



# Mozart

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## Great Mass in C minor

*and*

**Grayston Ives** – *Songs of Ariel* (first performance)

**Haydn** – *The Heavens are Telling* from *The Creation*

**Bach** – *Agnus Dei* from the B minor Mass

St Andrew's Church  
8pm, Saturday 16th May, 2009

# Programme

**Haydn**      *The Heavens are Telling*  
from *The Creation*

**Mozart**      Great Mass in C minor  
*Kyrie*  
*Gloria*

— interval of 20 minutes, at which wine will be served —  
Please return your glasses to the tables before the concert resumes

**Ives**      *Songs of Ariel* (first performance)  
1. *Come unto these yellow sands*  
2. *Full fathom five*  
3. *Where the bee sucks*

**Mozart**      Great Mass in C minor (cont.)  
*Credo*  
*Sanctus*  
*Benedictus*

**Bach**      *Agnus Dei*  
from the B minor Mass

# Summertown Choral Society

Registered Charity 900317

Duncan Saunderson, *conductor*

*with*

Jane Sherriff & Catherine Young, *sopranos*

Stephen Burrows, *countertenor*

Chris Watson, *tenor*

Tom Edwards, *bass*

*and*

The Summertown Players

*led by Janet Froomes*



**Summertown Choral Society** was founded in 1961. New members are always welcome to this friendly and well-established choir. There is no audition and we offer trial membership. Singing is a natural way of relaxing; there are proven health benefits and it's fun! Rehearsals for our new season start at 7:30pm on Thursday, 10th September at the URC church in Summertown. More information, including details of social activities, choir holiday and past repertoire can be found at [www.summertownchoral.org.uk](http://www.summertownchoral.org.uk), from our brochure 'Singing in Oxford' or by contacting our Chairman on [chair@summertownchoral.org.uk](mailto:chair@summertownchoral.org.uk).

Our repertoire for the 2009/10 season includes excerpts from Monteverdi's *Vespers*, Handel's *Nisi Dominus*, Parry's *Ode on St Cecilia's Day* and a selection of English part songs. See the back page for more details of our next concert.

# Wolfgang Amadeus Mozart

## Great Mass in C minor

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<b>Kyrie</b>	<i>Christe eleison</i>	<b>Credo</b>	<i>Credo in unum Deum Et incarnatus est</i>
<b>Gloria</b>	<i>Gloria in excelsis Laudamus te Gratias agimus Domine Deus Qui tollis Quoniam tu solus Jesu Christe – Cum Sancto Spiritu</i>	<b>Sanctus</b>	<i>Hosanna</i>
		<b>Benedictus</b>	<i>Hosanna</i>

The musical talents of the young Mozart came to light early in his life. Born in 1756 in Salzburg, at the age of five he was playing the piano and the violin with confidence and writing his first pieces for the piano. In 1762 his father Leopold, himself a violinist, composer and teacher, wanting to establish his six-year old son as a child prodigy, took him and his older sister, Nannerl, also a budding musician, on a series of concert tours to the main centres in Europe including Vienna, Paris and London. These continued into 1767, and were followed by three long visits to Italy with his father from 1770 to 1773. In 1773 he was appointed to the court of the Prince-Archbishop of Salzburg first simply as court musician and then from 1779 as organist and concert master. He continued to travel round Europe during these years, but found his position increasingly uncongenial – ‘money without art’ as he described it – until in 1781, after a sensational row with the Court Chamberlain, he left the court and moved to Vienna. Here, in spite of his father’s efforts to get him to return to the financial security of the Archbishop’s court, he was able to earn a living as pianist and composer, and he made it his home until his death in 1791.

Mozart never stopped writing music after his first early pieces as a five year old. He continued composing during his concert tours, at first mostly chamber music, moving on to orchestral works and opera during his stays in Italy, and then in Salzburg and Vienna the full musical spectrum of instrumental and orchestral, vocal and choral, secular and sacred works and his best known operas. In the musical world of Vienna he came to know Haydn, both his music and in person, and also Baron Gottfried van Swieten, a patron of music and in particular a connoisseur of Baroque music, in whose

library Mozart was able to study the manuscripts of J S Bach and Handel, with notable influence on his own later works such as the Mass in C minor.

In August 1782 in Vienna Mozart married Constanze Weber, a soprano and daughter of a musical family whom he had met on a visit to Mannheim in 1777. This marriage did not have his father's blessing, though it was given later, and it seems that Mozart may have promised the Mass to him in an attempt to heal the rift between them. In a letter of January 1783 to his father he writes 'I really hope to keep my promise' and refers to 'the score of half the Mass which is lying there waiting to be delivered'.

The Mass was first performed in St Peter's Abbey Church in Salzburg in October 1783, with Constanze Mozart singing the first soprano solo (entry in Nannerl's diary). But the work as it has come down to us is not complete. In the edition published in 1840 (by Johann Anton André), based on Mozart's autograph and a contemporary copy, the larger part of the *Credo*, the *Agnus Dei* and the *Dona Nobis* are missing. It is possible that Mozart never wrote the missing movements, and later editions in 1901 and 1918 used sections of others of his Masses to complete the work. The version which we sing tonight is that of H C Robbins Landon, edited during 1953-55 with as few alterations as possible to Mozart's autograph, and which therefore does not contain any attempt at the missing movements.

