



FAURÉ

Requiem

HAYDN

Paukenmesse

Mass in Time of War

Conductor: Robin Page
Organist: Mark Knoop



Saturday, 5 April 2003
Programme £1.50
All Saints Parish Church
Kingston upon Thames

7.30pm

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Kingston Choral Society gratefully acknowledges the continuing
financial assistance of the Royal Borough of Kingston-upon-Thames.
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Next concert

Saturday 28 June 2003 Kingston Parish Church, Kingston

Sibelius — *In Memoriam* (Orchestra)

Sibelius — *Coronation Cantata* (first UK performance)

Puccini — *Messa di Gloria*

This concert is partly funded by the UK Sibelius Society



Kingston Choral Society

Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music.

Under the guidance of Robin Page, Kingston Choral Society is not afraid of tackling ambitious projects and has, for example, performed Prokofiev's *Alexander Nevsky* in Russian. The choir also enjoys singing the more familiar favourites of the choral repertoire. Kingston Choral Society has around 100 members drawn from a wide area of southwest London and north Surrey. New members are always welcome.

The choir performs four concerts a year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings (8pm-10pm) at Hollyfield School, Surbiton, in term time.

Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops. If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert about joining. You can also contact the membership secretary, Elizabeth Siberry (020 8399 2982) for more information and arrange to come to a rehearsal.

Next concert

Our next concert is on 28 June 2003 when KCS will perform for the first time in the UK the *Coronation Cantata* by Sibelius as well as Puccini's *Messa di Gloria*.

Details of future concerts can be obtained from the box office (020 8977 8665).

Robin Page Musical Director

Robin is based in London where he is the principal conductor and musical director of Thames Sinfonia, the Purcell Orchestra, Worthing Philharmonic Orchestra and Kingston Choral Society. He has conducted the Royal Philharmonic Orchestra, the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music and the London College of Music as a conductor and lecturer specialising in contemporary repertoire and Scandinavian music.

Robin has given acclaimed performances of Sibelius and Nielsen symphonies and conducted the inaugural concert of the UK

Sibelius Society in London. He has also given the first performance of many Swedish works, including such composers as Stenhammer, Rosenberg, Lidholm and Börtz. He is guest conductor to Sundsvalls Kammarorkester in Sweden and has broadcast on Swedish National Radio.

Foreign links

Robin also has close links with the Baltic states. As guest conductor to the Estonian State Symphony Orchestra, he gave the first broadcast performance and broadcast in Estonian of Elgar's *Enigma Variations*. Elsewhere in Europe he recently recorded film scores with the Budapest Symphony Orchestra and the Bulgarian Symphony

Orchestra. He has given concert broadcast performances with Polish Radio National Symphony Orchestra, the Hungarian State Opera Orchestra and the Silesian State Philharmonic Orchestra (Poland). In Britain, Robin travels widely. For many years he was the principal conductor of the Birmingham Philharmonic Orchestra and also conducted the Hallé Choir, Guildford Philharmonic Orchestra, Worthing Symphony Orchestra and the West Sussex Philharmonic Choir where he was their musical director for many years. He has given broadcasts on BBC Radio 3 with the

Mark Knoop

Rehearsal Pianist and Organist

Mark Knoop has performed in Australia, New Zealand, South Korea, Mongolia, the Netherlands, Germany, Canada and throughout the UK. He has also played at festivals including the Melbourne and Adelaide Festivals, the Sydney Spring Festival and the 1997 ISCM World Music Days.

He is co-artistic director of the contemporary music group *Libra Ensemble* and has appeared with such groups as *ELISION Ensemble* (Australia), Melbourne Symphony, Ensemble Modern (Frankfurt) and the Kingston Chamber Orchestra. He has conducted *Ensemble Offspring* (Sydney) and ensembles of The Australian National Academy of Music.

With *Libra*, Mark has conducted premieres of works by Jason Eckardt (*Tongues*) and Benjamin Marks (*...à l'abîme béant*) and the Australian premieres of Elliott Carter's *Clarinet Concerto* (with Carl Rosman, clarinet), Hans Werner Henze's *Kammermusik* 1958 and Michael Finnissy's *Various Nations*. He also performed the Australian premieres of

BBC Ulster Orchestra.

