

**B**  Billingshurst  
**C** **S** Choral Society  
Musical Director: Cathal Garvey

DVOŘÁK  
*Mass in D*

POULENC  
*Gloria*

WILL TODD  
*The Call of Wisdom*

**Saturday 30th November 2019 7:30pm**  
**Billingshurst Leisure Centre**

**Soprano: Lizzy Humphries**  
**Organist: Samuel Ali**

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And to take your mind off elections, we will soon be holding our Christmas concert, joined by Petworth Town Band and children from Billingshurst Primary School, on 14 December, which will follow on from the Billingshurst lantern walk, so do make a note to join us there as well!

*David Eckford*  
David Eckford, Chairman, BCS

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## CATHAL GARVEY – MUSICAL DIRECTOR

Cathal Garvey joined Billingshurst Choral Society as Musical Director in March 2015, and has committed to continue to develop and expand the capabilities of the choir.

He began his career in his native Ireland where he made his name as a choral and orchestral conductor. As an Opera Chorus Master, he worked for most of Ireland's major opera companies, including Opera Ireland, Opera Theatre Company, Anna Livia Opera Festival, Opera South and Lyric Opera. For these companies he worked on over fifty opera productions and has acted as Assistant Conductor for several of them. He has also conducted several musicals in Cork and Dublin. During his ten years in Dublin, Cathal conducted the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra, the Orchestra of St Cecilia, Irish Sinfonia, the Dublin Baroque Players, the Royal Irish Academy of Music Wind Ensemble, Dublin Concert Band, the RTÉ Philharmonic Choir, Bray Choral Society and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players.

From 2004 to 2009 he was Musical Director of the Dun Laoghaire Choral Society with whom he had a highly successful tenure, covering a wide range of sacred music and oratorios. During this time he was a noted champion of British music, conducting many works by Elgar, Delius, Britten, Tippett, Stanford (Irish!) and Vaughan Williams.

Since moving to London in 2009, he has conducted Southern Sinfonia, London International Orchestra, Covent Garden Chamber Orchestra, I Maestri,

London Repertoire Orchestra, London Medical Orchestra, King's College London Symphony Orchestra and Morley College Choir. He is also Musical Director of Newbury Choral Society and for two seasons was Chorus Master and Assistant Conductor at Grange Park Opera. He is currently on the conducting staff of the Royal Academy of Music.

Cathal began violin and piano studies in his native Cork at an early age, continuing at the Cork School of Music and later reading music at University College Cork. After completing his Masters Degree in Conducting he studied for two years at the prestigious College of Moscow Conservatory. As a violinist, he has played with the National Youth Orchestra of Ireland and with numerous professional orchestras, including the National Symphony Orchestra of Ireland, the RTÉ Concert Orchestra and the German-based Philharmonia of the Nations. He currently works as a freelance player in London. He has sung and toured with many choirs, among them the Irish Youth Choir, University College Cork Choir, Madrigal '75 and the College of Moscow Conservatory Choir.

In 2015, he founded the Ulysses Symphony Orchestra and more recently its sister-orchestra the London Ulysses Orchestra, which he took on a six-city tour of China, including a performance at the Great Hall of the People in Beijing.



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# Tonight's Concert



POULENC - *Gloria*

GLORIA

LAUDAMUS TE

DOMINE DEUS

DOMINE FILI UNIGENITE

DOMINUS DEUS, AGNUS DEI

QUI SEDES AD DEXTERAM PATRIS

FAURE - *Requiem 'Pie Jesu'* soprano solo

WILL TODD - *The Call of Wisdom*

~~INTERVAL~~

DVOŘÁK - *Mass in D*

KYRIE

GLORIA

CREDO

SANCTUS

BENEDICTUS

AGNUS DEI



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# LIZZY HUMPHRIES

## SOPRANO



Lizzy Humphries recently graduated from Trinity Laban Conservatoire of Music and Dance with a Distinction in a Postgraduate Diploma in Vocal Studies, where she was supported by a Harold Hyam Wingate Scholarship. Prior to this she graduated with First Class Honours in Music from The University of Manchester. While at university, Lizzy was awarded a place on The Sixteen's young artist programme, Genesis Sixteen, and has since performed on a freelance basis with both The Sixteen, Britten Sinfonia Voices and The Kings Consort. She has extensive experience in solo and oratorio singing, performing arias at the London Handel Festival with the Trinity Laban Baroque Orchestra, Monteverdi's *Lamento della Ninfa* in the NCPA in Mumbai and as a regular soloist at St Martin-in-the-Fields where she has been accompanied by orchestras such as the Academy of St Martin-in-the-Fields and Brandenburg Sinfonia. She also regularly sings solos for choral societies across the country and in 2020 will perform recitals in Southwell Minster and London.

