

WINCHESTER MUSIC CLUB

HAYDN - **Mass No.9 ("Missa in angustiis")**
MOZART - **Exsultate, Jubilate**
MOZART - **Requiem**

THURSDAY 10th MAY
WINCHESTER CATHEDRAL

Wendy Eathorne - Soprano
Catherine Wyn-Rogers - Contralto
William Kendall - Tenor
Jonathan Roberts - Bass

Winchester Music Club Chorus and Orchestra
(Leader Averil Carmalt)

CONDUCTED BY JAMES LANCELOT

Programme 35p

Applause is welcome at the end of each work

Mass No.9 ("Missa in angustiis")

Franz Joseph Haydn
(1732-1809)

The history of music presents few parallels to the series of six great Masses written by Haydn between 1796 and 1802 for the name-day of Princess Esterhazy - his only obligation to the Esterhazy household by this time. His symphony writing was now at an end, and these last years were devoted to the Masses, the "Creation", the "Seasons", and the last string quartets: a golden harvest, indeed. Yet paradoxically the late Masses mark not a departure from, but the culmination of, his symphonic style: more than that, they sum up the eighteenth-century symphony as a whole, and in the new authority of their choral writing they reflect the deep impression made on Haydn when he heard the oratorios of Handel performed in London.

The *Missa in Angustiis* (i.e. Mass in time of Fear, or Difficulty -literally "in narrow or strait places") was written in July and August, 1798, when Haydn was 66. Like the Mass in Time of War, it was written at a time when Europe was in turmoil, and the music reflects this, not only in the relentless insistence of the Kyrie and the almost terrifyingly warlike character of the Benedictus, both set in the austere, bitter key of D minor, but also in the economy and colour of the scoring; three trumpets, timpani, strings and organ obbligato. It was while the Mass was being composed that Nelson won the decisive naval victory of Aboukir. Whether Haydn heard of the victory before he finished work on the Mass is not clear — certainly he entered the date of the battle in the score — but two years later Nelson heard Haydn conduct the Mass at Eisenstadt, and it acquired the title of "Nelson Mass" forthwith.

The genius with which Haydn adapted the structure and character of the symphony to the needs of the words of the Mass is nowhere more apparent than in the Nelson Mass. The asperity of the Kyrie and Benedictus is counterbalanced by the lightness and joy of the Gloria and Credo; the latter is exceptional in its use of canon within the chorus, and in the long monotone phrases where the chorus seem to represent a faith immovable as a rock, while the orchestra spins an accompaniment of dancing, leaping motifs, inspired as it were by "the Holy Ghost, the Lord, the Giver of life". Yet the masterstroke is still to come: the sudden twist in the harmony and the unexpected entry of the soprano solo at "Et vitam venturi saeculi". Such simple means, yet in Haydn's hand they seem to give us a glimpse of heaven.

Kyrie

Kyrie Eleison,
Christe eleison,
Kyrie eleison.

*Lord have mercy,
Christ have mercy,
Lord have mercy.*

Gloria

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

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.

Et incarnatus est de Spiritu Sancto, ex
Maria Virgine; et homo factus est.
Crucifixus etiam pro nobis; sub
Pontio Pilato passus et sepultus est

*Glory be to God on high, and on earth
peace towards men of good will. 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.

O 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.*

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

*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 ages. 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.*

Et resurrexit tertia die secundum Scripturas; et ascendit in coelum, sedet ad dexteram Patris: et iterum venturus est cum gloria iudicare vivos et mortuos; cuius 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 unam Sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

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 worshipped and glorified, who spake by the prophets. And (I believe) in one Holy Catholic and Apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

*Holy, Holy, Holy, Lord
God of Sabaoth.*

*Heaven and earth are full of thy glory.
Hosanna in the highest.*

Benedictus

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

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

Hosanna in the highest.

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

*O Lamb of God, that takest away the
sins of the world, have mercy upon us. O
Lamb of God, that takest away the sins
of the world, have mercy upon us. O
Lamb of God, that takest away the sins
of the world,*

Grant us peace.

