

A dark, textured rectangular banner with a thin gold border. On the left and right sides are ornate, symmetrical floral or scrollwork motifs in gold. In the center, the word "MESSIAH" is written in a large, white, serif, all-caps font.

MESSIAH

GF HANDEL

NAPIER CIVIC CHOIR

A decorative flourish in a purple or magenta color, consisting of several elegant, sweeping curves and loops that extend horizontally from the text above.

Tuesday 8th December 2009 8pm
Wednesday 9th December 2009 8pm
Waiapu Cathedral of St John the Evangelist, Napier

Te Rongo Pai:



Joyful News

**A Service of Lessons, Readings
and Christmas Carols from
around the World**

Cathedral Choir

Directed by Gary Bowler

Includes music by John Rutter,
Vincent James, Stephen Leek,
Morten Lauridsen.

7pm Sunday 20th December

Waiapu Cathedral of St John
the Evangelist
Browning St, Napier

Admission Free

Telephone 835 8824
www.napiercathedral.org.nz



Napier Civic Choir

presents the



GF HANDEL



with

Anna Leese (*Soprano*)

Anna Pierard (*Mezzo-Soprano*)

James Adams (*Tenor*)

Hadleigh Adams (*Bass*)

Orchestra Leader: **Jose McGoverne**

Trumpet Soloist: **Jonathon Krebs**

Organist: **Vincent James**

Conductor: **Gary Bowler**



PROGRAMME NOTES

The *Messiah*, an oratorio by George Frideric Handel based on a libretto by Charles Jennens was composed in the summer of 1741 and premiered in Dublin on the 13 April 1742.

In the summer of 1741 Handel, at the peak of his musical prowess but depressed and in debt, began setting Charles Jennens' biblical libretto to music at his usual breakneck speed. In just 24 days, *Messiah* was complete. Like many of Handel's compositions, it borrows liberally from earlier works. At the premiere in the Music Hall in Dublin, Handel led the performance from the harpsichord.

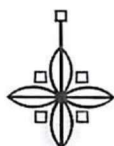
Handel conducted *Messiah* many times and, as was his custom, often altered the music to suit the needs of the singers and orchestra he had available to him for each performance. In consequence, no single version can be regarded as the 'authentic' one. Tonight's performance and numbering is from an edition by Watkins Shaw using material from Covent Garden and other London presentations by Handel. Many more variations and rearrangements were added in subsequent centuries—a notable arrangement was one by Wolfgang Amadeus Mozart, translated into German.

The libretto compiled by Charles Jennens, consists of fragments of verses from the King James Bible. Jennens conceived of the work as an oratorio in three parts, each comprising several scenes.

Part I – The Birth of the Messiah

- i – The prophecy of Salvation
- ii – The prophecy of the coming of the Messiah
- iii – Portends to the world at large
- iv – Prophecy of the Virgin Birth
- v – The appearance of the Angel to the shepherds
- vi – Christ's miracles





Part II – The Passion

- i – The sacrifice, the scourging and agony on the cross
- ii – His death, His passing through Hell,
and His resurrection
- iii – His Ascension
- iv – God discloses His identity in Heaven
- v – The beginning of evangelism
- vi – The world and its rulers reject the Gospel
- vii – God's triumph



Part III – The Aftermath

- i – The promise of redemption from Adam's fall
- ii – Judgment Day
- iii – The victory over death and sin
- iv – The glorification of Christ

Much of the libretto comes from the Old Testament. The first section draws heavily from the book of Isaiah, which prophesies the coming of the Messiah. There are few quotations from the Gospels; these are at the end of the first and the beginning of the second sections. They comprise the Angel going to the shepherds in Luke, two enigmatic quotations from Matthew, and one from John: "Behold the Lamb of God". The rest of the second section is composed of prophecies from Isaiah and quotations from the evangelists. The third section includes one quotation from Job ("I know that my Redeemer liveth"), the rest primarily from First Corinthians. Interesting, too, is the interpolation of choruses from the New Testament's Revelation. The well-known 'Hallelujah' chorus at the end of Part II and the finale chorus 'Worthy is the Lamb that was slain' ('Amen') are both taken from Revelation.

