across the UK. In 2018, she worked with pianist Sam Jewison at Westminster Abbey, performing for the Dean, Chapter and Honorary Stewards. Issy was also a soloist for the TL 'Warlock and his Contemporaries' concert and 'Brahms Focus' series, both prepared by Eugene Asti. Most recently, she was selected to perform solo works by Jonathan Dove for a concert celebrating the composer's birthday at Blackheath Halls, attended by the composer himself.

A seasoned choral singer, Isabelle spent six years with the National Youth Choirs of Great Britain, performing in two BBC Proms at the Royal Albert Hall. During her time at Trinity Laban, she sang with the Trinity Laban Chamber Choir (dir. Stephen Jackson).

Additionally, Isabelle has sung for broadcasts on BBC Radio 3 and BBC Radio 4, the latter of which she appeared as a soloist for the Daily Services.

Outside of her performances, Isabelle enjoys outreach and is passionate about providing access to music in the community. Most recently, she assisted in a cross-generational community opera project in association with Blackheath Halls Opera, a school's project in conjunction with the LSO, and assisting with the creation of a new opera, 'The Battle of Lewisham'.

Liberty Spears (*Mezzo Soprano*) - Jersey born, Liberty has recently graduated from the BMus Hons performance degree at Trinity Laban Conservatoire of Music and Dance.

In June 2013, Liberty was the winner of the Junior Jersey Eisteddfod and in 2016, competed at the Junior Kathleen Ferrier Award with pianist Ashley Beauchamp.

Opera roles include: Chorus in *La Traviata* by Verdi with Hampstead Garden Opera, Rosie in Thea Musgrave's *A Christmas Carol*, Nutrice in Monteverdi's *L'Incoronazione di Poppea* for Trinity Laban, Gossip in Britten's *Noyes Fludde* and Bridesmaid in Weber's *Die Freischütz* for Blackheath Halls Opera, Pinocchio in Jonathan Dove's *Pinocchio* in opera scenes, soloist/chorus with Puzzlepiece Opera Company. Outreach project, performing Australian Opera - *The Silver Donkey* at The Bridgewater Hall, chorus in Gilbert and Sullivan's *Trial by Jury*, *First Witch* in Purcell's *Dido and Aeneas*, leading role in Jordan Clarke's *Tyneham: No Small Sacrifice*, all at Chetham's School of Music.

Liberty is also a regular concert soloist, recent performances include: Mezzo soloist for *Serenade to Music* by Vaughan Williams, conducted by Lee Reynolds. Soloist for John Rutter's *Requiem*, performed with the Cantabile Ensemble, conducted by Stephen Kemp. Alto soloist in Mendelssohn's *A Midsummers Night Dream*, Early Music Festival 2015 conducted by Steven Devine.

Kamil Bien (*Tenor*) - is an RNCM alumnus and a master's student at the Guildhall School of Music and Drama studying with Janice Chapman.

Kamil has performed extensively in both Poland and the UK, where has won various prizes. Significantly, he was awarded the 3rd Prize in the 51st International Antonin Dvorak Singing Competition in Karlsbad as well as the George Fischer Prize for the best interpretation of a Mozart's Aria (Czech Republic, 2016), 1st prize in the inaugural International Vocal Competition of Sacred Music 'Arts Et Gloria' (Poland, 2016), the Jan Kiepura Prize (2016), the Young Singer's Prize at the 24th Riccardo Zandonai International Singing Competition (Italy, 2017), the James Martin Onken Song Prize (Manchester, 2016) as well as the Bridgette Fassbender Prize for Lieder (2018), the Young Artist Prize at the Les Azuriales Festival (2019).

Kamil is also proud to have been awarded the Help Musicians UK Postgraduate Award (2019), Ann Gerrard, as well as the Postgraduate Award from the Countess of Munster Trust towards his studies at the RNCM (2018). Kamil has taken part in various master classes with Eytan Pessen, Dennis O'Neill, Patricia McMahon, Thomas Heyer and Izabella Kłosińska.

