



MOZART REQUIEM

RUTTER GLORIA

HEXHAM ORPHEUS CHOIR

DIRECTOR MARK EDWARDS

SATURDAY 12TH NOVEMBER

HEXHAM ABBEY

SOPRANO: RACHEL DYSON

ALTO: HEATHER BURNS

TENOR: BEN RYAN

BASS: BEN NOBLE

Hexham Orpheus Choir Regd. Charity No.514942



REQUIEM, K. 626

W A MOZART

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 5th 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, 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 while 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.

INTERVAL

Michael Haynes (Organ)**INCANTATION POUR UN JOUR SAINT****LANGLAIS**

Langlais, the blind French organist was, with Messaien, one of the last pupils of Paul Dukas, but there is nothing of *The Sorcerer's Apprentice* in his music. His style owes far more to another teacher, the organist and composer Tournemire. Inspiration comes firstly from his religious conviction, then, as in this Incantation, from Gregorian plainchant. The Incantation, announced after the opening fanfare, pervades the whole piece.

Ben Noble (Bass)**DEH VIENI ALLA FINESTRA****MOZART**

For good reason, *Don Giovanni* is one of the most coveted baritone roles in opera. His aria, *Deh vieni alla finestra*, is an incredible scene, a picture of Don Juan in action, unencumbered by angry exes or jealous fiancés. He's serenading a nameless woman (Elvira's maid, technically), in that truly Spanish style, with a guitar outside her window. Mozart's music is perfect and Da Ponte's words are sexy, and the simplicity of it all gives us a chance to hear Giovanni do the thing he does better than anyone in the world.

Ben Ryan (Tenor)**THE PLOUGH BOY****BRITTON**

While a certain elegant simplicity characterises the folk song genre, Britten's creative arrangements exude music that is both sophisticated and full of meaning. More than just charming, the folksongs are delightfully clever and, at times, deeply moving. *The Plough Boy* is an irresistible, charming and rather quirky song. From the sparkling introduction Britten wins over his listener, but the vocal line itself is a winner too, especially when sung with a sense of mischief.

Rachel Dyson (Soprano) and Heather Burns (Alto)**VIA RESTI SERVITA FROM LE NOZZE DE FIGARO MOZART**

In this duet, Marcellina and Susanna share an exchange of very politely delivered sarcastic insults ("After you, brilliant madam"), and Susanna triumphs in the exchange by congratulating her rival on her impressive age. The older woman departs in a fury.

EVENING PRAYER FROM HANSEL & GRETEL HUMPERDINCK

Hansel and Gretel, alone and lost in the forest, sing this well-known duet before they go to sleep. The song conjures many powerful emotions: the bravery of two scared children, the comfort of a ritual song or prayer, and their faith and hope.

GLORIA

JOHN RUTTER (1945-)

To quote the composer's own note on this very popular work:

Gloria...was written as a concert work. It was commissioned by the Voices of Mel Olson, Omaha, Nebraska and I directed the first performance on the occasion of my first visit to the United States in May 1974. The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional, and jubilant by turns. My setting, which is based upon one of the Gregorian chants associated with the text, divides into three movements roughly corresponding with traditional symphonic structure. The accompaniment is for brass ensemble, with timpani, percussion, and organ - a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement.

The first movement sets off with a jubilant brass fanfare. The chorus, interrupted throughout by jagged instrumental figurations, alternates between a joyful declamation of Gloria in excelsis Deo and the peaceful aspiration, Et in terra pax. At Laudamus te there is the sensation of bells pealing in both chorus and brass, before the return of the Gloria provides an exultant close.

The second movement is more tranquil and mysterious. Birdcalls on the organ are answered by a theme redolent of the opening Gloria. A gentle chorale in the brass leads to the central choral climax at Domine Deus, Rex caelstis. This subsides towards a tender pleading for mercy by solo female voices while the choir quietly meditates upon the chorale theme.

The final movement is quite jazzy in style. Quoniam tu solus sanctus leads to a fugal setting of Cum sancto spiritu and the two melodic lines are then intertwined. Amens take over, syncopated throughout the choir, before the return of the original Gloria theme sets up a splendidly affirmative finish.

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, 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 his MMus with Distinction. With a keen interest in contemporary music, Mark has worked on new compositions with Royal Northern Sinfonia, London Sinfonietta Academy and Streetwise Opera. Recent highlights include performing at the Royal Albert Hall London and Symphony Hall Birmingham and live broadcasts for various BBC Radio 3 programmes.

Comfortably working on large scale projects for both orchestra and choir, he has recently directed larger repertoire including: Elgar – *The Dream of Gerontius*, Vaughan Williams – *A Sea Symphony*, and Verdi *Requiem*. In 2017 Mark won the National Brass Band Conducting Competition. As assistant conductor he has taken rehearsals for RTÉ concert orchestra in Ireland and acted as cover conductor for the Scottish Chamber Orchestra.