As well as conducting, Robin is in great demand as an adjudicator, notably with regular appearances at the National Festival of Music for Youth at the Royal Festival Hall. For many years he was a visiting lecturer at Kingston University and has given classes for the Bandmaster Course at the Royal Military School of Music, Kneller Hall. Robin studied at Magdalen College School, Oxford, as a choral scholar, Gonville and Caius Colleges, Cambridge, as a choral exhibitor and as a postgraduate at the Royal Academy of Music, London.

Finnissy's mammoth piano cycle *The History of Photography in Sound* and Richard Barrett's *Tract*.

Mark has worked with many respected composers including Michael Finnissy, Chris Dench, James Dillon, Liza Lim, Adam Yee, Benjamin Marks, Richard Barrett, David Young, Matthew Shlomowitz, Thomas Meadowcroft and many others.

Solo works composed for him include Chris Dench's *into the wormworks* and *the heart's algorithms*, both members of the *Phase Portraits* cycle, Benjamin Marks's *La Chûte* and Matthew Shlomowitz's *Thinking Remembering*.

Current commissions include a work for piano and ensemble by Dominik Karski, to be premiered in 2003 with the *Libra Ensemble* alongside Messiaen's *Oiseaux Exotiques*.

Now based in London, Mark performs regularly in a duo with cellist Christina Waldoek as well as in other chamber music and as a soloist. He is currently undertaking a recording for the METIER label of Chris Dench's 30-year *Phase Portraits* cycle.

Requiem — Gabriel Fauré

I. Introitus — Kyrie

Choir, tenors

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Sopranos

Te decet hymnus,

Deus in Sion

et tibi reddetur votum in Jerusalem

Choir

Exaudi orationem meam

ad te omnis caro veniet

Kyrie eleison,

Christe eleison

Kyrie eleison.

II. Offertorium

Altos, tenors

O Domine, Jesu Christe, Rex Glorïae

libera animas defunctorum

de poenis inferni et de profundo lacu

O Domine, Jesu Christe, Rex Glorïae

libera animas defunctorum de ore leonis

ne absorbeat eus Tartarus ne cadant in
obscurum.

Altos, tenors, basses

O Domine, Jesu Christe, Rex Glorïae

ne cadant in obscurum.

Baritone solo

Hostias et preces tibi Domine,

laudis offerimus tu suscipe pro animabus

illis quarum hodie memoriam facimus

Faceas, Domine, de morte transire

ad vitam

Quam olim Abrahae promisisti

et semini eus.

Chorus

O Domine, Jesu Christe, Rex Glorïae

libera animas defunctorum

de poenis inferni et de profundo lacu

ne cadant in obscurum.

Amen.

I. Introitus — Kyrie

Choir, tenors

Grant them eternal rest, o Lord, and may
perpetual light shine upon them

Sopranos

Thou, O God, art praised in Sion and unto

Thee shall the vow be performed in

Jerusalem.

Choir

Hear my prayer,

unto Thee shall all flesh come.

Lord have mercy,

Christ have mercy,

Lord have mercy

II. Offertorium

Altos, tenors

Lord Jesus Christ, King of glory, deliver the

souls of all the faithful departed from the

pains of hell and from the bottomless pit.

Lord Jesus Christ, King of glory,

Deliver them from the lion's mouth,

nor let them fall into darkness,

neither the black abyss swallow them up.

Altos, tenors, basses

Lord Jesus Christ, King of glory,

neither the black abyss swallow them up.

Baritone solo

We offer unto Thee this sacrifice of prayer

and praise;

Receive it for those souls whom today we

commemorate. Allow them, O Lord, to cross

from death into the life

which once Thou didst promise

to Abraham and his seed.

Chorus

Lord Jesus Christ, King of glory,

deliver the souls of all the faithful departed

from the pains of hell and from the bottom-

less pit, nor let them fall into darkness.

Amen

III. Sanctus

Sopranos, tenors, basses

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth

Pleni sunt coeli et terra gloria tua

Hosanna in excelsis.

