



**Wareham Choral Society**

*"Wareham's choir since 1947"*

**Christmas Concert**

**"Magnificat!"**

**Sat 10<sup>th</sup> December 2022 7pm**

**Lady St Mary Church,  
Wareham BH20 4ND**

**Our 75<sup>th</sup>  
Anniversary  
year**

**Conductor**

**Hazel Ricketts**

**Organist**

**Paul Ellis**

**Soprano**

**Lucy Braga**

**Celebrating  
Vaughan Williams'  
150<sup>th</sup> anniversary**



Botticelli – Madonna of the Magnificat 1481

**Pergolesi Magnificat**

**Victoria O Magnum Mysterium**

**Vaughan Williams Fantasia on Christmas Carols**

**and our traditional mix of choir and audience carols**

**For their financial support for this concert, thanks to:**

**The King's Arms, Stoborough**

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## ***FOREWORD by our new Chairman Teresa Rekowska***

Wareham Choral Society is delighted to announce the **Rt Hon David Mellor KC** as their Patron.



David Mellor is a British broadcaster, barrister, after dinner speaker and former Member of Parliament for Putney who was a Government Minister for 11 years.

David was born in Wareham and educated at Swanage Grammar School and Christ's College, Cambridge. He has a home in Corfe with his partner Penelope Viscountess Cobham.

David has a weekly programme on Classic FM Radio and is the opera critic for The Mail on Sunday.

I approached David Mellor in the summer, particularly for his experience and

knowledge as former Secretary of State for Culture and Media and for his love of music, and I am delighted that he has agreed to become the Patron of Wareham Choral Society.

He has a deep understanding of the joy that music can bring into our lives.

We are excited to celebrate Wareham Choral Society's 75<sup>th</sup> anniversary by beginning this new partnership. WCS and David are looking forward to working together and are passionate about bringing a high standard of music to our local community.

On behalf of WCS, I should also like to thank our outgoing Chairman **Judith Price**, whose energy and commitment to WCS over the ten years of her chairmanship has been exemplary, and who will continue to help the committee in an advisory capacity. Thank you, Judith.

Finally I want to thank our two sponsors for this concert, The King's Arms in Stoborough and Corbin Fencing, and to tell you about our concert dates for next year:

**April 22<sup>nd</sup> 2023 – Mozart's Coronation Mass**

**Nov 4<sup>th</sup> 2023 – Karl Jenkins, The Armed Man and Faure's Requiem**

**Dec 9<sup>th</sup> 2023 – Christmas Carol concert**

Keep these dates free in your diary!

*The words for the audience CAROLS are given on pages 8-11*

Choir	John Redford(?) WELCOME	Magnificat: Alternatim
Choir	Tomas Luis Victoria	O Magnum Mysterium
Choir	Giovanni Pergolesi/ Francesco Durante	Magnificat from "Magnificat in Bb"
Choir	Tertius Noble	Magnificat in B Minor
Choir	Richard Shephard	Mary's Song
Choir	Philip Wilby	Magnificat
Choir	Taize Community	Magnificat
Organ	Philip Drew	Magnificat organ prelude on "Tonus Peregrinus"
	INTERVAL	
CAROL	O Come All ye Faithful	
Soprano Solo	Little Road to Bethlehem	Michael Head
Eve Baker	Reading – The Annunciation	Edwin Muir
Choir & Soprano	Fantasia on Christmas Carols	Ralph Vaughan Williams
Teresa Rekowska	Reading – A Wayne in a Manger	Gervase Phinn
CAROL	It came upon the midnight clear	
Choir	Still, Still, Still	Arranged by Philip Ledger
David Mellor	Reading – The Oxen	Thomas Hardy
CAROL	Silent Night	
Soprano Solo	O Holy Night	Adolph Adams
CAROL	In the bleak midwinter	
Judith Price	Reading – Gabriel's Revelation	Godfrey Rust
Choir	Shepherd's Farewell	Hector Berlioz
CAROL	Good King Wenceslas	
Choir	Ding Dong, Merrily on High	
	CLOSING WORDS	
All	Joy to the World	Lowell Mason arr Rutter

## “Magnificat”

The Christmas story starts with a visit from an angel to Mary to ask if she will be the mother of God’s Son. She agrees and then she visits her cousin Elizabeth who immediately recognises Mary’s condition and that this is from God. The words of the Magnificat are those that Mary gave in response to Elizabeth:

**My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his handmaiden.  
For behold, from henceforth: all generations shall call me blessed.  
For he that is mighty hath magnified me: and holy is his Name.  
And his mercy is on them that fear him: throughout all generations.  
He hath shewed strength with his arm: he hath scattered the proud in the  
imagination of their hearts.  
He hath put down the mighty from their seat: and hath exalted the humble and  
meek.  
He hath filled the hungry with good things: and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel: as he promised to our  
forefathers, Abraham and his seed for ever.**

*(Luke 1.46-55)*

This “Song of Mary” has been used within church services for a very long time. Those familiar with Evensong will instantly recognise this as part of that service, but its use predates the Church of England, being part of Vespers in the catholic church tradition. The first half of this evening’s concert is based on the words above in different settings, and from different periods of history and traditions.

