



Mozart - Exsultate, jubilate
Stravinsky - Mass
Mozart - Mass in C Minor

St Andrew's Church
Maple Road
Surbiton
KT6 4DS

23 March 2013
7.30 pm

£2.00



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 115 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The 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. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8546 8412 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral conductor, he is regularly invited to direct the BBC Singers, with whom he has recorded a series of programmes for BBC Radio 3; other engagements include New London Chamber Choir and the choirs at Dartington International Summer School. He is Musical Director of chamber choir Londinium and of Kingston Choral Society, with whom he recently made his Cadogan Hall debut in Bach's *St John Passion*.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's engagements in the 2012-13 season include debuts with Opera Theatre Company (*Così fan tutte*) and Mid Wales Opera (*Don Giovanni*), assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera and for Ravel's *L'heure espagnole* with the BBC SO and a profile of Hans Leo Hassler with the BBC Singers.

ANNE DEVIN - Soprano

Named as a Jette Parker Young Artist at the Royal Opera House, Covent Garden in 2010 and an Associate Artist with Classical Opera this season, Irish soprano Anna Devin is fast becoming established as one of today's brightest young sopranos.

Her 2012/2013 season opens with Susanna (*Le Nozze di Figaro*) with Glyndebourne Touring Opera and continues with Sophie (*Werther*) for Scottish Opera, Gretel (*Hänsel und Gretel*) with Garsington Opera and Silvia (*L'isola Disabitata*) with the Royal Opera House at the Hobart Festival in Tasmania. Concerts at London's Royal Albert and Queen Elizabeth Halls, an appearance at the London Song Festival and a return to the Royal Opera House, Covent Garden as Flowermaiden (*Parsifal*), conducted by Antonio Pappano, round out the season.

Anna's performances at Covent Garden have included Zerlina (*Don Giovanni*), Lauretta (*Gianni Schicchi*), Suor Genovieffa (*Suor Angelica*), Amante (*Il Tabarro*), Papagena (*Die Zauberflöte*), 2nd Niece (*Peter Grimes*), and Dew Fairy (*Hänsel und Gretel*). Elsewhere, she has appeared as Venus (*King Arthur*), the Governess (*The Turn of the Screw*) as part of the Britten-Pears Young Artists Programme, as Second Fairy and Second Women (*The Fairy Queen*) at Opéra Comique and Théâtre de Caen, as Virtue/Damigella (*L'incoronazione di Poppea*) with Opera Theatre Company Ireland and as the Dew Fairy (*Hänsel und Gretel*) under William Christie, Laurence Cummings and Jonathan Cohen.

A frequent concert performer, Anna's concert repertoire encompasses both sacred and secular works, with oratorio roles ranging from Monteverdi's *Vespers* to Tippett's *A Child of Our Time* and from Haydn's *Theresienmesse* to Mozart's *Requiem*.

An alumnus of the Royal Irish Academy of Music, Guildhall School of Music and Drama, and National Opera Studio, Anna Devin has garnered awards including the Maggie Teyte and Miriam Licette Scholarship, Stuart Burrows International Voice Award, Singers' Prize at the Gerald Moore Awards and the Audience Prize in the London Handel Singing Competition.

MÁIRE FLAVIN - Mezzo-soprano

Born in Dublin, Máire Flavin represented Ireland at Cardiff Singer of the World 2011, reaching the Song Prize final. Roles include Public Opinion (*Orpheus in the Underworld*) for Scottish Opera; cover Beatrice for Welsh National Opera; cover Nerone (*L'incoronazione di Poppea*) for Glyndebourne on Tour; Tisbe (*La Cenerentola*) for Clonter Opera; Nancy (*Albert Herring*); title role in Massenet's *Chérubin*; Aurelio (Donizetti's *L'Assedio di Calais*); The Queen of England (Sallinen's *The King goes forth to France*) and Clarina (Rossini's *La cambiale di matrimonio*) all for GSMD; Venus (Oliver/Peri's *Euridice*) for British Youth Opera; Clarice (Rossini's *La Pietra del Paragone*); First Witch (*Dido and Aeneas*) for RIAM and Cathleen (*Riders to the Sea*) for the Anna Livia Fringe festival. Máire is an alumna of both the Opera Theatre Company Young Artist and Britten Pears Young Artist programmes.