Lizzy regularly records live services for BBC Radio 3 and BBC Radio 4, returning to Manchester to perform as part of the BBC Daily Service Singers. She was also a member of the Fellowship octet programme of the National Youth Choirs of Great Britain and also the VOCES8 Scholars programme, both for 2017/18 which has led to her leading workshops and running rehearsals with children from schools and choirs in the UK and abroad. Lizzy is delighted to be one of Making Music UK's Selected Artists for 2019/20 allowing her to be booked by choral societies across the UK for solo and education work.

When she is not performing, Lizzy teaches singing in a secondary school in Tower Hamlets and volunteers caring for animals at Vauxhall City Farm, where her favourite animal is Daffodil the Sheep.

# SAMUEL ALI

## ORGANIST



Samuel Ali was born in 1990 in Gravesend, Kent, and has both Turkish and Italian heritage.

He is a second-year master's student at the Royal College of Music where he studies the organ with David Graham, Sophie-Véronique Cauchefer-Choplin and Andrew Dewar. He also studies improvisation with Sophie-Véronique and continuo with Robert Woolley.

Samuel is the organist at Christ Church in Chelsea where he is responsible for all the organ playing at the church and accompanies the choir and liturgy each week.

Before moving back to the Southeast in 2017, Samuel completed his BMus at the Royal Northern College of Music in Manchester with Darius Battiwalla. Before that he held the organ scholarship at Rochester Cathedral.

Samuel performs regularly in London and further afield - please check [www.organrecitals.com](http://www.organrecitals.com) for details of future organ concerts.

# FRANCIS POULENC

Francis Jean Marcel Poulenc was born on January 7th 1899. As the only son of a prosperous manufacturer, he was expected to follow his father into the family firm and was not allowed to enrol at a music college. Largely self-educated musically, he studied with the pianist Ricardo Viñes, who became Poulenc's mentor after the death of his parents.

Francis Poulenc was one of a somewhat notorious group of young French composers who became known as 'Les Six', an epithet clearly derived from the earlier 'Russian Five'. The aims of the French group were to break away from the twin influences of Germanic formality and French impressionism, and to employ a direct and simple style in their own music. Of the six, Poulenc was by far the most successful.



Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious pieces then flowed from his pen, including a Mass and a series of motets. His first large-scale choral work, the *Stabat Mater*, appeared in 1950, and the *Gloria* in 1959, only four years before his death and both enjoyed immediate acclaim. They have remained firm favourites with performers and audiences ever since.

Poulenc's very distinctive style relies principally on strong musical contrasts. The harmony moves between Stravinskian dissonance and lush, sensuous chord progressions; vigorous counterpoint in clipped, angular phrases alternates with lyrical melodic writing; dynamics frequently range from a hushed *piano* to an emphatic *forte* within the space of a bar or two. Poulenc skilfully uses this colourful musical palette to express a wide range of emotions, from lyrical serenity to unashamed glee.

The *Gloria* was commissioned by the Koussevitsky Foundation of America. The words from the Mass are set to music of an unmistakable freshness and vivacity. Some critics at the time suggested that it bordered on the sacrilegious; Poulenc replied, '*While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.*'

The work is divided into six short movements. After a brief introduction, the chorus enters with a prominent dotted figure to the word 'Gloria', which forms the basis of this movement. The animated second movement, 'Laudamus Te', reveals Poulenc in playful mood, with the chorus for the most part divided into pairs of voices - sopranos and tenors; altos and basses - exchanging a series of short, pithy phrases. In the expressive third section, 'Domine Deus', the soprano soloist is heard for the first time with a typically yearning melody, whilst the chorus is allocated a supporting role. We are then abruptly whisked back to the playground for the brief and chirpy 'Domine Fili Unigenite'. The soprano soloist returns for the exquisite 'Dominus Deus, Agnus Dei', with soloist and chorus sometimes combining and sometimes exchanging lyrical phrases. In the sixth movement a short, majestic opening soon gives way to an animated section at the words 'Qui sedes ad dexteram Patris'. Peace and serenity suffuses the radiant closing pages of the work but, characteristically, Poulenc cannot resist a last, loud interjection at the first 'Amen', where he briefly recalls the dotted 'Gloria' figure of the very opening, before calm is restored for the final 'Amen'.

