



MISERERE

RICHARD DAWSON - DIRECTOR

Saturday 18th November 2017, 7.30pm
St Michael's Church, Lewes



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MISERERE

THE ESTERHÁZY CHAMBER CHOIR

Miserere	Gregorio Allegri (c. 1582 - 1652)
Missa Papae Marcelli	Giovanni Pierluigi da Palestrina (c. 1525 - 1594)
<i>I. Kyrie</i> <i>II. Gloria</i>	
Judas mercator pessimus	Tomás Luis de Victoria (c. 1548 - 1611)
Missa Papae Marcelli	Palestrina
<i>III. Credo</i>	

INTERVAL

20 minutes

Crucifixus	Antonio Lotti (1667 - 1740)
Missa Papae Marcelli	Palestrina
<i>IV. Sanctus</i> <i>V. Benedictus</i>	
Dum transisset Sabbatum	John Taverner (c. 1490 - 1545)
Missa Papae Marcelli	Palestrina
<i>VI. Agnus Dei I</i> <i>VII. Agnus Dei II</i>	
Surrexit pastor bonus	Jean Lhéritier (c. 1480 - after 1551)
Haec dies	Palestrina

WELCOME

Welcome to this evening's concert of Renaissance choral music, which marks the opening of the The Esterházy Chamber Choir's 25th anniversary concert season.

Palestrina's most well-known mass setting, the *Missa Papae Marcelli*, forms the backbone of tonight's concert. For a long time, the story went that Palestrina 'saved church music' with this setting of the mass, as it demonstrated to disgruntled Catholic cardinals that music need not be excessively lengthy with imperceptible text. While this is unlikely to be completely accurate, it is true that the *Missa Papae Marcelli* demonstrates Palestrina's stunning ability to write both in a wonderfully direct, homorhythmic style in the Gloria and Credo, as well as crafting sublime polyphonic textures in the Kyrie and Agnus Dei. This evening, the various different movements of the *Missa Papae Marcelli* are dispersed throughout the programme, just as they would be in a Catholic mass.

Palestrina's masterwork is interspersed with choral gems of the Renaissance that take us through the climax of the church year, from Ash Wednesday to Easter. This sequence begins with Allegri's setting of Psalm 51, the *Miserere*, which is, today, renowned for the iconic top 'C' in the first soprano solo part. Victoria's *Judas mercator pessimus* brings us forward to Maundy Thursday, while the second half of tonight's concert starts with Lotti's eight-part *Crucifixus*, commonly sung on Good Friday. Taverner's *Dum transisset sabbatum* and Lhéritier's *Surrexit pastor bonus* move us out of Lent and into Easter, and the programme culminates with Palestrina's motet for Easter day, *Haec dies*: a final burst of joy from the 16th-century master.

I hope that you enjoy this evening's concert, and that you are able to join us again for our annual Christmas Carol Concert at St Anne's Church, Lewes on 16th December, and for our 25th Anniversary performance of Haydn's *The Creation* with the London Mozart Players at Lewes Town Hall on Sunday 25th March 2018. Tickets for the latter event are available to purchase in the interval of this evening's concert, so do snap them up early!



Richard Dawson | Musical Director

TONIGHT'S MUSIC

Gregorio Allegri (c. 1582 - 1652)

Miserere

The piece known as 'Allegri's *Miserere*', a setting for nine voices of Psalm 51, has a bizarre history. It is highly unlikely that the widely accepted twenty-first-century version was ever written down by the composer and it has come into being as a result of a number of factors. Allegri wrote a relatively restrained setting of the words of Psalm 51 and his singers would have been expected to adorn his original with ornaments and embellishments, probably getting more florid as the piece went along. The setting was traditionally sung in the Sistine Chapel until the 1870s, and the ornaments used by the singers to decorate Allegri's original were famously not written down but passed from generation to generation. Various attempts were made by prelates, noblemen and musicians (including Leopold I, Padre Martini, Mozart, Burney and Mendelssohn) to procure a 'correct' version of the piece. The versions which these people heard or saw or published served only to confuse the issue. There was no reliable 'urtext' edition on which to draw and it was only with the gradual rediscovery of various sources and manuscripts that a version in Latin with Allegri's original and a single set of ornaments for the soloists together with interpolated

plainsong verses was produced by the late Dr George Guest at St John's College, Cambridge in the late 1970s. Since then, regular performances of the *Miserere* have firmly cemented the piece as an essential part of our musical heritage.

