

# Hexham Orpheus Choir



## MOZART REQUIEM

Saturday 10th Dec. 2016

St. Andrew's Church, Corbridge

Mark Edwards - Director

Warren Smith - Organ

Soloists: Mary Houlton  
Simon Fidler

Sandra Klara Januszevska  
Paul Grant

**making  
music**



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# Programme

**Wolfgang Amadeus Mozart (1756-1791)**

**Ave Verum Corpus, K. 618 (1791)**

Written only a few months before his death, the setting of the *Ave Verum Corpus* represents the distillation of his genius with this developed craftsmanship. Mozart wrote it in June 1791 for his friend, Anton Stoll, the village schoolmaster and church choir director at the spa town of Baden bei Wien, near Vienna. Stoll had reserved rooms at the spa for Mozart's wife Constanze, who was expecting their sixth child, and the short anthem was offered in gratitude for this. The text is a prayer for salvation through the suffering of Christ's body, and Mozart referred to it as his 'little funeral piece'.

**Georgi Mushel (1909-1989)**

**Toccata**

**Warren Smith (Organ)**

**John Tavener (1944-2013)**

**Mother of God, here I stand**

Tavener wrote *The Veil of the Temple* for performance in the Temple Church in London in 2003. The whole work, which lasts seven hours or more, has been described as a majestic all-night journey from darkness into light created. From this epic work the composer later published a set of five anthems to draw upon some of the most memorable and touching moments. Unlike the remaining three pieces in the collection, which have instrumental accompaniment, the breathtakingly simple *Mother of God, here I stand* and the quietly ecstatic *Awed by the Beauty* are written for a cappella chorus. Brief, slow and pianissimo throughout, *Mother of God* creates an atmosphere of devotional stillness which one reviewer likened to the contemplative music of Messiaen.

*Mother of God, here I stand now praying,  
Before this icon of your radiant brightness,  
Not praying to be saved from a battlefield,  
Not giving thanks, nor seeking forgiveness  
For the sins of my soul, nor for all the souls.  
Numb, joyless and desolate on earth,  
But for her alone, whom I wholly give you.*

**George Frideric Handel  
(1685-1759)**

**'The Trumpet shall sound'  
(from the Messiah)**

**Paul Grant**

**Michal Lorenc (1955- )**

**Ave Maria**

**Sandra Klara Januszewska**

**John Rutter (1945- )**

**What Sweeter Music**

*What Sweeter Music* is John Rutter's 1988 setting of the poem, 'A Christmas Carol, Sung to the King in the Presence at White-Hall,' by the Anglican parson and poet, Robert Herrick (1591-1674). The text is unusual for a Christmas carol in that Herrick invokes spring rather than winter. With expansive, arcing melodic lines, lush vocal textures and surprising yet satisfying harmonic modulations, *What Sweeter Music* exemplifies John Rutter's synthesis of words and music at its best.

*What sweeter music can we bring  
Than a carol, for to sing  
The birth of this our heavenly King?  
Awake the voice! Awake the string!*

*Dark and dull night, fly hence away,  
And give the honour to this day,  
That sees December turned to May.*

*Why does the chilling winter's morn  
Smile, like a field beset with corn?  
Or smell like a meadow newly-born,  
Thus, on the sudden? Come and see  
The cause, why things thus fragrant be:  
'Tis He is born, whose quickening birth  
Gives life and lustre, public mirth,  
To heaven, and the under-earth.*

*We see him come, and know him ours,  
Who, with his sunshine and his showers,  
Turns all the patient ground to flowers.  
The darling of the world is come,  
And fit it is, we find a room  
To welcome him. The nobler part  
Of all the house here, is the heart.*

*Which we will give him; and bequeath  
This holly, and this ivy wreath,  
To do him honour, who's our King,  
And Lord of all this revelling.*

*What sweeter music can we bring,  
Than a carol for to sing  
The birth of this our heavenly King?*

~ Interval ~

**Wolfgang Amadeus Mozart**

**Requiem, K. 626**

- |  |                       |
|--|-----------------------|
| 1. <i>Requiem Aeternam – Kyrie Eleison</i> | 7. <i>Lacrymosa</i>   |
| 2. <i>Dies Irae</i>                        | 8. <i>Domine Jesu</i> |
| 3. <i>Tuba Mirum</i>                       | 9. <i>Hostias</i>     |
| 4. <i>Rex Tremendae Majestatis</i>         | 10. <i>Sanctus</i>    |
| 5. <i>Recordare</i>                        | 11. <i>Benedictus</i> |
| 6. <i>Confutatis Maledictis</i>            | 12. <i>Agnus Dei</i>  |

Mozart died in the early hours of Monday 5<sup>th</sup> December 1791. After consecration, his body was taken to a cemetery where, due to his financial circumstances, it was buried in an unmarked grave. Süßmayr agreed to complete the Requiem, as payment for the work had already been received. It was feared that if it was handed over incomplete, the commissioning patron, Count Walsegg, would refuse to accept it and expect his money to be returned. The work was later given a performance in a benefit concert for Constanze in 1793, to raise funds for the poverty-stricken widow. Here it was sung by a mixed SATB choir of 16 opera singers and the performance was in a café accompanied by fortepiano.

