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**Saturday
4th December 2004
Holy Trinity Church
Guildford
at 7.30pm**

*Angela Henckel - Soprano
Stephen Hogg - Alto
Graham Neal - Tenor
Alexander Ward - Bass*

*Chantry Singers
Chantry String Ensemble
Duncan Ferguson - Organ*

Roy Rashbrook - Conductor

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## *Programme*

*Ave verum* *W. A. Mozart*

*Concerto Grosso for Organ and Strings  
(HWV 292) Op.4 No.4*  
*G. F. Handel*

*Insanæ et vanæ curæ* *F. J. Haydn*

*Interval - 15 minutes*

*Requiem KV 341* *W. A. Mozart*

*I - Introitus: Requiem*

*II - Kyrie*

*III - Sequentia: Dies iræ*

*Tuba mirum  
Rex Tremendæ  
Recordare  
Confutatis  
Lacrimosa*

*IV - Offertorium: Domine Jesu  
Hostias*

*V - Sanctus*

*VI - Benedictus*

*VII - Agnus dei*

*VIII - Cummunio*

## *The Chantry Singers*

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1983 by Tim Vennell, then deputy music director at the Royal Grammar School Guildford, who went on to conduct it for the next ten years.

His successors Peter Coulson, Andrew Wilson and Sarah Baldock carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Throughout, the accent has been on a variety of musical styles from a variety of musical ages. Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

Joanna Marsh was guest conductor for the choir's concert in December 2002 and directed the choir until the summer of 2004.

We are delighted to welcome Roy Rashbrook as our musical director from September this year.

### **Sopranos**

Sylvia Coghill  
Beryl Disley  
Fiona Linford  
Jennifer Nicholas  
Claire Rennison  
Sally Thomas  
Sue Trumble  
Pat Turner  
Margaret Vine  
Elisabeth Willis  
Frances Worpe

### **Altos**

Shirley Aston  
Vicky Barlow  
Michelle Bowles  
Alyson Furness  
Jean Matthews  
Shirley Neish  
Catherine Nunn  
Chris Reddin  
Julia Slater  
Vicki Shore

### **Tenors**

Geoff Disley  
Jo Huddleston  
Tony Kemp  
Hugh Walker

### **Basses**

Mike Lodge  
Tony Morden  
James Tickle  
Mike Trumble  
John Trundle

## *Next Concert*

*Saturday 19th March 2005 7.30pm  
Holy Trinity Church, Guildford*

*Music by  
Schütz  
Gabrieli  
Bruckner*

*Music for Choir and Brass ensemble*

## Wolfgang Amadeus Mozart (1756 - 1791) - Ave verum

Previous operatic rôles include the Speaker and Dr. Bartolo in *Die Zauberflöte* and *Le Nozze di Figaro* by Mozart, Dr. Falke in Strauß' *Die Fledermaus* at the Purcell Room and the Battersea Arts Centre, the Carpenter in *HMS Pinafore* at The Savoy Theatre and the title rôle in Britten's *Noye's Fludde*. For a tour of Japan and the UK with Pavilion Opera, he performed the rôles of Baron Douphol and Marullo in *La Traviata* and *Rigoletto* by Verdi. For Garsington Opera he appeared as Ufficiale in Rosini's *Il Barbiere di Siviglia*, Lhotsky in Janáček's *Osud*, Vanuzzi and Neptune's Shadow in *Die Schweigsame Frau* and *Die Ägyptische Helena* by Strauss. For the BBC, he has appeared in *Flashmob: The Opera* and CBTO's film of Britten's *Curlew River*.

Future plans include the rôle of Alexander in Strauss' *Arabella* for Garsington and Handel's *Semele* and Wagner's *Götterdämmerung*, both for English National Opera.

Alexander studies with Adrian Thompson.

### Roy Rashbrook - Conductor

Roy read music at Goldsmith's College, London, before going on to the Guildhall School of Music and Drama to study singing under Alexander Oliver, William McAlpine and Rudolf Piernay. Since then he has performed as a tenor soloist with some of Britain's leading orchestras including the Orchestra of the Age of Enlightenment, the City of London Sinfonia and the London Mozart Players. He continually appears on many CD recordings and radio and television broadcasts, both at home and abroad.