Many people stereotype Handel's Messiah as Christmas music, but in earlier years, Messiah performances were more likely to occur at Easter. For Handel, the Messiah was an Easter event that told not merely of birth but also of death and resurrection.



PROGRAMME

PART ONE

1 **Sinfonia** (*Orchestra*)

2 **Arioso** (*Tenor*) Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God. (*Isaiah 40:1-3*)

3 **Air** (*Tenor*) Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain. (*Isaiah 40:4*)

4 **Chorus** And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (*Isaiah 40:5*)

5 **Recitative** (*Bass*) Thus saith the Lord of Hosts: Yet once, a little while, and I shall shake the heavens, and the earth, the sea, and the dry land; and I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. (*Haggai 2:6,7; Malachi 3:1*)

6 **Air** (*Bass*) But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire. (*Malachi 3:2*)

7 **Chorus** And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (*Malachi 3:3*)

8 **Recitative** (*Mezzo Soprano*) Behold, a virgin shall conceive, and bear a Son, and shall call His name Emmanuel, 'God with us.' (*Isaiah 7:14; Matthew 1:23*)

9 **Air** (*Mezzo*) and **Chorus** O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (*Isaiah 40:9; 60:1*)

10 **Arioso** (*Bass*) For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (*Isaiah 9:2,3*)

11 **Air** (*Bass*) The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah 9:2*)

12 **Chorus** For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace. (*Isaiah 9:6*)

13 **Pastoral Symphony** (*Orchestra*)

14 **Recitative** (*Soprano*) There were shepherds abiding in the field, keeping watch over their flock by night. (*Luke 2:8*)

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (*Luke 2:9*)

15 Recitative (Soprano) And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Saviour, which is Christ the Lord. *(Luke 2:10,11)*

16 Arioso (Soprano) And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: *(Luke 2:13)*

17 Chorus Glory to God in the highest, and peace on earth, good will toward men. *(Luke 2:14)*

18 Air (Soprano) Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold thy King cometh unto thee: He is the righteous Saviour, and He shall speak peace unto the heathen. *(Zechariah 9:9,10)*

19 Recitative (Mezzo Soprano) Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah 35:5,6)*

20 Air (Duet - Mezzo and Soprano) He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. *(Isaiah 40:11)*

Come unto Him all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you and learn of Him, for He is meek and lowly of heart, and ye will find rest unto your souls. *(Matthew 11:28,29)*

21 Chorus His yoke is easy and His burthen is light. *(Matthew 11:30)*



INTERMISSION

PART TWO

22 Chorus Behold, the Lamb of God, that taketh away the sin of the world! *(John 1:29)*

23 Air (Mezzo) He was despised and rejected of men; a Man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting. *(Isaiah 53:3; 50:6)*

24 Chorus Surely He hath borne our griefs, and carried our sorrow; He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. *(Isaiah 53:4,5)*

25 Chorus And with His stripes we are healed. *(Isaiah 53:5)*

26 Chorus All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. *(Isaiah 53:6)*

29 Recitative (Tenor) Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. *(Psalm 69:20)*

30 Arioso (Tenor) Behold, and see if there be any sorrow like unto His sorrow. *(Lamentations 1:12)*

31. Recitative (Tenor) He was cut off out of the land of the living; for the transgressions of Thy people was He stricken. *(Isaiah 53:8)*

32. Air (Tenor) But Thou didst not leave His soul in hell; nor didst Thou suffer the Holy One to see corruption. *(Psalm 16:10)*

33 Chorus Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;

and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, strong and mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. He is the King of Glory, the Lord of Hosts. (*Psalm 24:7-10*)

