

*The Chantry Singers  
and Players*

present

- Handel** : **Zadok the Priest**
- Bach** : **Harpsichord Concerto in D minor**
- Mozart** : **Concert aria for contralto and  
orchestra : 'Ombra felice'**
- Haydn** : **Paukenmesse**

Penelope Cave : harpsichord

Elizabeth Harley : contralto

Timothy Venvell : conductor

Saturday, 20th September at 8.00 pm  
St. Saviour's Church, Woodbridge Road, Guildford

1986

Admission by programme £3.00 (£1.50 O.A.P.s & students)

Profits to St. Saviour's building project

## Zadok the Priest

Handel (1685-1759)

When George II, of the House of Hanover, ascended the English throne in 1727, it was natural for him to turn to the German-born Mr. Handel for music at his coronation. The result was four exuberant settings of Old Testament texts, of which Zadok the Priest is the first, and probably the most famous. It is scored for strings, oboes and bassoons, and trumpets and drums, the usual forces for festive music, and is in the expected bright key of D. The text is from the book of Kings, and carries the obvious inference of likening the coronation of George II to that of Solomon: "Zadok the Priest and Nathan the prophet anointed Solomon king. And all the people rejoiced and said: God save the King. Long live the King. May the King live for ever. Alleluia! Amen!" The anthem falls into 3 sections, a stately introduction (Andante), jaunty triple time section (Allegro), and a triumphant finale (a tempo ordinario).

## Concerto for Harpsichord in D minor BWV 1052

Bach (1685-1750)

Allegro - Adagio - Allegro

There is still a good deal of uncertainty in the history of concerto compositions by Bach, particularly those for keyboard. Some were transcriptions of earlier violin concertos by Vivaldi, or by Bach himself. The D minor concerto probably falls into the latter category, and was apparently completed in its present form in the 1730s, while Bach was at Leipzig. However, Bach got to grips with the Baroque concerto considerably earlier in his life, first simply by copying out concertos by Vivaldi when he was barely out of his teens, and then by bringing his own concerto style to full maturity in the violin concertos and the Brandenburg concertos, all written while he was in charge of the court music at Anhalt-Cöthen (1717-23). Although Bach was a capable string player, the keyboard was always his primary concern, so the outer movements here require considerable dexterity. In contrast the slow movement exploits the lyrical side of the harpsichord with a solo melody in the right hand.

Concert Aria for contralto and orchestra K.255

Mozart (1756-1791)

Recitative: 'Ombra felice'. Aria: 'Io ti lascio'

Mozart wrote a considerable number of isolated arias, for he was frequently called upon to provide them for concert use, or for insertion in other composers' operas. This, however, is the only one composed for a contralto. It was written in 1776 in Salzburg, when Mozart was just twenty, for a certain Francesco Fortini. It is scored for a small orchestra of oboes, horns and strings, and like much of his work in that year represents his greatest maturity so far in what has been described as Mozart's 'courtly style'. The exaggerated mannerism of the Rococo style is not so far away, and the perfection in proportion and style is still to come. Yet it makes a delightful vehicle for the contralto voice.

INTERVAL OF FIFTEEN MINUTES.

The 'Paukenmesse' (Mass in Time of War)

Haydn (1732-1809)

Kyrie; Gloria; Credo; Sanctus; Benedictus; Agnus Dei

Twelve of Haydn's mass settings are extant, and of those, on the whole, those written from 1796 onwards near the end of his composing life represent his better works in this field. A number of the late masses have names (Nelson Mass, Theresa Mass, 'Harmoniemesse'). This Mass appears to have two. The Latin name (Missa in tempore belli) apparently referred to Napoleon's war with Austria which was going on at the time of its composition (1796). The German nickname refers to the use of 'Pauken' (Timpani), which are prominent throughout, even appearing in such unexpected movements as the Benedictus and the Agnus Dei.

The mass was originally scored for S.A.T.B. soloists and chorus, strings, oboes, bassoons, trumpets and drums, but later clarinets, horns and a flute were added, probably by Haydn, and these additions are employed tonight. The basic six-movement format of the Mass is adhered to, although the Gloria and the Credo both contain slow middle sections. The Agnus Dei ends with a cheerful 'Dona nobis', as was the convention in the classical Mass setting.

*Please turn over* ➡

Next Concert: Friday, 17th October, 8 pm in the Old Buildings,  
Royal Grammar School, Guildford.

A Concert of Chamber Music:

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|--------------------------------|--------------|
| Wind Quintet                   | - Denis Agay |
| Sonata for violin and keyboard | - Bach       |
| Piano Quartet                  | - Brahms     |