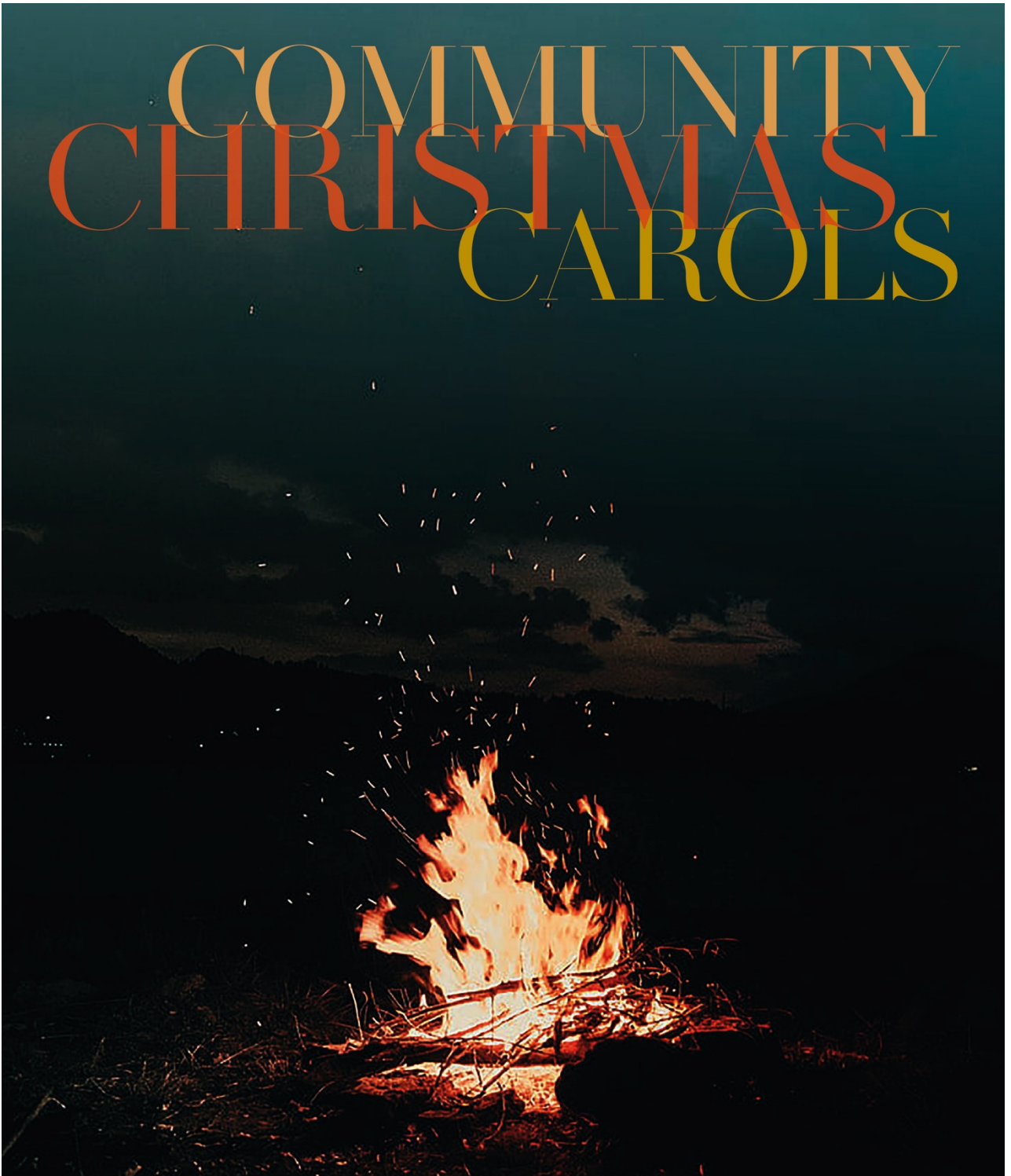


COMMUNITY CHRISTMAS CAROLS



Fortismere Community Choir

Marvin L. Perrott - musical director

with **John Eady** – piano / organ

Saturday 7th December 2018 7.30pm

Community Christmas Carols and music from around the world

Gloria – Antonio Vivaldi
O Come, O Come Emmanuel (audience carol)
O nata lux – Morten Lauridsen
O little town of Bethlehem (audience carol)
In the bleak midwinter – Gustav Holst
The first Nowell (audience carol)
Bogoroditse Dēvo – Sergei Rachmaninoff
Cum Sancto Spiritu – Antonio Vivaldi
Hark the herald angels sing (audience carol)