Exsultate, jubilate, K.165

Wolfgang Amadeus Mozart
(1756-1791)

In October, 1772, Mozart left Salzburg for his third visit to Italy: this time to Milan, where his new opera *Lucio Silla* was to be produced. One of the leading singers in the cast was the famous castrato Venanzio Rauzzini, whose voice made a great impression on the young Mozart; and on January 16, 1773, we find him writing to his sister "I am busy writing a motet for the *primo uomo* which must be ready by tomorrow." Ready it was, and it duly received its first performance on the 17th! It is in effect a vocal concerto, with a solo part openly designed to show off Rauzzini's phenomenal range and virtuosity, and an orchestral accompaniment scored for strings, oboes, horns and organ. The vigorous opening *Allegro* is succeeded by a short *recitative*: then follows a graceful *Andante* where the strings are used alone to particularly beautiful effect; this leads directly into the final *Alleluja* which has made the work so justly famous.

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

*Exult, rejoice,
Blessed souls.
Exult, rejoice,
To the sound of your sweet song
The heavens resound with song,
And they sing with me.*

RECITATIVO

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

*A friendly day shines forth
Now that the clouds
And storms have passed.
An unexpected tranquillity
Has arisen for the just.
Once night was everywhere;
But now, joyous souls who
Were afraid before,
Rise up to the blessed dawn
And give crowns of leaves
and lilies*

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

*Crown of virgins,
Give us peace
To calm the passions
Of a burdened heart.
Hallelujah!*

Requiem, K.626

Wolfgang Amadeus Mozart
(1756-1791)

. This great work owes its existence to one Count Walsegg-Stuppach, a rich amateur musician who had a habit of commissioning works and then passing them off as his own. In this instance he wished for a Requiem to commemorate his wife, who had recently died. The circumstances of the commissioning and composition of the work the mysterious, anonymous 'grey messenger' who brought Mozart the commission, handing over fifty ducats there and then as half-payment; and Mozart's own failing health, which led him to see the messenger as a messenger of death and the Requiem at which he worked so feverishly as a Requiem for himself -- these circumstances have fanned the flame of many a romantic imagination. In fact, work on the Requiem was initially hampered not so much by ill-health as by the completion and premiere in Prague of *La clemenza di Tito* and the completion of *Die Zauberflöte*: but towards the end of the year Mozart seems to have worked more and more urgently on the Requiem, latterly on his death-bed, as illness overtook him. He died at 1.00 am on December 5th, having sung the opening of the *Lacrimosa* (the last music he ever wrote) with three friends two hours earlier. His wife Constanze was left with a work hardly half completed yet already partly paid for, and it was a matter of considerable urgency to her to have the Requiem finished and delivered. Joseph Eybler, the first person to be approached, declined the task of completing Mozart's work (regrettably, for his initial filling-in of the scoring shows considerable sympathy with Mozart's own style); and the task was assumed by the 25-year-old Franz Xaver Sussmayr.

Sussmayr had been close to Mozart during his last months and presumably knew as clearly as anybody what were Mozart's intentions for the *Requiem*: nevertheless, despite some obvious stylistic differences, scholars have never been able to agree exactly how much of Sussmayr's additional material is based on ideas given him by Mozart and how much is his own composition. One single sheet of sketches in Mozart's own hand would be of more value than all the reams of treatises that have been written about this question! The *Introit* and *Kyrie* are Mozart's in their entirety; and so, in outline though not in scoring, is the *Sequence* as far as the words "homo reus" in the *Lacrimosa*, and the two movements of the *Offertorium*. Sussmayr completed the *Lacrimosa*, and he also claimed the *Sanctus*, *Benedictus* and *Agnus Dei* as his own; but it has been suggested that the *Benedictus* is based on a sketch of Mozart's, and it certainly seems to have an inspiration which is lacking in the *Sanctus*. The *Communio* repeats the music of the *Introit* and *Kyrie*; again, it is not

clear whether this was Mozart's intention, but it does have the advantage of giving the work an ending which sounds authentic.

As in the *Nelson Mass*, so in this *Requiem*, the key of D minor and the unusual scoring give the work an unforgettable boldness and solemnity. The use of two corni di bassetto instead of clarinets lends a dark colour to the music, and the imaginative bassoon writing accentuates this effect, as do the trombones, customary in Viennese liturgical music, doubling the lower voices; the trumpets and timpani add colour and force to the tutti. The sombre, foreboding character of the work is apparent right from the opening *Introit* and *Kyrie*, and is continued in the fiery *Dies Irae*. The splendour of the *Kyrie* fugue may be reminiscent of Handel (many of whose works, including *Messiah*, Mozart had arranged), but the style is nevertheless Mozart's own: and who but he could have conceived the *Recordare*, with its tenderly flowing counterpoint, or the unbelievable sequence of modulations at the end of *Confutatis*, which never ceases to amaze even the twentieth-century listener?