He is currently director of music for the chamber choir 'Voices of Hope' (recent winners of the BBC Choir of the Year Competition), New Tyneside Orchestra, Hexham Orpheus Choir, Felling Male Voice Choir, workshop leader for Streetwise Opera and lecturer in conducting at Newcastle University. He has also had masterclasses with conductors such as Sir Mark Elder, Omer Meir Wellber and David Hill.

Mark has recently completed his Post Graduate Diploma with distinction after studying with Clark Rundell and Mark Heron at the Royal Northern College of Music and was awarded the Brierley Kershaw Prize for Conducting. During his time in Manchester he was assistant conductor for projects with BBC Philharmonic, Royal Liverpool Philharmonic Orchestra and Psappha.

INSTRUMENTALISTS

Trumpets

Tom Rushton
Alastair Lord
Billy Bradshaw
Dave Hignett

Trombones

Ben Haslam
Alex Utting
John Flood

Tuba

Alistair Storey

Timpani

Paul Campbell

Percussion

Matt Moore

Organ

Warren Smith
Michael Haynes

Violin

Ed Cross
Hannah Tattersfield

Viola

Julia Boulton

Cello

Peter Richardson

Piano

Len Young

SOLOISTS:

Rachel Dyson (Soprano)

Northumbrian soprano Rachel Dyson was with the Estonian National in Tallinn for six years where she performed in various operas, oratorios, concerts and musicals including Wagner's *Fliegende Hollander*, Mozart's *Le Nozze di Figaro* (2nd bridesmaid), Stein's *Viiulda ja Katusel*, Kalman's *Die Zirkusprinzessin* (Circus Maiden), Hindemith's *Cardillac*, Gounod's *Romeo et Juliette*, Donizetti's *L'elisir d'amore*, Gounod's *Faust*, Wagner's *Tannhauser*, Mozart's *Requiem*, Korvit's *Liblikas*, Bizet's *Carmen*, Puccini's *La Boheme*, Puccini's *Tosca*, Handel's *Giulio Cesare* and Tchaikovsky's *Queen of Spades*. The National Opera have also toured Estonia, Scandinavia, Moscow and the Baltic states with various productions and concerts.



Now back in the UK her performances have included the William Shield Festival in Gateshead, NEPAC *Last Night of the Proms* at The Sage Gateshead, Carluccio's *Italian Opera Nights*, 'Proms on the lawn' at Kirkley Hall, 'Pot Luck' *Pirates of Penzance* (Mabel) at the International Gilbert and Sullivan Festival, Bach's *Johannes Passion*, Vivaldi's *Gloria* and Mozart's *Mass in C Minor* for the Bury Bach Choir, Goodall's *Eternal Light Requiem* for Scunthorpe Choral Society and the following roles for Rocket Opera: Mozart's *Don Giovanni* (Donna Anna), Purcell's *Dido and Aeneas* (Belinda), Sullivan's *The Mikado* (Yum Yum), *The Pirates of Penzance* (Mabel) and *Trial by Jury* (The Plaintiff). Colombina in Lusvardi's comic opera *Colombo Tutto Tondo* at the Galway Festival, *Happy and Glorious* a Queen's Jubilee concert in Bury St Edmonds, Bizet's *Carmen* (Micaela) for The Sage Gateshead Opera Chorus, touring with Heritage Opera production of Strauss' *Die Fledermaus*, Sullivan's *The Gondoliers* (Gianetta) and the title role in *Patience* at the Buxton International Gilbert and Sullivan Festival. She last performed with the Hexham Orpheus Choir for their performance of Tippett's *A Child of Our Time*.

Ben Ryan (Tenor)

Darlington born tenor Ben Ryan started singing at a young age in various youth choirs around the North East. In 2018, he began participating in the Samling Academy, working alongside artists such as James Ballieu, Nicky Spence and Nick Pritchard, in addition to taking part in several concert series with other members of the Academy, most recently the *Sea Pictures* series. He is also a member of the Newcastle based choir, Voices of Hope since 2020, taking part in projects such as Will Todd's *Passion Music* and recording their upcoming album. His previous solo performances have included being the tenor soloist in Handel's *Messiah* and a number of different recitals. He is currently taught by Miranda Wright, with a view to moving onto Conservatoire study next year.