INTERVAL

Ding dong! merrily on high (audience carol)
Stille nacht – Franz Gruber, arr. David Willcocks
Den Tod niemand zwingen kunnt – Johann Sebastian Bach
Good King Wenceslas (audience carol)
Kačena divoká (The wild duck) – Leoš Janáček
Once in royal David's city (audience carol)
Three Hungarian carols – Trad. Hungarian carols arr. John Eady
O come all ye faithful (audience carol)

**The bar will be open before the concert and during the interval
for drinks and festive refreshments**

This evening we are collecting the local charity **Muswell Hill foodbank**.
Details of this and **upcoming concerts** in our exciting 2019/20 season
can be found on the back page of this programme.

With thanks to Revd Antony F. Pybus and St Andrew's Church

Welcome to our 2019 Christmas concert! Tonight you will hear music by composers from around the world, sung in many, often challenging, languages (Czech, Hungarian, Church Slavonic, German and Latin) as well as many familiar Christmas carols for you to sing with us – in English! We are particularly excited to be singing three traditional Hungarian carols wonderfully arranged especially for us by our regular accompanist, John Eady.

Gloria in excelsis (from Gloria) – Antonio Vivaldi (1678-1741)

Italian composer Antonio Vivaldi's most famous choral piece, *Gloria*, is made up of twelve varied sections, the first and last of which we are singing tonight. The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. We begin our concert with the *Gloria's* opening, joyous chorus. The extensive introduction establishes two simple motifs - octave leaps, and a quicker, quaver-semiquaver figure - that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text "*Gloria in excelsis Deo*" in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

O Come, O Come Emmanuel – carol for audience and choir

1. **ALL:** O come, O come, Emmanuel!
Redeem thy captive Israel,
That into exile drear is gone
Far from the face of God's dear Son.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

2. **MEN:** O come, thou Branch of Jesse! Draw
The quarry from the lion's claw;
From the dread caverns of the grave,
From nether hell thy people save.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

3. **WOMEN:** O come, O come, thou
Dayspring bright!
Pour on our souls thy healing light;
Dispel the long night's ling'ring gloom,
And pierce the shadows of the tomb.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

4. **MEN:** O come, thou Lord of David's Key!
The royal door fling wide and free;
Safeguard for us the heav'n-ward road,
And bar the way to death's abode.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

5. **ALL:** O come, O come, Adonai,
Who in thy glorious majesty
From that high mountain clothed with awe
Gavest thy folk the elder law.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.

O nata lux (from Lux aeterna) – Morten Lauridsen (b.1943)

American composer Morten Lauridsen wrote his requiem *Lux Aeterna*, in 1997, the year his mother died. She was the “muse” who introduced him to music, playing swing jazz and singing to him as a toddler. She also taught him to play the piano. The consolation for grief offered by Lauridsen’s *Lux Aeterna* is often compared to that of Fauré’s *Requiem* and Brahms’s *Ein Deutsches Requiem*, both works inspired by the deaths of the composers’ mothers. These works also have in common a deceptive simplicity, yet their capacity to touch the listener reveals mastery at expressing through music the depth of human emotion. In this third movement, *O Nata Lux*, the tempo changes are beautifully placed to linger on the interplay of voice parts in the style of Renaissance polyphony, creating a showpiece of a cappella choral singing. (Notes: Carol Talbeck)

***O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.***

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

***Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.***

Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.

O little town of Bethlehem – carol for audience and choir

1. O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

2. O morning stars together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wond’ring love.

3. How silently, how silently,
The wondrous gift is giv’n!
So God imparts to human hearts
The blessings of his heav’n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

4. O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

***In the bleak midwinter* – Gustav Holst (1874-1934)**

"*In the Bleak Midwinter*" is based on a poem by the English poet Christina Rossetti published in 1872 under the title "*A Christmas Carol*". The poem first appeared set to music in *The English Hymnal* in 1906 with this now familiar setting by Gustav Holst.