With an affinity for song Máire has performed at the Music for Wexford recital series; Estoril Music Festival; Rose Street Recital Series in Belfast; taken part in the Graham Johnson Songmakers Almanac masterclasses and was the first singer to be the recipient of the concerto prize at the Royal Irish Academy of Music and performed Wagner's *Wesendonck Lieder* with their orchestra in the National Concert Hall Dublin.

Maire finished her studies at the National Opera Studio, London studying with Janice Chapman, having completed the opera course at the Guildhall School of Music and Drama (GSMD) where she received a Masters in Music Performance with distinction. Maire began her vocal studies while reading Psychology and Music at Queen's University Belfast with Irene Sandford and continued her studies at the Royal Irish Academy of Music, Dublin with Colette McGahon-Tosh.

Upcoming engagements Jacinthe in Gretry's *L'amant jaloux* and recitals in Harrogate and London as well as her debut with the RTE National Symphony Orchestra

DAVID BUTT PHILIP - Tenor

David was born and brought up in Wells in Somerset and began his musical training as a chorister at Peterborough Cathedral. He trained as a baritone at the RNCM with Peter Wilson and on the postgraduate opera course at the RAM with Glenville Hargreaves. Awards include the John Cameron Prize for Lieder, the Elena Gerhardt Lieder Prize, the Richard Lewis/Jean Shanks Award, the Edwin Samuel Dove Prize for special merit during studentship and the Bruce Millar/Gulliver Prize. David was also a member of the RNCM University Challenge team in 2003 and a Samling Scholar in 2009.

Concert performances include Verdi's *Requiem* with Cheltenham Chamber Orchestra, Mahler's *Das Klagende Lied* with Vladimir Jurowski and the LPO at the Royal Festival Hall and recitals at the Wigmore Hall with the Solstice Quartet and the pianist Simon Lane. Operatic roles include Junius (*The Rape of Lucretia*) and Boris (*Paradise Moscow*) for Royal Academy Opera, Mr Gedge (*Albert Herring*/British Youth Opera) and Marcello (*La Bohème*/Opera Up Close).

In 2010 David joined the Glyndebourne Chorus, where he performed the role of the Keeper of the Madhouse (*The Rake's Progress*) before making the decision to change to tenor. He returned to Glyndebourne as a Jerwood Young Artist for the 2011 season where he understudied the role of Vogelgesang (*Die Meistersinger von Nürnberg*) and was the winner of the 2011 John Christie Award. He made his tenor debut in Autumn 2011 as Rodolfo (*La Bohème*) for Glyndebourne on Tour.

Since 2010 he has been studying privately with Ryland Davies. He is currently a trainee at the National Opera Studio, where he is supported by the Glyndebourne New Generation Fund and a Sybil Tutton Award administered by the Musicians Benevolent Fund.

In September 2012 David will join the Jette Parker Young Artists Programme at the Royal Opera House where his roles in the 2012/13 season will include Bastien (*Bastien und Bastienne*), Master of Ceremonies (*Robert le Diable*), Abdallo (*Nabucco*), First Armed Man (*Die Zauberflöte*) and Master of Ceremonies (*Gloriana*).



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~ ~ PROGRAMME ~ ~

Mozart Exsultate, jubilate

Stravinsky Mass

~ ~ INTERVAL ~ ~

Mozart Mass in C Minor

OLIVER HUNT - Bass

Oliver is a young bass, much in demand both on the opera stage and in concert. He read Music at Trinity College, Cambridge, and went on to study with Susan McCulloch at the Guildhall School of Music and Drama, graduating in 2006 with a distinction in his Master's degree. His operatic roles include Claudio Agrippina (Cambridge Handel Opera), Fasolt *Das Rheingold* and Hunding *Die Walküre* (Fulham Opera), Dr Grenvil and Marquis d'Obigny *La Traviata* (Clonter Opera and Riverside Opera), Superintendent Budd *Albert Herring* (Britten-Pears Programme), Immigration Officer *Flight* (British Youth Opera), and Osmin *The Abduction from the Seraglio* (Surrey Opera). He has appeared with Garsington Opera for the past three seasons, performing the 2nd Notary in Offenbach's *La Périchole* and understudying roles in *The Magic Flute* and *A Midsummer Night's Dream*.