Our first piece is English, possibly by John Redford who was organist at St Paul’s Cathedral until the 1550s. It is therefore in Latin, but not all the verses of the Magnificat are sung in plainchant. They are alternated with organ ‘versets’ which include the plainsong for the ‘missing’ verses which was not an uncommon way for any sung part of a service to be set musically.

We move onto a beautiful piece “O Magnum Mysterium” by the Spanish composer Tomás Luis de Victoria (1548-1611). This text is actually part of the matins responses for Christmas day but given the words and the style it fits well into our programme:

***O magnum mysterium et admirabile sacramentum, ut animalia viderent Dominum natum jacentem in praesepio. O beata Virgo cujus viscera meruerunt portare Dominum Jesum Christum. Alleluia***

**How great and wonderful a mystical sign it was that beasts of the field saw the Lord as a babe lying in the manger. Blessed is the Virgin whose womb was worthy to bear the Lord, Jesus Christ. Alleluia!**

There are many larger scale settings of the Magnificat – JS Bach’s B Minor Magnificat being a particularly notable example - but there are many others, including one said to be by Pergolesi, although now known to be by his teacher Durante, which is often included in concert repertoire. We are singing the first section which gives a feel of much grander style and scale than earlier pieces including orchestral accompaniments.

Given the use of the Magnificat in daily evensong services, new settings have been continually composed since the reformation. We are singing three different versions.

The first by Tertius Noble is very typical of late Victorian (1898) church music and is still regularly sung in cathedral evensongs. Richard Shepherd started his musical career in Salisbury Cathedral in the 1970s, and “A song of Mary” is a lively approachable setting in four parts which is singable by most amateur SATB choirs in churches and beyond.

The final piece is by Philip Wilby and is dedicated to “St Mary’s Fordingbridge”. This is a good example of a modern setting which is effective, but for more limited choral resources as may be found in a parish church now, as it is mainly in two parts with an extremely well written accompaniment for the organ which helps the character of each section of the music.

The Magnificat has also been used by other church communities such as in Taize where the musical tradition is of short chants repeated with harmony or in rounds, often with instruments, and with the freedom for improvisation to occur within these repetitions. The version we sing (in Latin) today includes two short chants which can be sung together to form harmony, or in rounds, or in rounds together. There are a further two optional versions, and accompaniments and even instrumental lines which can be added at will according to who is available to play – a very different musical tradition!

We finish the first half with a piece which has often been used (including in Salisbury Cathedral) before the service to set the quiet atmosphere. We have come full circle back to another organ piece based on the plainchant of the Magnificat – however this piece was written in 1995 by Philip Drew: a church musician and composer from Portsmouth, and we thank him for allowing us to use his piece in today’s concert which has been a brief tour through different uses of the same words and chants from different times and traditions.

Our second half contains our usual mix of festive music and readings, with plenty of carols that we hope you will enjoy singing with us. We have also included Ralph Vaughan Williams “Fantasia on Christmas Carols” as this year we remember the 150<sup>th</sup> anniversary of his birth. This is scored for a baritone solo and choir but today this part will be taken by Lucy Braga who is a soprano and this works equally well and gives a fresh dimension to this work.

*Programme Notes by Hazel Ricketts*

**Hazel Ricketts** studied music at the University of Surrey, with piano as her first instrument, and gained her MA in Musicology from the University of Southampton. She has sung in choirs since the age of 6, started accompanying them and leading occasional rehearsals at the age of 14.



During her MA she was appointed Director of Music at Holy Trinity Church in Fareham, and has been regularly conducting choirs ever since.

She also plays the clarinet, and in recent years has rediscovered the organ – now studying with John Challenger (Salisbury Cathedral) and achieved her CRCO diploma in the midst of Covid lockdowns! Since moving to Salisbury she has led several singing groups including Castle Singers in Winchester, and smaller church groups, as well as being the Musical Director of Wareham Choral Society since 2018. She has recently been appointed co-Director of Music at St Mary’s Church Fordingbridge where she has the chance to both play and conduct the choir as well as making musical links beyond the church.

Hazel is a well-established piano and clarinet teacher working mainly in schools, previously through Hampshire Music Service, and now as a Teaching Member of Salisbury Area Music Co-operative, as well as teaching piano at Burgate School in Fordingbridge. In addition to her regular commitments at St Mary’s, Fordingbridge, she is also in much demand to play at services at many local churches and knows her way to many beautiful villages through this! She is an active member of the local RSCM Area Team organising all sorts of events to support music making at a local level. When she has the opportunity Hazel loves to sing herself.

In her ‘spare’ time Hazel enjoys walking, arguing with her children about music practice schedules and others devouring her home baking!

**Paul Ellis** studied at Manchester University and the Royal Northern College of Music, where his tutors included Gillian Weir (organ) and Robert Elliott (harpsichord). He is an experienced organ recitalist, giving performances across the UK and in the USA and in Paris, along with regular recitals in Sherborne Abbey.