Regardless of its authenticity (if such a thing can be said to exist) the magic of the piece relies on the juxtaposition of the original falsobordone written by Allegri with the ornaments added in the solo writing and the plangent tones of the plainsong verses. The biggest debate rages about the famous high 'C'. It can be said with some certainty that a composer of Allegri's generation and education would be highly unlikely to write the ungainly interval of an augmented fourth in the bass part in the solo section. Yet only with this interval does the top 'C' become possible and this is now the sine qua non for the listener! Contemporary taste and bravura must have played a part in the ornaments that singers chose to use when improvising in the Papal Chapel and the ornaments heard by the young Mozart could have been a world away from the version sung by Allegri's own choir in the early seventeenth century.

Andrew Carwood

Giovanni Pierluigi da Palestrina (c.1525 - 1594)

Missa Papae Marcelli

Kyrie

Gloria

Credo

Sanctus and Benedictus

Agnus Dei I and II

Haec dies

Giovanni Pierluigi da Palestrina (his name derives from a town not far from Rome) was probably born in 1525 or 1526. After seven years as maestro di cappella at the cathedral of his native town, he went to Rome in 1551 at the summons of Pope Julius III to become chapel master of the Cappella Giulia at St Peter's. He later became a singer at the Sistine Chapel, but was dismissed by Paul IV on account of his unacceptable married status. After other appointments, Palestrina returned to the Julian Chapel in 1571 as chapel master. He died in 1594.

The Missa Papae Marcelli is beyond question the most famous – or notorious – of Palestrina's works. It was first published in the Second Book of Masses of 1567; the actual date of its composition has been much discussed in the light of the work's supposed salvation of polyphonic Church music from the indiscriminating executioner's axe of the Counter-Reformation. The source of the myths surrounding the work lies in the writings of the Abbé Baini (1828), who had undertaken extensive archival research in Rome. He recorded that Cardinal Borromeo

had called for the writing of 'la musica intelligibile' – music rendering the texts of the Mass as clearly as possible for the congregation, following the injunctions of the Council of Trent in 1562 – and had assembled a commission to test various Masses to see whether they achieved these standards. The commission met on 28 April 1565, at the home of Cardinal Vitellozzo Vitelli. Baini thought that the Missa Papae Marcelli was written specifically for this occasion, and suggested, following Agazzari's writings of 1607, that it singlehandedly saved the polyphony (as opposed to the monophonic chant) of the Church from official abolition. This formed the basis for several later explanations of the origins of the Mass until Haberl, writing in 1892, exploded the idea after attentive research into the relevant documentary material and of the sources for the work itself. He opined that the Mass could have been composed as early as 1555, possibly in celebration of Pope Marcellus' election. Marcellus reigned for a mere three weeks in that year, but during that time was recorded on Good Friday as being dissatisfied with the perfunctory singing of the liturgy,

admonishing the singers accordingly.

Whatever the truth of the matter, the Mass accords fully with the directives of the Council of Trent: its simplicity of manner ensures total intelligibility of the Mass text in fulfilment of the requirements of such as Cardinal Borromeo, and the beauty of its musical material has driven musicians to an excess of superlatives to the present day. Zoë Kendrick Pyne, in 1922, compared the opening of the Kyrie to a 'benediction, quietening the spirit with a heavenly sense of peace; or it suggests a vision of the white wings of a dove folding as they come to earth'. In the Sanctus she found 'suave harmony transfiguring the words as a nimbus adorns the pure, pale face of a saint'. Whatever one may think of such descriptions today, they do at least point to the extraordinary veneration in which the Mass has been held. Henry Coates was rather more moderate in his claims for the work; he concentrated on the derivation of the melodic themes of the Mass from fragments of plainchant, and he also seems to have been the first to notice a resemblance between the opening motif and the initial phrase of the *L'homme armé* song.