In concert he has performed many of the major oratorios, including Handel's *Messiah*, Bach's *Passions* and *B Minor Mass*, Haydn's *Nelson Mass*, Monteverdi's *Vespers of 1610*, and the *Requiems* of Mozart, Fauré and Brahms. Recent oratorio performances include Handel's *Messiah* in Bristol Cathedral and Mozart's *Requiem* in St James the Greater, Leicester.

Oliver has a particular passion for song. His recital performances include Schubert's *Die schöne Müllerin* and *Schwanengesang*, Schumann's *Dichterliebe* and *Liederkreis op.39*, and many songs by such composers as Brahms, Strauss, Fauré, Duparc, Finzi, Butterworth, Bridge and Borodin. Recent recitals include the Young Artist Recital at Hereford International Summer School and the Westgate Music Recital Series in Lewes. He has sung in a concert series of the complete Fauré songs with Graham Johnson, and performed with David Owen Norris's group *The Works*.

Oliver is currently studying at the Wales International Academy of Voice, run by Dennis O'Neill. He is very grateful to the Wagner Society, the Kathleen Trust, the South Square Trust, the Lynn Foundation and the John Wales Charitable Trust for their support of his studies.

Con brio

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WOLFGANG AMADEUS MOZART (1756 - 1791)

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born on 27 January 1756 in Salzburg, the second surviving child of Johann Georg Leopold and Maria Anna. Although he was christened Theophilus, which is Greek for *Lover of God*, he preferred the Latin equivalent Amadeus. His father was deputy Kapellmeister at Salzburg, a composer and violinist.

Mozart's musical gifts showed themselves early; at five he wrote his first compositions. Leopold realised the financial potential of his son's talents and, putting aside his own career, took the whole family on an extended European tour. They visited the major musical centres, including London, and performed for all the nobility. The chief legacy of the tour was the musical education that Mozart received. In December 1769 Mozart went to Italy, the birthplace and home of opera. How much Mozart learnt from the different musical styles to which he was exposed can be seen in his first mature opera *Mitridate re di Ponto*. Premiered in Milan in December 1770, it was a huge success; at fifteen, Mozart was already making a name for himself.

Returning to Salzburg, Mozart was made Konzertmeister and settled down to composition. In 1777 the family planned to go to Paris; however, the Archbishop made it clear that if they went they would lose their position in his court. Mozart went with his mother, travelling via Mannheim, where they lodged with the Weber family. The trip turned out to be disastrous: Mozart did not get a post in Paris and his mother died there. He returned to Salzburg in 1779 and it was not long before Mozart tired of the limited artistic horizons available and his treatment in Salzburg.

For the final decade of his life, Mozart settled in Vienna. The Webers had also moved there and Mozart married Costanze, their third daughter, in August 1782. Mozart's schedule was hectic – teaching, composing and performing. We owe an astonishing number of masterpieces to this period and, thanks to a collaboration with the librettist Lorenzo da Ponte, a trilogy of wonderful operas. Unfortunately the success did not last. Mozart's novelty value seemed to wane and the aristocratic patrons that had been supporting him were financing a war with the Ottoman Empire.

*This concert is dedicated
to the memory of
Margaret Jephcott
who was a member of
Kingston Choral Society
for many years.
She will be greatly missed.*

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The last year of his life shows Mozart's musical development entering a new phase of inspiration, as witnessed by his last two operas, his last piano concerto, and his last three symphonies. He died on 5 December 1791 aged only 35. The rumours that he was poisoned by his rival Salieri are highly dubious. The most likely cause of death was uraemia brought on by kidney failure, and medical the treatment he received.

IGOR STRAVINSKY (1882 – 1971)

Igor Stravinsky was born in Oranienbaum, near St. Petersburg, on 17 June 1882. His father, Fyodor, was the principal bass at the Mariinsky Opera, the Russian National Opera, and his mother was a good pianist and singer from an old, established family. Stravinsky learnt the piano at a young age, and by the age of 15 he had mastered the *Mendelssohn Piano Concerto in G minor*. He also tried composing, and arranged a piano reduction of *Glazunov's string quartet*, but he was not considered to be very talented.

