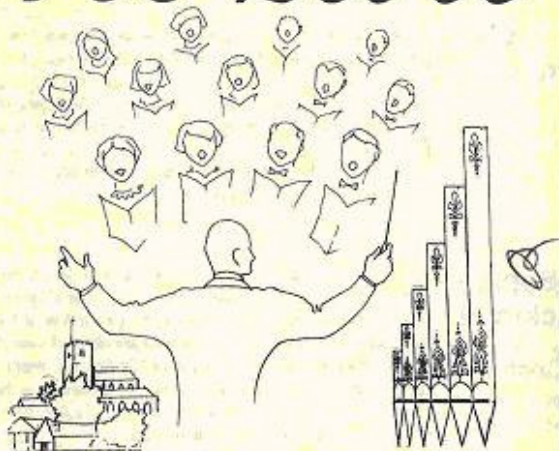


Wareham Choral Society

Mozart



Saturday 9th May 2009
Lady St Mary Church, Wareham

7.30pm

Programmes £8.00 to include refreshment
Available from JOY'S or by phoning 01202 601333

Welcome to an evening of music by Wolfgang Amadeus Mozart. Joseph Haydn declared to Leopold Mozart, "I must tell you before God and as an honest man that your son is the greatest composer I have ever heard." It is without doubt that such a fine talent extended music to a height of classical excellence to which many have aspired. His career was as brilliant as it was short. He died before he had completed his thirty-sixth year; but in this short space of time he has acquired a name which will never perish, so long as feeling hearts are to be found.

We welcome also our soloists and instrumentalists who join Wareham Choral Society and its conductor, Andrew Smetham, in tonight's performance.

Abbi Temple

Soprano

Originally from Weymouth, Abbi began singing lessons locally with Christine Page, before going on to study at Royal Holloway and Trinity College of Music. She enjoys a varied freelance career, combining choral, concert, solo and opera work. Abbi sings regularly with ensembles such as the Gabrieli Consort, English Voices and The National Chamber Choir of Ireland. Recent work for Opera Ireland has given her opportunities to sing the roles of Masetta (*La Bohème*), Despina (*Così fan Tutte*), Terina (*Don Giovanni*) and Lauretta (*Gli Struzzi*). Her Oratorio repertoire has included Haydn's *Creation* & *Nelson Mass*, Mendelssohn's *Elijah* and Vivaldi's *St Matthew Passion*.

Sophie Ackroyd

Contralto

Sophie is a choral scholar studying at St Edmund Hall, Oxford. She has studied singing with another of this evening's soloists, Jonathan Prentice, and has been supported by The Jolliffe Trust for young musicians in Poole. Following the great tradition of English contraltos, Sophie performed in Elgar's *Sea Pictures* whilst still at school. Her solo career has continued at university with performances in Vivaldi's *Gloria* and Allegri's *Miserere*. Sophie has not forgotten her home county and has had local solo opportunities that have included Haydn's *Nelson Mass* and Mendelssohn's *O For the Wings of a Dove*. We wish Sophie every success in her studies and welcome her to Wareham.

Jonathan Grey

Tenor

Jonathan began his vocal career as a chorister at Christchurch Priory. He sang with the Millennium Youth Choir and the National Youth Choir. As a choral scholar at Magdalen College, Oxford, Jonathan sang regular choral services, recorded numerous CDs, gave a full recital with 'The Sixteen' at the Wigmore Hall and has toured Europe and the USA. Jonathan has performed as a soloist live on BBC Radio 3, and specialises in early and baroque music. He also enjoys singing 20th century music, in particular works by Britten. Solo work has included Handel's *Messiah* and *Samson*, Bach's *St John Passion* and Christmas Oratorio, and Monteverdi *Vespers*. Recently he has been in demand as a soloist in Milan, where he has performed works by Byrd, Handel, Charpentier and Rachmaninov. Jonathan is currently studying at the Royal Veterinary College, London.

PROGRAMME

Ave Verum Corpus

K 618

June 1791

One of Mozart's last compositions, it was written to celebrate the feast of Corpus Christi. Composed in June 1791 at the request of Anton Stoll Kapellmeister of the church at Baden near Vienna. He called this piece his little funeral motet; Mozart had applied for the post of Kapellmeister at St Stephen's Cathedral in Vienna which re-kindled his interest in church music - an appointment which sadly never came about.

*Ave, ave verum corpus
Natum de Maria Virgine
Vere passum immolatum
In cruce pro homine.
Cujus latus perforatum
Ulna fluxit et sanguine.
Esto nobis prægustatum
In mortis examine.*

Hail, hail, true body,
born of the Virgin Mary
truly having suffered and sacrificed
on the cross for mankind.
Whose side was pierced through,
and flowed with blood and water,
be to us a foretaste
of death's agony.