While it is surely going too far to derive every melodic unit from fragments of chant, in doing this Coates did put his finger on the essence of the work: it is constructed from a great array of short melodic motifs, of memorable beauty. So is a great deal of Palestrina, of course; it is simply that here the composer achieved his most memorable consistency of liturgical clarity, simplicity, and melodic, harmonic, and

simply that here the composer achieved his most memorable consistency of liturgical clarity, simplicity, and melodic, harmonic, and rhythmic refinement. These things have caught the imaginations of many. Though it may not suggest the 'white wings of a dove' to us today, the opening phrase does linger in the mind as a moment of exquisite poise and balance. The Sanctus and Agnus Dei too achieve that same serenity and control; but in some respects it is what happens in the Gloria and Credo that makes the work really remarkable. Without ever losing a feeling of forward propulsion, of the dynamic springing from the static, Palestrina ensures that every word of the text is clearly projected and heard. The contrapuntal nature of these two movements lies in the contrasting and alternating of groups of voices articulating sections of the text simultaneously; this ensures verbal audibility, contrapuntal flow, and the retention of the dramatic effects of truly homophonic writing.

Ivan Moody

Haec dies quam fecit Dominus ('This is the day which the Lord has made') appears as the Gradual at Mass on Easter Day, as well as a Vesper antiphon later on the same day. Easter Day Vespers is perhaps the most suitable liturgy for this setting. Its brevity would commend it for a feast on which much singing would already have taken place, and the joyful triple-time setting of 'exsultemus, et laetemur' is naturally appropriate for the celebration of the Resurrection.

Stephen Rice

Tomás Luis de Victoria (c. 1548 - 1611)

Judas mercator pessimus

The Liturgy of Holy Week in the Roman Rite was called *Officium Hebdomadae Sanctae* and this was the title that Victoria used for his collection published in Rome in 1585 shortly before he returned to Spain. In it he presented polyphonic music to adorn some of the most important services from Palm Sunday to Holy Saturday. It is one of the most complete cycles of music for Holy Week by a single composer, exceeded only by that of the little-known Paulus Ferrariensis (1565). Of Victoria's peers, Lassus and Palestrina, we have Lamentations and Responsories by the former and five sets of Lamentations (of which only the simplest was printed) by the latter: Victoria's *Officium* for Holy Week and his great Office of the Dead have stood the test of time and are recognized as supreme works of the last phase of what we call Renaissance polyphony. Their intensity of expression and concentrated anguish have also influenced, somewhat unduly, our view of the composer, overshadowing his serene and joyous music for the countless happy festivals of the Church.

Within Victoria's great monument of music for the ceremonies of the *Passio et mors Domini nostri Iesu Christi* there are two outstanding and quite different sets of specifically liturgical pieces—nine Lessons from the Lamentations of Jeremiah the Prophet, and eighteen Responsories, all for the services called *Tenebrae*

(Matins followed by Lauds) on Maundy Thursday (*Feria V* in *Coena Domini*), Good Friday (*Feria VI* in *Parasceve*) and Holy Saturday (*Sabbato Sancto*). It is the set of eighteen Responsories that has acquired a musical life of its own in modern times, divorced from the liturgy and context in which it was conceived. But all great music rapidly bids farewell to its parent, the vessel and mould through which it passed, and takes on a life of its own.

Judas mercator pessimus has, like the other Responsories, a balanced structure of three parts: a two part respond and a versicle. After the versicle, the second part of the respond is repeated, giving a structure of ABCB, where A and B are the two parts of the respond, and C is the versicle. Victoria complements the text with his apparently simple setting, without ever letting the music overpower the words.