Heather Burns (Alto)

Heather Burns' operatic roles include Santuzza *Cavalliera Rusticana* (Buxton Festival), Arsilda *Arsilda, Regina di Ponto*, Asteria *Tamerlano* (Newcastle Early Music Festival), Carmen *Carmen* (OperaLab, Black Cat Opera and Rocket Opera at The Sage Gateshead), Erda in *LiveArtShow's Off West End Theatre* award nominated production of *Rhinegold*, Patrick *The Poor Soldier* (William Shield Festival), Marcellina *Great Boxing Booth Revival Figaro*, Dido *Dido & Aeneas*, Counsel for the Plaintiff *Trial by Jury*, Edith *Pirates of Penzance*, Pitti-Sing *The Mikado* (Berwick Festival Opera), and Lehrbube *Die Meistersinger von Nurnberg* at the Edinburgh International Festival with the BBC Scottish Symphony



Orchestra. For the English National Opera artist training programme ENO Opera Works her roles include Eduige *Rodelinda*, Miss Jessel *The Turn of the Screw*, Lucretia *The Rape of Lucretia* and has since returned to ENO to lead the alto section and perform ensemble in the ENO Baylis *Know the Show Magic Flute* workshops and performances.

Concert performances include Elgar *Sea Pictures* (Northumberland Orchestral Society), Schumann *Frauenliebe und Leben* (Paisley Voices Festival), a concert of light opera favourites (The Sage Gateshead) with the Royal Northern Sinfonia, gala concerts *Opera Gold* and *Festive Treats* (InterOpera), Metal Baroque (Berwick Festival Opera), the Royal British Legion's 90th Anniversary concert and oratorio performances in repertoire including Verdi *Requiem*, Rossini *Petite Messe Solenelle* and Mozart *Requiem*, Mendelssohn *Elijah*.

Heather studied at the Royal Conservatoire of Scotland, Newcastle University and English National Opera's artist training programme, ENO Opera Works.

Ben Noble (Bass)

Ben is a baritone from Northeast England, studying with Graeme Danby. Recent stage roles include Schaunard in *la Boheme* for his debut in France, Prince Yamadori and The Bonze in *Madame Butterfly*, Barone, Doctor Grenville, and Marchese in *la Traviata*, (North Wales Opera Studio & Clyde Opera), Figaro in *The Marriage of Figaro*, and Giuseppe in *The Gondoliers* (York Opera), Guglielmo in *Cosi fan Tutte* (Constella Operaballet), and Noakes in the premiere of *Something in the City* by Thomas. F. Dunhill. Don Alhambra in *The Gondoliers* at Harrogate International Festival, the bass roles in Britten's *The Little Sweep*, and Barabashkin in Shostakovich's *Cheryomushki*.



Soloist concert performances include *Symphony for the Mothers and Sons* (commission marking the centenary of the Somme), Bach's *St John Passion* and Faure's *Requiem* (Bury Bach Choir), and Mozart's *Requiem*. Chorus work includes Opera North's *Silent Night*, *Faust*, and *Le Comte Ory* (Dorset Opera). Ben works for the National Youth Choirs of Great Britain and conducts the Military Wives Choir at Catterick Garrison. Future plans include *Cosi fan Tutte* in 2023. Ben is so grateful to perform Mozart's *Requiem* with the Hexham Orpheus Choir.

ACKNOWLEDGEMENTS

Tony May and **Margaret Huntington**, for the loan of lighting equipment as well as to Tony May for erecting and managing the lighting.

Members of the committee and many others who have helped, for their valuable contributions throughout this project including Anabel Gammidge, Julia Grint, Graeme Helliwell, Nick Lord, Linda Lord and Esther Urwin.

Programme Design: Nick Lord

HEXHAM ORPHEUS CHOIR

Sopranos

Anne Bagley
Sarah Barker
Carolyn Below
Paddy Burridge
Elspeth Christie
Judi Cornforth
Nicola Davison
Cathy Duncan
Fiona Hewitt
Pip May
Liz McNeil Grist
Cicely Mortimer
Tanja Pless-Mullolli
Ann Reed
Maeve Selby
Esther Urwin
Charlotte Waters
June Welch

Altos

Louise Baxter
Cherry Christer
Sheila Dance
Camilla Drax
Sue Fowler
Anabel Gammidge
Rita Howell
Claire Huddleston
Margaret Huntington
Linda Lord
Val Mallinson
Hilary McKendrick
Susan Morse
Keron North
Joanna O'Neill
Bronya Read
Siobhan Stephenson
Janet Storrie
Gill Thompson
Pam Vennart
Jean Wilks
Anne Wilson

Tenors

John Below
Malcolm Chainey
Bill Day
Charles Drax
Tim Grew
Pat Marriott
Stella Mason
Jenny McKay
Rachel Ogilvie
John Ross
Peter Vasey

Basses

Julian Boyfield
Allen Christer
Stuart Dearlove
Martyn Farrer
Graeme Helliwell
Chris Hewitt
Bob Hull
Michael Jackson
Nick Lord
Don Macleod
Keith Mallinson
Tony May
Owen McArdle
Mick McCabe
Bruce Reed
Mark Terry
Jim Vennart
Chris Welch

Christmas Concert with Carols for All

December 14th 7:30pm

Hexham Abbey

Supporting

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Crisis

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