THE

HAMPTON SINGERS

W. A. MOZART

REQUIEM

K.V. 626

DIVERTIMENTO IN D

K.V. 136

REGINA COELI

K.V. 276

F. J. HAYDN

THANKSGIVING SONG

Jacqueline Bartleet
Jennifer Bunce
Mark Warden
James Scuse

Orchestra conducted by

Andrew Dicks

The Parish Church
Hampton-in-Arden
Saturday, 23rd April, 1988
8.00 p.m.

TICKETS: £2.50

103

PROGRAMME

Our Thanksgiving Song to God — F. J. Haydn

Divertimento in D (K. 136) — W. A. Mozart

Allegro
Andante
Presto

Regina Coeli (K. 276) — W. A. Mozart

"Queen of Heaven, be joyful, Alleluia,
for He whom you were worthy to bear
has risen as He promised: pray for
us to God, Alleluia."

INTERVAL

Requiem (K. 626) — W. A. Mozart

Introit: Requiem and Kyrie
Dies Irae
Tuba Mirum
Rex Tremendae Majestas
Recordare, Jesu Pie
Confutatis Maledictis
Lacrymosa Dies Illa*

Offertory: Domine Jesu Christe
Hostias

Sanctus and Benedictus*

Agnus Dei*

Communion: Lux Aeterna

* These sections were written by Sussmayer. Mozart wrote the first eight bars of the "Lacrymosa", and Sussmayer completed the remainder. All of the other sections are essentially Mozart's, except for details in the orchestration.

Haydn's great regard and affection for Mozart was reciprocated in kind, but there could be no greater contrast between the two men in terms of character and worldly success.



The longevity and security of his tenure as court composer to Prince Esterhazy owe much to his equable and benign temperament which was far better suited than Mozart's for the delicate balancing act of combining a solid sense of musical self-worth with the diplomatic skills needed as court composer, a position rather "below the salt", and eminently sackable when lack of output or talent dimmed the lustre of the court - or, as in Mozart's case, genius became too troublesome to control.

Haydn's genius did not blaze briefly and mysteriously but evolved slowly, nurtured by a tolerant patronage, in which Haydn had all the instrumental and vocal resources at his disposal with which to quietly experiment with form, composition and content like a master craftsman, turning his hand to anything from symphonies to trios, and folk-song settings to operas.



His best known choral works are, of course, "The Creation" and "The Seasons", and some of his numerous settings of the Mass - all of which are an excellent guide to his fundamentally sunny and civilised view of God and Man, as in this short Thanksgiving Song, whose strong, simple and attractive lines echo his strong, simple and attractive faith. It is rarely performed today, partly because it is small-scale and not part of a larger work, and has languished forgotten till rediscovered in recent years. It seems to have been originally intended to be sung by a quartet, probably for an intimate social gathering, perhaps even in Haydn's own home.

In the same way, the divertimenti K136-138 were written to entertain and give simple pleasure, probably to accompany a sumptuous banquet or soiree. Mozart was only sixteen when he composed them: he might be rather surprised - and pleased - to see modern audiences sitting quietly giving them their full attention. They are full of youthful brio and optimism - and indeed life for Mozart could not have looked better: he had just been appointed Konzertmeister for Archbishop Colloredo in Salzburg.

For some years, Mozart was very happy in the Archbishop's employment. He was allowed considerable freedom to travel and undertake commissions from other sources - the success of which, of course, reflected back upon the Archbishop. The Regina Coeli K276 was completed in 1776, when Mozart was twenty, and is characterised by its vitality and almost irresistible forward momentum.





A new interest in scientific discovery, and the uses to which it could be put in the service of mankind, and an increased respect for the rational thought processes required by such a discipline were part of the mental outlook we characterise as the "age of reason" or the "enlightenment". The nature of government and "rule" came under questioning scrutiny; The Emperor of Austria endeavoured to be an "enlightened" ruler, and was deeply loved by his subjects - which is one reason why he held his throne in the midst of this intellectual turmoil, while that of France was toppled. Mozart was not untouched by this: a conservative acceptance of the status quo - loyalty to the throne, and faith in God - went hand in hand with an exploration of other, newer modes of thought which bypassed the ossified and hierarchical nature of social and professional relationships. Temperamentally unsuited to do so in any case, in his last years he found himself unable to be bothered with the strategic cunning and constant compromises necessary to keep his place at the Emperor's court.



Without a regular income, he was very strapped for cash, and received a great deal of help from his Freemasonry brothers. He knew himself to be the best composer around, with the exception of Haydn, whom he venerated; fortunately many of his contemporaries thought so too, and provided some income, however sporadic. "The Magic Flute", "La Clemenza di Tito", the Piano Concerto in B flat K595, for example, were all commissioned during his final year - including the Requiem.

