

Mozart



P R O G R A M M E

Kirtanam Choir Dublin
DISCANTVS London
2002

LONDON

Saturday 30th November at 7.30
St. Mary's, Bryanston Square, W1

MOZART

Piano Concerto in C, K.467

Soloist David Ward

Great Mass in C minor, K.427

Natalie Clifton-Griffith, Laura Mitchell,

Nathan Vale, Clemens Kölbl.

Linden Baroque Orchestra

leader Theresa Caudle

DUBLIN

Saturday 7th December at 8.00
Church of the Sacred Heart, Donnybrook

Choral Works by Peter Phillips

DISCANTVS directed by Bruce Ramell

MOZART

Great Mass in C minor, K.427

Sylvia O'Brien, Niamh O'Brien,

Simon Wall, Jeffrey Ledwidge.

Orchestra

leader Camilla Günzl

Conductor David Ward

First Half of the Concert in London

MOZART

Piano Concerto no.21 in C major, K.467.

Allegro maestoso. Andante. Allegro vivace assai.

This well-known and much loved piano concerto was written when Mozart was at the height of his success as pianist and composer in Vienna in February 1785. It follows close on the heels of a very different work, the piano concerto in D minor. In contrast to the dark and dramatic intensity of the latter, the C major concerto is a festive and celebratory work, at least in its outer movements. It employs a large orchestra with trumpets and drums in addition to the usual wind section of flute, oboes, bassoons and horns. The slow movement is more gentle and intimate with some extraordinary chromatic writing and shifts from major to minor. Many listeners might think of this movement as the apotheosis of Mozart's wonderfully smooth and harmonious style yet it is actually full of sour and pungent dissonance. It was used in the film "Elvira Madigan" hence the concerto's twentieth century nickname.

The concerto is being played on a copy of a late eighteenth century fortepiano. The original was made in about 1795 by Anton Walter, a well-known Viennese maker whose instruments Mozart knew and owned. The copy was made by Dennis Woolley of Cumbria in 1989.

First Half of the Concert in Dublin.

PETER PHILIPS

Choral Works and Recorder Pieces

Peter Philips (1561-1628) is still a comparatively neglected composer, though he made a significant impact in many areas of music, particularly religious choral music. He began his musical life as a choirboy at St. Paul's Cathedral in London, then fled to the continent as a Catholic exile in 1582. He spent the rest of his life abroad in Italy, France, Spain and the Low Countries, particularly Antwerp and Brussels where he was organist at the Royal Chapel, one of the most important centres for church music at the time. Philips took holy orders in 1610 and became a canon.

1. Cantibus organis
2. Tibi laus
3. In splendenti nube
4. O beatum et sacrosanctum diem
5. Three Recorder Pieces.
6. Le bel ange du ciel
7. Jubilate Deo omnis terra

MOZART The Great Mass in C Minor K 427

Mozart composed no fewer than 16 complete settings of the Mass, all of them for use in Salzburg where he was employed by the Archbishop. Many of these are called "Missa brevis", a short mass, and are joyful and celebratory pieces. Most of them were written before his twentieth year. It is interesting that the two pieces of Church music that he undertook in his fully mature Viennese years both contained much more serious and intense music than before and that they were both left unfinished: the present Mass in C minor and the Requiem.

In August 1782 Mozart married his wife Constance, initially against his father's wishes. Consent was given after the wedding. Mozart then took a vow to compose a Mass in thanksgiving for his marriage - and perhaps to console his father who was never happy about his wedding. The idea was to have the Mass completed in time for a performance when the couple visited Leopold in Salzburg. This visit was postponed several times until July 1783 - but still the Mass was not completed. We cannot be sure what exactly was sung at the first performance in St. Peter's Church at the end of October 1783 but we know that the soprano solos were undertaken by Constance herself. As these are very demanding she must have been a singer of considerable ability. If this piece had ever been completed it would have been a Mass to equal Bach's B minor or Beethoven's "Missa Solemnis". Far from being a Mass of celebration this setting seems to have called out of Mozart music of extraordinary intensity and unequalled complexity. Two of the pieces are for double choir (8 parts) and others for 5 part choir. The work undoubtedly shows the influence of Bach and Handel whose music Mozart had been introduced to in his early years in Vienna.

Mozart writes to his father who expressed concern that his son was neglecting his religious duties: "Papa must not worry for God is ever before my eyes. I realise His omnipotence and I fear his anger; but I also recognise His love, His compassion and His tenderness towards His creatures. He will never forsake His own. If it is according to His will, so let it be according to mine: thus all will be well and I must needs be happy and contented."

Kyrie

Chorus & Soprano *Kyrie eleison. Christe eleison. Kyrie eleison.*
Lord have mercy. Christ have mercy. Lord have mercy.

Gloria

Chorus *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.*
Glory to God in the highest, and on earth peace to men of goodwill.