37 Chorus The Lord gave the word; great was the company of the preachers. (*Psalm 68:11*)

38 Air (Soprano) How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things. (*Romans 10:15*)

39 Chorus Their sound is gone out into all lands, and their words unto the ends of the world. (*Romans 10:18*)

40 Air (Bass) Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His Anointed. (*Psalm 2:1,2*)

41 Chorus Let us break their bonds asunder, and cast away their yokes from us. (*Psalm 2:3*)

42 Recitative (Tenor) He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (*Psalm 2:4*)

43 Air (Tenor) Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (*Psalm 2:9*)

44 Chorus Hallelujah; for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, King of Kings and Lord of Lords. (*Revelation 19:6; 11:15; 19:16*)

❖ PART THREE ❖

45 Air (Soprano) I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (*Job 19:25,26; 1 Corinthians 15:20*)

46 Chorus Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (*1 Corinthians 15:21,22*)

47 Recitative (Bass) Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. (*1 Corinthians 15:51,52*)

48 Air (Bass) The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (*1 Corinthians 15:52,53*)

52 Air (Soprano) If God be for us who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (*Romans 8:31,33,34*)

53 Chorus Worthy is the Lamb that was slain and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen. (*Revelation 5:12,13*)



Anna Leese

SOPRANO

Soprano Anna Leese graduated from the Royal College of Music Benjamin Britten Opera course in London, 2007, under tenor Ryland Davies. Upon graduating she won a major award from the RCM, the coveted Queen Elizabeth Rose Bowl, for representing the College in the community. Anna had previously completed a MusB degree with First Class Honours at the University of Otago in her native New Zealand, in 2002, under Isobel Cunningham.

Anna had a predominantly choral introduction to music through singing in church choirs, and was a member of the New Zealand Secondary Students choir, and the Tower New Zealand Youth Choir before she decided to concentrate on solo voice. She has won an impressive list of awards and aria prizes, including the 2001 Dame Sister Mary Leo Scholarship, the 2002 Mobil Song Quest, the 2002 Lockwood Aria scholarship and the 2003 McDonalds Aria Scholarship in Sydney, held in the Sydney Opera House. Anna won the 2004 Royal Overseas League Vocal competition, and was named best overseas competitor in the same competition.

Anna's solo performances include the Strauss' *Vier Letzte Lieder*, Brahms *Requiem*, Beethoven's *9th Symphony*, Mendelssohn's *Elijah*, Bach's *St John Passion*, Handel's *Messiah*, and Faure's *Requiem*. She has performed, Mahler's *Second Symphony* with Bernard Haitink, and Donna Anna in excerpts from Mozart's *Don Giovanni* with the London Mozart Players under Andrew Parrot. Anna has sung many times under the baton of Canterbury-based Richard Cooke, who conducted her first performance of Richard Strauss' *Four Last Songs* in Canterbury Cathedral in 2007.

Anna has performed many operatic roles and in 2006 sang in her first Prom concert under Roger Norrington. In January 2007 she sang the role of Michaela in Bizet's *Carmen* at the Royal Opera House, Covent Garden, where she has also performed Musetta in *La Boheme*, Erste Dame in *Die Zauberflöte* and Echo in *Ariadne auf Naxos*.

On the concert stage Anna has sung with several of the World's most-loved singers. She performed with Andrea Bocelli in Auckland - August 2008, and with Jose Carreras in Napier, Newcastle, Seoul and Taipei. Another highlight, (Anna is an avid All Blacks fan) was performing with Dame Kiri te Kanawa in Twickenham Stadium in 2005 for Jonah Lomu's return to Rugby Sevens.

Anna toured NZ with pianist Terence Dennis, for NZ Chamber Music Society in August 2008. She has recently been in New Zealand performing the role of Tatyana in Tchaikovsky's *Eugene Onegin* with Opera New Zealand. She performs the role again in March 2010 with Flanders Opera in Brussels. Her busy schedule included the European premiere performance of Ned Rorem's *Evidence of things Not Seen* at the Oxford Lieder Festival, Oxfordshire UK, in late October following which she moved on to Cologne to perform the role of Antonia in *The Tales of Hoffmann*, a role debut and her first performance with Opera Koln. This was followed by a tour of Asia with José Carreras before she returned to New Zealand. Anna's latest CD, released in May on iTunes- *Life is a Dream* - a CD of Haydn's songs, was given a five star review in the UK's Classical Music Magazine. Upcoming roles include Tatyana for Flanders Opera, Antonia (Hoffmann) and Fiordiligi (Cosi) for Opera Koln, Vitellia with the Auckland Opera Studio, Nelson Opera in the Park 2010, an Opera Gala with Heldentenor Simon O'Neill in Matakana, and concerts with the Halle Orchestra and Mark Elder.