IV. Pie Jesu

Soprano solo

Pie Jesu, Domine, dona eis requiem

dona eis requiem sempiternam requiem

V. Agnus Dei

Tenors, choir

Agnus Dei, qui tollis peccata mundi

dona eis requiem

Choir

Agnus Dei, qui tollis peccata mundi

dona eis requiem

Tenors

Agnus Dei, qui tollis peccata mundi

dona eis requiem, sempiternam requiem.

Choir

Lux aeterna luceat eis, Domine

Cum sanctis tuis in aeternum,

qui a pius es

Requiem aeternam dona eis Domine,

et lux perpetua luceat eis

VI. Libera me

Baritone solo

Libera me, Domine, de morte aeterna

in die illa tremenda

Quando coeli movendi sunt et terra

Dum veneris judicare saeculum per ignem

Choir

Tremens factus sum ego et timeo

dum discussio venerit atque ventura ira

Dies illa dies irae

calamitatis et miseriae

dies illa, dies magna

et amara valde

Requiem aeternam dona eis Domine

et lux perpetua luceat eis

Libera me, Domine, de morte aeterna

III. Sanctus

Sopranos, tenors, basses

Holy, holy, holy,

Lord God of Sabaoth

heaven and earth are full of Thy glory

Hosanna in the highest.

IV. Pie Jesu

Soprano solo

Merciful Jesus, Lord, grant them rest

grant them rest, eternal rest.

V. Agnus Dei

Tenors, choir

O Lamb of God, that takest away the sin of

the world, grant them rest

Choir

O Lamb of God, that takest away the sin of

the world, grant them rest

Tenors

O Lamb of God, that takest away the sin of

the world, grant them rest, everlasting rest.

Choir

May eternal light shine on them, O Lord,

with Thy saints for ever, because Thou are

merciful.

Grant them eternal rest, O Lord,

and may perpetual light shine on them.

VI. Libera me

Baritone solo

Deliver me, O Lord, from everlasting death

on that dreadful day when the heavens and

the earth shall be moved, when Thou shalt

come to judge the world by fire

Choir

I quake with fear and I tremble

awaiting the day of account and the wrath to

come.

That day, the day of anger, of calamity, of

misery, that day, the great day,

and most bitter.

Grant them eternal rest, O Lord,

and may perpetual light shine upon them.

Deliver me, O Lord, from everlasting death

in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris judicare saeculum per ignem

VII. In Paradisum

Sopranos

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem

Chorus

Jerusalem

Sopranos

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem

Chorus

Aeternam habeas requiem

on that dreadful day when the heavens and
the earth shall be moved when thou shalt
come to judge the world by fire

VII. In Paradisum

Sopranos

May the angels receive them in Paradise,
at their coming may the martyrs receive
thee and bring Thee into the holy city
Jerusalem

Chorus

Jerusalem

Sopranos

There may the chorus of angels receive
Thee, and with Lazarus, once a beggar,
may thou have eternal rest.

Chorus

May thou have eternal rest.

Quoniam tu solus sanctus:
tu solus Dominus:
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum, Patrem omnipoten-
tem,
Factorem coeli et terræ,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia sæcula.
Deum de Deo; Lumen de Lumine;
Deum verum de Deo vero;
genitum non factum;
Consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de coelis,
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 coelum,
sedet ad dexteram Patris:
et iterum venturus est
cum gloria judicare vivos et mortuos:
cujus 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 in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma

For thou only art holy;
thou only art the Lord;
thou only, O Christ,
with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Nicene Creed

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,
And was incarnate by the Holy Ghost
of the Virgin Mary,
And was made man,
And was crucified also for us
under Pontius Pilate.
He suffered and was buried,
And 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 worshiped and glorified,
Who spake by the Prophets.
And I believe in one Holy Catholic
and Apostolic Church.
I acknowledge one Baptism

INTERVAL

Paukenmesse (Mass in Time of War) — Franz Joseph Haydn

Kyrie eleison

Kyrie eleison
Christe eleison
Kyrie eleison

Kyrie eleison

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria in excelsis

Gloria in excelsis Deo;
et in terra pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam,
Domine Deus, Rex coelestis,
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.