Soprano *Laudamus te, benedicimus te, adoramus te, glorificamus te.*
We praise thee, bless thee, adore thee, glorify thee.

Chorus *Gratias agimus tibi propter magnam gloriam tuam.*
We give Thee thanks for Thy great glory.

Soprano duet *Domine Deus, Rex coelestis, Deus Pater omnipotens,*
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
O Lord God, heavenly King, God the father almighty.
O Lord, the only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.

Double chorus *Qui tollis pecata mundi, miserere nobis.*
Qui tollis pecata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

David Ward

David Ward - pianist, fortepianist and conductor - was born in Sheffield and educated at Bryanston School, Caius College, Cambridge and at the Royal College of Music in London. His teachers included Cyril Smith and Katharina Wolpe; he also studied in Paris with the legendary Nadia Boulanger. His interpretations of Mozart in concerts and on recordings have won high praise for their clarity and sensitivity. He has played in the major concert halls in London as well as all over the British Isles and in Europe, America, South Africa, Australia and New Zealand. His interest in and love for the music of the classical period led him to play the instruments of the time. He now has copies of two Viennese fortepianos as well as a harpsichord and a clavichord. These often travel with him for concerts, lecture-recitals or classes.

He presents a variety of programmes of words and music, using composers' letters and contemporary accounts, as well as an unusual recital combining Mozart and Shakespeare entitled "The Marriage of True Minds".

As a conductor David directed his own orchestra, "La Spiritata", for many years with whom he gave a large number of concerts based on the Mozart repertoire, including choral works and operas. He has also worked with the New Sadler's Wells Opera Company, with The Opera School Wales ("Cosi fan Tutte") and with the touring company Opera Box ("Don Giovanni"). He has given several concerts with the Linden Baroque orchestra including three with their choir. He teaches piano and fortepiano at the Royal College of Music in London and fortepiano at the Birmingham Conservatoire.

London Soloists

Natalie Clifton-Griffith

Born in Cornwall, Natalie Clifton-Griffith graduated from The Birmingham Conservatoire in 1996 with a First Class Bachelor of Music Honours Degree and was also awarded the B.Mus Graduates Year Prize. She completed her training at The Royal College of Music with Elizabeth Robson. During this time she won the 1998 Bach Handel Prize, was awarded Second Prize at Great Elm Vocal Awards and was a finalist in the 1997 Lies Askonas Competition.

Since leaving the college she has sung a wide repertoire of Oratorio and Opera in many parts of the UK and abroad including works by Bach, Casissimi, de Lalande, Handel, Haydn, Mozart and many others. She has appeared at the Proms and with the Royal Philharmonic Orchestra, the English Chamber Orchestra and with the City of Birmingham Symphony Orchestra. She has performed in operas by Mozart, Purcell, Blow and Ravel.

Future work includes Mozart's Vespers and Requiem, Bach's B Minor Mass, a concert at the Lufthansa Early Music Festival with Ex Cathedra Consort, a tour to The Canary Isles, Handel's Dixit Dominus at The Queen Elizabeth Hall, a tour to Switzerland and Bach's St. Matthew Passion at the BBC Proms with The English Concert Choir.

Laura Mitchell

Laura started singing at the age of 11; her teachers were John Bantick and Patricia Clark. She entered the Royal College of Music as a Scholar in 1998 where she is currently a student of Margaret Cable. She has sung in various concerts at the RCM and elsewhere, including performances at the Royal Albert Hall, Queen Elizabeth Hall, St. John's, Smith Square (Bach; St. John Passion, with Peter Schreier), St. Luke's Church (Handel; Messiah, with David Ward,) Buckingham Palace (Prince Charles' 50th Birthday) and Kensington Palace (Music Soirée).

DISCANTVS

Director Bruce Ramell

DISCANTVS, the choir of the School of Economic Science in London, was founded in 1988. It gives performances both within the organisation and beyond. The repertory covers music from all periods up to the end of the 18th century, as well as newly written pieces, some of which have been composed specifically for the choir. The choir have taken part in services in some of our finest cathedrals, including Norwich and Lincoln. Since participating in a similar joint performance with the Dublin choir of "Messiah" two years ago, they have sung in Madrid and Antwerp and in many centres in the UK. For two years they have given highly successful Summer concerts in Magdalen College Chapel in Oxford.

Sopranos Jill Crehan, *Catherine Cselko, Annette Currington, Ann Garry, Monica Gilbert, *Janet Kennedy, Kate Meltzer, Gill Thompson, Odile Wythe.

Altos *Anthea Douglas, Danniella Downs, Deirdre Francis, Linde Hardaker, *Jenny MacNeil, *Heather Ramell, Frances Smith, Elizabeth Ward, *Rosalind Wyatt .

Tenors Edmund Chadwick, Nick de Mattos, Michael Gilbert, *Michael Kruger, Dominic O'Flynn, *Matthew MacNeil, Paul Summers.