SOLOISTS: Viola Sampson, Nick Kitchen and Nick Thomas

1. In the bleak midwinter
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 midwinter, long ago.
2. Our God, Heaven cannot hold him
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign.
In the bleak midwinter
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.

***The first Nowell* – carol for audience and choir**

1. The first Nowell the angels did say
Was to certain poor shepherds in fields
as they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep:
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!
2. They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night:
Nowell, Nowell...

3. And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:

Nowell, Nowell...

5. Then enter'd in those wise men three,
Full rev'rently upon their knee,
And offer'd there in his presence
Their gold and myrrh and frankincense:

Nowell, Nowell...

4. This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:

Nowell, Nowell...

6. Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of naught,
And with his blood mankind hath bought:

Nowell, Nowell...

Bogoroditse Dēvo (from Vespers) – Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff's *All-Night Vigil*, or as it is commonly called, *Vespers*, was premiered on March 10, 1915 amidst the hardships of Russia's efforts in World War I. It was praised by critics and audience alike and enjoyed a brief success before the Russian Revolution of 1917 and the rise of the Bolsheviks led to an official condemnation of all religious music.

Interestingly, the first recording of the work was made in 1965 in Soviet Russia. However, due to the communist government's anti-religious policies, that recording was never made available for sale within the country, and even outside of Russia it was difficult to obtain.

Composed during a two-week period in January and February of 1915, the *All-Night Vigil* was Rachmaninoff's second sacred work, which is perhaps interesting since he was not particularly close to the Russian Orthodox Church nor attended services. He was nonetheless profoundly affected by its music. Comprised of fifteen movements, it is a setting of texts taken from the *All-night Vigil* ceremony, a compilation of texts from the three canonical hours of Vespers, Matins and the First Hour. (Notes: Joseph DuBose)

***Bogoroditse Devo, raduisya,
Blagodatnaya Mariye, Gospod s
Toboyu.***

***Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh..***

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our souls.

Cum Sancto Spiritu (from Gloria) – Antonio Vivaldi (1678-1741)

Vivaldi ended his *Gloria* in a most celebratory fashion with a powerful *stile antico* double fugue on the text "*Cum Sancto Spiritu, in gloria Dei Patris, Amen*".

Hark the herald angels sing – carol for audience and choir

1. Hark the herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
*Hark! The herald angels sing
Glory to the new-born King.*

2. Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the God-head see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus our Emmanuel.
*Hark! the herald angels sing
Glory to the new-born King.*

3. Hail the heav'n-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
*Hark! the herald angels sing,
Glory to the new-born King.*

~~ INTERVAL ~~

Drinks and festive refreshments are available at the bar

Ding Dong! merrily on high – carol for audience and choir

1. Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angels singing.
Gloria, Hosanna in excelsis!

2. E'en so here below, below,
Let steeple bells be swungen,
And i-o, i-o, i-o,
By priest and people sungen.
Gloria, Hosanna in excelsis!

3. Pray you dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your eve-time song ye singers.
Gloria, Hosanna in excelsis!

***Stille nacht* – Franz Gruber (1787-1863), arr. David Willcocks**

Franz Gruber was an Austrian primary school teacher and church organist. One Christmas Eve, Joseph Mohr, an assistant pastor at St Nicholas, asked Gruber to set a poem he had written to music. The church organ had broken down so Gruber produced a melody with guitar arrangement. The two men sang *Stille Nacht* for the first time at Christmas Mass in St Nicholas Church while Mohr played guitar and the choir sang the last two lines of each verse.

***Stille Nacht, heilige Nacht!
Alles schläft, einsam wacht
Nur das traute, hochheilige Paar.
Holder Knabe im lockigen Haar,
Schlaf' in himmlischer Ruh'.***

Silent night, holy night,
All is calm, all is bright;
Round yon virgin mother and child.
Holy infant so tender and mild,
Sleep in heavenly peace.