Paul developed a love of choral music whilst at university and has conducted choirs ever since. He has worked with many choirs in the South West and earned a reputation for high standards of performance and innovative programming. Choirs with which Paul has worked over the years include the

Grange Choral Society, Taunton Camerata, Sherborne School Music Society and East Cornwall Bach Choir.

Paul has been actively involved in leading music in Sherborne for many years, in particular as Musical Director of Sherborne Chamber Choir, with whom he has given numerous highly acclaimed performances. He has just retired as Director of Music of Sherborne Abbey, where for 13 years he was responsible for building a thriving choir of adults and boys. He is also Musical Director of Sherborne Festival Chorus, a community-based choir of around 140 singers, giving annual performances with them in Sherborne Abbey Festival.



**Soprano Lucy Braga** studied singing at the Royal Scottish Academy of Music and Drama with Patricia MacMahon. She then spent several years in Vienna, where she was a member of both the Vienna State Opera Chorus and the prestigious Arnold Schönberg Choir.

Lucy has performed with many of the world's leading conductors, among them Nikolaus Harnoncourt, Claudio Abbado, Sir Trevor Pinnock, Marc Minkowski and Sir Roger Norrington, and with orchestras including Vienna Philharmonic, Berlin Philharmonic and the Concertgebouw Orchestra. Operas include Die Jakobsleiter, Carmen, Fidelio, die Meistersinger,

Turandot in Vienna, and Die Fledermaus at the Salzburg Festival.

Since returning to the UK, Lucy has been in demand both as a singing teacher and as a soprano soloist. She has sung in the Mozart Festival Chorus (choir and soprano solos) in the Carols by Candlelight concerts at the Royal Albert Hall, as well as performing at the Barbican and Birmingham Symphony Hall. Lucy has performed as Soprano Soloist in Mozart Requiem, Rutter Requiem, Britten's "Ceremony of Carols", Haydn's Maria Theresia Mass, Verdi Requiem, Beethoven's 9th Symphony among other works, including Haydn's Creation, Fauré Requiem, Vivaldi Gloria and Vivaldi Magnificat. She has also performed the role of Pamina in Mozart's opera The Magic Flute. She sang in the world premiere of Sir Karl Jenkins' "Symphonic Adiemus" (with The Armed Man) at the Royal Festival Hall.



## O COME, ALL YE FAITHFUL

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.  
*O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.*

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.  
*O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.*

4 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.*

## IT CAME UPON THE MIDNIGHT CLEAR

1 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.

2 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.

3 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

4 For lo! The days are hastening on,  
By prophet bards foretold,  
When, with the ever circling tears  
Comes round the age of gold;  
When peace shall over all the earth



The lovesong which they bring:  
O hush the noise, ye men of strife,  
And hear the angels sing!

Its ancient splendours fling,  
And the whole world give back the  
song  
Which now the angels sing.

### SILENT NIGHT

1 Silent night, holy night  
All is calm, all is bright  
Round the virgin and her child  
Holy infant so tender and mild  
Sleep in heavenly peace  
Sleep in heavenly peace

2 Silent night, holy night!  
Shepherds quail at the sight.  
Glory streams from heaven afar  
Heavenly hosts sing "Alleluia,  
Christ the Saviour is born!  
Christ the Saviour is born!"

3 Silent night, holy night!  
Son of God, love's pure light.  
Radiant beams your holy face  
With the dawn of saving grace,  
Jesus, Lord, at Thy birth,  
Jesus, Lord, at Thy birth.

### IN THE BLEAK MIDWINTER

1 In the bleak mid-winter  
Frosty wind made moan;  
Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter  
Long ago.

2 Our God, heav'n cannot hold Him  
Nor earth sustain;  
Heav'n and earth shall flee away  
When He comes to reign:  
In the bleak mid-winter  
A stable-place sufficed  
The Lord God Almighty  
Jesus Christ.

3 Enough for Him, whom cherubim  
Worship night and day,  
A breastful of milk  
And a mangerful of hay;  
Enough for Him, whom angels  
Fall down before,  
The ox and ass and camel  
Which adore.

4 Angels and archangels  
May have gathered there,  
Cherubim and seraphim  
Thronged the air;  
But only His Mother  
In her maiden bliss  
Worshipped the Beloved  
With a kiss.

5 What can I give Him,  
Poor as I am?  
If I were a shepherd,  
I would bring a lamb.  
If I were a Wise Man,  
I would do my part,  
Yet what I can I give Him,  
Give my heart.

### **GOOD KING WENCESLAS**

1 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  
Gathering winter fuel.

3 MEN

“Bring me flesh and bring me wine  
Bring me pine logs hither.  
Thou and I will see him dine  
When we bear them thither.”

ALL

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

2 MEN

“Hither, page, and stand by me,  
If thou know’st it, telling.  
Yonder peasant, who is he?  
Where and what his dwelling?”

WOMEN

“Sire, he lives a good league  
hence,  
Underneath the mountain,  
Right against the forest fence  
By Saint Agnes’ fountain.”

4 WOMEN

“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 shall find the winter’s rage  
Freeze thy blood less coldly.”

5 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.

### JOY TO THE WORLD

1 Joy to the world, the Lord is come  
Let earth receive her King  
Let every 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

2 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.

3 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.

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