

FORTISMERE COMMUNITY CHOIR

Fortismere Community Choir started in 2009 and is an un auditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Duruflé's *Requiem*, Gabrieli's *Hodie Christus Natus Est*, Tallis' *O Nata Lux*, a selection of Bruckner *Motets*, John Rutter's *The Sprig of Thyme*, Vaughan Williams' *Fantasia on Christmas Carols*, Faure's *Requiem*, and Mozart's *Coronation Mass*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, picnics and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music.

If you are interested in joining us (even if you are unsure which voice you are) you are welcome to attend one or two rehearsals without obligation. As a regular member, we would ask you to pay a small subscription per term (£56 per adult) in order to cover costs. Please email us at the address below for more information.

Marvin L. Perrott – musical director

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad including First Witch and Spirit in Purcell's *Dido and Aeneas*, 3rd Parche in Luigi Rossi's *Orfeo*, Endimione in Cavalli's *La Calisto*. Equally at home in the concert hall Marvin has performed as a soloist at the Tenerife Music Festival, Handel's *Athalia* at the British Museum, *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin is also the guest conductor of the Lavenham Singers.



FORTISMERE MUSIC CENTRE

For information contact Leo Fordham (Music Centre Manager):

email fmcinfo@fortismere.org.uk

www.fortismeremusiccentre.co.uk

With thanks to Revd Antony F. Pybus and St Andrew's Church



Requiem in D minor
Wolfgang Amadeus Mozart

Gloria in D major
Antonio Vivaldi

Beatus Vir
Antonio Vivaldi

Saturday 21st May, 2016 7.30pm
Saint Andrews Church
Alexandra Park Road, London N10 2DD



Fortismere Community Choir
Fortismere Community Choir Orchestra

Elise Lefay **soprano**
Stefanie Leitner **soprano**
Manuela Schütter **mezzo soprano**
Alex Aldren **tenor**
Thomas Kennedy **bass**

Marvin L. Perrott **musical director**

PROGRAMME

This concert is dedicated to the memory of our much loved choir member and music librarian Carlene Hutchinson

VIVALDI *Beatus Vir (RV 598)*

VIVALDI *Gloria in D major (RV 589)*

INTERVAL

The bar will be open before the performance and during the interval

MOZART *Requiem in D minor (K. 626)*

Fortismere Community Choir

SOPRANOS: Vicki Ambery Smith, Miriam Clark, Jane Dorner, Charlie Dunn, Laura Fransella, Linda Hooper, Norma Hunter, Rose Lamberty, Judy Malek, Sarah McMenemy, Chris Mohr, Gill Morris, Sue Morrison, Jenny Poirier, Josephine Power, Gill Spector, Sally Stevens, Charlotte Wickers, Diane Winters, Laura Worsley

ALTOS: Margaret Battley, Julia Clarke, Caroline Elliott, Helen Finch, Maggie Garner, Angela Head, Hilary Hodgson, Anne Keogh, Lotta Kitchen, Jo Maude, Claire Murdoch, Gillian Phillips, Julia Utting, Sue White, Joan Wickham, Jane Wills, Janet Zmroczek

TENORS: Mourijn Bok, Annie Coombes, Catrin Dillon, Ruth Hogarth, Anne Hutchings, Sami Moxon, Deborah Rookes, Helen Tackaberry, Nick Thomas, Carolyn Woodmason

BASSES: Bernard Battley, Rob Dibble, Phil Dunn, Dominic Green, Ian Hall, Adrian Henriques, Tom Kapitan, Nick Kitchen, Gavin Lumsden, Tom Lyon, Rick Morrison, Andrew Wickham

Fortismere Community Choir Orchestra

1ST VIOLIN: Rebekah Allan, Seleni Sewart, Charlotte Medcalf, Anya Vallentin, Camilla Siig. 2ND VIOLIN: Luke Waterfield, Laura Forrest-Hay, Tamzin Sherzad, Laura McWilliam, Laudan Nooshin, Katharine Allenby. VIOLA: Deborah Young, Meidi Chahal, Florence Price. CELLO: Frances Winstone, Jethro Herberg, Julie Spencer, George Andrews. BASS: Leo Fordham.

OBOE: Clare Hoskins. CLARINET: Rohan Stevenson, Judy Stevenson, Nicola Cowap. BASSOON: Rebecca Nicolson, David Alberman.

TRUMPET: Ben Gardiner, Sam Grigioni-Liney, Nelson Cordes. TROMBONE: Hywel Jones, Sarah Williams, Bryn Barton.

TIMPANI: Jasper Tygnal. ORGAN: Justin Webb.

BIOGRAPHIES

Elise Lefay – soprano

Elise has recently performed opera roles including works by Charpentier and Lully with Clemens non Papa Consort. She also enjoys performing oratorios, cantatas and motets such as Mozart's *Exultate Jubilate Coronation Mass*, Haydn's *D Moll Mass*, Pergolesi's *Stabat Mater*, Couperin's *Leçons de Ténèbres* and Vivaldi's *Nulla mundo pax sincera*. She has sung with choirs including the London Philharmonic Chorus and the BBC Symphony Chorus.