***Stille Nacht, heilige Nacht!
Hirten erst kund gemacht,
Durch der Engel Halleluja
Tönt es laute von fern und nah:
Christ, der Retter, ist da!***

Silent night, holy night,
Shepherds first saw the sight:
Glories stream from heaven afar,
Heav'nly hosts sing Alleluia:
Christ the Saviour is born!

***Stille Nacht, heilige Nacht!
Gottes Sohn, O wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund',
Christ, in deiner Geburt.***

Silent night, holy night,
Son of God, love's pure light;
Radiance beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

***Den Tod niemand zwingen kunnt* – JS Bach (1685-1750)**

Bach Cantata BWV4 was one of the earliest cantatas written when Bach was still a student. The work is a set of choral variations on the great Easter Chorale "*Christ lag in Todes Banden*". This, the second variation, is a hushed soprano-alto duet accompanied by a walking bassline.

SOPRANO: Claire Murdoch, ALTO: Buz Loveday

***Den Tod niemand zwingen kunnt
Bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!***

No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!

***Good King Wenceslas* – carol for audience and choir**

1. **ALL:** Good King Wenceslas look'd 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,
Gath'ring winter fuel.
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 St Agnes' fountain."
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.
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 shalt 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 yourself find blessing.

***Kačena divoká (The wild duck)* – Leoš Janáček (1854-1928)**

There was nothing ordinary about Czech composer Leoš Janáček. He set one opera in a barnyard and another on the moon. He fell for a married woman more than 30 years his junior, proceeding to write more than 700 love letters. And in his mid-60s, he churned out piece after amazing piece in one of classical music's most impressive late surges.

The wild duck, from 1885, is an early piece intended for students (Janáček founded the Brno Organ School). Devoid of quirky rhythms and sudden bursts of passion, it barely sounds like Janáček, but in its own way it does anticipate the composer's opera *The Cunning Little Vixen*, in which the interrelationships of man and nature play a key role. In this story, told via a delicate, gracefully flowing mixed choir, a duck is wounded by a hunter and worries

bitterly that she may never get to raise her ducklings. (Notes: Tom Huizenga)

*Kačena divoká letěla z vysoka,
šohaj dobrý střelec,
střelil ju do boka,
levého pod pravú nožičku.*

*Ona zaplakala, sedňa na vodičku;
hořko zaplakala, na Boha zvolala:*

*Ach Bože, rozbože, už jsem dolétala.
Ubohá kačica, už jsem dolétala,
už jsem svá káčátka, už jsem dochovala.*

*Moje drobné děti nedělajů škody;
sednú na Dunaju,
kalnú vodu pijú, tvrdý písek jedá.*

*Vy drobná káčátka, polette vy za mnou.
Šak my poletíme k velkému Dunaju!*

The wild duck flew so high,
the young fellow, a good shooter,
shot her in the side,
to the left side of her right foot.

She cried out, sat down on the water;
she wept with grief and cried out to God:

Oh God, dear God, I will no longer fly.
I, poor duck, will not fly,
I will not raise my little ducklings.

My little children, they do nothing to anyone;
they sit on the Danube,
they drink turbid water, they eat hard sand.

You little ducklings flying behind me.
We want to fly together to the great Danube!

Once in royal David's city – carol for audience and choir

1. Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.
2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.
3. And through all his wondrous childhood
He would honour and obey,
Love, and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he.
4. For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.
5. And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.
6. Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

Three traditional Hungarian carols - arranged by John Eady

John Eady, our regular accompanist writes:

During the spring this year, Marvin Perrott invited me to compose a Christmas carol for the choir to sing at this concert. I was initially reticent as this is the first work I have written for an amateur choir and for the Christmas season. Marvin imposed one condition: it must not be in English! After many years of involvement with choirs of all types, both sacred and secular, I knew that all the carols I knew from Western Europe had been, at some time or other, arranged superbly and so I needed to look for carols which were relatively unknown. My wife drew my attention to a little book of Hungarian carols. I was immediately intrigued as I realised these carols were barely known in Britain and their natural, folk-song idiom and evocative texts potentially offered a wide range of musical possibilities and a delightful contrast to the famous, rousing Victorian carols we know and love in Britain. As I found it impossible to choose just one, I decided to arrange a suite of three contrasting carols.