Bruno Turner & Rupert Damerell

Antonio Lotti (1667 - 1740)

Crucifixus

The inclusion of Antonio Lotti's *Crucifixus* for 8 voices might appear to be rather an oddity in this evening's programme, particularly when considering his dates (1667-1740), which would place him as a composer of the High-Baroque. As William McVicker points out, however:

"One might be forgiven when listening to the church music of Lotti, for thinking that he was a Venetian composer contemporary with Palestrina in the High Renaissance. His music sounds as if he were writing in the late 1500s when he was, in fact, a contemporary of J S Bach. Lotti may even have been born in Hanover; his father had been Kapellmeister there. Antonio Lotti studied in Venice with Legrenzi (1626–1690)—who was maestro di capella at St Mark's church—sang in the choir there and by 1689 was regularly singing alto; he became an assistant to the second organist a year later. By 1704 he had become first organist and in 1736 maestro di capella, a position he held until his death. Thus Lotti lived and breathed the life at St Mark's and its music. He must have absorbed the style of the Renaissance composers through his exposure to the music through the choir of St Mark's.

Lotti also composed twenty-eight stage works. He was granted leave in 1717 to go to Dresden to write an opera, completing three in a period of two years. When he returned after his final trip to that city in 1719, he kept

the carriage and horses given to him for his return trip to remind him of his success. After this he remained in Venice. As composer he was clearly able to adapt to the stylistic demands placed upon him. He wrote in the Baroque idiom of the late seventeenth century, adjusting his style to the new, leaner harmony of the approaching Classical era. Above all, his love and mastery of contrapuntal and imitative writing dominates in his later years, and the composer became very highly regarded. Burney was moved to tears on hearing his music at St Mark's in 1770, and reported that 'Hasse regarded Lotti's compositions as the most perfect of their kind'. That 'kind' is perhaps best regarded as a stile antico in which the composer imitated the style of a bygone age.

Lotti wrote many versions of the *Crucifixus*, for 4-, 5-, 6-, 7-, 8-, 9- and 10-part choirs. This version is written in 8 parts; the basses begin and the music unfolds organically towards an impressive cadence. The pungency of the music is obtained through the suspension, dissonance and resolution of the long slow lines. This gives way to quaver movement before moving back to the slow sustained harmonies of the opening."

William McVicker

John Taverner (c. 1490 - 1545)

Dum transisset Sabbatum

Not a great deal is known about the life of John Taverner: He is thought to have been born around 1490 in Lincolnshire, and is first documented in 1525 as a lay clerk at the collegiate church of Tattershall, a musical establishment of some importance. Later that year he was recommended by Bishop Longland of Lincoln for the new post of Informator (choirmaster) at Cardinal College (now Christ Church), Oxford, founded by Cardinal Wolsey and lavishly endowed with a choir of sixteen choristers and twelve 'clerkes skilled in polyphony'. After overcoming an initial reluctance to leave the security of Tattershall, he accepted this prestigious invitation in time for the formal opening of the College in October 1526. Its glory proved to be short-lived, however, and after Wolsey's fall from power in 1529 its fortunes and finances soon began to decline. Taverner resigned the post in 1530. For the next seven years his whereabouts are unknown. From 1537 Taverner was in Boston, maybe employed as an agent for Thomas Cromwell, who had been commissioned by Henry VIII to carry out a survey and valuation of the lesser monasteries and friaries prior to their dissolution.

Taverner died in 1545 and was buried beneath the famous 'stump' of Boston church.

As the undisputed master of his generation, Taverner witnessed and greatly contributed to the final phase

in the development of the florid style that had dominated English sacred music since the death of John Dunstable in 1453. If the works of Taverner's immediate precursor, William Cornysh (died 1523), represent the peak of sheer virtuosity, those of Taverner himself seem to proceed along a rather more serene path regulated as much by harmonic considerations as purely melodic ones.

Taverner set *Dum transisset Sabbatum*—the Respond to the third lesson at Matins on Easter Sunday—twice. The first has always been the more famous (and was so in the composer's lifetime), and it is this setting that we perform this evening. In the end the two settings, though structurally identical, offer quite different interpretations of the possibilities. Yet they both conjure up the same rhapsodic atmosphere, the same sense of space, the same sense of repose from the noisy and insistent world we live in.

