



**ZELENKA**

MISSA DEI FILII

CHRISTMAS

**CAROLS**

**Fortismere Community Choir & Orchestra**

*with*

*soprano* **Christine Buras** ~ *alto* **Helen Stanley**

*tenor* **Martins Smaukstelis** ~ *baritone* **Lawrence Gillians**

*organ* **John Eady**

*musical director:* **Marvin L. Perrott**

Saturday 9<sup>th</sup> December 7.00pm

# Our Christmas Concert Programme

*Missa dei Filii* – Jan Dismas Zelenka

## INTERVAL

*Hark the herald angels sing* (audience carol)

*Carol of the Bells* (choir)

*O little town of Bethlehem* (audience carol)

*In the bleak midwinter* (choir)

*Good King Wenceslas* (audience carol)

*Workers' Carol* (choir and audience)

*Once in royal David's city* (audience carol)

*The First Nowell* (audience carol)

*Coventry Carol* (choir)

*Ding dong! merrily on high* (audience carol)

*O come, all ye faithful* (audience carol)

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



Our next concert:

## *Mozart's Requiem*

**Saturday 27<sup>th</sup> April 2024 at 7pm**  
at St Andrew's Church

We look forward to seeing you there!

**With thanks to Fr Andy Coates and  
St Andrew's Church**

## ***Missa dei Filii (ZWV 20) – Jan Dismas Zelenka (1679-1745)***

Czech-born Jan Dismas Zelenka was an ingenious and unconventional Baroque composer who was highly regarded in his time by his contemporaries. J S Bach himself knew Zelenka personally and we know from a letter written by his son C P E Bach that he greatly admired his music, as did his friend Georg Philipp Telemann. Despite this, after his death in 1745, his music fell into obscurity for the following 200 years. Even his grave, in the Old Catholic Cemetery in Dresden, cannot be found.

Zelenka was born in 1679 in Central Bohemia, educated in Prague and Vienna, then in 1710 joined the famous Dresden court orchestra as a violone (double bass) player. Apart from a few trips elsewhere, Zelenka was to spend the rest of his life there. His employer in Dresden was Augustus II, who converted to Catholicism in order to become King of Poland in 1697. Augustus had also been responsible for establishing Dresden as a cultural and musical centre. This created the opportunity for Zelenka, himself a devout Catholic, to develop his musical language, creating sacred vocal music inspired by genuine spiritual depth.

The mass we are performing tonight is one of his last three masses, called *Missa ultimae* (Last Masses ZWV 19-21); these were not intended for services but to be performed in concert. It consists only of a Kyrie and Gloria and exemplifies the originality and richness of Zelenka's work. His musical language is closest to Bach's, and indeed Zelenka has been referred to as the 'Catholic Bach'. Yet there remains an unpredictable element – as Heinz Holliger put it, the 'volatile, utopian, experimental quality of the music – its insoluble mystery'.

So why did Zelenka's music disappear into obscurity for so long? We know that after his death, much of his music was kept 'under lock and key' by the Dresden court. Telemann referred to one of his pieces being kept hidden away 'as something very rare'. The reasons for this are not clear, however it is possible that Zelenka's Catholic liturgical music had few opportunities to be performed in a predominantly Lutheran society.

With this performance of one of Zelenka's final masterpieces, we hope to contribute to a resurgence of interest in, and appreciation of, this long-forgotten musical giant.

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

*Gloria in excelsis Deo,  
Et in terra pax hominibus bonæ voluntatis.*

Glory to God in the highest,  
And on earth peace, goodwill toward men.

*Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.*

We praise thee. We bless thee.  
We adore thee. We glorify thee.

*Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, rex cælestis,  
Deus Pater omnipotens.*

We give thanks to thee  
on account of thy great glory.  
Lord God, king of heaven,  
God the omnipotent Father.

*Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.*

Lord the only begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
hear our prayer.

*Qui sedes ad dexteram Patris,  
miserere nobis.*

Who sittest at the right hand of the Father,  
have mercy upon us.

*Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus:  
Jesu Christe.*

For thou alone art holy,  
thou alone art God,  
thou alone art most high:  
Jesus Christ.

*Cum Sancto Spiritu, in gloria  
Dei Patris. Amen.*

With the Holy Ghost, in the glory of God  
the Father. Amen.