In Mozart's autograph score, where the movement has been set, the vocal parts are complete (the Sanctus, Benedictus and Agnus Dei were not attempted). There are some sketches for the orchestral parts, and some sections of figured bass which indicate his harmonic intentions. He left several other fragments, such as the trombone solo at the opening of the Tuba Mirum. The rest of the work and the orchestration is by Süßmayr; presumably based in part on conversations held with Mozart. 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 death-bed. A copy was made of the completed score before it was handed over to Count Walsegg's envoy, 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.

Both this complete score and Mozart's original unfinished manuscripts survived, and are now in the Vienna State Library. Comparison of the two has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, Mozart is known to have played through and discussed the music with Süßmayr. It seems more than plausible that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what is Süßmayr's. It is well known that Mozart developed a strong interest in the music of J.S.Bach after his arrival in Vienna in 1781. Imitative counterpoint became an increasingly important element in his instrumental works, culminating in the great fugal passages of the last symphonies. Given that fugue was traditionally a province of liturgical music, Mozart would have felt even more inclined to exercise his skill as a contrapuntist in composing the Requiem. It is not surprising, then, that the opening phrases of the Introit contain imitative counterpoint, or that the Kyrie is set as a double fugue of great brilliance and power. More contrapuntal writing is heard elsewhere, and frequently, in the work.

## Hexham Orpheus Choir

Hexham Orpheus Choir (Charity Registration 514942) is dedicated to performing and promoting access to classical music in Tynedale. We have around 85 members and always welcome new singers. Our members range from the very experienced to the less so and both are equally welcome. For the less experienced, if you have a singing voice, with an innate feel for pitch and rhythm and a desire to practise and develop your singing and sight reading, then membership of the choir is a great way to develop your skills.

<http://hexham-orpheus-choir.org.uk/>

### Mark Edwards MMus - Director of Music

Originally from Edinburgh, Mark trained as a percussionist before taking up conducting and receiving an MMus with Distinction from Newcastle University, studying with Professor Eric Cross. Mark is pleased to have studied and worked with many great conductors including: Sian Edwards, Pierre-André Valade, Philippe Bach, Rodolfo Saglimbeni, Philip MacKenzie, Christopher Gayford and Edwin Roxburgh. With a keen interest in contemporary music, Mark has worked on new compositions with Royal Northern Sinfonia, London Sinfonietta and Streetwise



Opera. Previous engagements have included working with: Amadeus Orchestra, St Michel Strings (Finland), Newcastle University Symphony Orchestra and London Firebird Orchestra.

Recent highlights include performing at the Royal Albert Hall and Symphony Hall (Birmingham); live broadcasts for BBC 3's 'In Tune' and 'Words and Music' programmes. Recent concerts included Rachmaninov Symphonic Dances, Tchaikovsky Symphony No. 5 and Violin Concerto, Rachmaninov Symphony No.2, Mahler Symphony No. 1, Strauss Till Eulenspiegel and Four Last Songs, Brahms Ein Deutsches Requiem and Mozart Requiem. In June 2016 Mark was award third prize in the National Brass Band Conducting competition. Mark has been lucky enough to receive scholarships to participate in international conducting masterclasses with Sasha Mäkilä in Finland, Dr László Norbert Nemes at the Kodály Institute (Hungary), Sian Edwards at Dartington Festival.

He is currently director of music for Northern Praeclassica, Felling Male Voice Choir, Hexham Orpheus Choir, Newcastle Sinfonietta, workshop leader for Streetwise Opera, Associate Artistic Director for the Northern Chords Music Festival and sings with 'Voices of Hope' Adult Category Choir of the Year, 2016.

## **Warren Smith - Organ**

Warren is currently Director of Music and Organist for St Mary's Parish Church, Ponteland; Assistant Director to the Hexham Male Voice Choir; Deputy Director of Music and Principal Accompanist for Felling Male Voice Choir; Director of Music for the chamber choir Jubilate; Accompanist for the Hexham Orpheus Choir; and a Teaching Assistant at a Hexham school.