Sally Dunkley & Peter Phillips
Ed. Richard Dawson

Jean Lhéritier (c. 1480 - after 1551)

Surrexit pastor bonus

Jean Lhéritier (c. 1480—after 1511) was one of the most notable of a group of composers in the generation immediately after Josquin. He was born in Northern France, in the region now referred to as the Pas de Calais, and in the early years of the sixteenth century was associated with the royal French court. It is likely that he was a pupil of Jean Mouton. In 1521 he was appointed Chaplain and Chapelmaster at the church of St Louis des Français in Rome. Although this was not a particularly prestigious musical post, Lhéritier's music was evidently popular in Rome as his works appear in several manuscripts of Roman origin. Around 1530, Lhéritier moved back to France as Chapelmaster to the papal legate at Avignon, the Cardinal of Clermont, who granted him several lucrative prebends.

The manuscript containing *Surrexit pastor bonus* was a working choirbook for the choir of the Julian Chapel in the Vatican, and is a major source for motets by composers of the post-Josquin generation. It is dated 1536 and bears the coat of arms of Pope Paul III (1534-49). It contains seven motets by Lhéritier, one fewer than the best represented composer, Claudin de Sermisy. It also contains motets by Josquin, Festa, Maistre Jan, Jachet of Mantua, Verdelot, Gombert, Willaert, Lupi, Morales and da Silva.

That Lhéritier's music was highly regarded in the sixteenth century is

evident from the number and geographical diversity of sources in which his music is found. Much of his work was published by printers in Paris, Lyon, Rome, Ferrara and Venice as well as in Nuremberg, Louvain and Seville. Moreover, his works were being reprinted well into the 1580s, and manuscripts of his works were compiled as far afield as Spain, Germany, Austria, Poland and Bohemia as well as in France, the Netherlands and Italy. Palestrina based two masses on motets by Lhéritier, and it is obvious that Lhéritier was important in developing the style of continuous imitation from Josquin and disseminating this style in Italy.

David Trendell

TEXTS & TRANSLATIONS

Miserere | Allegri

Miserere mei, Deus: secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.
Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.
Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealabor.
Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.
Docebo iniquos vias tuas: et impii ad te convertentur.
Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea iustitiam tuam.
Domine, labia mea aperies: et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicies.
Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.
Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

*Have mercy upon me, O God, after Thy great goodness
According to the multitude of Thy mercies do away mine offences.
Wash me thoroughly from my wickedness: and cleanse me from my sin.
For I acknowledge my faults: and my sin is ever before me.
Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged.
Behold, I was shapen in wickedness: and in sin hath my mother conceived me.
But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be*

whiter than snow.

Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice.

Turn Thy face from my sins: and put out all my misdeeds.

Make me a clean heart, O God: and renew a right spirit within me.

Cast me not away from Thy presence: and take not Thy Holy Spirit from me.

O give me the comfort of Thy help again: and stablish me with Thy free Spirit.

Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.

Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.

Thou shalt open my lips, O Lord: and my mouth shall show Thy praise.

For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.

The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.

O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar.

Missa Papae Marcelli | Palestrina

I. Kyrie

Kyrie eleison

Christe eleison

Kyrie eleison

Lord, have mercy

Christ, have mercy

Lord, have mercy

II. Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

*Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty,
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.*

Judas mercator pessimus | Victoria

*Judas mercator pessimus
osculo petiit Dominum
ille ut agnus innocens
non negavit ludae osculum.*

*Denariorum numero
Christum ludaeis tradidit.*

*Melius illi erat
si natus non fuisset.*

*Judas, the vile merchant,
required a kiss from the Lord
who, like an innocent Lamb,
did not deny the kiss to Judas.*

*For a large amount of denarii,
he betrayed Christ to the Jews.*

*It would have been better for him,
had he not been born.*

Missa Papae Marcelli | Palestrina

III. Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

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.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.*

*And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.*

*And was crucified also for us under Pontius Pilate:
suffered, and was buried.*

*And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

*And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.*

*And in one holy catholic and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

Crucifixus | Lotti

Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est.