Most people know the story of the "mysterious stranger", the "grey messenger" who called to commission a requiem mass, but who refused to divulge the source of the commission. In fact, he was an envoy on behalf of Count Walsegg, who wished to pass the requiem off as his own work - after all, Mozart was poor and out of favour, and hardly had the resources, in the absence of any copyright laws, to register any significant complaint - and such a ruse was not unknown at that time. In failing health, and under great pressure to complete "The Magic Flute", his state of mind was such that he began to fear the stranger as an angel of death, to to perceive the requiem as for his own death. His premonition was right, as he did die without finishing it. His widow, Constanze, commissioned his pupil, Sussmayer, to complete the score. It is in this form that the work is generally known.



Anyone expecting anything particularly revolutionary in the Requiem would be disappointed, but then it was often Mozart's fancy to take a strict and inhibiting format and see how far he could "stretch" it - how much better he could do it. His treatment of the double-fugue in the Requiem illustrates this well.

One thing is certain, no matter how "dark" the music, or the circumstances which surrounded its composition, it has always stood highly in the regard and affections of those who do not think that Mozart's music merely "tinkles". Rather austere at first hearing, especially to those perhaps more accustomed to the overtly dramatic/operatic character of Verdi's Requiem, to know it well is to recognise just how dramatic are Mozart's "Confutatis Maledictis" and "Dies Irae", and how moving the poignancy of the "Lacrymosa", while Mozart's genius for elegant and consoling melody is used very pointedly throughout.

In recent years, musicologists have speculated as to how Mozart would have completed the Requiem, and Franz Beyer and Richard Maunder have made practical attempts to do so. Beyer has revised the text on the basis of the autograph, and rescored the orchestral parts, while Maunder has gone further and completely rewritten those parts not by Mozart. However, while there are aspects of Sussmayer's style which are in no way typical of Mozart's, he did work closely with Mozart during its genesis, and Constanze must have thought sufficiently highly of his ability to carry out Mozart's wishes to ask him to complete it - and give us the coherent and moving work which we hear tonight.



THE HAMPTON SINGERS

SOPRANOS	ALTOS	TENORS	BASSES
Thelma Borley	Lesley Eno	Andy Cassey	Christopher Docker
Vicky Cardwell	Judith Ginn	Richard Cook	Kit Edwards
Christine Cook	Jane Glaze	Michael Gough	David Graham
Hilary Crosby	Frances Gray	Ted Howarth	Malcolm Owen
Judith Docker	Pauline Oram	Peter Mace	Alan Smyth
Tricia Gollin	Shelagh Paton		Tony Worthington
Sandra Heard	Anthea Purchase		
Sue Keeling	Elaine Pendorf		
Cheryl Manton			
Betty Rackham			
Ursula Smyth			
Sarah Steele			
Sandy Wasse			

DIRECTOR: Andrew Dicks

OUR NEXT CONCERT will be an evening of light music at the Fentham Hall, Hampton-in-Arden, on 29th October, 1988.

Mark Warden and James Scuse appear by kind permission of the Dean of the Birmingham School of Music

Mozart Requiem KV 626

This work has, apart from its musical qualities, great interest on account of its musical history. In the last period of his life Mozart's health was failing, as were his financial resources. He was in the midst of composing his "Magic Flute" when suddenly a "mysterious stranger" called to commission a requiem, offering a sum which meant wealth to Mozart. So he accepted and set to work, but he had a dread of this "grey messenger" who kept asking how he was getting on. Mozart feared him as an angel of death. Little did he know that it was simply an envoy from an aristocratic Count von Walsegg whose wife had lately deceased. The Count was himself an amateur composer and wanted to perform the requiem under his own name, thus putting a spurious feather in his cap. Nevertheless, Mozart's premonition proved right, for he died without being able to finish this, his last work. After Mozarts death, his pupil Sussmayer completed the score, and it is in this form that the work is now generally known.

Mozart had completed the opening, and had partly written many of the following numbers. Sussmayer, leaving the former untouched, copied out note for note, the subsequent portions of Mozarts manuscript, filling in the instrumentation according to Mozart's design. He completed the work (in a handwriting so similar to Mozart's as to pass perfectly well for it) and passed it to Count Walsegg's messenger.

The work was performed and published from the copy retained, but no intimation was given in the publication of the share in the work taken by Sussmayer and so the general belief grew up that the entire work was by Mozart. It was only in 1889 that the original set of manuscripts were found in Vienna and conclusive evidence provided as to what he actually wrote.