PIANISTS: John Eady and Izabella Bako

1. Mennyből az angyal (Angel from Heaven)

This is one of the most common carols in Hungary, holding a special place in Hungarian culture similar to that held by 'O come all ye faithful' in ours. To introduce the carol, I employed the most common Hungarian harmonisation in the first verse. Each of the other verses offer a different variation in response to the text, with most of the piano interludes evoking the Hungarian folk instrument, the cimbalom. The third verse, concerned with Mary and Jesus in the stable, is sung by the three upper voices and verse four, suggesting the shepherds or wise men, is sung by the three lower voices.

***Mennyből az angyal lejött hozzátok,
pásztorok, pásztorok!***

***Hogy Betlehembe sietve menvén
lássátok, lássátok.***

***Istennek fia , aki született
jászolban, jászolban,
Ő leszen néktek üdvözítőök
valóban, valóban.***

***Mellette vagyon az édesanyja,
Mária, Mária.***

***Barmok közt fekszik, jászolban nyugszik
szent fia, szent fia.***

***El is menének köszöntésre
azonnal, azonnal,***

Angel from Heaven came to you,
shepherds, shepherds!

Thus going to Bethlehem in haste
they see it, they see it.

Son of God, who was born
in a manger, in a manger,
He is going to be your saviour
indeed, indeed.

His mother is beside him,
Maria, Maria.

Lying amongst oxen, rests in a manger,
his holy son, his holy son.

Let them go to greet him,
at once, at once

***Szép ajándékot vivén szívükben
magukkal, magukkal.***

***A kis Jézuskát egyenlőképpen
imádják, imádják,
A nagy Úristent ilyen nagy jóért
mind áldják, mind áldják.***

Taking beautiful gifts in their hearts.
with them, with them.

The little Jesus all alike,
may they worship, may they worship,
God Almighty for such a great good
may they all bless, may they all bless.

2. Karácsonyi bölcsődal (Cradle song)

This is just a beautiful and simple lullaby for Jesus. After establishing the melody over a gentle rocking motif in the first verse, the second verse, which alludes to the wise men, offers the melody in perfect canon between the tenors and the basses, creating an effect reminiscent of some Hungarian folk-tune arrangements of Béla Bartók or Zoltán Kodály. The third verse is sung by the three upper voices while the basses repeat 'sleep' using the original rocking rhythm on just one note.

Aludj, aludj.

***Szűz Mária várja, várja
Aludjon el Jézuskája
Szép kezével ápolgatja
Két lábával ringatgatja.***

***Aludj, aludj én szentségem,
Csillag jön a széles égen
Fényes útját bölcsek járnak,
Áldásodat várva várják.***

***Aludj, aludj boldogságom.
Harmat csillog minden ágon.
Pici tested gyöngye, mégis
Tied lesz a föld is, ég is.***

Sleep, sleep.

Virgin Mary is waiting, waiting
Sleep on dear Jesus
With beautiful hands she nurses him
With her two feet she rocks him.

Sleep, sleep my holiness,
Star comes in the wide sky
His bright path wisemen travel,
For your blessing they are waiting.

Sleep, sleep my happiness.
Dew glitters on every branch.
Your tiny body is weak, though
Yours will be the earth as well as the sky.

3. Kiskarácsony (Little Christmas, big Christmas)

While the previous two carols could well be sung in a church service, this one is unquestionably more suitable for a party! Except for the penultimate verse, there is no reminder of Jesus, Mary and the cradle. It's all about the fun of Christmas: food, decorations, ice and wishing peace for every family.

In direct response to the text, the inner verses are each paired with a different carol or seasonal piece which is heard at the same time. See if you can identify what the pieces are before checking the answers on p14? You may get a clue from the piano introductions to

each verse! To add to the fun, the accompaniment is for two pianists at the same piano and there are occasional stylistic references in the piano part to a particular Hungarian work for piano and orchestra. See if you can figure out that work also (it's not by Liszt!) for an extra bonus point before checking the answer! The final verse develops into a kind of Hungarian gypsy rhumba, bearing some resemblance to, so it has been suggested to me by a Hungarian specialist, some music of György Ligeti.