Poulenc died on January 30th 1963, but his sense of humour and love of life continue on, shining through all his music however solemn the text might be. One of his friends said of him, '*There is in him something of the monk and the street urchin.*' The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance.



# GLORIA - THE TEXT

## I GLORIA

Gloria, gloria,  
in excelsis Deo.

Et in terra pax hominibus  
bonae voluntatis.

Glory, glory,  
to God in the highest.

And on earth peace to men  
of good will.

## II LAUDAMUS TE

Laudamus te, benedecimus te.  
Adoramus te, glorificamus te.

Gratias agimus tibi.

Propter magnam gloriam tuam.

We praise you, we bless you.  
We adore you, we glorify you.

We give thanks to you.

For your great glory.

## III DOMINE DEUS

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

O Lord God, heavenly King,  
God the Father almighty.

## IV DOMINE FILI UNIGENITE

Domine Fili Unigenite,  
Jesu Christe

O Lord, the only begotten Son,  
Jesus Christ.

## V DOMINE DEUS, AGNUS DEI

Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi  
miserere nobis.

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world  
have mercy on us.

Thou that takest away the sins of the world,  
receive our prayer.

## VI QUI SEDES AD DEXTERAM

Qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus latissimus, Jesu Christe.

Cum Sancto Spiritu, in Gloria Dei Patris.  
Amen.

Thou that sittest at the right hand of the Father,  
have mercy on us.

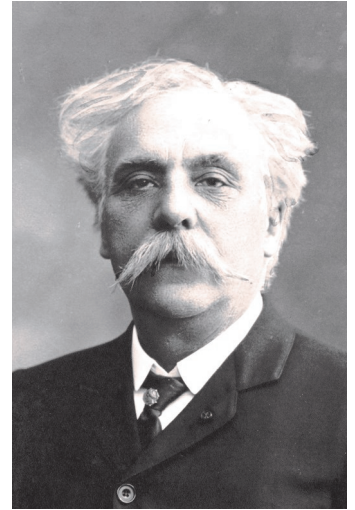
For thou only art Holy.  
Thou only art the Lord.  
Thou only, O Jesus Christ art most High.

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

# GABRIEL FAURÉ – PIE JESU

Gabriel Urbain Fauré (1845-1924) was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Amongst his best-known works is his *Requiem*, composed between 1887-90.

Early versions of the *Requiem* were performed at La Madeleine, Paris, and were conducted by the composer himself. The church authorities allowed no female singers and insisted on boy treble and alto choristers and soloists. Fauré composed the work with those voices in mind, and had to employ them for these performances, but in the concert hall, unconstrained by ecclesiastical rules, he preferred female singers for the upper choral parts and the solo in the *Pie Jesu*. Tonight this solo is performed by Lizzy Humphries.



Fauré followed a French Baroque tradition by not setting the hymn *Dies irae* into his *Requiem*, but only its *Pie Jesu*, which is just two lines of text from the final couplet. Starting softly, it rises to a climax for a final, more passionate plea.

Pie Jesu Domine,  
Dona eis requiem sempiternam.

Merciful Lord Jesus  
Grant them rest everlasting.

Fauré said of his work, “Everything I managed to entertain by way of religious illusion I put into my *Requiem*, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest. I see death as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.”



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# WILL TODD

Will Todd's music is sung and loved all over the world. A composer of great fluency, his work encompasses choral works large and small, opera, musical theatre and orchestral pieces, as well as jazz compositions and chamber works. His 2003 mass setting *Mass in Blue* has been performed extensively worldwide; many times with the Will Todd Trio and Will at the piano.



He has collaborated with award winning choirs The Sixteen and Tenebrae, as well as with the BBC Singers, BBC Concert Orchestra, The Halle Orchestra, the English Chamber Orchestra, Opera Holland Park, Welsh National Opera, Opera North, The Bach Choir and The Genesis Foundation.