Previous solo engagements range from Monteverdi's *Vespers* to Schnittke's cantata *Seid nüchtern und wachet* via Elgar's *The Dream of Gerontius*. Roy is a member of the choirs of St Paul's Cathedral and The King's Consort, as well as occasionally singing with The Academy of Ancient Music, Ex Cathedra and The Gabrieli Consort, combining their schedules with his work as a soloist, teacher and conductor. He has conducted several choirs and ensembles, including the Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers, Hart Voices (Fleet) and Candlelight Opera with whom he has performed at the Bath Festival and at Hever Castle.

The last year has seen his solo debut at the South Bank Centre in a recital of songs by Berg, Brahms, Britten and Schumann. He was also the Tenor soloist in Handel's *Messiah* and the Evangelist in Bach's *Saint John Passion* with the London Mozart Players under John Scott, both at St Paul's Cathedral. More recently, he has appeared in performances of Handel's *Ode for the Birthday of Queen Anne*, *Ode for St Cecilia's Day*, *Dixit Dominus* and Purcell's *Welcome to all the pleasures* at St. James' Church, Piccadilly. Future plans include tours to Spain, Hungary and Switzerland, singing the solo tenor rôles in Britten's *Saint Nicholas* and conducting performances of Bach's *Wachet Auf* and Finzi's *In Terra Pax*.

Roy was delighted to accept an invitation in the summer to take over as musical director of Chantry Singers.

**Programme notes © 2004 John Bawden & Roy Rashbrook**

A few months before his death towards the end of 1791, Mozart wrote his short motet for his friend Anton Stoll who was the choirmaster of the parish church of Baden, near Vienna. Mozart had recently become interested in sacred music again, having not composed very much since he left the employment of the Archbishop of Salzburg, for whom he had loathed working throughout most of his teens. In April 1791 Mozart was manoeuvring to succeed Leopold Hoffman, the Kapellmeister of St. Stephen's Cathedral in Vienna, who had died.

(For a moment, let us imagine an alternative universe where this ruse had worked and also where Mozart had survived for another five years. Consider the several extra shelves of Mozart's music which we would now all know and love.)

The simplicity of the writing in this motet was probably as a result of the Imperial ban on elaborate concerted music and has resulted in a magical work which is notable for its clarity, beauty and brevity (the text is not complete; Mozart omitted the last verse).

Ave verum corpus, natum de Maria virgine.  
Vere passum immolatum in cruce pro homine.  
Cujus latus perforatum unda fluxit et sanquine  
Esto nobis prægustatum in mortis examine.

*Hail true Body, born of the Virgin Mary.  
Who truly suffered, offered on the cross for mankind.  
From whose pierced side flowed water and blood  
Be for us a foretaste in the testing of death.*

## Franz Joseph Haydn (1732 - 1809) - Insanæ et vanæ curæ

Completed sometime between 1805 and his death, the origin of Haydn's motet *Insanæ et vanæ curæ* actually lies some years earlier. Between 1774-5, Haydn wrote his first oratorio, *Il Ritorno di Tobia*, which sank without trace. It was the norm in those days for composers to revise and reuse music in later pieces (especially if the original had not been that popular) - and here, Haydn recycles the music from a 'storm' chorus and sets it to the present, anonymous, Latin text.

The starkness of the orchestral texture, together with the shocking dissonances in the vocal parts successfully evoke the fury of the first half of the text, whereas calmness is established in the lyrical second section. Although not an immediate "hit", the resulting motet was definitely known to Mozart by the time he was writing his *Requiem* and similarities can certainly be drawn between the more visceral sections of both works. Indeed, Haydn's motet provides a nice link between the earlier *Sturm und Drang* style of the Mannheim school and Mozart's more subtle approach.

Insanæ et vanæ curæ invadunt mentes nostras,  
Sæpe furore replent corda, privata spe.  
Quid prodest O mortalis conari pro mundanis,  
si coelos negligas.  
Sunt fausta tibi cuncta si Deus est pro te.

*Senseless and futile cares assail our minds,  
Deprived of hope, they often fill our hearts with  
madness.  
What does it profit you, mortal man, to strive for  
wordly things if you neglect heaven ?  
All things favour you if God is set before you.*

## Wolfgang Amadeus Mozart (1756 - 1791) - Requiem

Unfinished works never fail in generating a romantic aura of mystery: the idea that the work we know and love has a ghostly cousin - as it would have been completed by the composer. Some musicologists have even taken the trouble to present their educated guess at what the complete work would have sounded like. There are many examples, including the 10th Symphonies of both Beethoven and Mahler, and in most cases the unfinished works are best left alone.