Hadleigh Adams

BASS

Hadleigh Adams was born in Palmerston North and pursued vocal training at the University of Auckland where he graduated with 1st Class Honours in 2006 followed by the completion of a Master's degree at the New Zealand School of Music, Wellington in 2007. In February 2009 Hadleigh relocated to Australia, to take up the position as the Gertrude Johnson Scholar at Australia's new opera studio, The Opera School – Melbourne. He has featured as a finalist in various competitions for Australasian singers. The recipient of many awards and scholarships Hadleigh has been invited to undertake post-graduate study at many colleges in England including the Guildhall School of Music and Drama.

He has performed several leading roles with Opera Factory, and as a Dame Malvina Major - Price Waterhouse Coopers Emerging Artist and with National Business Review NZ Opera he sings regularly with the Chapman Tripp Opera Chorus.

Some of his recent performances include soloist in Fauré's *Requiem* and Bach's *Magnificat* for Musica Sacra in Auckland. Other engagements include appearances and solo roles with Vector Wellington Orchestra, Hamilton Civic Choir, Tudor Consort, Auckland Philharmonia Orchestra, Royal Melbourne Philharmonic Choir and Orchestra, Orpheus Choir and the Auckland Choral Society.



Anna Pierard

MEZZO-SOPRANO

Anna comes from a family of musicians, and, inspired by an uncle, chose the viola as her instrument, playing in local and national orchestras until it gradually became apparent that singing was to provide a more absorbing focus. After several years in the New Zealand National Youth Choir, Anna took their overseas tour as an opportunity to audition successfully at the Guildhall School of Music and Drama in London, where she then studied, gaining her MMUS first with David Pollard, and later as well, with Paula Anglin.

Anna Pierard, has recently returned to New Zealand from Spain where she resided following two years at De Nieuwe Opera Academie in Amsterdam. During her time in Holland she performed solo roles in Britten's *Midsummer Night's Dream*, Purcell's *Dido and Aeneas*, Puccini's *Gianni Schicchi* and Handel's *Alcina*. Recent European performances include the role of Eurilda in Haydn's *Le Pescatrici* for Kammer Opera in Vienna, Gertrude in Humperdink's *Hansel and Gretel* at Teatro Castell, and presentations of Mahler's *Das Lied von der Erde* and Pergolesi's *Stabat Mater* at Valencia's Palau de la Musica.

On her return to New Zealand she sang the role of Suzuki in a concert performance of *Madame Butterfly* with the Auckland Philharmonia. Anna Pierard has been involved in concert tours, opera and oratorio in the United Kingdom, Spain and New Zealand and was a finalist in the former Mobil Song Contest. Last year Anna toured New Zealand, performing the role of Hansel in the NBR New Zealand Opera's production of *Hansel and Gretel*.



James Adams

TENOR

Dunedin born tenor, James Adams, is a graduate of the New Zealand School of Music, Wellington, where he studied under his current teacher, Flora Edwards. His achievements include awards at the 2009 New Zealand National Singing School, winner of the Otago Daily Times Aria competition in 2006 and finalist in the 2007 New Zealand Aria Contest.

James Adams began his singing career while completing a double degree in law and arts at Otago University. This was followed by three further years of study for a music degree at Victoria University where he was awarded the Mona Ross Scholarship for Excellence in Singing, and took a principal male role in each opera production of the School of Music while at Victoria.

At the New Zealand National Singing School held in Hawkes Bay during January of this year James Adams gained prizes for outstanding performances encouraged by the New Zealand international singer Simon O'Neill who gave master classes at the singing school.