Kamil has performed with various ensembles, including the Prague Symphony Orchestra, the Karlovy Vary Symphony Orchestra, the Silesian Philharmonic Orchestra and the Zabrzeńska Philharmonic Orchestra. His operatic experience includes performances at the Grange Festival - Don Curzio in *Le Nozze di Figaro* (2019), Almeric in *Iolanta* at the Les Azuriales (2019); and at the RNCM – Messenger and the Interpreter in the *Pilgrim's Progress*; *Le Prince Charmant* in *Cendrillon*; *The Merry Widow* and *Street Scene*. In 2020 Kamil will be returning to the Grange Festival to sing the roles of Edmondo, Lampionio and Maestro di Ballo in *Manon Lescaut*.

Sam Jewison (Tenor) - praised as a 'fully rounded musician' (Next BRIT Thing), Sam Jewison is a vocalist, pianist and conductor, performing multi-genre repertoire internationally. His interpretation of the Great American Songbook has led to sold-out appearances with his eponymous orchestra, including Camden's famous Jazz Café, Blackheath Halls and Westminster Abbey, along with his trio for the *Orticola Di Lombardia* in Milan, *Music in Valsolda* on Lake Lugano and *The Arts Club* in London. Recently, he developed and performed a Gershwin & Friends retrospective with soprano Anush Hovhannisyanyan at the Crazy Coqs, Piccadilly and the Merchants House of Glasgow. Sam took over the late programme at the 2019 New Generation Festival in Florence, performing with his dectet.

An 'M.D. professional beyond his years' (NODA), operatic conducting credits include Berkeley's *Dinner Engagement* (Opera Dinamica), Menotti's *The Medium* (Clockwork Opera) and Puccini's *Suor Angelica* (Opera in the Meantime), with orchestral premieres including Vasileios Filippou's *Equilibrium* (2015) and Harry Palmer's *Water Aspects* (2017). Sam has also created new operatic roles, including Beauclerc in Louis Mander's *The Rue Morgue* (OperaUpClose/King's Place) and Apollo in Matthew Hall's *Cantata*. He was the tenor soloist for the British premiere of Judith Bingham's *A Bird is Singing* at the 2015 BASCA British Composer Awards (BFI Southbank) and has appeared as both a singer and pianist on BBC Radio 3 and 4.

Sam is an avid chamber musician and regularly collaborates with singers and instrumentalists, including a longstanding partnership with violinist Rosie Judge, most recently performing at the Foreign & Commonwealth Office. In 2017, he sang *Liederkreis* (Op. 24) and *Der Arme Peter* (Op. 53, No. 3) for the TL Schumann Series, curated by Eugene Asti, in addition to selected pieces for the subsequent Debussy & Beyond and Brahms Focus series. Sam also holds a jazz residency at the Grand Caffè Concerto, Shepherd's Bush.

Born in Scarborough, North Yorkshire, Sam's musical contributions resulted in him receiving the Borough Thank You Award for Performing, Artistic and Cultural Endeavours. Subsequently, he studied at Trinity Laban Conservatoire of Music and Dance under Lynton Atkinson and Anna Tilbrook, where he was awarded the TCM Trust Silver Medal for Voice, Friends in New York of TCM London/Edgar TP Comley Certificate of Excellence Prize and the Kathleen Creed Scholarship, in addition to winning the 2019 Elisabeth Schumann Lieder Competition.

Theo Perry (Bass) - is in the second year of his MMus at Trinity Laban Conservatoire of Music and Dance, where he studies with Sophie Grimmer and Helen Yorke and is the