When the circumstances surrounding the commissioning, abandonment and subsequent completion are as intriguing as they are with Mozart's *Requiem*, though, some background information is essential.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his deathbed. Much is made of the fact that Mozart was too weak to write out the notes himself. In fact, he had long developed a system where the mechanical tasks of writing the string parts (which largely copy the vocal lines) and trumpet and timpani (formulaic positioning of occasional notes here and there) were entrusted to Mozart's pupils Franz Jacob Freystädler and Franz Xaver Süssmayr.

In the event, he died before he could complete it, to the great consternation of his widow, Constanze, who had been left in dire straits by her husband's death and was desperate to finish the commission. She first approached Joseph Eybler, who took up the project briefly, completing the orchestration up to half way through the *Lacrymosa* where Mozart had laid his pen down forever. Eybler then composed two unconvincing bars of soprano melody as a continuation and, realising he was not up to the job, admitted defeat. Maximilian Stadler was then approached and completed the orchestration for the *Domine Jesu* and *Hostias*.

Only then was the Requiem given to Süssmayr, who had been with Mozart for most of his final year and had been entrusted with the jobs of copying out the singers' parts for *Die Zauberflöte* and composing the recitatives for *La Clemenza di Tito*. According to Süssmayr, he had also often played and sung the completed parts through with Mozart. Constanze was later to claim that Mozart had instructed Süssmayr, should he die before finishing the work, to reuse the *Kyrie* fugue at the end. However, Süssmayr later claimed that this was his own idea. In any event, he wrote the three remaining movements (the *Sanc-tus*, *Benedictus* and *Agnus Dei*) and completed the instrumentation.

Why, then, did Constanze only call on Süssmayr as a last resort

## Stephen Hogg - Alto

Stephen was born in Glasgow. He recently completed a year of study on English National Opera's *The Knack* - culminating in his taking a lead role in a newly composed opera, *A Very Private Beach* by Julian Grant.

He is a member of the professional choir of St Mary's, Bourne Street, London and sings regularly with the choir of St Paul's Cathedral as well as occasional work with the choirs of several London churches, a number of Cathedrals and the odd Abbey. Recordings have included Renaissance polyphony, music by Robert Carver, Mozart's *Missa Solemnis* and English choral music.

Solo work has included Mozart's *Requiem*, Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, Pergolesi's *Stabat Mater*, Purcell *Odes* and Handel's *Messiah* and *Birthday Ode for Queen Anne*. Recent engagements have included performances as the Sorceress in Purcell's *Dido and Aeneas*, Vivaldi solo cantatas, Zelenka's *Lamentations* and a performance of Duruflé's *Requiem* at this year's Edinburgh Festival.

Stephen studies with Raymond Connell.

## Graham Neal - Tenor

Born in 1980, Graham Neal was educated at St. Olave's School, Orpington, going on to the University of Surrey, where he combined his musical studies with a Choral Scholarship at Guildford Cathedral. His degree recital was awarded the Robert Naylor prize and he has recently finished studying on English National Opera's *The Knack* course. Graham is a Lay Clerk at St Mary's Choir School, Reigate and sings with other professional ensembles, including the choirs of St Paul's Cathedral, Westminster Abbey and Westminster Cathedral, with whom he appears on many CD recordings, radio and television broadcasts.

As well as enjoying choral work, Graham has a growing reputation as a soloist. His most recent solo performances have included Haydn's *Creation* with St Olave's School, Mendelssohn's *Elijah* with Dartford Choral Society, *Carmina Burana* with Reigate Grammar School, Rossini's *Petite Messe Solenne* with the Sheffield University Singers' Society, Bach's *Magnificat* with Stanley Hall Opera and Bach's *Mass in B Minor* with the Prætorius Choir.

Graham directs the Ex-Bromley Youth Singers, while also working as a singing teacher at 'Performarama' Theatre School, Worcester Park, where he works with children aged between six and eighteen.

Graham studies with Jenevora Williams.

## Alexander Ward - Baritone

Alexander's musical education began as a music scholar at Oundle School. He then sang as a choral scholar at Wells Cathedral before going to Manchester University to read music. After graduating, he worked as a freelance music editor before being awarded a scholarship to study at the Guildhall School of Music and Drama.

Alexander has appeared at the Barbican Hall and at the Southwark Festival in the presence of HRH Princess Michael of Kent. He enjoys a busy and varied concert career throughout the UK. Notable performances include the Requiems of Brahms, Mozart and Duruflé, Handel's *Samson* and *Messiah* and other repertoire ranging from Bach to Honegger.