Gloria in excelsis

Glory be to God on high,
and on earth peace, goodwill towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King,
God the Father Almighty.
Lord, the only-begotten Son Jesu Christ;
O Lord God, Lamb of God, Son of the
Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us.

in remissionem peccatorum.
Et exspecto resurrectionem mortuorum;
et vitam venturi sæculi.
Amen.

Sanctus

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

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

for the remission of sins.
And I look for the Resurrection of the dead,
And the life of the world to come.
Amen.

Sanctus

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory:
Hosanna in the highest.

Benedictus

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

Agnus Dei

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

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Gabriel Fauré

Born 12 May 1845; Pamiers,
Ariege Died: 4 November
1924, aged 79; Paris

He was the son of a village schoolmaster. At the age of nine he was sent to the school of Louis Niedermeyer, who made no charge for the boy's education. He remained there until 1865, forming a friendship with another teacher, Saint-Saëns. In 1866 he became organist at Rennes. In 1870 he joined a light infantry regiment for the Franco-Prussian War. From 1871 to 1873 he was an organist in Paris and taught at the l'Ecole Niedermeyer. In 1877 he became assistant organist and choirmaster at the Madeleine, and in 1896 chief organist at the Madeleine as well as professor of composition at the Paris Conservatory. He was appointed director of the Conservatory in 1905, and retired from that post in 1920. From 1910, however, he became increasingly deaf, and this handicapped him seriously for the rest of his life.



The version of the requiem that is commonly performed is not the original one. The first performance of this work, composed in 1887, was on 16 January 1888 in La Madeleine in Paris when the work did not contain the Offertorium and the Libera Me. In 1889 the Hostias was added and some time later the "canon choir" O Domine Jesu Christe, which surrounds the Hostias. With that the Offertorium had its present form. The Libera Me was composed in 1877 but added to the Requiem in 1890. The instruments in the original version were: first and second violas, first and second cellos, double bass, organ, french horns, trumpets, trombones, harp and solo violin in the Sanctus. The orchestration as we know it with woodwinds and violins was only ready in 1900, the year the work was published. What makes this requiem so different from others is the fact that from the Sequenta (Dies Irae) only the last part remained (Pie Jesu), which ended up in place of the Benedictus. Normally the Libera Me and the In Paradisum do not appear in a requiem. It is not clear how much his father's death in 1885 has contributed to the composing of this work (his mother died on 31 December, about two weeks before the first performance).

He said in 1902, "That's how I see death: as a joyful deliverance, an aspiration towards a happiness beyond the grave, rather than as a painful experience."

Early in 1888, the Requiem was performed at the Madeleine for the funeral of a well-known French architect; but at that time the work was incomplete. In Armand Vivet's book on French sacred music he wrote of the first performance, "Immediately the ceremony was over, the vicar called Fauré into the sacristy and questioned him as follows: "What was that mass for the dead you've just conducted?" "It was a requiem of my own composition." "Monsieur Fauré, we don't need all these novelties; the Madeleine's repertoire is quite rich enough, just content yourself with that."

About the reason why he composed the Requiem, Fauré writes in a letter to composer/conductor Maurice Emmanuel, who asked for programme notes for a performance of the piece in 1910:

*Dear sir and friend,
My requiem was composed just so... as a joke, if I may express myself thus! It was performed for the first time in La Madeleine for the funeral of some or the other parishioner around 1890. I cannot tell you any more!*

*Sincerely,
Gabriel Fauré*

Fauré's church

The Madeleine was not so much a church as it was a place for the rich and famous to show off. After high mass on Sundays, admiring crowds often waited outside to see the latest fashions. The church was also important for the aristocracy who needed it for state funerals and receptions of heads of state.

The aristocracy also gave large subsidies for the church to operate. Because of all this, Fauré had a somewhat soured view of organised religion; yet he remained a Catholic throughout his life.

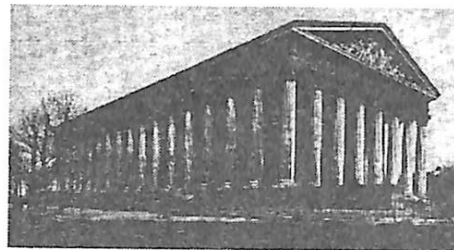
Choir boys

Besides his trouble with the choir boys, Fauré often disagreed with the clergy as to the types of music to be played. The clergy were only concerned with keeping the congregation happy; and so their musical preferences were for popular, operatic-styled church music that was all the rage, rather than for enlightening religious music.