Exsultate, jubilate

K 165

January 1773

Mozart wrote this piece when he was just sixteen for the most well-known castrato of his time, Venanzio Rauzzini (1746-1810), who gave its first performance at the Theatiner church in Milan, where he had arrived, in 1773, to sing in Mozart's opera, *Lucio Silla*. It was almost certainly intended to be performed during the Mass as an intermezzo between the Credo and the offering of the host to communicants, before the Sanctus and Benedictus.

*Exsultate, jubilate,
o vos animae beatae,
exsultate, jubilate,
dulcia cantica canentes;
cantui vestro respondendo
psallunt aethera cum me.*

Rejoice, resound with joy,
o you blessed souls,
rejoice, resound with joy,
singing sweet songs.
In response to your singing
let the heavens sing forth with me.

*Fulget amica dies,
jam fegere et nubila et procellae;
exortus est justis inexpectata quies.
Undique obscura regnabat nox,
surgite tandem laeti qui timuistis aduvs,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.*

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.
Alleluja.*

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen an unexpected calm.
Dark night reigned everywhere [before];
arise, happy at last, you who feared till now,
and joyful for this lucky dawn
give garlands and lilies with full right hand

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluja

Clarinet Concerto — Adagio

K.622

Autumn 1791

This evening we hear the well known slow movement played by Natalie and accompanied by Ian Davis. Mozart wrote his last concerto in the autumn of 1791. Mozart was extremely busy; he'd already written and premiered two operas that year and had a commission for a Requiem outstanding. The Clarinet Concerto was a commission from his friend Anton Stadler, a fellow-freemason, and a regular source of assistance in Mozart's chaotic financial affairs. He was also the principal clarinetist in the Court orchestra in Vienna, and seems to have been an artist of remarkable skill and musicianship. Mozart's writing explored the full potential of an instrument that was still very new to the orchestra. The Clarinet Concerto was completed just one month prior to work beginning on *The Requiem*, a particularly productive period of composition when Mozart's health was deteriorating.

Aria - O Isis und Osiris

K620

September 1791

The Magic Flute — *Die Zauberflöte* was Mozart's last opera. The opera was premiered in Vienna on 30 September 1791, conducted by Mozart. Although there were no reviews of the first performances, *The Magic Flute* was clearly a success and lifted the spirits of its composer, who had fallen ill while in Prague a few weeks before. Mozart's delight is reflected in his last three letters, written to Constanze, 'I have this moment returned from the opera, which was as full as ever', he wrote on 7 October, listing the numbers that had to be encoed. 'But what always gives me the most pleasure is the silent approval. You can see how this opera is becoming more and more esteemed.'

Jonathan Prentice sings Sarastro's aria, *O Isis und Osiris*. Sarastro is a wise ruler who asks the Gods, Isis and Osiris, for guidance. The Queen of the Night opposes Sarastro and wishes him dead. *The Magic Flute* is noted for its prominent Masonic elements; a fact that adds to the myth surrounding Mozart's untimely death.

Laudate Dominum

K 339

1780

Psalm 117 *Laudate Dominum* is one of six psalms used in the evening service of *Vesperae solennes de confessore*. Mozart wrote this setting for soprano solo and chorus during one of the intermittent periods of paid employment of his somewhat turbulent life, when he was organist at the court of the Archbishop of Salzburg from 1779 to 1781.

*Laudate Dominum omnes gentes:
laudate eum omnes populi;
quoniam confirmata est super
nos misericordia ejus,
et veritas Domini manet in aeternum.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.*

O praise the Lord, all ye heathen:
praise him all ye nations;
for his merciful kindness is ever more
and more towards us:
and the truth of the Lord endureth forever.
Glory be to the father, and to the Son,
and to the Holy Ghost,
as it was in the beginning,
Is now, and ever shall be,
world without end.
Amen.

INTERVAL

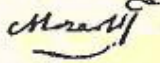
Requiem Mass in D minor

K. 626

1791 unfinished

Mozart was approached by a gentleman in November 1791 acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Walsegg whose wife had died in February of that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. The requiem was Mozart's last composition, and is one of his most powerful and recognized works, not only for its music, but also for the debate over how much of the music Mozart managed to complete before his death, and how much was later composed by his colleague Franz Süssmayr. Mozart had already been substantially paid for the commission, his wife Constanze was not keen to reveal that he had not completed the Requiem and entered into secretive arrangements to ensure completion of the work, fearing that she would have to refund monies already received.

The original scores of the Requiem are contained in two volumes. The first is the complete score that Constanze presented to Count Walsegg and contains Mozart's autographed manuscript of the Introit and Kyrie completed by him. The second volume contains the incomplete draft score in Mozart's hand for some movements* for which vocal parts are drafted in full with the instrumental bass line sketched in. Occasionally fragments of likely instrumentation appear as if giving pointers to how the work could be finished.