## VI Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

*Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.*

## VII Agnus dei

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

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

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

## VIII Cummunio\* (reuse of music from *Requiem* and *Kyrie*)

Lux æterna luceat eis, Domine:  
Requiem æternam dona eis Domine, et lux perpetua  
luceat eis.  
Cum sanctis tuis in æternum, quia pius es.

*May eternal light shine on them, Lord:  
Grant the dead eternal rest, Lord, and let perpetual light  
shine upon them.  
With Your saints for ever, because You are merciful.*

## Angela Henckel - Soprano

Since leaving the Royal College of Music, where she studied with Dr Neil Mackie, Angela has enjoyed a remarkably varied career. Her repertoire ranges from gregorian plainchant to musical theatre and from baroque recitals to contemporary rock opera.

Angela has performed much of the mainstream oratorio repertoire at the Queen Elizabeth Hall, St. John's Smith Square, St. James' Piccadilly, St. Martin's-in-the-Fields and the Birmingham Symphony Hall, amongst other venues throughout the UK. She has given performances of *Dido and Æneas* in Japan with the Purcell Quartet; she has toured Canada with Schola Gregoriana of Cambridge, Israel with the Kibbutz Chamber Orchestra and has appeared throughout Europe with The English Concert, The Orchestra of the Age of Enlightenment and Florilegium.

Performances on the operatic stage include works by Monteverdi, Mozart, Britten and Hindemith for which she has gained critical acclaim. She is a company principal with Opera Restor'd and has sung Susanna, Despina and Blonde for Handmade Opera. Angela has recorded *Jubilee* by Cole Porter for BBC Radio 4 and has appeared on BBC Radio 3, Capital Radio and Carlton Television. She has recorded two solo CDs, one with the Choir of St. George's Hanover Square and the other with Paul Nicholson.

Performances over the past year include the title rôles in Boyce's *Peleus and Thetis* and Lampe's *Pyramus and Thisbe*, whilst also creating the female rôle in the two-hander *Love's Labyrinth*, all for Opera Restor'd. Angela has also appeared in the title rôle in Purcell's *Dido and Æneas* and as a soloist in Handel's *Messiah* for The London Handel Festival.

Next season Angela will give a series of recitals in Ireland and the UK and will sing the title role in Cherubini's *Medea*.

if he was so obviously suited to the job, even having received instruction from Mozart himself as to the *Requiem's* completion? Two important points go some way to answering this conundrum. Firstly, Süßmayr's close relationship with Mozart only really comes to light in Constanze's letter to the music publisher Breitkopf, adding authenticity to the completion she was trying to sell him. In fact, according to his letters, Mozart himself had a pretty dim view of Süßmayr's musical talents, but then his letters are often spectacularly rude, not just about his other pupils, but more or less everything else as well. Secondly, Süßmayr had previously been sent by Mozart to accompany Constanze on a visit to the spa at Baden for the sake of her health. It is suggested that a relationship had developed between the two which had since turned sour, leading Constanze to write in her letter to the publisher: "The reason I gave it (the *Requiem*) to Eybler was that I was angry with Süßmayr - I do not know why".

A copy was made of the completed score before it was handed over to Count Walsegg in December 1793, but no mention was made of Süßmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire *Requiem*. Walsegg conducted a performance on 14 December 1793, in the parish church at Wiener-Neustadt. However, his idea of passing the work off as his own did not last long and before he even managed this performance, two of Mozart's best friends, Emanuel Schikeneder (the first Papageno) and Baron Gottfried van Swieten (one of Mozart's staunchest patrons), had performed the *Requiem* as benefit concerts for Constanze and her children. She did, however, have to pay Walsegg for the publication rights when she attempted to have it published several years later.

Süßmayr's completion is of variable quality. His orchestrations contain many simple mistakes that wouldn't pass A level harmony. The *Sanctus* and *Osanna* are merely perfunctory, whereas the *Benedictus* delivers a little more melodic expression. The *Agnus Dei* is the most successful movement - indeed, some research has indicated that Mozart may have composed the outline sketch of this, although Süßmayr later modestly declared for the honour of his revered master that these sections were entirely his own. As for the majority composed by Mozart himself, from the fiery brilliance of the fugues in the *Kyrie* and *Quam olim Abrahamæ*, through the white hot drama of the *Dies iræ* and *Confutatis*, to the exquisite melodic expression in the *Lacrymosa*, his genius shines through.