His discography includes best selling choral discs *Lux Et Veritas* and *The Call of Wisdom* (Tenebrae; Nigel Short), *Alice's Adventures in Wonderland* (Opera Holland Park) and *Mass in Blue*, all on the Signum Classic label. His music is regularly broadcast on Classic FM, as well as on BBC Radio 3.

Will Todd's music is valued for its melodic intensity and harmonic skill, often incorporating jazz colours, and his choral music is much in demand from amateur as well as professional performers. He has worked extensively with community choirs, children's choirs, youth choirs and church choirs, writing a large body of approachable liturgical music and directing regular workshops in the UK and internationally.

Will Todd grew up in the city of Durham in North East England, where his grandfather worked as a coal miner. He now lives in the South East of England with his family.

On 5 June 2012 *The Call of Wisdom* was presented on the occasion of a Service of Thanksgiving at St Paul's Cathedral, for the 60th Jubilee of Queen Elizabeth II, performed by the specially auditioned Diamond Choir. The choir was formed of children from all over the UK, alongside choristers of St Paul's Cathedral and the Chapel Royal and was conducted by Andrew Carwood. The words are by Michael Hampel, based on Proverbs, chapter 8.

## *THE CALL OF WISDOM – THE TEXT*

Lord of wisdom, lord of truth,  
lord of justice, lord of mercy.  
Walk beside us down the years,  
'till we see you in your glory.  
Striving to attain the heights.  
Turning in a new direction.  
Entering a lonely place.  
Welcoming a friend or stranger.  
I am here, I am with you.  
I have called, do you hear me?  
I am here, I am here, I am with you.

Silver is of passing worth,  
gold is not of constant value.  
Jewels sparkle for a while.  
What you long for is not lasting.  
I am here, I am with you.  
I have called, do you hear me?  
I am here, I am here, I am with you.

Rulers govern under me.  
With my insight and my wisdom.  
Those who know me know my love.  
Those who seek me find their answer.  
I am here, I am with you.  
I have called, do you hear me?  
I am here, I am here, I am with you.

God, the father and the son.  
Holy Spirit, coeternal.  
Glory, glory, be ascribed to you.  
Now and to the end, to the end of ages.  
I am here, I am with you.  
I have called, do you hear me?  
I am here, I am here.  
I am with you, with you, with you.

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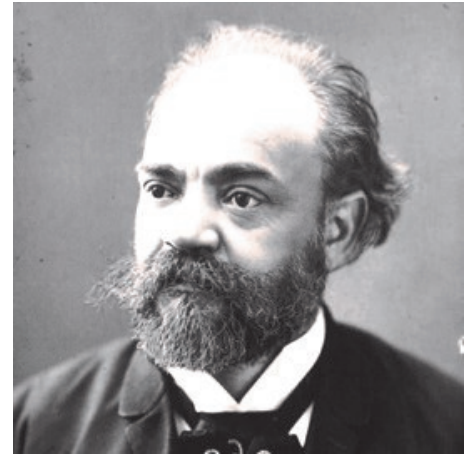


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# ANTONÍN DVOŘÁK

Antonín Dvořák was one of the most popular composers of his day. He is most often credited with helping to capture and define the spirit of Czech music, but his beguiling melodies and compelling compositions have a universal appeal, unlimited by ethnic or national constraints.



Dvořák was born in a small town in Bohemia in 1841. His father, a butcher and innkeeper, was also a semi-professional musician. Dvořák began his musical training in 1847, with the study of the violin; six years later, he was also learning the piano and organ, as well as music theory. In 1857, he entered the Prague Organ School. Upon graduating, he began his musical career as a professional organist, violist, and violinist.

In Prague's rich musical landscape, Dvořák was able to hear Liszt conducting his own works and to attend concerts at which Hans von Bülow conducted and Clara Schumann performed. He played viola in a theatre band for the first Czech theatre in Prague, under the direction of Smetana. The band was also called upon to play orchestral concerts in different venues, including three concerts conducted by Wagner. Privately, Dvořák had already begun composing, and, in 1871, he began to perform his own work publicly. When he applied for and won the Austrian State Stipendium granted to artists, the jury included Brahms, who was so enthusiastic about Dvořák's submissions that, in early December 1877, he wrote to his publisher Fritz Simrock:

“As for the state stipendium, for several years I have enjoyed works sent in by Antonín Dvořák of Prague. This year he has sent works... that seem to me very pretty... Play them through and you will like them as much as I do... he is a very talented man.”