His parents insisted that Stravinsky study law, and he attended the University of St. Petersburg. He did not attend many lessons, and in 1902 he went to stay with Rimsky-Korsakov in Heidelberg. Rimsky convinced Stravinsky to leave the university and take private music lessons. After the death of his father later that year, Stravinsky was able to pursue music, taking composition lessons from Rimsky until the latter's death in 1908. In 1906 Stravinsky married his cousin Catherine Nossenko, whom he had known since childhood.

In 1909 Stravinsky had two pieces played at a concert in St. Petersburg; the *Scherzo fantastique*, and the brilliantly scored *Fireworks*. Diaghilev, the impresario of the *Ballets Russes*, was in attendance and was so impressed by these works that he commissioned Stravinsky to write some orchestrations of Chopin's music for a production of *Les Sylphides* he was producing later that year in Paris.

Diaghilev was also planning a ballet for the 1910 season, based on characters from Russian legend. After approaching established composers Anatoly Lyadov (1855-1914) and Nikolai Tcherepnin (1873-1945), who declined, Diaghilev decided to risk a commission from the unknown Stravinsky. The premiere of *The Firebird* on the evening 25 June 1910 brought instant fame to the 27 year old, and marked his maturity as a composer. Stravinsky followed up this initial success with *Petrushka* (1911). With its punchy rhythms, polytonality and novel instrumentation it was another success.

Then, in 1913 came *The Rite of Spring*, one of the most notorious scores ever written. The reaction to the ballet; the music, costumes and choreography, at the premiere in the Théâtre des Champs-Élysées on 29 May 1913, was so severe that a riot ensued. The music was very different from anything that had gone before, with its unconventional note combinations and disparate rhythms playing simultaneously.

The next work he composed for Diaghilev, *Pulchinelia* (1920) marked the start of Stravinsky's *Neoclassical Period*. Diaghilev wanted to produce a ballet on an eighteenth century Commedia dell'arte libretto, and to music attributed to Giovanni Pergolesi (1710-1736) that he had found in libraries in Naples and London. Initially Stravinsky was unhappy with the idea, but after examining the music he changed his mind. His approach was to rewrite the music, using the themes from the original, but with modern harmonies, cadences and rhythms, and scored for a modern chamber orchestra with soprano, tenor and baritone soloists.

In 1944 in appreciation of his adoptive country, Stravinsky made an arrangement of *The Star-Spangled Banner* for the Boston Symphony Orchestra. Unfortunately there was at that time, and still may be, a statute in Boston County that states "... whoever plays sings or renders 'The Star-Spangled Banner' or any part thereof as dance music, as an exit march, or as part of a medley of any kind shall be punished by a fine of not more than one hundred dollars". In the first performance, a blue note was played, and a member of the audience called the police to inform them. At the second performance a group of Boston Police were in attendance. Unfortunately for them, Stravinsky had been tipped-off, and the piece was played straight. This led to a myth that Stravinsky was arrested because of his musical arrangement, which was even furnished with a mug shot of a look-alike who had been arrested four years earlier.

In 1948 Stravinsky met Robert Craft, who had studied at the Julliard School of Music. Craft became a good friend, and starting as an amanuensis, he became an invaluable musical partner. Craft introduced Stravinsky to the music of the Second Viennese School – Webern, Schoenberg, and serialist practices, which can be heard in his late works *Canticum sacrum* (1955) and *Agon* (1957). Stravinsky died in New York from heart failure, aged 88.

MOZART – EXSULTATE, JUBILATE, K165

In 1772, Mozart went on his third, and final, Italian trip. He had been commissioned to write an opera seria, *Lucio Silla*, to be premiered on 26 December at the Teatro Regio Ducal. The primo uomo (leading man) in the opera was the celebrated soprano castrato, and composer in his own right, Venziano Rauzzini. With the opera successfully out of the way, Mozart settled down to writing a motet for Rauzzini to sing at a service in the Theatine Church on 17 January 1773.

According to the flautist and theorist Joachim Quantz, a motet at that time comprised 'a sacred solo cantata with Latin text, consisting of two arias, two recitatives and a concluding 'Alleluia', commonly performed by one of the best singers during Mass'. The *Exsultate, jubilate* deviates slightly from this pattern in only having one recitative, otherwise it has two arias separated by a recitative, finished off with a highly virtuosic Alleluia. The author of the text is unknown, but since it is written in a Bavarian style of Latin which has been traced to Munich, it seems likely that Rauzzini, who was a singer in the Munich court, supplied the text for Mozart.