*He was crucified also for us,
under Pontius Pilate he suffered and was buried.*

Missa Papae Marcelli | Palestrina

IV. Sanctus

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

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

V. Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

Dum transisset Sabbatum | Taverner

Dum transisset Sabbatum Maria Magdalene et Maria Jacobi, et Salome emerunt
aromata ut venientes ungerent Jesum. Alleluia.
Et valde mane una Sabbatorum veniunt ad monumentum orto iam sole.
Gloria Patri et Filio et Spiritui Sancto. Alleluia.

*And when the Sabbath was past, Mary Magdalene and Mary the mother of James, and
Salome, brought sweet spices that they might come and anoint Jesus. Alleluia.
And very early in the morning, the first day of the week, they came to the sepulchre at
the rising of the sun.
Glory be to the Father, and to the Son and to the Holy Ghost. Alleluia.*

Missa Papae Marcelli | Palestrina

VI & VII. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, have mercy on us.
Lamb of God, who take away the sins of the world, grant us peace.*

Surrexit pastor bonus | Lhéritier

Surrexit pastor bonus qui animam suam posuit pro ovibus suis, alleluia.
Et pro grege suo mori dignatus est, alleluia
Et enim pascha nostrum immolatus est Christus. Alleluia.

*The good shepherd, who laid down his life for his sheep, has risen, alleluia.
And he did not disdain to die for his flock, alleluia.
For truly was Christ the paschal lamb sacrificed for us. Alleluia.*

Haec dies | Palestrina

Haec dies quam fecit Dominus:
exultemus et laetemur in ea,
Alleluia.

*This is the day the Lord has made:
let us rejoice and be glad in it,
Alleluia.*

ABOUT THE PERFORMERS

The Esterházy Chamber Choir

The Esterházy Chamber Choir was founded in 1993 and is based in Lewes, East Sussex. Comprising around thirty four experienced singers from a wide variety of backgrounds, the choir aims to perform a varied and exciting repertoire at the highest standard. Recent concerts have included Bach's Mass in B minor and St John Passion, settings of the Requiem by Desenclos, Fauré and Howells, and Parry's *Songs of Farewell*.

The choir celebrates its 25th anniversary over the course of their 2017-18 season, and will perform Haydn's *The Creation* with the London Mozart Players on 25th March 2018.

www.esterhazychoir.org

Soprano

Sue Cartwright
Cesca Eaton*
Dilys Goggins
Lucy Knight*
Annie Lorys
Judy Mackerras*
Lucy Morgan-Jones*
Hannah Rosetta*
Sue Thomas
Diana Uprichard
Mia Willows

Tenor

Nick Bielby
John Carroll*
David Gillham*
John Torry

Alto

Claire Champness*
Denise Jones
Sarah Jarvis
Serena Kynaston
Janet Ormerod*
Charlotte Pearson
Joyce Phillips
Helen Simpson
Grainne Sinclair
Naomi Warman*

Bass

John Astbury
Chris Dixon
George Fitzsimmons
Derek Froud
John Gillies*
Andrew Leach
Mike Lodge
Matthew Spencer

* soloist

Richard Dawson | Director

Richard Dawson is the Deputy Director of Music and Head of Academic Music at Brighton College, Musical Director of the Esterházy Chamber Choir, Director of Music and Organist at St Paul's Church, Brighton and President of the Brighton and District Organists' Association.



Richard read music at the University of Oxford, where he was also the Organ Scholar at Keble College. Whilst at Oxford University, Richard founded and directed the Henry Ley Singers, a chamber choir comprised of 8-16 young singers. Under Richard, the choir performed several concerts in Keble College Chapel, including a concert for the Britten in Oxford festival in 2013. They also sang for services in Ely Cathedral, and recorded their first CD, 'The Leaves of Life', which featured music by Benjamin Britten and Clive Russell. Whilst at Oxford, Richard was also Conductor and Manager of the Oxford University Student Chorus, and regularly conducted the Chapel Choir at Keble College for their three weekly services. Richard now directs the Chapel Choir at Brighton College.

Richard has studied conducting with Paul Spicer, Edward Higginbottom and Ralph Allwood.