In such a constrictive atmosphere, it's no surprise then that Fauré was never allowed to introduce something new that might upset the establishment; and when he did try, he usually got into trouble.

The job at the Madeleine did not pay well — only Fr 3,000 a year, the same amount as the curate — and the money he received from his compositions was a pittance.

So, in order to survive, Fauré spent a great deal of time travelling all over Paris to give



La Madeleine of Paris where Fauré worked as organist and choirmaster.

piano and harmony lessons. Time that could have been better spent on composition if only he had had the means.

With Fauré's steady job at the Madeleine, he could now think about marriage and settling down to family life. It wasn't hard for him to find lady friends since he was so popular and attractive.

With his thick black hair that began turning grey in his forties, an olive complexion, and the trademark mustache, he was a magnet for the ladies.

Fauré almost always had a dreamy look in his eyes which came from his habits of reverie and an introspective nature; all of which added an air of mystery to the quiet Frenchman.

Fauré was even nicknamed the 'The Cat' by his friends who thought he had feline qualities in the casual way he moved and the impression he gave. Fauré's innate sense of delicacy and charm also won him many friends during his life.



(1837-1918), followed his father in a career in education and became a mathematics teacher and school inspector.

Albert (1840-1908), was an officer in the Marines and went on an expedition to China.

Fauré's brothers

Besides a sister, Gabriel had four brothers. **Armand** (1834-1918) had a varied and successful career in journalism and politics. He married and had two children, but also drank heavily, incurred large debts and had a number of mistresses. **Paul** (1835-1865), joined Napoléon III's army and became an officer. He fought in Italy and went on an expedition to China; but caught yellow fever in Algiers and died. **Fernand**

FRANZ JOSEPH HAYDN

Born: 31 March 1732

Rohrau, Austria

Died: 31 May 1809

Vienna, Austria

"I was born ... near Bruck on the Leytha River. My father was a wheelwright by profession ... and had a natural love for music. Without being able to read music he played the harp and when I was a boy of five I was able to repeat all of his short and simple songs. This caused my father to send me to Hainburg in the care of the school director, a relative, so that I might learn there the rudiments of music and other elementary general subjects. Almighty God gave me musical talent so that in my sixth year I was able to sing along with the choir during Mass and to play some on the violin and piano. When I was seven years old the Imperial Kapellmeister von Reutter came through Hainburg. He happened to hear my small but pleasing voice and accepted me at once for the Kapellhaus [in Vienna]. Besides being instructed in academic subjects I learned from excellent teachers how to sing and had instruction in piano and violin. Until I reached the age of 18 I sang there, with much applause, soprano parts, both at St. Stephen's Cathedral and at court. When my voice finally changed I barely managed to stay alive by giving music lessons to children for about eight



If you want to know whether you have written anything worth preserving, sing it to yourself without any accompaniment.

Franz Joseph Haydn

He alone has the secret of making me smile, and touching me to the bottom of my soul.

WA Mozart

I compose music so that the weary and worn, or the man burdened with affairs, may enjoy a few moments of solace and refreshment. I know that God has bestowed a talent upon me, and I thank Him for it. I think I have done my duty and been of use in my generation by my works. Let others do the same.

Franz Joseph Haydn

A genius of this kind never before existed and probably never will be surpassed. He is ...the father of us all.

George Thomson



years. In this way many talented people are ruined: they have to earn a miserable living and have no time to study. I had this experience myself, and I would never have reached this moderate degree of success if I had not continued to compose diligently during the nights as well. I wrote a great deal, but I lacked solid grounding until I had the good fortune to be taught the fundamentals of composition by the famous Mr Porpora who lived in Vienna during this time. Through the recommendation of Mr von Fumberg (who showed me special kindness) I eventually was given a position as music director to Count Morzin, and following this as Kapellmeister to His Highness Prince Esterházy; there it is my desire to live and to die."