Apparently Simrock was convinced. Indeed, Brahms's letter is credited with igniting the young man's career, for in a very short time, Dvořák's music was being sold and performed throughout Europe. Dvořák's career got another boost when, in 1884, he travelled to England for the first time at the invitation of the London Philharmonic Society. On March 13, 1884, he conducted his *Stabat Mater* in the Royal Albert Hall; other concerts followed. He was immediately and exceptionally well received by the musical world of London and continued to make trips there for many years. The enthusiastic reception he received in London was vital to his subsequent success, because in England he met with none of the nationalistic tensions that sometimes dampened the reaction to his work in Germany and Austria.

In the following years, Dvořák's international reputation continued to grow. In 1892, he travelled to the United States at the invitation of a patron of the arts, Mrs. Jeannette Thurber, to become director of the National Conservatory of Music in New York. He wrote and premièred the *New World* Symphony, perhaps his most enduring work, in the United States.

In 1895, he returned to his beloved Bohemia, where he spent his final years composing a variety of major works, including his Cello Concerto, various symphonic poems, chamber music, and operas. Dvořák died in 1904.

## MASS IN D MAJOR

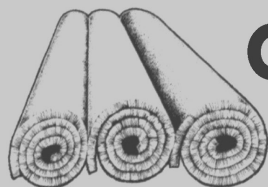
The Mass in D Major is the only one of Dvořák's several masses that still exists. In 1887, Josef Hlávka, an artistic patron, architect, and friend of Dvořák's and founder of the Czech Academy of Sciences and Art, commissioned the piece for the consecration of a private chapel at his country estate, Lužany Castle, in southwest Bohemia. The consecration took place on September 11, 1887. Dvořák himself conducted; the two female parts were sung by Hlávka's wife, Zdeňka (soprano), and Dvořák's wife, Anna (alto), accompanied by organist Josef Klička and the Hlahol Choir of Plzeň (Pilsen).

At the time, Dvořák was already famous for his large-scale choral works, including the *Stabat Mater* and *St. Ludmilla*. This Mass, however, is more lyrical and prayerful than dramatic and was conceived for a more intimate space and occasion than those works. It was scored for four soloists (or semi-chorus) and choir, with a simple but ingenious organ accompaniment, and it was intended for an actual religious service, as opposed to a concert performance. Later, Dvořák composed a more elaborate orchestral setting for the published version of the Mass. As Dvořák noted in a letter to Hlávka,

“I have successfully completed the [Mass], and I am very pleased with it. I believe it is a work that will fulfil its purpose. It could bear the dedication: faith, hope, and love of Almighty God, with thanks for the great gift that has enabled me to bring this work in praise of the Highest and in the honour of art to a happy conclusion. Do not be surprised that I am so pious - an artist who is not, could not achieve anything like this. Have we not found examples in Beethoven, Bach, Raphael, and many others? I also thank you for giving me the impulse to write the work in this form, for I should hardly have thought of it; up to now I wrote works of this kind only on a large scale and for a large number of performers. This time, however, I have written for only a modest presentation, and still I dare to claim that my work has turned out well.”

The Mass is performed tonight in its original arrangement for organ and choir. Dvořák infuses the beginning of the Kyrie's simple, folk-like melody with the spirit of his homeland, which immediately distances this Mass from larger works by composers such as Mozart or Beethoven. The Gloria alternates between an almost dance-like expression of joy and reverent gratitude. Dvořák's creativity in the Credo is particularly notable. He sets the text in a responsorial exchange between the altos and the rest of the choir, emphasizing both the personal and communal nature of this most fundamental expression of faith. The staccato suggestion of funeral drums during the moment of Christ's burial is particularly striking. The Sanctus swells from its simple beginning to a cascade of hosannas, which leads to (and follows) the meditative Benedictus. Finally, the serene, almost leisurely fugue that opens the Agnus Dei evokes not an anguished plea for forgiveness, but rather a confident belief in ultimate redemption that underlies the entire piece.