***Kis karácsony, nagy karácsony,
Kisült-e már a kalácsom?
Ha kisült már, ide véle,
Hadd egyem meg melegébe.***

Little Christmas big Christmas,
Has my cake been baked?
If it is baked already, bring it here,
Let me eat it while it's hot.

***Kis fenyőfa, nagy fenyőfa,
Kisült-e már a malacka?
Ha kisült már, ide véle,
Hadd egyem meg melegébe.***

Small pine tree, big pine tree,
Has the piglet roasted yet?
If it is roasted, bring it here,
Let me eat it while it's hot.

***Jaj, de szép a karácsonyfa
Ragyog rajta a sok gyertya.
Itt egy szép könyv, ott egy labda.
Jaj de szép a karácsonyfa!***

Oh, isn't the Christmas tree is lovely
Lots of candles are shining on it.
Here's a nice book, there's a ball.
Oh, isn't the Christmas tree lovely!

***Kis karácsony, nagy karácsony,
Van-e sonka a padláson?
Ha nincs a sonka a padláson,
Nem ér semmit a karácsony.***

Little Christmas big Christmas,
Is there any ham in the attic?
If there is no ham in the attic,
Christmas is worth nothing.

***Kezem, lábam, jaj, de fázik,
Csizmám sarkán jég szikrázik.
Ha szikrázik, hadd szikrázzon,
Azért van ma szép karácsony!***

My hands, my feet, oh, but it's cold,
On the heels of my boots ice sparkles.
If it sparkles, let it sparkle,
Because it's a nice Christmas today!

***Nagykarácsony éjszakája,
Krisztus születése napja,
Szűz Mária édesanyja,
Mely gondosan ápolgatja.***

Christmas Eve,
Christ's Birthday,
Virgin Mary his mother,
In deep contemplation cares for him.

***Béke szálljon minden házra,
Kis családra, nagy családra!
Karácsonyfa fenyőága,
Hintsél békét a világra!***

Peace be upon every house,
Small family, big family!
Christmas tree fir branch,
Sprinkle peace upon the world!

O come all ye faithful – carol for audience and choir

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: <i>O come let us adore him Christ the Lord.</i>	2. God of God, Light of Light, Lo! He abhors not the Virgin's womb; Very God, Begotten not created: <i>O come let us adore him Christ the Lord.</i>
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3. 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
Christ the Lord.*

Our singers

SOPRANOS: Janet Dobney, Laura Fransella, Pip Hardaker, Linda Hooper, Norma Hunter, Rose Lamberty, Jane Lauchlan, Sarah McMenemy, Chris Mohr, Sue Morrison, Claire Murdoch, Jenny Poirier, Viola Sampson, Penny Sewell, Sally Stevens, Barbara Tucker, Charlotte Wickers, Diane Winters

ALTOS: Pauline Bacon, Margaret Battley, Mari-Wyn Burley, Helen Downie, Caroline Elliott, Donna Feldman, Helen Finch, Maggie Garner, Liz Hanchet, Lotta Kitchen, Buz Loveday, Judy Malek, Janice McLaren, Catherine Mkhize, Anna Mullen, Gillian Phillips, Nicky Rosen, Judith Rosen, Sabine Schutte, Sue White

TENORS: Mourijn Bok, Annie Coombes, Steve Dell, Catrin Dillon, Ruth Hogarth, Anne Hutchings, Michael Lewis, Sami Moxon, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Carolyn Woodmason

BASSES: Justin Baron, Bernard Battley, Stephen Dunmore, Philip Dunn, Ralph Goldswain, Steven Goodlife, Dominic Green, Adrian Henriques, Nick Kitchen, Stuart Little, Gavin Lumsden, Tom Lyon, Rick Morrison, Andrew Wickham.