O God, who makest wars to cease, and by thy mighty arm dost overthrow the adversaries of them that put their trust in thee: come to the help of thy servants who humbly call upon thy mercy; that we, being delivered from the violence of the enemy, may evermore praise thee with thanksgiving. Through Jesus Christ thy Son our Lord, who liveth and reigneth with thee and the Holy Spirit, one God, world without end. Amen.

from the Anglican Missal



Haydn was of middle height, with very short legs. His complexion was dark, marked by smallpox, his nose aquiline, the expression of his eyes soft and generous. He always wore a wig, with side-curls and queue. He considered himself a very ugly man, and was consistently bewildered that so many striking women should have been attracted to him.

Haydn's Personality

"As a man, he is friendly, artless, and undesigning; As a husband, affectionate, tender, and exemplary; As a performer, neat, elegant, and expressive; As a composer, chaste, masterly, and original."

An optimistic person with paternal feelings, Haydn was called "Papa" by the members of his orchestra and was respected throughout the Western world. Promoting universal brotherhood, he became a Freemason at Mozart's invitation in 1785. Haydn's marriage was unhappy. Marrying the sister of the woman he truly loved, Joseph discovered his wife was an aloof woman. The couple separated but never divorced. He had extensive affairs with Luigia Polzelli, a singer and wife of a violinist in the Esterházy court, and was involved with a widow in London (Rebecca Schroeter).

Mass in Time of War, 1796

The title "Mass in Time of War" was given to the mass by Haydn in recognition of the threat from the Napoleonic wars, but the drum roll at the beginning of the mass is the only nod to a martial spirit. Otherwise, the mass is brilliant and joyful. The title of the mass refers to the ill-fated campaign led by the Emperor Francis against Napoléon's army which was then moving through Italy towards Vienna. The work had its first performance on St Stephen's Day (26 December) 1796, in the Piaristenkirche in Vienna. It was subsequently performed the following year at the Esterhazy estate in Eisenstadt. This mass is also known in German-speaking countries as the Paukenmesse, or Kettledrum Mass, so-called because of the soft beating of the tympani in the opening of the Kyrie, as well as its more prominent role in the Agnus Dei section. This mass also reflects Haydn's increasing incorporation of symphonic form into his choral music — the Kyrie in particular clearly delineates the outlines of a symphonic sonata structure. This and the other late Haydn masses were written about the time of the composition of "The Creation of the World". After spending most of his life writing over 100 symphonies, Haydn turned late in his life to choral music and religious themes. Written when he was at the height of his powers, his masses and two oratorios are mature, profound works that at the same time are delightful for audiences.

Haydn's Death

As Haydn's health declined at the age of 77, Napoléon's troops were invading Vienna. However, Napoléon Bonaparte put military protection around the composer's house, fully aware of Joseph Haydn's importance. Despite Napoléon's efforts, the composer stayed true to Austria, and even wrote its national anthem in 1797. Haydn's achievement places him beside Mozart and Beethoven as one of the great humanists of music. The British thought him to be

the greatest composer in the world. Mozart's Requiem Mass was performed at Franz Joseph Haydn's funeral in 1809, where the composer was mourned by a world who knew his musical worth.



Napoléon I

Emperor of the French
1769 - 1821

The most dangerous moment comes with victory.

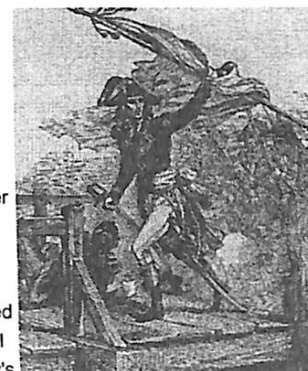
Napoléon Bonaparte

Napoléon Bonaparte was born 15 August 1769 on Corsica, just three months after the island had been defeated by the French. He would spend his childhood hating France, the nation he would one day rule. After the French victory, many Corsican rebels fled to the mountains, where they continued to fight on. But Napoléon's father Carlo readily submitted to French rule. Napoléon never forgave his father for betraying his Corsican heritage. Napoléon set foot in France for the first time in the winter of 1778, a thin, sal-low nine year-old, suddenly alone on the windswept plains of northern France. He could hardly speak French.