Programme notes by Nina Anne Greeley



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# MASS IN D – THE TEXT

## KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

## 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 Jesu 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, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris.  
Amen

Glory be to God on high.  
And on earth peace towards men of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
We give thanks unto 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.  
Thou that takest away the sins of the world,  
have mercy on us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy on us.  
For thou only art holy.  
Thou only art the Lord.  
Thou only, O Jesus Christ art most High.  
With the Holy Ghost, in the glory of God the Father.  
Amen

## CREDO

Credo in unum Deum,  
patrem omnipotentem,  
factorem coeli et terre,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum  
filium Dei unigenitum.  
Et ex Patre natum ante omnia secula.  
Deum de Deo, lumen de lumine,  
deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri,  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem,  
descendit de caelis.

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,  
the 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.

December

14

**Billingshurst**

*Christmas in a Day...*

# Christmas Fayre

10am-3pm

**Billingshurst Centre**



*Craft, gift and charity stalls,  
kiddies rides, Hog Roast, refreshments,  
Father Christmas*

# Lantern Walk

**3.30pm Assemble Library car park.**

**4pm Procession departs:  
Mill Lane, High Street  
and Station Road.**



**4.45pm Arrives Station Road Gardens for a  
Light and Music Show, hot food and refreshments available**

# Christmas Cracker

**Billingshurst Choral Society in concert  
with Petworth Town Band**

**6.30pm Leisure Centre**

**Doors open from 5.30pm**



*Tickets from 07785 314097 or [www.billingshurstchoralsociety.org](http://www.billingshurstchoralsociety.org)  
Adults £10, children under 18 FREE*



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  
iudicare vivos et mortuos  
cuius 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 exspecto resurrectionem mortuorum,

Et vitam venturi saeculi.  
Amen

And was incarnate by the Holy Ghost  
of the Virgin Mary  
and was made man.  
And was crucified for us  
under Pontius Pilate:  
He suffered and was buried.

And on the third day He rose again  
according to the Scriptures,  
and ascended into heaven,  
and sitteth on the right hand of the Father.  
And He shall come again with glory  
to judge both the quick and the dead,  
whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver  
of life, who proceedeth from the Father and the Son,  
who with the Father and the Son together  
is worshipped and glorified,  
who spake by the prophets.  
And I believe 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

## SANCTUS

Sanctus, sanctus, sanctus:  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Holy, Holy, Holy:  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

## BENEDICTUS

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.

## AGNUS DEI

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

Lamb of God, that takest away the sins of the world,  
have mercy on us.  
Lamb of God, that takest away the sins of the world,  
grant us thy peace

# BILLINGSHURST CHORAL SOCIETY



© Keith Tellick

Billingshurst Choral Society (BCS) is a lively and well established choir based in West Sussex. Founded in 1986 by a group of friends including the founding Musical Director George Jones, the choir has grown both in repertoire and numbers. We recently celebrated our 30th anniversary and continue to develop, with membership currently around 90 singers.

In 2015, after 29 years of building and developing BCS, George Jones retired and we were pleased to appoint Cathal Garvey as our new Musical Director. Cathal continues to develop the choir from the strong tradition built by George Jones and his first few years with us have attracted critical acclaim. At a similar time we appointed a new accompanist for our rehearsals, Helen Wharmby. We look forward to further developing our choral skills, and performing highly enjoyable concerts to wide audiences in the south east and beyond. Cathal's role as Musical Director also of Newbury Choral Society led to an opportunity to present a combined performance of Verdi's *Requiem* at The Anvil, Basingstoke in the spring of 2018.

The choir has a wide repertoire, ranging from Handel, Bach and Beethoven to Verdi and Vaughan Williams, including modern composers such as Rutter, Chilcott, Jenkins, Todd and Goodall.

Beyond the regular choral works, we have performed the première of *The Billingshurst Mass*, composed for BCS by Sir Stanley Vann; *African Sanctus* by David Fanshawe; *Mass in Blue* by Will Todd; *Zimbe!* and *Ahoy! Sing for the Mary Rose* by Alexander L'Estrange; and the UK première of *Requiem – for victims of Nazi persecution* by the Norwegian composer Ståle Kleiberg, which was performed in Hove, East Sussex as part of the Brighton Fringe Festival.

In 2003 BCS joined The Angmering Chorale to give the first amateur performance in the South of England of Karl Jenkins' acclaimed work *The Armed Man – A Mass for Peace*. In 2007 both choirs travelled to New York, to join the US première of *The Armed Man* at Carnegie Hall, and in 2009 returned to join a performance of Karl Jenkins' new work *Stabat Mater* in the Lincoln Centre.