Unlike his other Masses, most of which are shortened *Missae Breves*, the Great Mass is operatic in scale with full symphony orchestra and organ and running to nearly an hour even in its unfinished state. There is eight-part writing for double chorus in the *Qui tollis*, *Sanctus* and *Hosanna*, and two choral double-fugues worthy of Bach and Handel in the *Cum Sancto Spiritu* and the *Hosanna* (the *Hosanna* in Bach's B minor Mass is also scored for double chorus).

The writing for the solo parts appears to reflect the circumstances of the composition of the Mass. The second soprano, tenor and bass have no solo arias of their own, joining the first soprano in duet, trio and quartet. But the first soprano, the part sung by Constanze, has three soaring arias – *Christe eleison*, *Laudamus te*, *Et Incarnatus est* – demanding a lightness and agility of voice to encompass leaps of well over an octave and long coloratura passages.

## J S Bach: *Mass in B minor*

*Agnus Dei, Dona nobis pacem*

In place of the ending to the C minor Mass which we do not have, we sing tonight the last two movements of J S Bach's Mass in B minor, the *Agnus Dei*, for counter-tenor and string obbligato, and the *Dona nobis pacem* for four-part chorus. In doing so we are not departing so far from the original genesis of the work.

The B minor Mass was not composed as a single coherent work of music. Its various parts were written for different occasions and at different times over more than 20 years, and only in 1747 or 1748, two or three years before his death in 1750 at the age of 65, did Bach bring them together in one complete score. The *Sanctus* was written as a set piece in 1724, the *Kyrie* and *Gloria* in 1733 to support his application for the post of Court Composer at the court of the Grand-Elector of Saxony, the *Credo* in 1732 or perhaps some 10 or 12 years later (scholars disagree), and the last movements, derived from earlier works, in the late 1740s when Bach brought the various pieces together to form the complete work. The Mass was never performed as a whole in Bach's life-time, for the first time possibly not until 1859 in Leipzig.

## Joseph Haydn: *The Heavens are telling*

Haydn, born in 1732 and died in 1809, was in the service of Count Nicholas Esterházy, head of one of Hungary's leading families, from 1760 until the Count's death in 1790. In 1791-92 and 1794-95 Haydn spent two seasons in London, during which he wrote the London symphonies nos. 93-104, and on his return to Vienna in the summer of 1795 he took with him two English librettos which were to form the basis of the German librettos of his two oratorios, *The Creation* and *The Seasons*. The inspiration for these came from the popular performances in London of Handel's oratorios.

Haydn worked on *The Creation* during most of 1797 and early 1798 and it was given its first performance in April 1798 under his baton, immediately receiving great acclaim. The English libretto was compiled from the Old Testament books of Genesis and the Psalms and John Milton's *Paradise Lost*. The chorus and trio *The Heavens are telling the Glory of God*, preceded by a tenor recitative and an orchestral introduction depicting the rising of the sun and the moon, celebrate the creation of the sun, moon and stars on the fourth day, bringing to a close Part I of the oratorio.

## Grayston Ives: *Songs of Ariel*

Grayston Ives, informally Bill Ives, English choral composer, singer, trainer and conductor of choirs, was born in 1948. He was a chorister at Ely Cathedral and read music at Selwyn College, Cambridge, where he held a choral scholarship. He has been a teacher of music, he sang tenor with the King's Singers from 1978 to 1985, and from 1991 until March 2009 he was Organist, Informator Choristarum and Fellow and Tutor in Music at Magdalen College, Oxford.

Much of his work as a composer is sacred music for choir and mixed voices, written while at Magdalen, but he has also written songs for children and some instrumental music mainly for solo organ. His contribution to church music was recognised in May 2008 with a fellowship of the Royal School of Church Music and the award of a Lambeth DMus by the Archbishop of Canterbury.

The three *Songs of Ariel*, commissioned by Summertown Choral Society and receiving their first performance tonight, are settings of three songs from Shakespeare's *The Tempest*, the first two from Act I Scene II and the third from Act V Scene I. With the two songs in Act I the spirit Ariel, at Prospero's command, is charming the ship-wrecked Ferdinand, son of the king of Naples, to a first meeting with Miranda, Prospero's daughter. The third song in Act V Ariel sings as he fulfils a last command from Prospero before he is given his freedom.

*Clive Williams*

### 1. **Come unto these yellow sands**

Come unto these yellow sands,  
Then take hands:  
Curtsied when you have and kissed,  
The wild waves whist:  
Foot it featly here and there;  
And, sweet sprites, the burthen bear.  
  
Hark, hark!  
Bow-wow.  
The watch-dogs bark;  
Bow-wow.  
Hark, hark!  
I hear the strain of strutting  
chanticleer  
Cry, Cock-a-diddle-dow.

### 2. **Full fathom five**

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade.  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them, – ding-dong-bell.

### 3. **Where the bee sucks**

Where the bees sucks there suck I:  
In a cow-slip's bell I lie;  
There I couch when owls do cry.  
On a bat's back I do fly  
After summer merrily,  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

Saturday 23rd January, 2010

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**Handel:** *Nisi Dominus*  
*excerpts from* **Monteverdi:** *Vespers*

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Our next concert will be held on Saturday 23rd January in St Barnabas Church, Jericho. Rehearsals start Thursday 10th September. New members welcome. See the website for more details:

[www.summertownchoral.org.uk](http://www.summertownchoral.org.uk)