Exsultate, jubilate is orchestrated for solo soprano, 2 oboes, 2 horns, strings and organ, and is effectively a miniature vocal concerto in three movements, with a bridge section between the first two movements. Italian church music at the time was a curious mix of the old polyphonic sacred style and the new virtuosic vocal style of the opera. The opening, *Exsultate, jubilate*, is a virtuosic Allegro in F major, cast in a sonata-form complete with a brief cadenza for the soloist. The short recitative, *Fulget amica dies* leads to a lyrical Andante in A major, *Tu virginum corona*. The final Allegro, *Alleluia*, brings us back to F major and the virtuosity of the opening movement.

STRAVINSKY - MASS

In 1925 Stravinsky returned to the Russian Orthodox church of his youth. He wrote three sacred choruses, the *Pater Noster* (1926), *Credo* (1932) and *Ave Maria* (1934) for the Orthodox cathedral in Nice, the largest Orthodox church in Western Europe. They are a *cappella* works, necessarily so because the Russian Orthodox tradition forbids the use of any instruments in services, except bells and voices.

It was not until 1948, that Stravinsky published a mass, and unusually for him, it was not motivated by a commission. Stravinsky said that the idea initially came to him in 1942, when he found some Mozart masses in a second-hand music shop in Los Angeles. 'As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one'. By 'a real' mass, Stravinsky meant a Roman Catholic mass; one wherein the use of instruments was allowed. Add to that Stravinsky's love of the Latin language, and the Catholic mass was his only choice.

The first thing that one notices in the *Mass*, is the unusual instrumentation; it is scored for soprano, alto and two tenor soloists, mixed chorus, and a wind band comprising two oboes, English horn (Cor anglais), two bassoons, two trumpets, and three trombones. Stravinsky actually specifies in the score that children's voices should be used for the soprano and alto soloists. The sound palette he creates is austere, as Stravinsky observed, '...very cold music, absolutely cold, that will appeal directly to the spirit'.

Another strong element in the *Mass* is ritual. The central movement, *Credo*, in particular, exhibits this. The text is intoned almost mechanically, using very few chord changes. 'In making a musical setting of the *Credo*, I wished only to preserve the text in a special way. One composes a march to facilitate marching men, so with my *Credo* I hope to provide an aid to the text. The *Credo* is the longest movement. There is much to believe'.

In conversation with the novelist Evelyn Waugh, Stravinsky remarked that '*My Mass was not composed for concert performances but for use in the church. It is liturgical and almost without ornament*'. This liturgical use is further attested by the plainsong incipit at the beginning of the *Credo* and by the composer's instruction that the soprano and alto soloists should be children. It is somewhat ironic, therefore, that the first performance of the *Mass* was given at that great operatic venue, the Teatro alla Scala, Milan, on 27 October 1948, with members of the chorus and orchestra of La Scala, conducted by Ernest Ansermet.

The *Kyrie* and *Gloria* were finished in 1944, the remaining movements followed in 1947 and the whole was published in 1948. The *Mass* has a symmetrical plan. The outer movements *Kyrie* and *Agnus Dei* are for chorus with instrumental interludes and are set very homophonically, using octatonic and modal scales. The *Gloria* and *Sanctus* both have sections for soloists with ornamented motifs, and the harmony is more diatonic. The central movement *Credo* is the longest, and sets the text in a static, declamatory style, reminiscent of plainchant.

The *Kyrie* contains short contrasted episodes for full chorus, accompanied by orchestra. Each episode is in a different key, with shifting instrumentation between brass and woodwind. The *Gloria* begins with a dialogue between oboe and trumpet; a solo alto joins and is answered by solo treble with an inversion of the alto's theme. The choir responds with a chanted chord alternating with snatches from the duet. The movement ends with a choral Amen. As discussed above, the *Credo*, the longest movement, begins with a short plainsong incipit. The choir comes in with a choral chant, with a very static feel, and rarely above piano. It ends with an *a cappella* Amen. The *Sanctus* begins with a melismatic motif for two solo tenors with short interjections from the choir. The themes have a very medieval feel. The choir enters with a fugal section at *Pleni sunt coeli*, which leads to the *Hosanna*. The *Benedictus* is quieter, more reflective, and leads into a restatement of the *Hosanna*. The *Agnus Dei* comprises three sections that begin with a short orchestral phrase, followed by an *a cappella* choral phrase. The work ends on an unresolved chord.