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|----|--------------------------|--|---|
| 1 | Introit: Requiem & Kyrie | Complete and autographed by Mozart |  |
| 2 | Dies Irae * | Vocal parts complete with figured bass outline. Indication given only to the possible string accompaniment. | |
| 3 | Tuba Mirum * | In addition to the vocal line, fragments of the trombone solo are sketched for the opening of the Tuba Mirum. | |
| 4 | Rex Tremendae * | Vocal parts complete with bass sketched in. Indication given to sections of violin accompaniment. | |
| 5 | Recordare * | Vocal parts are present with clear suggestions as to the use of violin, viola and basses-horns. Mozart indicated some rests in the first 6 bars. | |
| 6 | Confutatis Maledictis * | Again vocal parts given with some instrumentation of bassoons, basses-horns and violins. | |
| 7 | Lacrymosa | For reasons unknown, Mozart postponed writing the Lacrymosa until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him at the point the choir sings.
<i>Judicandus homo reus</i> - the judgement of man. | |
| 8 | Domine Jesu * | Vocal parts sketched with limited instruction for violin parts. | |
| 9 | Hostias * | Vocal parts sketched with limited instruction for violin parts. | |
| 10 | Sanctus | Süssmayr claimed to have written the last three movements himself and in so doing bringing the work to a close. In the original manuscripts no indication was given as to which parts had been composed by Mozart and those written by Süssmayr. | |
| 11 | Benedictus | | |
| 12 | Agnus Dei | | |

After completing music degrees at Bristol and then Bournemouth Universities Jonathan continued his vocal studies with Wagnerian tenor, Jon Andrew, with additional coaching from Enrica Fissore, Sherrill Milnes and international pianist, Brian Scanborough. He has sung most of the oratorio repertoire with Verdi's Requiem and Mendelssohn's Elijah among the most recent engagements. Over the last four years he has toured regularly as a principal with the Candlelight Opera Company, in Rigoletto, La Traviata, La Boheme, I Pagliacci, Don Pasquale, Le Nozze di Figaro, Così fan tutte, and Don Giovanni, with Otello and Tosca planned for later this year. He has recently released a recording of Gilbert and Sullivan Opera highlights for the Sony label, as part of the theatrical quintet, the Gala Ensemble. The group has sung on live TV for the Alan Titchmarsh Show as well as appearing on BBC Breakfast. He works as a singing teacher for Canford School and has been musical director for a number of shows including Oliver, My Fair Lady and Crazy for You.

Jonathan Prentice

Bass

Natalie Burton began playing the clarinet at the age of seven. She was educated locally at The Purbeck School in Wareham. Whilst there, Natalie won the ABRSM's Philip F. Walsh Memorial Prize for achieving the highest marks nationally at Grade VIII. She continued her studies at Southampton University, graduating with a First Class honours degree and Master of Arts degree with distinction. Natalie teaches at Dampton School, Knighton House School and The Bournemouth and Poole College.

Natalie Burton

Clarinet

Andrew began his musical education (piano and organ) in Wales. After first and higher degrees at London University he taught for 25 years in London comprehensive schools, starting in Wandsworth School (home of the then famous Wandsworth Boys' School Choir). Later as headteacher of the school, he was privileged to meet regularly with patrons, Benjamin Britten and Charles Groves, as well as to receive most of the leading conductors of the day. He sang a wide choral repertoire, studied choral training and was an organist and choirmaster in London. He moved to Wareham in 1985 to become headteacher of The Purbeck School until retiring in 2002. He has been musical director of Wareham Choral Society since December 2003.

Andrew Smetham

Conductor

Whilst at school in Kidderminster, Beverley Manning had organ lessons at Worcester Cathedral from David Wilcocks and later Douglas Guest. Having gained the diploma of ARCO, he won an Organ Scholarship to Downing College, Cambridge, eventually becoming a pupil of George Guest at St John's College. He obtained the degrees of MA and Mus B at Cambridge and became a Fellow of the Royal College of Organists before becoming Director of Music at Canford School in Dorset. On retirement from teaching he took up the organ again, playing for visiting choirs at - amongst others - Chichester, Winchester and St Paul's Cathedrals.

Beverley Manning

Organ

The **Wareham Choral Society** rehearses in the United Reformed Church, Wareham on Monday evenings from 7pm to 9pm. We should be delighted to welcome new members in all parts (soprano, contralto, tenor and bass).

For further details contact:-
Mike Lewis (Chairman) - 01202 897231 or
Joan Willis (Secretary) - 01202 671332

Visit our website for information about the choir and future events.
www.freewebs.com/warehamcs



Wareham Choral Society

Christmas Concert

Saturday 12th December 2009
Lady St Mary, Wareham

Thanks

Our thanks go to the churchwardens of Lady St. Mary for allowing the Wareham Choral Society to use the church for this evening's concert.

We thank Dorset Library Service for supplying the choral music for our evening with Mozart's music.

Cover illustration by Lydia Farrow