Answers to John's Hungarian carol quiz:
V2: Boar's Head Carol. (English Trad.) V3: O Tannenbaum (German Trad.)
V4: No prize for identifying this one! V5: Skater's Waltz (Emile Waldteufel)
V6: Infant Holy (Polish Trad.)
Bonus: Ernst von Dohnányi "Variations on a Nursery Song" for piano and orchestra.

Our choir

Fortismere Community Choir started in 2009 and is an unashamedly un auditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Beethoven's *Missa solemnis*, Mozart's *Requiem* and *Mass in C minor*, Haydn's *The Seasons*, Handel's *Odes* and *Zadok the Priest*, Duruflé's *Requiem*, and Monteverdi's *Lauda Jerusalem*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, lunches and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music. We welcome new members; for more information and tickets for concerts, please visit our website:

www.fortismeremusiccentre.co.uk

or contact Joseph Winters at: fmcinfo@fortismere.org.uk.



Marvin L. Perrott – musical director

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin has been Musical Director of the Fortismere Community Choir since 2015, seeking to develop their vocal technique and taking on ever more ambitious repertoire including Duruflé's *Requiem*, Mozart's *Requiem* and *Great C minor mass*, Haydn's oratorio *The Seasons* and Beethoven's epic *Missa solemnis*. He is also the guest conductor of the Lavenham Singers.

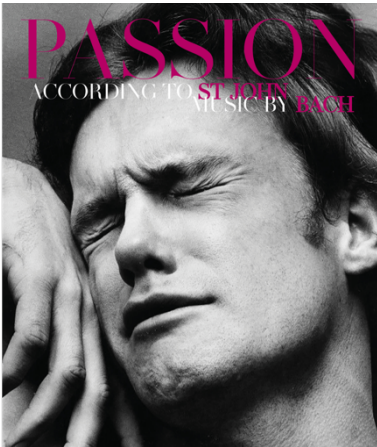


John Eady – répétiteur and piano/organ

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



Our upcoming concerts



Bach *St John Passion*

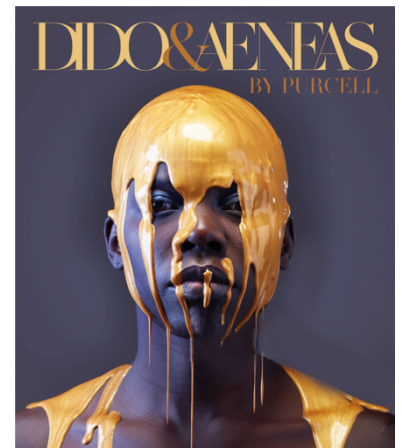
Saturday 2nd May 2020 7.30pm, St Andrew's Church N10 1QA

In our largest-scale event of the year, Fortismere Community Choir and Fortismere Community Symphony Orchestra present a multimedia performance of Bach's masterwork, the *St. John Passion*. Sitting among an exhibition of works by local artists in St. Andrew's Church, this dramatic telling of the Passion narrative will explore the human emotions at the heart of this epic story.

Purcell *Dido and Aeneas*

Tuesday 28th May 2019 7.30pm, Wilton's Music Hall E1 8JB

Following the success of *The Marriage of Figaro* in Summer 2019, Fortismere Music Centre presents a new fully-staged production of Purcell's classic opera by Centre Manager and former Resident Director of the Almeida Theatre, Joseph Winters. Featuring soloists from around the world, this performance is a wonderful introduction to the delights of opera. Performed in the intimate yet grand surroundings of Wilton's Music Hall, this one-off performance promises to be a special night of music and drama.



For information and tickets:

fortismeremusiccentre.co.uk

This evening we are collecting for local charity **Muswell Hill foodbank**, a project founded by local churches and community groups, working together towards stopping hunger in our local area. Thank you in advance for any donations you are able to give tonight.



"We don't think anyone in our community should have to face going hungry. That's why we provide three days' nutritionally balanced emergency food and support to local people who are referred to us in crisis. We are part of a nationwide network of foodbanks, supported by The Trussell Trust, working to combat poverty and hunger across the UK."

We will also be donating any profit from sales of our new **Christmas cards** created by local artist **Amanda Lebus**, who has been working as artist-in-residence with the choir over the last few months. The cards are on sale tonight so please take a look and buy some!