MOZART – MASS IN C MINOR, KV 427/417A

During Mozart's time in the employ of the Prince-Archbishops of Salzburg, a period of 11 years, he wrote 16 Masses and several Kyries. They are mostly undistinguished affairs, short and simple, with limited dramatic potential. Ironically it was only after Mozart had left Salzburg, in 1780, that he wrote his two great sacred choral works – the *Mass in C minor*, KV 427, and the *Requiem*, KV 626.

To understand why this should be, one has to appreciate that in the 17th and 18th centuries, opera was the predominant musical form. Its influence quickly spread into church music. In Naples, in particular, a style of mass, known as a cantata mass, soon developed. It took the text of the mass and split it into short sections, each of which could be set differently, so one could have a coloratura solo section, cheek by jowl with a contrapuntal choral section, much like in opera.

Things got so bad that on 19 February 1749, Pope Benedict XIV issued an encyclical on church music to combat these excesses. The encyclical, entitled *Annus qui hunc*, specifically states that church music must not sound profane, worldly or theatrical, and that the use of trumpets, fifes and trombones was forbidden, as was the use of castrati. In fact the encyclical was really only effective in Italy and southern Germany, where the Roman Catholic Church still had considerable influence.

However, at the same time, the Enlightenment movement was also espousing a change in church music. Emperor Joseph II of Austria (1741-1790) instigated reforms which did away with elements in church music which he saw as overly elaborate. Joseph found a supporter in Hieronymus Colloredo (1732-1812) who was elected Prince-Archbishop of Salzburg on 14 March 1772. Colloredo wanted the mass setting to have clarity and simplicity so that it could be easily understood by the congregation. Mozart was therefore very restricted when he composed a mass for Salzburg, as he complained in 1776 in a letter to Padre Martini, a friend and teacher in Bologna, '*Our church music is very different from that of Italy, since a mass with the whole Kyrie, the Gloria, the Credo, the Epistle Sonata, the Offertory or Motet, the Sanctus and the Agnus Dei must not last longer than three quarters of an hour.*'

Once Mozart left Salzburg the need and the opportunity to write masses dried up, so why, in the summer of 1782, do we find that Mozart had started writing a mass in C minor? The explanation can be found in two important events in Mozart's life at this time.

The first event that affects the *C minor mass*, is the meeting, in 1782, between Mozart and the Imperial Court Librarian, Baron Gottfried von Swieten (1733-1803). Von Swieten was a big fan of Baroque music, at a time when it was only really known or played by antiquarians. He held concerts at his house every Sunday and Mozart became a regular performer at them. Mozart recognised that there was much of value that he could learn from in this music, he even wrote to his father asking him to send some fugues by the Bachs (CPE, WF and JS) and Handel. It has been suggested by scholars that Mozart experienced something of a creative crisis between 1782-1784, and that there are more sketches and incomplete works from this period in his life than from any other period. The *C minor mass* is Mozart's response to this new music, and shows that he learnt the lessons very well.

The second event was that Mozart was in love with Constanze Weber, one of four daughters of Fridolin Weber, a double bass player and music copyist, and Cäcilia Weber. He had first met the Weber family in Munich in 1778. He was 22, on one of his European tours, and he fell in love with Aloisia Weber, the second daughter who, though aged only 16, already had a fine soprano voice and a promising career, but she rejected Mozart. In 1781 Aloisia, newly married to Joseph Lange, was engaged to sing at the Imperial Theatre, and the whole family accompanied her to Vienna. As a result of the scheming of Frau Weber, Mozart now became involved with Constanze, the third sister. Understandably, Mozart's father was not very pleased with this turn of events, and it caused a rift which never fully healed. Mozart was so concerned that the marriage should take place that he made a vow to write and perform a mass once he had married Constanze. In a letter to his Father dated 4 January 1783, we find Mozart trying to placate his father, and make excuses for not having visited him in Salzburg: '*It is quite true about my moral obligation... I made the promise and hope to be able to keep it... When I made it my wife was still single; yet as I was determined to marry her soon after her recovery [from illness] it was easy for me to make it - but as you yourself are aware, time and other circumstances made our journey impossible. The score of half a mass which is still lying here waiting to be finished, is the best proof that I really made the promise...*'

