

*The Chantry Singers*

**STABAT MATER**

**Pergolesi**

**REQUIEM MASS**

**Mozart**

**Margaret Humphrey-Clarke -- Soprano**

**Jenevora Williams -- Contralto**

**Ian Barratt -- Tenor**

**Mark Pancek -- Bass**

**Jeremy Sampson -- Leader**

**Timothy Venvell -- Conductor**

**Holy Trinity Church,  
Guildford**

**Saturday 25th February 1989 7.30 p.m.**

## Stabat Mater

## Pergolesi

In his short life (he died at the age of 26) Pergolesi left a considerable number of compositions, mostly for the church, and the 'Stabat Mater' is probably the last of them. It was commissioned from him by the Confraternity of San Luigi di Palazzo at Naples as a substitute for a setting by Alessandro Scarlatti, which had hitherto been sung there annually on Good Friday. The 'Stabat Mater' was originally a duet for male castrati, in soprano and contralto ranges, but is now usually shared between female soloists and chorus. Although some of the movements are rather lacking in imagination (the 'Amen' is verging on the banal!) there are some fine moments ('Stabat mater', 'O quam tristis', 'Quando corpus morietur').

1. Coro : Stabat mater dolorosa
  2. Solo : Cuius animam gementem
  3. Duo : O quam tristis et afflicta
  4. Solo : Quae maerebat et dolebat
  5. Duo : Quis est homo qui non fletet
  6. Solo : Vidit suum dulcem natum
  7. Solo : Eia, mater, fons amoris
  8. Coro : Fac ut ardeat cor meum
  9. Duo : sancta mater, istud agas
  10. Solo : Fac ut portem Christi mortem
  11. Duo : Inflammatus et accensus
  12. Duo : Quando corpus morietur
  13. Coro : Amen
- 2 om. in 16 interval*

## Requiem Mass

## Mozart

The story of how Mozart came to compose his Requiem has often been told, in fact and in fiction. The mysterious man in grey who commissioned it from him for a generous fee but under the condition of secrecy, turned out to be the servant of a Count Walsegg, who intended to claim the work as his own at a memorial service for his wife. But Mozart only lived to complete the vocal parts and figured bass up to the end of the 'Hostias' (except for parts of the 'Lacrymosa'), the complete orchestration of the first movement, and various odds and ends here and there.

Mozart's pupil, Süßmayr, is credited with completing the Requiem though it appears that he was not the first person Constanze Mozart turned to on the death of her husband. Joseph Eybler and Maximilian Stadler both made unconvincing attempts at completion before Süßmayr was assigned to the task. Why Costanze did not ask him in the first place is a mystery, since he was often with Mozart in the final months of the composer's life, and later claimed that he "had often played and sung the completed parts through with Mozart, who had very often discussed with him the completion of the work and the course of his instrumentation with his reasons".

Süßmayr completed the task by the end of 1792. He used Stadler's orchestration of the 'Offertorium' and a good deal of Eybler's for the 'Sequenza'. For the final section he was able to repeat Mozart's music for the 'Te decet hymnus' and 'Kyrie'. That left him to compose the 'Sanctus' entirely by himself. If the 'Sanctus' is somewhat perfunctory, the 'Benedictus' is melodically very expressive, and the 'Agnus Dei' is the most convincing movement of the three.

Various other attempts have been made since to complete the Requiem, but although Süßmayr was no Mozart, he was a composer in Vienna in 1791 and close to Mozart, advantages that more recent musicologists have patently lacked.

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|------------------------|------------------|
| 1. Introitus : Requiem | 4. Offertorium : |
| 2. Kyrie               | Domine Jesu      |
| 3. Sequenza :          | Hostias          |
| Dies irae              | 5. Sanctus       |
| Tuba mirum             | 6. Benedictus    |
| Rex tremendae          | 7. Agnus dei     |
| Recordare              | 8. Communio      |
| Confutatis             |                  |
| Lacrymosa              |                  |

**Margaret Humphrey-Clarke** has made regular oratorio appearances in London and the Home Counties, and performed many times with the BBC Singers. She now also has an extensive career as a teacher, and coaches on courses such as the Eton Choral Course.

**Jenevora Williams** was born in Leatherhead, Surrey, and after a local education went on to Bristol University to read Music. At present she is a pupil of Johanna Peters at the Guildhall School of Music and Drama, and future engagements include the leading role in Handel's 'Floridante' with Cambridge University Opera Society.

**Ian Barratt** has spent most of his singing life in Oxford, beginning as an Academical Clerk at Magdalen College, and later transferring to Christchurch Cathedral as a lay clerk, after a short period at Peterborough.

**Mark Pancek** is a pupil of Mark Wildman at the Royal Academy of Music, and has made a number of appearances in the Home Counties recently.

Forthcoming events include :

Sat 1st July @ 8pm  
Sunday 4th June 1989, Farnborough Abbey  
A Concert of French Sacred Music

Saturday 9th December 1989, Clandon Park  
Carols at Clandon

Chilworth  
Friary  
Sample 'Oak Lane

20 38  
48  
88

21:23