Kathleen Creed Scholar and Elliot Rosenblatt Memorial Scholar for 2019-2020. He made his operatic debut in December 2018, singing two roles in Trinity Laban Opera's production of A Christmas Carol, as adapted by Thea Musgrave. Since, Theo has sung the title role in Don Giovanni with Rogue Opera, touring both the Omnibus Theatre, Clapham, and Hampton Hill Theatre, Surrey. He will reprise the role in November when the production is revived in St Albans. He recently appeared in The Elixir of Love at the King's Head Theatre, Islington, in association with Opera'r Ddraig, and was a member of the ensemble for British Youth Opera during August and September. Recent Trinity Laban concerts include British Women in Song for BBC Radio 3, curated by Dr Sophie Fuller, assorted lieder as part of the Trinity Laban Brahms Festival 2019, Peter Warlock and his contemporaries (in association with the Warlock Society) and a concert celebrating the birthday of British composer Jonathan Dove. Theo has performed in recitals at Blackheath Halls, Brentwood Cathedral, Chelmsford Cathedral and Stone House, Lewisham. Upcoming events include Mozart Requiem /Puccini Messa di Gloria with Brackley Jubilee Choir, further performances of Don Giovanni (Rogue Opera), and Guglielmo in *Così fan tutte* (Hurn Court Opera).

Programme Notes

2020 is a very special year as it marks the 250th anniversary of the birth of Ludwig van Beethoven. The Southend Bach Choir are celebrating this occasion with two concerts. This evening's concert presents music by Mozart, Haydn and Schubert, three composers who have a special connection with the Great Master. From composers such as Mozart and Haydn, Beethoven absorbed the process of the classical style which he adapted and developed to produce music of intense emotional and expressive content. From them and others he acquired his technical mastery in terms of harmony, orchestration, structure, form and melodic line. These elements were moulded into his unique form of expression through his creative genius.

Schubert, in his turn, recognised Beethoven's genius and echoes of the latter's style, harmony and structure pervade his music. Schubert was such a devoted admirer that he acted as a pallbearer at Beethoven's funeral.

Our concert next year (4th April) is devoted entirely to the music of Beethoven when we shall perform the Mass in C major. On this occasion we will be joined by the Essex Concert Orchestra and the young international pianist Yuanfan Yang who will perform the 3rd Piano Concerto in C minor.

Franz Joseph Haydn (1732-1809): Te Deum in C major

Haydn composed two settings of the Te Deum laudamus – one in the 1760s and this later one which was composed for (and seemingly at the insistence of) the Empress Marie Therese of Austria sometime after 1797. The Empress, who was the consort of Francis I, Emperor of Austria, greatly admired Haydn's music and sang the solo soprano part in private performances of the late masses and oratorios during Haydn's lifetime. Evidence of the première of this Te Deum is lacking; the first documented performance we know about was one conducted by Haydn himself at Eisenstadt, one of the palaces owned by his employer Prince Nikolaus Esterházy II, on 8 September 1800.

The Marie Therese Te Deum belongs to the period of Haydn's Indian summer, when in his late 60s he produced his last great oratorios *The Creation* and *The Seasons* and his last six Masses. Like those other works it displays the freshness and vitality of a composing mind that was still at the height of its inventive powers. The piece is in the festive key of C, a tonality which in *The Creation* Haydn employed to represent the celestial praise when major and the darkness of chaos and hell when minor. In common with the earlier Te Deum setting that he composed (also in C), this work makes liberal use of trumpets and drums. It falls into three divisions: two outer major-mode sections marked *Allegro con spirito* framing a brief *adagio* in C minor.

The joyful opening, in unison, sets the words *Te Deum laudamus* ("We praise Thee, O God") to music loosely based on Gregorian chant. The tempo slows and the mood darkens for the words *Te ergo quaesumus famulis tuis subveni, quos pretioso sanguine redemisti* ("We therefore pray Thee, help Thy servants, whom Thou hast redeemed by Thy precious blood"). In addition to being in the minor, this *adagio* passage has some chromatic features that put one in mind of the Representation of Chaos from *The Creation*. The original tempo and mood of exaltation returns at the words *Aeterna fac cum Sanctis Tuis* ("Make us to be numbered with Thy Saints in glory everlasting"). Into this last section Haydn incorporates a splendid little double fugue at the words *In Te Dominum speravi* ("O Lord, in Thee I have trusted"). He also draws a telling contrast between the ebullient optimism of these words with the heartfelt appeal *Non confundar in aeternum* ("Let me never be confounded"), the music for which momentarily recalls the dark chromatic uncertainties of chaos again. But the work ends as it began, with Haydn using the unequivocal key of C major to assert his view of the joyous unity between God and His people.