Warren inherited the title 'Hexham's answer to Gareth Malone' when he took on a choir made up of office workers, foster carers and children to compete in a National event in Cheltenham Town Hall. Recent events have included working with composers Bob Chilcott and Will Todd, both of which involved playing their Jazz Masses. In November 2013, Warren was the Choirmaster for the North-East's BBC Children in Need choir – this involved 200 children performing 'Sing' by Gary Barlow live on BBC One. Other charitable events include directing a Come & Sing, Fauré's *Requiem* in April 2014 at St Mary's Ponteland, where 100+ singers took part to raise a large amount for the British Heart Foundation.

Many of the choirs Warren has performed with have toured to some exciting venues. Performance highlights have been Antwerp, Berlin, Bruges, Dublin, Hannover, Milan, Paris, Prague, Rome, and Tallinn to name a few.



## Soloists:

**Mary Houlton:** Originally from Lincolnshire, Mary moved to the North East in 2007 to study Music at Newcastle University and singing with vocal tutor Poppy Holden. Most recently, solo work includes Beethoven *Ninth Symphony*, Bach *B Minor Mass*, Vaughan-Williams *Serenade to Music*, Korngold *Pasover Psalm* and Poulenc *Gloria*. As well as solo engagements, Mary is a proud member of the acclaimed North East chamber choir, Voices of Hope which recently achieved the title of National Adult Choir of the Year. Mary is Head of Performing Arts at a secondary school in North Tyneside.



**Sandra Klara Januszcwka** is a Polish mezzo-soprano and finished her bachelor degree of vocal education with Jacek Ozimkowski at the Academy of Music in Kraków in 2015, where she continued her postgraduate studies, but is currently studying at the Royal Academy of Music with Ryland Davies. Sandra was awarded at Macroregional Auditions for Singing Students 2012, Ludomir Różycki Singing Competition in Gliwice 2013 and in the International Competition in Chamber Ensemble Singing 'Stonavská Barborka' 2013.

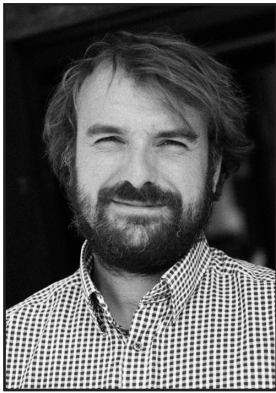


An important part of her musical development was singing with Polish Radio Choir and with the Kraków Philharmonic Choir. With these groups, she sung during the Edinburgh International Festival and worked with such prominent artists as Paul McCreech, Benjamin Schwartz, Paul Esswood and Krzysztof Penderecki. She also performed as a soloist with the Kraków Philharmonic on Polish National Independence Day. During the 15<sup>th</sup> International Bach Festival in Świdnica, she participated in Bach cantatas projects led by Andrew Parrott (Bach Academy).

In 2015 she was a member of Tenso Europe Chamber Choir for young professional singers under Kaspars Putnins, with whom she sung in Ede, Lochem, Pesc and Paris. As a concert soloist, Sandra Klara has sung Bach's *Magnificat* in Kraków with the Baroque orchestra under Sirkka-Lissa Kaakinen-Pilch. In 2016, she sung Cześnikowa in Moniuszko's *The Haunted Manor* at Kraków Opera. She has recently sung Dorabella from Mozart's *Così fan tutte* in a set of opera scenes with the Royal Academy of Music at Steiner Theatre in London.

**Simon Fidler** is the music director and founder of award winning choir Voices of Hope - Choir of the Year 2016 grand finalists and category winners. Since forming in 2011 the choir has sung at Cardiff Millenium Centre, Birmingham Symphony Hall, Newcastle Metro Radio Arena, the cathedrals of Durham, Ely and Newcastle, Newcastle Theatre Royal and several times at Sage Gateshead. The choir has sung live on BBC radio 3 programmes 'In Tune' and 'Words and Music', and will appear on 'The Choir' and on BBC 4 later in the year.

Simon's work as chorus master with the Chorus of Royal Northern Sinfonia includes *Messiah* (with Harry Bicket), *Rejoice!* (with Eamonn Dougan), Beethoven *Symphony no. 9* (with Nicholas McGegan) and *Queen Symphony* (with Tolga Kashif).



Last year he prepared a chorus for *Miracle!*, an opera premiere in Sunderland; David Almond and Marcos Fernandez's new work about Sunderland Football Club, with Music in the Minster. He was one of three British musicians involved in 'Singing Cities', working throughout Europe in 2014/15 to work with other conductors, performers and composers on schemes to make singing accessible to all.

Simon trains several choirs across the different singing programmes at Sage Gateshead and he has worked with the university choirs of Newcastle, Northumbria, Sunderland and the Leeds College of Music. For ten years Simon has worked with Streetwise Opera who use music to help people who have experienced homelessness to make positive changes in their lives.