Gary Bowler



MUSIC DIRECTOR

Gary Bowler has been Director of Music at Waiapu Cathedral of St John the Evangelist since 1981 when he resigned from a senior management position in BP New Zealand in Wellington to devote more time to his passion for music. While in Wellington he was Organist and Choirmaster at St James' Church, Lower Hutt for many years. At St John's Cathedral he directs both the Cathedral Choir and the Cathedral Choristers, a choir for young people between 8 and 15 years old. For 20 years he was Director of Music at Woodford House School, Havelock North.

Gary Bowler has conducted the Napier Civic Choir since 1987. During this time the Civic Choir has presented many of the major choral works including dramatic presentations of Bach's *St Matthew Passion*, Karl Jenkin's *Armed Man* highlighted with projected scenes of war, performances of Verdi's *Requiem*, Paul McCartney's *Liverpool Oratorio*, as well as much of the standard repertoire such as Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Creation* and Bach's *St John Passion*. Gary Bowler has also travelled with the Civic Choir to Japan in 1998 where he conducted a combined choir and orchestra in the 50th Anniversary Concert of the City of Tomakomai, a sister city of Napier.

Initial organ lessons for Gary Bowler were with Foster Browne of Christchurch Cathedral and while at Canterbury University studying for a science degree, he was leader of the university orchestra for a time. He holds a number of diplomas on both the organ and the violin and as a teacher. He has conducted choirs and orchestras, or given organ recitals in Australia, Japan, South America, Canada, Italy and England. He has also recorded programmes for television and radio on many occasions. In 2005 he was awarded the QSM for services to music.

Tonight's programme is Gary Bowler's final series of concerts as the Napier Civic Choir's Director of Music. He wishes to devote more time to his other passions – his family, bridge, tramping and walking the dog.

NAPIER CIVIC CHOIR

Patrons: The Mayor of Napier: Mrs Barbara Arnott
The Bishop of Waiapu: The Right Revd David Capel-Rice
President: Ruth Thomas *Secretary:* Suzanne Collins
Conductor: Gary Bowler *Deputy Conductor:* John Shadbolt

Sopranos: Gabrielle Appleman, Catherine Barker, Clair Barrie, Isobel Bluck, Ardrith Burton
Lillian Chittenden, Noeline Clark, Suzanne Collins, Moyra Cox, Ann Dinniss, Alison Grey, Vicki Hannay
Jennifer Harris, Mira Hasenfuss, Eleanor Holmes, Karen Hyett, Laurens Jeffery, Alison-Mary Kelly
Anne Mitchell, Isobel O'Brien, Maureen Pitman, Judy Potts, Pheobe Sparrow, Chelsea Savaiinaea
Janet Smith, Christine Stratford, Lynne Strobe-Penny, Lavinia Sue, Ruth Thomas, Alison Thomson
Kathleen Twigg, Dawn Unsworth, Vanessa White, Eileen von Dadelszen, Rebecca Walker
Contraltos: Gillian Buckley, Alison Bennet, Vivienne Blake, Averill Callisen, Colleen Edgecombe
Shirley Hearn, Yvonne Hewitt, Leanne Hooper, Debbie Jarman, Doris Jensen, Annetta Keys
Chloe King, Edwina Lawrence, Linda McCormack, Carol Mills, Barbara Morris, Margaret Percy
Des Petersen, Karen Reid, Lesley Reid, Gloria Robertshawe, Constanze Shepach, Pamela Smith
Ruth Smithies, Helen Temple, Rose Ussher, Dulcie Weaver, Barbara Whincop, Susan Wylie
Tenors: Lex Barker, Frank Bayford, Robin Barrand, Bill Bennett, Hans Jansen, Ronnie Lundall
Warwick Mather, Ray McHalick, Bruce McLeod, John Shadbolt, Earl Stevens
Basses: Gerald Clark, Neil Donaldson, David Hale, Marco Maiorana, David Maunder, Murray Mills
Deryck Olsen, Mark Robertshawe, Michael Shields, John Strobe-Penny, Guillaume Thomas
Mark von Dadelszen, Jon Williams