It was not until 1783 that Mozart finally managed to take his wife to Salzburg to meet his father and sister. True to his vow, the *C minor mass* was performed at the Church of St. Peter's Abbey as part of a service on 26 October 1783. We know that Constanze sang the solo soprano line, but otherwise there is no report of the performance, so we do not know how Mozart filled in the missing sections of the mass. Once Mozart was back in Vienna, there was no need for him to complete the work, as there was very little likelihood it would ever be performed again, and indeed the mass had to wait until 1901 for its next performance. Mozart later reused the *Kyrie* and *Gloria*, almost without change, with a new text by Lorenzo da Ponte and two new arias, as *Davide penitente*, KV 469.

The opening *Kyrie* (Andante moderato) in C minor begins quietly with a chromatic descending theme on strings. The chorus enters with a rising and descending fanfare figure. The following section for chorus on *Kyrie eleison* is a majestic, darkly brooding fugue supported by trombones. The *Christe eleison* is a comforting, soaring melody for soprano with choral interjections. The chorus returns with a repeat of the *Kyrie* fugue.

The *Gloria* comprises seven contrasted sections. The *Gloria in excelsis Deo* (Allegro vivace) in C major for chorus is a joyous, bouncy movement. The *Laudamus te* (Allegro aperto) in F major for soprano is a coloratura aria with an agile vocal line full of leaps of over an octave and rapid, ornate runs. The accompaniment is delicately scored for strings, oboes and horns. The *Gratias agimus tibi* (Adagio) for five part chorus in A minor is a short, anguished section with trombones very evident in the texture. The *Domine Deus* (Allegro moderato) in D minor is a virtuosic display for two soprano soloists and strings, which evokes operatic arias from an earlier period. The *Qui tollis* (Largo) in G minor for double chorus takes us to the world of the Baroque. It is full of double-dotted French rhythms in the strings, dramatic block chords in the chorus, with strident trombones lending gravity. It ends in the major to prepare for the next section.

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The *Quoniam tu solus* (Allegro) is an E minor trio for two soprano and tenor soloists and strings. It is very Italianate and again recalls the music of a previous era. The *Jesu Christe* (Adagio) in C major provides a brief choral introduction to the final extended *Cum Sancto Spiritu* (Allegro), an *alla breve* fugue in C major in which Mozart is showing off what he has learnt from Bach and Handel and updating it for 18th century sensibilities.

The *Credo* is incomplete comprising only two sections. *Credo in unum Deum* (Allegro maestoso) in C major is a bouncy, through-composed movement for five part chorus. *Et incarnatus est* (Andante) in F major is a lilting siciliana for coloratura soprano soloist with an accompaniment of strings and woodwind.

The *Sanctus* (Largo) in C major for double chorus is a stately affair with trombones and hushed string accompaniment. The score of the *Sanctus* is incomplete and tonight's reconstruction is by H C Robins Landon. The *Osanna* (Allegro comodo) again in C major for double chorus, is a sprightly double-fugue. The *Benedictus qui venit* (Allegro comodo) in A minor is for a quartet of soloists. It leads into a recapitulation of the *Osanna* to finish the work.

Programme notes courtesy of Paul Chambers

MOZART – EXSULTATE, JUBILATE, K165/158A

ARIA

*Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.*

Rejoice, be glad,
o you blessed souls,
Singing sweet songs;
In response to your singing
Let the heavens sing forth with me.

RECITATIVE

*Fulget amica dies,
jam fugere et nubila et procellae;
exorta est justis inexpectata quies.*

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

*Undique obscura regnabat nox;
surgite tandem laeti qui timuistis adhuc,
et jucundi aurorae fortunatae
dextera plena et lilia date.*

ARIA

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

You crown of virgins,
grant us peace,
you ready to give comfort,
wherever a heart sighs.
Alleluja.