BCS performs three major concerts a year, two with professional orchestra and soloists, and one a lighter summer concert. Most concerts are at the Billingshurst Leisure Centre, but we also perform every other year at Chichester Cathedral. We have been regular contributors at the Brandenburg Spring Choral Festival in London. Our Christmas concerts usually take place in St. Mary's Church, Billingshurst, although, last year, we presented a joint Christmas celebration at Billingshurst Leisure Centre with Slinfold Concert Band.

We travel on concert tours every two years, which widens our experience but also proves a popular social opportunity for members of the choir. In the past we have travelled to Dublin, Belgium, the Loire Valley, Caen, Paris, Prague, Tuscany and Vienna.

We hope that you will enjoy this evening's performance - for more information about the choir, please speak to any member or visit our website [www.billingshurstchoralsociety.org](http://www.billingshurstchoralsociety.org)

# Looking Ahead



## *A Christmas Cracker!*

A joint celebration with BCS & Petworth Town Band

BILLINGSHURST LEISURE CENTRE SATURDAY 14 DECEMBER 2019

## *Te Deum - Haydn*

*Symphony No.36 'Linz' - Mozart*

*Mass No.1 in B $\flat$  - Hummel*

BILLINGSHURST LEISURE CENTRE SATURDAY 4 APRIL 2020

## *Chichester Psalms - Bernstein*

*Eternal Light - Goodall*

BILLINGSHURST LEISURE CENTRE SATURDAY 4 JULY 2020

More detailed information is available on our website [www.billingshurstchoralsociety.org](http://www.billingshurstchoralsociety.org)

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# BCS SINGING TONIGHT

## SOPRANO

Judith Adams  
Evelyn Barnard  
Marion Best  
Sarah-Elizabeth Brown  
Silvia Churchill  
Cathy Clark  
Valerie Clift  
Glenda Collard  
Paula Comber  
Carole Field  
Jennifer Goodey  
Nola Gyles  
Christine Lawley  
Catherine Nye  
Gill Parish

Helen Pullen  
Valerie Pysden  
Sue Roberts  
Jacqueline Soulsby  
Carol Terry  
Katharine Webbe

## ALTO

Jane Andrews  
Joy Baggs  
Jackie Bench  
Kay Chordia  
Sue Cooper  
Tricia Copus  
Rosemary Crafter  
Valerie Cummings  
Theresa Gilsean  
Sue Homan-Russell  
Eve Kenny  
Sue Knight  
Carmen Lavin  
Brenda Mendelssohn  
Mary Messenger

Alison Nicholls  
Cecilia Patten  
Gill Paul  
Elizabeth Pratt  
Sue Reading  
Gail Sainsbury  
Gillian Scott  
Geraldine Spence  
Sue Spurling  
Lindsey Warren  
Henrietta Warwick  
Valerie Weaver  
Joan West  
Gillian Yarham

## TENOR

Justin Brown  
David Eckford  
Christopher Edwards  
Elizabeth Gregory  
Graham Johnson  
Christopher Kirk  
Colin Lightman  
Tom Mullen

David Warwick  
Charles Weaver

## BASS

Nick Brown  
Robert Cargill  
Phillip Day  
Robert Gamble  
Roger Good  
Alan Grime  
Dominic Johnson  
Patrick Lavin

Peter Lewis  
David Lowe  
Keith Paul  
Sam Piggott

### WHY NOT COME AND JOIN US?

**Rehearsals are on Tuesdays from  
7:30pm to 9:45pm at Billingshurst  
Primary School.**

**If you would like to know more about  
Billingshurst Choral Society, please  
contact our Chairman David Eckford  
on 07799 687790**

**or visit our website**

**[www.billingshurstchoralsociety.org](http://www.billingshurstchoralsociety.org)**

**Would you like to ADVERTISE your  
business or service in our concert  
programmes?**

**If so, please contact**

**Kate Nye on 01403 732542 or**

**Katharine Webbe on 01403 262506**

**for details**





Contact Helen Pullen  
on 01403 784744 or  
[patrons@billingshurst  
choralsociety.org](mailto:patrons@billingshurstchoralsociety.org)  
for more details of  
the Patrons &  
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**Henry Adams, Billingshurst** – Box Office

**David & Henrietta Warwick and their team** – Stage Management

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**Glenda Collard & Carol Terry** – Soloists' Hospitality

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