The Requiem consists of twelve numbers:

1. Requiem with Kyrie (completed in all parts by Mozart)
2. Dies Irae (chorus)
3. Tuba Mirum (solo quartet)
4. Rex Tremendae Majestatis (chorus)
5. Recordare (solo quartet)
6. Confutatis (chorus)
8. Domine Jesu (chorus, with solos)
9. Hostias (chorus)

These are essentially Mozart's work the score having been completed by him in all the more important features, and left unfinished in only the less important ones.

7. Lacrymosa (chorus)

For some reason Mozart did not write this until he had done numbers 8 an 9. He wrote the two bars introduction and the vocal parts for the next six bars. This was the last stroke of his pen, death coming almost in the act of writing it. The number was carried on and completed by Sussmayer.

10. Sanctus and Hosanna (chorus)
11. Benedictus (solo quartet)
12. Agnus Dei (chorus with soprano solo)

These were written by Sussmayer to complete the Requiem service. Apart from the last section of No. 12 there is no proof that any of the music they contain proceeded from Mozart himself.

It must be remebered that however secular in concept and execution choral music may have become in England in the 18th century under Handel's influence, in Germany and Austria it remained firmly in the Church's province. In Vienna, certainly, there were few public perfomances of choral music until Haydn gave THE CREATION and THE SEASONS about 1800. Canons - Mozart, Haydn, Beethoven and Cherubini all wrote some - might be sung in the home, and the Freemasons' influence caused Mozart to contribute to their enlightenment. Otherwise it was the Mass that predominated.

In their settings of the Mass, the great Viennese composers Haydn and Mozart were less influenced by Bach and Handel than by the Italians, particularly by Alessandro Scarlatti and Pergolesi. Haydn was never more at home than when he was composing masses and other liturgical music for his patron Prince Nicholas Esterhazy. Mozart on the other hand had a very trying time in the Archbishop's service at Salzburg. It is well known that this culminated on one occasion in a severe scolding by his master. Mozart finally came to blows with one of the Archbishops retinue, a Count Arco, who kicked him out of the house.

Mozarts unfortunate relationship with the Archbishop of Salzburg (who incidentally bore the exalted title of Hieronymus Joseph Franz von Paula, Count of C oredo) had been doomed from the start. In fact one wonders how he could come to write over 15 masses and other religious works when clearly his first love was elsewhere. The best music that Mozart wrote is to be found in his operas and in his chamber music.

There are five of Mozarts operas that have a permanent place in the World's repertory "Die Entfuhrung", "The Marriage of Figaro," "Don Giovanni," "Cosi fan tutte," and "The Magic Flute." It is worth listening to some of the Magic Flute as it was this that Mozart worked on at the same time as his Requiem. Its many inspirations that were taken from the world of Freemasonry have been well documented but it would be wrong to read too much into this. True, Mozart became a freemason in the latter period of his life but the brotherhood of freemasons did not have the sinister qualities that it aquired in the next century. It is speculation to suggest that some social evenings spent with Mozarts men friends indicated total rejection of the Church's teachings. Rather its more likely he saw his mason friends as people to turn to, to escape some of the oppressive authority of the Church (particularly the Bishop) in his particular location.

Listening to his operas will show how well Mozart can write for the human voice. Generally he treats solos as if he were writing for a solo instrument in a piece of chamber music. His melodies are models of shape and balance, and generally his treatment of words is good. This is a little surprising as it might be thought that his own command of language, as shown in his many surviving letters, was quite poor.

Every serious student of music needs to turn to Mozart to learn about harmony. His treatment of harmony and form were models for many years to come. There is no finer example of phrases harmonised well than in the short motet "Ave Verum Corpus" which, incidentally, was also compsed in the last year of his life.

Mozart wrote 26 string quartets and seven string quintets. It is these that will give the listener the best examples of his solo writing and the style of his harmonies. I would also recommend listening to the other chamber works, especially to the sonatas for violin and piano. He wrote 42 of these and each one is a masterpiece. They are not often performed these days and it may be difficult to locate recordings.

Other works that are worth listening to, to get a feel for the style of the Requiem, are his other masses. The Coronation Mass (1779) is a fine work but the unfinished C minor mass K 427 is a truly great work. Look out for the Litaniae de Venerabili Altaris Sacramento (1776) and the Vesperae Solennes de Confessore KV339 from which the famous "Laudate Domine" comes.

Finally a mention must be made about the orchestra used in the Requiem. If Haydn was the father of the symphony orchestra then Mozart was not afraid to experiment to create new sounds with the orchestra. The requiem is scored for an unusual mix of instruments: Strings, bassett horns (usually clarinets these days), horns, bassoon, three trombones! and tympani. The result is a very warm and well-rounded sound which supports the choir very well and adds a wealth of interest in the accompaniment of the solo numbers.

Notes: Keith Smith 1968 and Hans Schönzler 1976, adapted Andrew Dicks 1988.