STRAVINSKY - MASS

KYRIE (Chorus)

*Kyrie eleison .
Christe eleison.
Kyrie eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

GLORIA (Soprano, Alto, Chorus)

*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 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.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

CREDO (Chorus)

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
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.*

Glory be to God in the highest,
and on earth peace
to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.
We give Thee thanks
for Thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord Jesus Christ,
the only-begotten Son!

O Lord God, Lamb of God,
Son of the Father Who takest away the sins of the world,
have mercy upon us.
Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art most high,
O Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things
visible and invisible.
And in one Lord Jesus Christ,
only-begotten son of God.
born of the Father
before all ages.
God of God, light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things are made.
Who for us men,
and for our salvation
came down from heaven;

*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
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.*

SANCTUS (Tenor, Tenor, Chorus)

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

BENEDICTUS (Chorus)

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

AGNUS DEI (Chorus)

*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.*

And was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And the third day He rose again
according to the Scriptures;
and ascended into heaven.
He sitteth at the right hand of the Father;

and he shall come again with glory
to judge both the living and the dead;
and His kingdom shall have no end.
And in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son
Who together with the Father and the Son
is adored and glorified;
Who spoke by the prophets.
And in one, holy, catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead.
and the life of the world to come.
Amen.

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

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

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

MOZART - MASS IN C MINOR, KV 427

KYRIE

Chorus	
<i>Kyrie eleison .</i>	Lord, have mercy on us.
Soprano Solo	
<i>Christe eleison.</i>	Christ, have mercy on us.
Chorus	
<i>Kyrie eleison.</i>	Lord, have mercy on us.

GLORIA

Gloria (Chorus)	
<i>Gloria in excelsis Deo.</i>	Glory be to God in the highest,
<i>Et in terra pax hominibus</i>	and on earth peace
<i>bonae voluntatis.</i>	to men of good will.

Laudamus te (Soprano Solo)	
<i>Laudamus te, benedicimus te,</i>	We praise Thee, we bless Thee,
<i>adoramus te, glorificamus te.</i>	we adore Thee, we glorify Thee.

Gratias (Chorus)	
<i>Gratias agimus tibi</i>	We give Thee thanks
<i>propter magnam gloriam tuam.</i>	for Thy great glory.

Domine (Soprano I & II)	
<i>Domine Deus, Rex coelestis,</i>	O Lord God, heavenly King,
<i>Deus Pater omnipotens.</i>	God the Father almighty.
<i>Domine Fili unigenite,</i>	O Lord Jesus Christ,
<i>Jesu Christe.</i>	the only-begotten Son!
<i>Domine Deus, Agnus Dei,</i>	O Lord God, Lamb of God,
<i>Filius Patris.</i>	Son of the Father.

Qui tollis (Chorus I & II)	
<i>Qui tollis peccata mundi,</i>	Who takest away the sins of the world,
<i>miserere nobis.</i>	have mercy upon us.
<i>Qui tollis peccata mundi,</i>	Who takest away the sins of the world,
<i>suscipe deprecationem nostram.</i>	receive our prayer.
<i>Qui sedes ad dexteram Patris,</i>	Who sittest at the right hand of the Father,
<i>miserere nobis.</i>	have mercy upon us.

Quoniam (Soprano I & II & Tenor Solo)	
<i>Quoniam tu solus Sanctus.</i>	For Thou alone art holy.
<i>Tu solus Dominus.</i>	Thou alone art the Lord.
<i>Tu solus Altissimus,</i>	Thou alone art most high,

Jesu Christe (Chorus)	
<i>Jesu Christe.</i>	O Jesus Christ.

Cum Sancto Spiritu (Chorus)
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

CREDO

Credo (Chorus)
Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
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 (Soprano Solo)
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

SANCTUS

Sanctus (Chorus I & II)
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Osanna (Chorus I & II)
Osanna in excelsis.

BENEDICTUS

Benedictus (Soprano I & II, Tenor, Bass Solo)
Benedictus qui venit
in nomine Domini.

Osanna (Chorus I & II)
Osanna in excelsis.

Together with the Holy Ghost
in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things
visible and invisible.
And in one Lord Jesus Christ,
only-begotten son of God.
born of the Father
before all ages;
God of God, light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things are 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.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.

Hosanna in the highest.

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

Hosanna in the highest.

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