With Streetwise, Simon has directed productions by Will Todd, Mira Calix, Bridie Jackson and the Arbour and Bellowhead. In 2018 Simon will direct a collaboration between Voices of Hope, Streetwise Opera and Royal Northern Sinfonia.

Last year he was nominated for an Arts Foundation Fellowship for choral conducting and was a finalist in the Journal Culture Awards.

**Paul Grant:** Born and raised in Edinburgh, Paul Grant is currently studying at the Royal Academy of Music with Glenville Hargreaves and Jonathan Papp. He was Highly Commended in the 2016 Marjorie Thomas Art of Song Prize and Commended in the Elena Gerhardt Lieder Prize.

Recent performances include recitals in Edinburgh, Glasgow and London singing Finzi's *Let Us Garlands Bring*, Schumann's *Liederkries Op.39* and *Spanisches Liederspiel* as well as Ravel's *Don Quichotte à Dulcinée*. Operatic roles include: Frank (*Die Fledermaus*, Strauss); Cadmus (*Semele*, Handel) and Keeper of the Madhouse (*The Rake's Progress*, Stravinsky), all with Edinburgh Studio Opera. In opera scenes: Baldassare (*L'arlesiana*, Cilea); Frédéric (*Lakmé*, Delibes) with The Royal Academy of Music and Count Almaviva (*Le Nozze di Figaro*, Mozart), Henry Kissinger (*Nixon in China*, Adams), Sid (*Albert Herring*, Britten) and Marco (*Gianni Schicchi*, Puccini), with Edinburgh Studio Opera.



Before starting at the Royal Academy of Music, Paul studied Music at the University of Edinburgh and was awarded the Eileen Cameron Music Prize for his contribution to the musical life of the Music Department, the University of Edinburgh and the wider Edinburgh community.

Upcoming concerts include Handel's *Messiah* with Halifax Choral Society, a concert in Oxford with the group 'three parts vied' celebrating the Feast of St. Cecilia as well as performing as a soloist for the RAM/Kohn Foundation Bach Cantata Series.

Paul is very grateful to the generous support from The Dewar Arts Awards, The Robertson Scholarship Trust, The Leverhulme Charitable Trust, The McGlashan Charitable Trust, The Michael Shea Scholarship and The University of Edinburgh Bucher-Fraser Scholarship.

## Acknowledgements

**Cogito Books** - Hexham's Award  
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**The Hexham Magazine Company**, for  
publicity and poster design. The Hexham  
Magazine Company publish, 'Barnacle  
Bill Magazine', for all those interested in  
messing about in boats.

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**Margaret Huntington**, for the loan of  
lighting equipment

**Nick Lord** - for web design, management  
of learning resources and the design and  
printing of the programme.

## Hexham Orpheus Choir

### Sopranos

Claire Arnold  
Sarah Barker  
Carolyn Below  
Emily Chandler  
Judi Cornforth  
Jill Dexter  
Cathy Duncan  
Pip Elmer  
Carolyn Hawkes  
Rosemarie Herdman  
Anne Kearney  
Liz McNeil Grist  
Dorothy Morris  
Carol Nunan  
Mary Oswald  
Tanja Pless-Mulloli  
Bronya Reed  
Ann Read  
Hannah Reynolds  
Nuala Rose  
Maeve Selby  
Teresa Toms  
Carolyn Vasey  
June Welch  
Carrie Winger

### Altos

Marjorie Anderson  
Lou Baxter  
Liz Beattie  
Wendy Busby  
Sylvia Chainey  
Jane Dammers  
Nicola Davison  
Pippa Exham  
Julia Grint  
Rita Howell  
Claire Huddleston  
Mary Illingworth  
Margret Jacot  
Di Jameson  
Linda Lord  
Val Mallinson  
Hilary McKendrick  
Jenny Myles  
Liz Nisbet  
Joanna O'Neill  
Emma Ponsford  
Dorothy Simmons  
Janet Storrie  
Gill Thompson  
Jean Wilks

### Tenors

John Barker  
John Below  
Malcolm Chainey  
Bill Day  
Tim Grew  
Susan Kent  
Louise Khazae  
Chris Little  
Lesley MacDonald  
Jenny McKay  
Chris Moss  
Peter Nevin  
Rachel Ogilvie  
Peter Vasey  
Bruce Reed

### Basses

Paul Barrett  
Julian Boyfield  
Stuart Dearlove  
Warwick Eden  
John Guyon  
Nick Lord  
Don MacLeod  
Keith Mallinson  
Tony May  
Owen McArdle  
John Rose  
Chris Simmons  
Chris Welch