The Choir would especially like to thank the members of the orchestra for their support:

ORCHESTRA

Violin: José McGovern (Leader), Val Beattie, Helen Cox, Jo Devanne, Wei-Chern Fan
Freyja Hodgson, Dallas Knight, Alice McIvor, Elizabeth Ralph, Norma Smith, Sandy Scott
Viola: Suzanne Weeks, Sue Branch, Adrienne van Drimmelen
Cello: Elizabeth Bone, Jenni Hodgson, Wendy Johnson, Mary Orton, Paula Sugden
Double Bass: Kathy Brenstrum, Rosemary Severinsen
Oboe: Julian Pook, Rachel Keel
Bassoon: Robert Weeks
Trumpet: Jonathan Krebs, Paul Hendy
Timpani: Ben Garland
Organ: Vincent James

NEW MEMBERS ARE ALWAYS WELCOME

The Napier Civic Choir welcomes singers to join them for rehearsals at 7:30pm on Tuesday evenings in St John's Cathedral Choir Room, Napier. If you are interested telephone Ruth Thomas (President)
– Phone 845 2739 or Suzanne Collins (Secretary) – Phone 842 2177 for more details.

SUBSCRIBERS

You are invited to subscribe to the choir's 2010 season. The cost to subscribers is \$60.00 per person for the three concerts which is a significant saving. Please make cheques payable to Napier Civic Choir Inc. and post to Helen Temple, 16 May Avenue, Napier 4110 telephone 835 1514.
Tickets will be forwarded to you prior to each concert.

SPONSORS

The Napier Civic Choir is grateful to the following sponsors for their financial and other support of soloists in presenting this concert – an anonymous donor, Bannister & Von Dadelszen, Miss M Hay & Creative Napier.



Napier City



ACKNOWLEDGEMENTS

The choir acknowledges the support of the soloists, orchestra, and all those who have assisted with the presentation of these performances, especially the Dean and Vestry of St John's Cathedral, front-of-house staff, Farmers, Napier Intermediate School, Vicki Hannay of PMC digital (programme design), Konica Minolta and Cox Partners.

FORTHCOMING CONCERTS

Concert 1: Sunday 21 March 2010 at 2.30 pm

Guest Conductor – Vincent James, Napier

Organist – Douglas Mews, Wellington

Programme: Liszt – *Via Crucis* (14 Stations of the Cross)

Bruckner Motets: – *Vexilla Regis Prodeunt*, *Tota Pulchra*, and *Ave Maria*,

Kodaly – *Missa Brevis*

The conductor writes "*Via Crucis* is a dramatic sequence for chorus, organ, and soloists bringing together Liszt's visionary technique, use of plainsong and German chorale. Bruckner's three motets form a bridge between Liszt and Kodaly, whose *Missa Brevis*, written in the dark days of World War II, seems to sum up a whole tradition of European church music."

Concert 2: Sunday 15 August 2010 at 2.30 pm

Guest Conductor – David Hamilton, Auckland

Organist – Richard Apperley

Programme: Haydn – *Nelson Mass* with guest soloists and choir

Organ Solo by Richard Apperley (Wellington Cathedral)

Visiting soloist, Kate Spence, mezzo soprano (Auckland)

Hamilton – *Awful Ogres' Awful Day* – The premier performance of a work composed by our guest conductor for the Napier Civic Choir.

New Zealand's foremost choral composer David Hamilton returns to the town of his birth, Napier, to present this exciting programme with former Hawkes Bay resident and organist, Richard Apperley. Soloist Kate Spence makes a welcome return to the cathedral for the

Nelson Mass and other solos.

Concert 3: Saturday 4th and Sunday 5th December 2010

Guest Conductor – Stephen Cowley, Taupo

Programme: Vaughan Williams – *Fantasia on Christmas Carols*

Bernstein – *Chichester Psalms*, Poulenc – *Concerto for organ, strings and timpani*

Handel – *Dixit dominus*

English conductor Stephen Cowley, now living in Taupo presents a choral and orchestral concert of music appropriate for the Christmas season.