When Mozart was quietly buried in a mass grave (as was the custom at that time in Vienna) on December 7th, the *Requiem* was of course far from ready for performance. Two years later, at the new monastery church in Wiener Neustadt, there was duly performed a work entitled (with a temerity almost unbelievable today) *Requiem composto del Conte Walsegg*. Mozart could be forgiven for turning in his grave on that occasion: but he would surely have been pleased to know that the *Requiem* was performed again in 1809, correctly attributed, at the Memorial Service for one who admired him so greatly — Franz Joseph Haydn.

Programme notes by James Lancelot

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|------------------|----------------|
| I Introitus | IV Offertorium |
| II Kyrie | 1. Domine Jesu |
| III Sequence | 2. Hostias |
| 1. Dies irae | V Sanctus |
| 2. Tuba mirum | VI Benedictus |
| 3. Rex tremendae | VII Agnus Dei |
| 4. Recordare | VIII Communio |
| 5. Confutatis | |
| 6. Lacrimosa | |

I Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

*Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow be performed
in Jerusalem. Hear my prayer,
unto Thee shall all flesh come.*

II Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.*

III Sequence

1. Dies irae, dies ilia
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.
2. Tuba mirum spargens sonum
Per sepulchra regionum
Coget mones ante thronum.
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix Justus sit securus?
3. Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.
4. Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas ilia die.
Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus?
Juste Iudex ultionis
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus:

*Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the judge shall come
To judge all things strictly.*

*A trumpet, spreading a wondrous sound
Through the graves of all lands
Will drive mankind before the throne.
Death and Nature shall be astonished
When all creation rises again
To answer to the Judge.
A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.
When therefore the Judge takes his seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.
What shall I say, wretch that I am,
What advocate entreat to speak for me
When even the righteous may hardly be secure?*

*King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.*

*Remember, blessed Jesu,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on
The cross. Let not such toil be in vain.
Just and avenging Judge,
Grant remission
Before the day of reckoning.
I groan like a guilty man;*

Culpa rubet vultus meus;
Supplicant! parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne.
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

*My face is red with my guilt,
Spare a suppliant, O God.
Thou who didst absolve Mary Magdalen
And hearken to the thief,
To me also hast given hope.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand*

5. Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

*When the accursed have been confounded
And given over to the bitter flames
Call me with the blessed ones.
I pray in supplication and on my knees,
My heart contrite as the dust,
Take care of my end.*

6. Lacrymosa dies ilia,
Qua resurget ex favilla,
Judicandus homo reus.

*Mournful that day
When from the dust shall rise
Guilty man to be judged.*

(Mozart's composition ended here)

Huic ergo parce, Deus,
Pie Jesu Domine
Dona eis Requiem. Amen.

*Spare therefore this soul O Lord,
Merciful Jesu Lord,
Grant them eternal rest. Amen.*

IV. Offertorium

1. Domine Jesu Christe,
Rex gloriae!
Libera animas omnium
fidelium defunctorum de poenis
infernii et de profundo lacu:
Libera eas de ore leonis.
Ne absorbeat eas Tartarus
Ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem
sanctam, quam olim Abrahae
promisisti et semini ejus.

*Lord Jesus Christ,
King of Glory!
Deliver the souls of all the
faithful departed from the pains
of hell and from the bottomless pit.
Free them from the lion's mouth.
Let not Tartarus consume them
Nor let them fall into darkness
But let St. Michael Thy standard
bearer lead them into the holy light
which once Thou didst promise
to Abraham and his seed.*

2. Hostias et preces tibi,
Domine, laudis offerimus;
Tu suscipe pro animabus illis
Quarum hodie memoriam facimus;
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
Et semini ejus.

*We offer unto Thee, O Lord, this
sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.
Lead them, O Lord, from Death to Life
As Thou didst promise
to Abraham and his seed.*

V Sanctus

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

*Holy, holy, holy, God of Hosts.
Heaven and earth are full of Thy Glory.
Hosanna in the highest!*

VI Benedictus

Benedictus qui venit in nomine
Domine! Hosanna in excelsis!

*Blessed is He that cometh in the name of
The Lord! Hosanna in the highest!*

VII Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam

*Lamb of God, who takest away the sins
Of the world, grant them everlasting rest.*

VIII Communio

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum Quia
pius es.

*May light perpetual, O Lord, shine
on them, with Thy saints for ever,
Because Thou art merciful.*

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