At the age of 15 Napoléon was promoted to the Royal Military Academy in Paris. At 16 he began his apprenticeship as a lowly second lieutenant, training with the best artillery unit in the French army. His ambitions soared far beyond a military career, but in French society power and achievement was reserved for the nobility — not for an unsophisticated Corsican soldier. Then the French Revolution changed everything. On 18 December 1793 cannons of the Revolutionary army under the command of Major Napoléon Bonaparte destroyed 10 English ships



anchored in Toulon's harbour. His first victory made him the hero of the day. Hungry for greater advancement, now Brigadier General Bonaparte headed for Paris. Political turmoil in the city's



streets soon gave him his chance. On 5 October 1795, mobs of Parisians joined national guardsmen bent on toppling the Republic and the government called on Bonaparte to repel the attack. "They put the matter in my hands," Napoléon recalled. At the end of 1797, 28 year-old Napoléon Bonaparte returned to Paris and handed the government a treaty signed by the Austrians. In just one and one-half years, he had taken his soldiers and defeated the army of Austria without ever losing a battle. Even after his eventual defeat, his soldiers still considered him their true leader and helped him regain control of France.

His career ended on 22 June 1815 — four days after the Battle of Waterloo, when he abdicated his throne for the second time. With no hope of escape, he put himself at the mercy of Britain. The British turned him down. They sent him back into exile. Allowing him a small group of loyal followers. Once the ruler of nearly all of Europe, Napoléon found himself confined to an island 10 miles long and six miles wide. On St Helena he was a prisoner.

His final palace was a wooden bungalow that had once been a row of cattle stalls. He was 46 years-old "To die is nothing, but to live defeated and without glory is to die every day." Only one weapon was left him — words. He launched his last campaign, dictating his memoirs. "History is a set of lies that people have agreed upon," Napoléon said. "Even when I am gone, I shall remain in people's minds the star of their rights."



Bonaparte on War

If you had seen one day of war, you would pray to God that you would never see another.

God is on the side with the best artillery.

In war, moral factors account for three quarters of the whole; relative material strength accounts for only one quarter.

Bonaparte on Power

Force is the law of animals, men are ruled by conviction.

Good and decent people must be protected and persuaded by gentle means, but the rabble must be led by terror.

Great men are never cruel without necessity.

If 50,000 men were to die for the good of the State, I certainly would weep for them, but political necessity comes before everything else.

Take time to deliberate, but when the time for action has arrived, stop thinking and go.

I considered Napoleon's presence in the field equal to forty thousand men in the balance.
Duke of Wellington

He would trample on all human rights and become a tyrant.
Ludwig van Beethoven

I was born when [Corsica] was perishing. Thirty thousand Frenchmen spewed on to our shores, drowning the throne of liberty in waves of blood... The cries of the dying, the groans of the oppressed and tears of despair surrounded my cradle from the hour of my birth.

I closed the gulf of anarchy and brought order out of chaos. I rewarded merit regardless of birth or wealth, wherever I found it. I abolished feudalism and restored equality to all regardless of religion and before the law. I fought the decrepit monarchies of the Old Regime because the alternative was the destruction of all this. I purified the Revolution.

Napoléon Bonaparte



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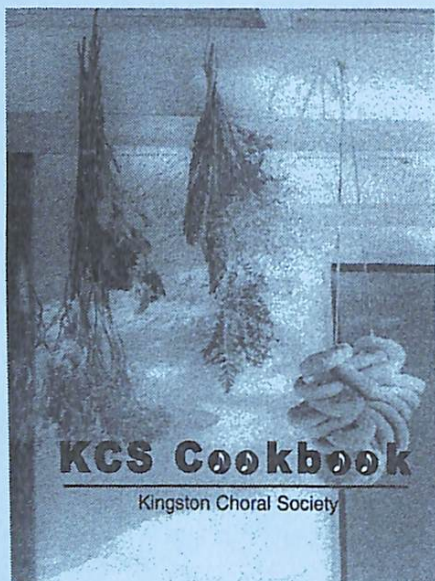
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FAURÉ Requiem

HAYDN Paukenmesse *Mass in Time of War*

Conductor: Robin Page

Organist: Mark Knoop

Saturday, 5 April 2003
Programme £1.50
All Saints Parish Church
Kingston upon Thames

7.30pm