Stefanie Leitner – soprano

Stefanie is an Austrian Zwischenfach singer based in London. She sang her opera debut in Austria in 2010 in Mozart's *Magic Flute*. She moved to London in 2012 to study classical singing and has performed in various operas including Strauss' *Elektra* with Secret Opera London, and Lully's *Les Fêtes de l'Amour et de Bacchus* with Clemens Non Papa Consort.



Manuela Schütte – mezzo soprano

Manuela studied Singing at the Guildhall School of Music and Drama in London and continued her studies at Goldsmiths College, where she graduated with a Masters in Music. She performs in a wide range of genres, including church music, concert and opera. She is also lead vocalist with the classical-folk group 'Mishaped Pearls', with whom she has appeared at the Cambridge Folk Festival, the BBC6 Music Festival and London Southbank Centre.



Alex Aldren – tenor

Alex currently works as a doctor at the Royal London Hospital but will start at the Royal Academy of Music in September. He received a scholarship from the CSBO chorus while studying at the University of Birmingham, and has since performed many oratorio works in London and the West Midlands, including Haydn's *Creation*, Handel's *Messiah* and Bach's *St Matthew Passion* as well as many operatic roles.



Thomas Kennedy – bass

Previously a choral scholar at New College, Oxford, Thomas taught maths before returning to postgraduate musical study at the Guildhall School of Music and Drama, graduating with distinction in 2009. He has performed numerous operatic roles and chorus for ENO, Garsington and Grange Park Opera. His concert work includes Handel's *Messiah*, the song project *Lads in their hundreds* at Kings Place and on BBC Radio 3, and Ives' *General William Booth* with Sir Andrew Davis and the BBCSO at the Barbican Hall.



PROGRAMME NOTES

Requiem in D minor

Wolfgang Amadeus Mozart (1756 - 1791)

The unique circumstances surrounding the composition of Mozart's *Requiem* are remarkable for their almost Dickensian melodrama. Just a few weeks before his own death in 1791 at the age of only 35, Mozart was approached by a man acting on behalf of an anonymous patron who wished to commission a Requiem Mass. This patron we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, saw an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf.

By the time he started work on the *Requiem* Mozart was already terminally ill, and parts were actually written on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was incomplete the patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her. Eventually Constanze approached Franz Süssmayr, one of Mozart's more able pupils who had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart.

The opening *Kyrie* was the only movement Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line, leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the 7th movement, the *Lacrimosa*, until after writing movements 8 and 9, but managed only the first eight bars before he died. He left a number of other fragments, such as the trombone solo at the opening of the *Tuba Mirum*. Süssmayr completed the *Lacrimosa*, and composed all of the last three movements. For the closing passages Süssmayr repeated Mozart's own music from the opening movement, an idea which Mozart himself may have suggested. Much more daunting was the task of writing the entire *Sanctus*, *Benedictus* and *Agnus Dei* himself; it is generally agreed that the *Agnus Dei* is the most successful.

No mention was made of Süssmayr's part in its composition when the manuscript was delivered and for many years it was believed that Mozart had written the entire *Requiem*. Fortunately, the score and Mozart's original unfinished manuscripts both survived. 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, since Mozart is known to have played through and discussed the music with Süssmayr, it is likely he would have passed on ideas in his head he had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

Part 1

BEATUS VIR ~ Antonio Vivaldi

*Beatus vir qui timet Dominum:
in mandatis ejus volet nimis.*

Blessed is the man who fears the Lord: he will delight greatly in his commandments.

*Potens in terra erit semen ejus;
generatio rectorum benedicetur.*

His seed will be mighty on earth: the generation of the righteous will be blessed.

*Gloria et divitiae in domo ejus:
et justitia ejus manet in saeculum
saeculi.*

Glory and wealth are in his house: and his justice endures for ever and ever.

*Exortum est in tenebris lumen rectis:
misericors, et miserator, et justus.*

To the righteous a light is risen up in darkness: he is merciful, and compassionate, and just.

*Jucundus homo qui miseretur et
commoedet; disponet sermones suos
in judicio: quia in aeternum non
commovebitur.*

Good is the man that shows mercy and lends: he shall guide his affairs with judgment: because he will not be moved for ever.

*In memoria aeterna erit justus;
ab auditione mala non timebit.*

The righteous will be in everlasting remembrance: he will not fear the evil tidings.

*Paratum cor ejus sperare in Domino,
confirmatum est cor ejus;
non commovebitur
donec despiciat inimicos suos.*

His heart is ready to hope in the Lord: his heart is strengthened; he will not be moved until he gazes at his enemies.

*Dispertit, dedit pauperibus; justitia
ejus manet in saeculum saeculi:
cornu ejus exaltabitur in gloria.*

He has distributed, he has given to the poor; his justice endures for ever and ever: the strength of his soul will be exalted in glory.

*Peccator videbit, et irascetur;
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.*

The wicked will see, and will be angry; he will gnash his teeth and pine away: the desire of the wicked will perish.

*Gloria Patri, et Filio, et Spiritui
Sancto. Sicut erat in principio, et
nunc, et semper. Et in saecula
saeculorum. Amen.*

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be. World without end. Amen.