Richard is also in demand as an organ recitalist and accompanist. Recent and upcoming performance venues include Alexandra Palace, London, Holy Trinity, Sloane Square, The Queen's and Exeter Colleges, Oxford, Lancing College, and Birmingham Town Hall and Symphony Hall. He has performed live on BBC Radio 3 and appeared on Radio 4's 'Desert Island Discs' with the Brighton College Chapel Choir.

"Dawson's direction is brimming with a musical maturity rooted in a deep emotional connection with the music..."

Jake Robert Barlow, Review of 'The Leaves of Life', 2015

www.richardjdawson.co.uk

SUPPORT THE CHOIR

The Esterházy Chamber Choir is a small and ambitious amateur choir based in Lewes, East Sussex. We love performing a broad range of choral music to the highest possible standard, and our friends are vital in supporting the work that we do. Please consider joining one of our supporters' schemes below. To join, visit www.esterhazychoir.org

SONG CIRCLE | £30 per year

- A subscription to our regular e-newsletter.
- Recognition of your support in our concert programmes and on our website.
- 30% off one ticket per concert.



MADRIGAL CIRCLE | £50 per year

- A subscription to our regular e-newsletter.
- Recognition of your support in our concert programmes and on our website.
- 50% off one ticket per concert.
- Free drink in the interval of concerts.

ORATORIO CIRCLE | £100 per year

- A subscription to our regular e-newsletter.
- Recognition of your support in our concert programmes and on our website.
- One free ticket per concert.
- Free drink in the interval of concerts.
- Complimentary strip of raffle tickets at our annual 'Carols by Candlelight' concert.
- 50% off two places on our annual workshop.
- Invitations to attend selected 'open' rehearsals.



ESTERHÁZY CIRCLE | £500+ per year

- A subscription to our regular e-newsletter.
- Recognition of your support in our concert programmes and on our website.
- Two free tickets per concert.
- Free drink in the interval of concerts.
- Complimentary strip of raffle tickets at our annual 'Carols by Candlelight' concert.
- Two free places on our annual workshop.
- Invitations to attend selected 'open' rehearsals.
- Invitations to attend selected social events with members of The Esterházy Chamber Choir.
- An opportunity to meet our Musical Director, Richard Dawson, and discuss current projects and future plans.

BECOME A FRIEND TODAY!
WWW.ESTERHAZYCHOIR.ORG



CAROL-ATHON!

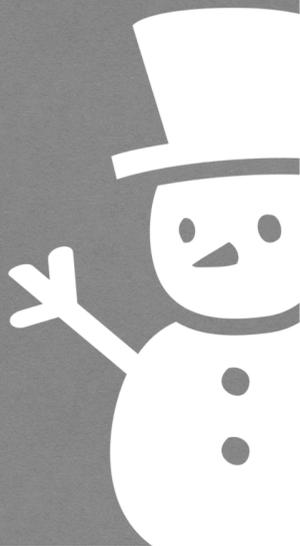
THE ESTERHÁZY
CHAMBER CHOIR

SAT 9 DEC
CHURCH OF THE
GOOD SHEPHERD
DYKE ROAD
10 AM

The Esterházy Chamber Choir sing
the entirety of **Carols for Choirs 1** -
Every single verse of all **50 carols!**

This event is to raise money for The Esterházy Chamber
Choir's 25th Anniversary Concert: Haydn's Creation with
the London Mozart Players on Sunday 25th March 2018

Sponsor the choir by visiting our website:
www.esterhazychoir.org





Carols by Candlelight

The Esterházy Chamber Choir

Saturday 16th December, 6.00pm

St Anne's Church, Lewes

Free Admission



HAYDN THE CREATION

THE ESTERHÁZY CHAMBER CHOIR
LONDON MOZART PLAYERS

Elin Manahan Thomas Soprano

Ruairi Bowen Tenor

Henry Waddington Bass

Richard Dawson Conductor

TICKETS

Advance Tickets: £20 | Door: £22

To book in advance, go to our website or
visit the Lewes Tourist Information Centre

FIND US ONLINE

 /esterhazychoir  @esterhazychoir

www.esterhazychoir.org

SUNDAY 25 MARCH 2018, 7.00PM
LEWES TOWN HALL