

SOUTHEND BACH CHOIR

PRESENTS

HAYDN

MISSA SANCTI NICOLAI

SCHUBERT

MASS IN G MAJOR

FAURÉ

REQUIEM

Saturday 9 April 2022 7.30 p.m.

ST ANDREW'S CHURCH

WESTCLIFF ON SEA

MISSA SANCTI NICOLAI (St Nicholas Mass)

HAYDN

Kyrie (Chorus)

Gloria (Chorus with solo)

Zoe Evans (Soprano)

Credo (Chorus with solo)

Derek Groome (Tenor)

Sanctus (Chorus)

Benedictus (Chorus)

Agnus Dei (Chorus)

MASS IN G MAJOR

SCHUBERT

Kyrie (Chorus with solo)

Eve Read (Soprano)

Gloria (Chorus with solos)

Eve Read (Soprano) **Ian Alston** (Baritone)

Credo (Chorus)

Sanctus (Chorus)

Benedictus (Chorus)

Agnus Dei (Chorus with solos)

Elaine Alexander (Soprano) **Ian Alston** (Baritone)

Interval

(10 minutes)

REQUIEM

Introit and Kyrie (Chorus)

Offertorium (Chorus with solo)

Alex Welsh (Baritone)

Sanctus (Chorus)

Pie Jesu (Solo)

Rosalind Hayman (Soprano)

Agnus Dei (Chorus)

Libera me (Chorus with solo)

Ian Alston (Baritone)

In Paradisum (Chorus)

FAURÉ

ACCOMPANIST **ROGER HUMPHREY**

There is no admission charge for today's concert but donations to help defray its costs are welcome.

Thank you.

Haydn's *Missa Sancti Nicolai* was composed in 1772 and revised in 1802. It is presumed that it was written for the celebration of Prince Nicolaus Esterházy's name day (a day associated with his baptismal saint) on 6th December 1772. The *Missa Sancti Nicolai* is one of the few major choral works of Haydn written before he was 50. The *Benedictus* is more operatic than the other movements and so follows the convention of the time.

The *Mass in G major* by Schubert was written in one week in March 1815 when the composer was only eighteen. It was intended for performance in a local church in Lichtenthal, a suburb of Vienna where his first love (and soprano soloist) was born. Even at this tender age Schubert's liberal theological views led him to omit a couple of the phrases of the Creed. The work exhibits some of the lyricism and harmonic shifts that later became significant features of his style.

The deeply expressive *Requiem* by Fauré was first performed in 1888, a couple of years after his father's death. Shortly after that performance his mother died, giving the *Requiem* an added poignancy. By omitting sections (*Dies Irae* and *Tuba mirum*) and introducing new ones (*Pie Jesu* and *In Paradisum*) the work does not follow the standard liturgical text and serves to reflect "a very human feeling of faith in eternal rest". Its unassuming restraint and ethereal beauty give the *Requiem* its universal appeal.

SOUTHEND BACH CHOIR

SUMMER CONCERT

Saturday 16th July 2022

7.30 p.m.

Trinity Methodist Church

Argyll Road

Westcliff on Sea