Basses Keith Ashworth, Brendan Crehan, David Fletcher, David Goymour, Peter Keggey, Bruce Ramell, Andrew Sissons, Stephen Thompson, Peter Weigall.

Recorders Christina Burstin, David Fletcher, David Goymour, Kate Meltzer, Elizabeth Ward.

*Not singing in Dublin.

KIRTANAM CHOIR

Choir Trainers Fran Dempsey and Susie Spratt

The Kirtanam Choir was founded in 1976 by the School of Philosophy and Economic Science in Dublin. Since the word Kirtanam in Sanskrit meaning "Singing the praises of the Lord" the choir has sung sacred music in many venues in Dublin including a number of performances of "Messiah" with David Ward.

Sopranos Marie Buckley, Adrienne Candy, Lydia Dorman, Eva Franklin, *Sister Mulhall, Clare Murphy, Rita O'Mahoney, Susie Spratt, Mary Telford.

Altos Noelle Coleman, Ruth Franklin, Alice Horan, Victoria Kavanagh, Laura McGeough, Patricia O'Flaherty, Vivienne Tobin, Annie van der Belt, Mary White.

Tenors John Alexander, Fran Dempsey, Stephen Gordon, Des Howett, Tim Joyce, Kieran Maguire, Gerald McManus, Camillus Power.

Basses Michael Collins, Laurence Horan, John Hynes, Rutger Kortenhorst, Roy Ogliassain, Michael Telford, Nicolas Telford, Timothy Telford.

* Not singing in London.

LINDEN BAROQUE ORCHESTRA

Linden Baroque was formed in 1982 by a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually - and uniquely anywhere at that time - it combines the talents of young professionals, amateurs and students and many members have moved on to have prominent careers in the early music field. From the beginning, the musical director was the well-known baroque oboist Paul Goodwin. Now pursuing a busy international conducting career, Paul is Honorary President and Walter Reiter the Musical Director. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur). The instruments are either 18th century originals or modern copies - some made by the players themselves and we usually play at "baroque pitch" of 415Hz although this evening for the music of the classical period we play at 430Hz.

The instruments are at a lower tension than modern concert pitch and their design and set-up means they sound much softer and rather more subtle than today's steel-strung and multiple-keyed successors, allowing the music to be heard closer to the way it was when it was composed.

Many Linden Baroque concerts are given with the Linden Baroque Choir. Together with the orchestra they have given first modern performances of music by Jean Gilles and J F Fasch. Their first CD, issued on the Meridian label, of music by Fasch, was well received and was recently played on Radio 3.

Violins I	Theresa Caudle (leader), Barbara Grant, Giovanna del Perugia, Alex Webb, Anna Ramell, Alan Selwyn.
Violins II	Michael Jenner, Michele Burton, Linda McDonald, Clive Letchford, Wendy Giles, Amanda Babbington.
Violas	Zen Edwards, John Sutherland, Kay Dixon, Simon Hill.
Cellos	Louise Jameson, Ibrahim Aziz, Sarah Roberts.
Double Bass	Andrew Kerr, Kate Aldridge.
Flute	Andrew Crawford.
Oboes	Zilla Gillman, Francis Norbury.
Bassoons	Maggie Bruce, Mathew Dart.
Horns	Anneke Scott, Jo Walters.
Trumpets	Alison Balsom, Edward Pascall.
Trombones	Amy Wetmore, George Bartle, Alastair Warren.
Timpani	Oliver Cox.

Acknowledgements and Thanks

London

We would like to thank our sponsors M & C Saatchi and Garry Associates as well as many other friends for their contributions to the considerable cost of this event.

We would also like to thank

Maureen Fortnum of St. Mary's Church Office for helping with the hiring of the recently renovated Church and Crypt,
and the caretaker, Maureen Shearer.

David Lambert for donating his time and talents to design the beautiful leaflets and programme covers.

Zen Edwards for arranging the players in the orchestra.

Noel Skinner for accompanying the choir rehearsals.

Jane Jarvis and others at Mandeville Place for manning the box office.

Andrew Purves and his colleagues for invaluable assistance in organising, mounting and dismounting the event and for serving the choir and orchestra with refreshments during rehearsals and the audience and performers with welcome interval refreshments.

Dublin

The Kirtanam Choir wish to express their appreciation and sincere thanks to our many Sponsors for their generosity and support in making it possible to present this year's performance of Mozart's Great Mass.

A special word of thanks to Father Pat Carroll P.P. for his patience and kindness in allowing us every facility for rehearsals and for allowing the Choir the use of the beautiful Church of the Sacred Heart, Donnybrook for the performance.

Camilla Günzl for arranging the players in the Orchestra.

Sean Creed for accompanying the rehearsals.

To all those who have worked behind the scenes giving freely of their time and energy a sincere thank you.