An asterisk indicates sections composed by Mozart himself.

## I Introitus - Requiem\*

Requiem æternam 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 let perpetual  
light shine on them.*

*You are praised in Sion, O God, and to You shall the  
vow be performed in Jerusalem.*

*Hear my prayer, to You 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 Sequentia: Dies iræ\*

Dies iræ, dies illa, solvet sæclum in favilla:  
teste David cum Sibylla.  
Quantus tremor est futurus, quando iudex est venturus,  
cuncta stricte discussurus!

*Day of wrath, that day will dissolve the earth in ashes  
as testified by David and the Sibyl.  
What dread there will be when He shall come to judge  
all things strictly!*

### Tuba mirum\*

Tuba mirum spargens sonum per sepulcra regionum,  
coget omnes ante thronum.  
Mors stupebit et natura, cum resurget creatura, iudicanti  
responsura.  
Liber scriptus proferetur in quo totum continetur, unde  
mundus iudicetur.  
Iudex ergo cum sedebit, quidquid latet apparebit: nil  
inultum remanebit.  
Quid sum miser tunc dicturus? quem patronum  
rogaturus?  
Cum vix justus sit securus?

*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 will  
be brought forth out of which the world shall be judged.  
When the Judge takes His seat, the hidden will reveal  
itself: nothing will remain unavenged. What then shall I  
say, wretch that I am? What advocate entreat to speak  
for me? When even the righteous may not be secure?*

### Rex Tremendæ\*

Rex tremendæ majestatis, qui salvandos salvas gratis.  
Salve me, fons pietatis.  
*King of awful majesty, who freely saves the redeemed.  
Save me, O fount of goodness.*

### Recordare\*

Recordare Jesu pie, Quod sum causa tuæ viæ: ne me  
perdas illa die.  
Quærens me sedisti lassus: redemisti crucem passus:  
tantus labor non sit cassus.  
Iuste iudex ultionis, donum fac remissionis, ante diem  
rationis.  
Ingemisco, tamquam reus, culpa rubet vultus meus:  
supplicanti parce Deus.  
Qui Mariam absolvisti, et latronem exaudisti, mihi quo  
que spem dedisti.  
Preces meæ non sunt dignæ: Sed tu bonus fac benigne,  
ne perenni cremer igne.  
Inter oves locum præsta, et ab hædis me sequestra,  
statuens in parte dextra.

*Remember, blessed Jesus, that I am the cause of Your  
pilgrimage: do not forsake me on that day. Seeking me,  
You sat down wearily: You redeemed me, dying 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, guilt reddens my face: spare a  
suppliant, O God. You, who absolved Mary Magdalene  
and listened to the thief, You have given me hope also.  
My prayers are not worthy, but in Your merciful good  
ness, grant that I do not burn in everlasting fire. Place*

*me among Your sheep and separate me from the goats,  
setting me at Your right hand.*

### Confutatis\*

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. I pray  
in supplication on my knees. My heart is contrite as the  
dust, safeguard my fate.*

### Lacrimosa\* (first eight bars only - thereafter Süßmayr)

Lacrimosa dies illa, qua resurget ex favilla iudicandus  
homo reus.  
Huic ergo parce Deus. Pie Jesu Domine. Dona eis req  
uiem. Amen.

*Mournful shall be that day when guilty man rises from  
the dust to be judged.  
Therefore spare him, O God. Merciful Lord Jesus.  
Grant them rest. Amen.*

### IV Offertorium: Domine Jesu\*

Domine Jesu Christe, Rex gloria,  
libera animas omnium fidelium defunctorum de poenis  
infernæ, et de profundo lacu:  
libera eas de ore leonis, ne absorbeat eas tartarus, ne  
cadant in obscurum:  
sed signifer sanctus Michæl repræsentet eas in lucem  
sanctam:  
Quam olim Abrahæ promisisti et semini ejus.

*Lord Jesus Christ, King of glory, deliver the souls of the  
faithful departed from the pains of hell and the bottom-  
less pit: deliver them from the lion's mouth, let them not  
fall into darkness, neither let the black abyss swallow  
them up: but let St. Michæl, Your standard-bearer, lead  
them into the holy light: which You once promised to  
Abraham and his seed.*

### Hostias\*

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 Abrahæ . . .

*We offer unto You this sacrifice of prayer and praise:  
receive it for those souls whom today we commemorate:  
allow them, Lord, to cross from death into the life.  
which You once promised . . .*

### V Sanctus

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

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