~~ **INTERVAL** ~~

Drinks and festive refreshments are available at the bar

***Hark the herald angels sing*** ~ audience carol

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.*

## *Carol of the Bells*

words: **Peter Wilhousky** music: **Mykola Leontovych**

*Carol of the Bells* is a popular Christmas song which celebrates the festive season and its traditions such as the pealing of church bells and of the singing of Christmas carols. The music is based on *Shchedryk*, a Ukrainian New Year's song, which was arranged by composer and teacher Mykola Leontovych in 1914 from a Ukrainian folk chant. *Shchedryk* ("bountiful one") told the story of a swallow flying into a household to sing of wealth that will come with the following spring. The first of the English language lyrics to *Carol of the Bells* were written in 1936 by Peter Wilhousky of NBC Radio.

### *O little town of Bethlehem* ~ audience carol

- |   |   |
|---|---|
| 1. O little town of Bethlehem,<br>How still we see thee lie!<br>Above thy deep and dreamless sleep<br>The silent stars go by.<br>Yet in thy dark streets shineth<br>The everlasting light;<br>The hopes and fears of all the years<br>Are met in thee tonight.        | 2. O morning stars together<br>Proclaim the holy birth,<br>And praises sing to God the King,<br>And peace to men on earth;<br>For Christ is born of Mary;<br>And, gathered all above,<br>While mortals sleep, the angels keep<br>Their watch of wond'ring love. |
| 3. How silently, how silently,<br>The wondrous gift is giv'n!<br>So God imparts to human hearts<br>The blessings of his heav'n.<br>No ear may hear his coming;<br>But in this world of sin,<br>Where meek souls will receive him, still<br>The dear Christ enters in. | 4. O holy Child of Bethlehem,<br>Descend to us, we pray;<br>Cast out our sin, and enter in,<br>Be born in us today.<br>We hear the Christmas angels<br>The great glad tidings tell:<br>O come to us, abide with us,<br>Our Lord Emmanuel.                       |

### *In the bleak mid-winter*

words: **Christina Rossetti** music: **Harold Darke**

*In the Bleak Midwinter* is based on a poem by the English poet Christina Rossetti published in 1872 under the title *A Christmas Carol*. This setting by Harold Darke was written in 1909 while he was a student at the Royal College of Music. Darke was born in Highbury, and served in the RAF in World War I. His first organist post was at Emmanuel Church, West Hampstead; he was then organist at St Michael Cornhill from 1916 to 1966, except for a brief spell as Director of Music at King's College, Cambridge during WWII.

## *Good King Wenceslas* ~ audience carol

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.

## *Workers' Carol*

words: **Morris Martin** music: **Paul Petrocokino**

Petrocokino (1910-85) was a man of many loves, among them music. At Oxford he found, through the Oxford Group (a Christian movement) the central love of his life - God. His work with the Oxford Group took him away from his music to America. He spent the Christmas of 1940 at a friend's home in Pasadena. "There I had an experience that I have had only two or three times in my life. I went to sleep and dreamed vividly that I was hearing some most beautiful music - almost heavenly music. I woke up with the music still in my head, and wrote down enough of it to be able to remember it." In c1942 Morris Martin, an Oxford scholar and fellow Oxford Group member put words to it: *The Workers' Carol*.

Please join us in singing verse 3 - the music and words are on the next page:

Verse 3:



Fount of the na - tions' heal - ing, Se - cret of peace re - veal - ing,



Through the world's darkness lead us Till Thy new day we see!



Crown and Cross and Cra - dle, Scep-tre and Scourge and Sta - ble,



Tears and Tri - umph speed us On to Thy vic - to - ry!

### *Once in royal David's city* ~ audience carol

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. 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.

## *The First Nowell* ~ audience carol

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. 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...*

## *Coventry Carol*

### **16<sup>th</sup> Century arr. Martin Shaw (1875-1958)**

The *Coventry Carol* is an English Christmas carol dating from the 16<sup>th</sup> century. It was traditionally performed in Coventry as part of a mystery play called *The Pageant of the Shearmen and Tailors*, which depicts the Christmas story from the Gospel of Matthew. The text refers to the Massacre of the Innocents, in which Herod ordered all male infants under the age of two in Bethlehem to be killed, and takes the form of a lullaby sung by mothers of the doomed children.

The author is unknown; the oldest known text was written down by Robert Croo in 1534, and the oldest known setting of the melody dates from 1591. Martin Shaw was an English composer, conductor, and (in his early life) theatre producer. Like Harold Darke, he started his musical career as organist of Emmanuel Church, West Hampstead.