William Gould

Franz Schubert (1797-1828): Mass No. 6 in E flat, D 950

Schubert's E flat Mass succeeded the "Great" C major Symphony in the prolific year – 1828 – that was to be his last. This impressive setting was written for the Holy Trinity Church of Alsergrund, near Vienna, and it was there that it received its first performance on 4 October 1829, almost a year after Schubert's death. The performance was supervised by his brother Ferdinand.

Largely a choral mass, it opens with the *Kyrie* - an intense movement which employs rhythmic figures in the accompaniment, dynamic contrasts from the choir and abrupt key changes. The *Gloria* opens forcefully with a distinctive refrain, which returns throughout the movement. There is a sharp contrast at *Domine Deus*, with a change to 3/4 and the key of G minor, and the music builds towards a unison declamation of the word *Miserere*.

The *Credo* opens in a sombre mood but the work is lifted to an altogether higher plain at the serene and inspired setting of *Et incarnatus est* with the soloists making their first appearance. The *Credo* concludes with a set-piece fugue.

The threefold *Sanctus* evokes spectacular changes of key followed by a short, vivacious fugue. The *Benedictus* has a solo quartet alternating with the chorus. The *Agnus Dei* has a tremendous force depicting the burden of sin, with Schubert offering a hymn-like prayer for peace at *dona nobis pacem* to bring the work to an end.

Programme

Accompanist: Roger Humphrey

Choir

Te Deum in C major

Haydn

Our Guest Soloists

From Mozart's opera *The Marriage of Figaro* (1786)

Voi Che Sapete sung by Liberty Spears

Venite, inginocchiatevi sung by Isabelle Morgan

Hai già vinta la causa (recitative) & *Vedrò mentr'io sospiro* (aria)
sung by Theo Perry

From Haydn's oratorio *The Creation* (1798)

And God created man (recitative) & *In native worth* (aria)
sung by Sam Jewison

From Mozart's opera *Don Giovanni* (1787)

Come mai creder deggio (recitative) & *Dalla sua pace* (aria)
sung by Sam Jewison

Il mio tesoro sung by Kamil Bien

INTERVAL

Choir

Mass No. 6 in E flat, D 950

Schubert

Kyrie (Chorus)

Gloria: Gloria in Excelsis Deo (Chorus)

Gloria: Domine Deus (Chorus)

Gloria: Cum Sancto Spiritu (Chorus)

Credo: Credo in Unum Deum (Chorus)

Credo: Et Incarnatus Est (Soli & Chorus)

Credo: Et Resurrexit (Chorus)

Sanctus (Chorus)

Benedictus (Chorus & Quartet)

Agnus Dei (Chorus & Quartet)

Please join the choir for light refreshments during the interval.

OUR PATRONS

Mrs J. Bishop-Laggett Mrs J. Restorick Mr K. Treverton
Mr S.C. Burford Mr T. Harding Mr J. Wall
Miss C. Kirkham Mrs J. Bliss Mr M. Bliss Mr R. Hair

*Southend Bach Choir is very grateful to the Patrons
for their continued encouragement and support*

**For details of the Patron Scheme:
Phone: Bee - 01702 553634
Email: southendbachchoir@gmail.com**

OUR NEXT CONCERT



CAROL SERVICE IN AID OF HARP

Saturday 21st December, 2019 at 7.00pm
St. John's Church, Southend-on-Sea

WHY NOT JOIN US?

Southend Bach Choir rehearses on Tuesday evenings
from 7.30 to 9.30 pm at Blenheim Primary School, Leigh-on-Sea.
Whether you are an experienced singer or a musical beginner
you will be

VERY WELCOME

For further information please contact:
Ian Alston (Chair) on 01702 589209
or visit our website:

www.southendbachchoir.org.uk



Southend Bach Choir
Registered Charity No. 274370