## *Ding dong! merrily on high* ~ audience carol

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!*

## *O come all ye faithful* ~ audience carol

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, 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, Christ the Lord.*

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.*

~~~ Merry Christmas! ~~~

## Our singers tonight

**SOPRANOS:** *Helen Downie, Laura Fransella, Cherie Ghasemloo, Kate Hodgkin, Rose Lamberty, Jane Lauchlan, Sarah McMenemy, Chris Mohr, Sue Morrison, Anna Mullen, Claire Murdoch, Cyndi Sahleen-Veasey, Becky Schechter, Penny Sewell, Paula Simmons, Anna Snaith, Sally Stevens, Diane Winters*

**ALTOS:** *Izabella Bako, Margaret Battley, Marcia Beer, Mari Wyn Burley, Donna Feldman, Maggie Garner, Liz Hanchet, Pip Hardaker, Sally Holt, Lotta Kitchen, Claire Laubier, Buz Loveday, Jo Maude, Catherine Mkhize, Julia Nieto-Utting, Sue Pascoe, Louise Redmond, Nicola Rosen, Penny Seingry, Suad Thrift, Linda Turner, Sue White, Clare Woodcock*

**TENORS:** *Andy Ballard, Mouriijn Bok, Annie Coombes, Steve Dell, Catrin Dillon, Ruth Hogarth, Anne Hutchings, Sami Moxon, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Carolyn Woodmason*

**BASSES:** *Adrian Henriques, Bernard Battley, Philip Dunn, Nigel Fox, Ralph Goldswain, Stephen Goodlife, Dominic Green, Kenneth Hoffman, Nick Kitchen, Stuart Little, Gavin Lumsden, Rick Morrison, Brian O'Hagan, Andrew Wickham.*

Programme design: *Anne Hutchings*

## 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*, Rachmaninoff's *Vespers*, Haydn's *The Seasons*, Handel's *Odes*, Duruflé's *Requiem*, and Monteverdi's *Lauda Jerusalem*.



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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, especially tenors and basses; for more information and tickets for concerts, please visit our website: [www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk) or email [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk).

**Marvin L. Perrott** (musical director) 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) 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 soloists

**Christine Buras** (soprano) received her early musical education as a chorister at the National Cathedral in Washington, DC, and later obtained her BA (with honours) in Music History and Theory from the University of Chicago and her Masters of Music at Indiana University. She recently completed her MA in Vocal Studies at the Royal Academy of Music. Equally at home on operatic and concert stages, Christine's repertoire spans from Baroque chamber music, to the operas of Verdi and Strauss, to contemporary performance art. She has been based in London since 2013. Recent roles include her debut with Merry Opera in Handel's *Messiah*, the title role in Handel's *Theodora* and Fiordiligi in Mozart's *Così fan tutte*.



**Helen Stanley** (alto) studied at the Royal Academy of Music and the Royal Welsh College of Music and Drama, where she won the Seligman Award for Excellence. Her opera roles have included Juno in *Semele*, Isabella in *L'Italiana in Algeri*, and Olga in *Eugene Onegin*. She is particularly interested in new and newly-discovered music, recently playing Rubia in the first performance of *La forza dell'amor paterno* since the 17<sup>th</sup> century. As a concert soloist she has performed Beethoven's *Missa Solemnis* with the Southbank Sinfonia, Schmitt's *La Tragedie de Salome* with the BBC Symphony Orchestra, and Daniel-Lesur's *Cantique des Cantiques* with the BBC Symphony Chorus. She is also a regular soloist at St Martin-in-the-Fields.



**Martins Smaukstelis** (tenor) is a Latvian born tenor based in London. He initially trained as a violinist before moving to the UK to pursue vocal studies at the Royal Academy of Music. Martins has worked with such companies as Glyndebourne Festival Opera, Garsington Opera, Grange Festival, and New Opera Singapore. He recently debuted as Prince in Dvorak's *Rusalka* (New Opera Singapore) and Heinrich in Smyth's *Der Wald* (The Opera Makers). His concert work includes Beethoven's 9th Symphony, Mozart's *Requiem* and *Coronation Mass* among others. He recently won the first prize at the Emmy Destinn Young Singers Awards 2023.



**Lawrence Gillians** (baritone) studied at Trinity Laban. He has appeared with companies including Opera Holland Park, Wexford Festival Opera, Gothic Opera, and Cardiff Opera. Roles include Olin Blich (*Susannah*), Alcindoro (*La Bohème*), Stárek (*Jenůfa*), and Norberg (*La Nonne Sanglante*). Solo concert repertoire includes Mozart's *Requiem*, Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, and Harapha in Handel's *Samson*. He has sung the roles of Sir Richard Cholmondeley/Leonard Meryll in a concert version of *Yeomen of the Guard* with the Burgate Singers. He recently gave a performance of Schubert's *Schwanengesang* as part of the Buckingham festival.



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