Part 2

GLORIA ~ Antonio Vivaldi

I	<i>Gloria in excelsis Deo.</i>	Glory to God in the highest.
II	<i>Et in terra pax hominibus bonae voluntatis.</i>	And on earth peace to men of good will.
III	<i>Laudamus te, Benedicimus te. Adoramus te, Glorificamus te.</i>	We praise you, We bless you. We adore you, We glorify you.
IV	<i>Gratias agimus tibi.</i>	We give you thanks.
V	<i>Propter magnam gloriam tuam.</i>	Because of your great glory.
VI	<i>Domine Deus, Rex caelestis, Deus Pater omnipotens.</i>	Lord God, King of Heaven, God Father almighty.
VII	<i>Domine Fili Unigenite, Jesu Christe.</i>	Lord Son only begotten, Jesus Christ.
VIII	<i>Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi Miserere nobis.</i>	Lord God, Lamb of God, Son of the Father. Who takes away the sins of the world. Have mercy on us.
IX	<i>Qui tollis peccata mundi, Suscipe deprecationem nostram.</i>	Who takes away the sins of the world Receive our supplication.
X	<i>Qui sedes ad dexteram Patris, Miserere nobis.</i>	Who sits at the right hand of the Father, Have mercy on us.
XI	<i>Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus latissimus, Jesu Christe.</i>	For you alone are holy, You alone are the Lord, You alone are the highest Jesus Christ.
XII	<i>Cum Sancto spiritu, In Gloria Dei Patris, Amen.</i>	With the Holy Spirit, In glory of God the Father, Amen.

INTERVAL

PROGRAMME NOTES

Beatus Vir RV 598 ~ Gloria

Antonio Vivaldi (1678 - 1741)

Beatus Vir RV 598

Vivaldi wrote two settings of the *Beatus Vir* (Psalm 112). RV 597 is better known and is set for double choir. RV 598 is very short (under 10 minutes long) but is a delightfully colourful setting of the psalmist's descriptions of a righteous man.

After assuming duties as *maestro de coro* in the *Ospedale della Pietà* in addition to his instrumental work, when the previous incumbent failed to return from sick leave, Vivaldi began to write vocal settings for the choir. Catholic services did not allow male singers to sing with women, so the original parts now sung by tenors and basses were originally written an octave higher.

The work is written in the form of a concerto, where the voices are the 'instruments'. The soprano and contralto soloists, orchestra and choir combine seamlessly to extol the virtuous life in the first part of the work. Instrumental sections (*ritormelli*) alternate with the choral sections. But, as is often the case, it is the vivid description of the wicked man gnashing his teeth at this spectacle of goodness, prior to 'melting away', which elicits the most exciting music. The Gloria, in triumphant conclusion, reinforces the need to follow the path of virtue.

Gloria

Antonio Vivaldi composed this *Gloria* in Venice, probably in 1715, for the choir of the *Ospedale della Pietà*, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The *Ospedale* prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the *Ospedale*, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional *Gloria* from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "*elaborazione*"), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, New York.

REQUIEM ~ W. A. Mozart

*Quam olim Abrahae promisisti
et semini ejus.*

Which was promised to Abraham
and his descendants.

2. Hostias

*Hostias et preces tibi, Domine,
laudis offerimus.*

Sacrifices and prayers of praise, Lord,
we offer to You.

*Tu sucipe pro animabus illis,
quaram hodie memoriam facimus.*

Receive them in behalf of those souls
we commemorate today.

*Fac eas, Domine,
de morte transire ad vitam,*

And let them, Lord,
pass from death to life,

*Quam olim Abrahae promisisti
et semini ejus.*

Which was promised to Abraham
and his descendants.

V. AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, who takes away the sins
of the world, grant them eternal rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, who takes away the sins
of the world, grant them eternal rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who takes away the sins
of the world, grant them eternal rest
forever.

VI. COMMUNION: Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.

*Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.*

Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.

Part 3 REQUIEM ~ W. A. Mozart

I. INTROIT: Requiem

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, Lord, and let
perpetual light shine on them.

*Te decet hymnus, Deus, in Sion, et tibi
reddetur votum in Jerusalem.*

You are praised, God, in Zion, and
homage will be paid to You in
Jerusalem.

*Exaudi orationem meam, ad te omnis
care veniet.*

Hear my prayer, to You all flesh will
come.

II. KYRIE

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. SEQUENCE

1. Dies irae

*Dies irae, dies illa solvet saeculum in
favilla, teste David cum Sibylla.*

Day of wrath, day of anger will dissolve
the world in ashes, as foretold by David
and the Sibyl.

*Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!*

Great trembling there will be when the
Judge descends from heaven to
examine all things closely.

2. Tuba mirum

*Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.*

The trumpet will send its wondrous
sound throughout earth's sepulchres,
and gather all before the throne.

*Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

Death and nature will be astounded,
when all creation rises again, to answer
the judgement.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.*

A book will be brought forth, in which
all will be written, by which the world
will be judged.

REQUIEM ~ W. A. Mozart

*Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.*

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

*Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?*

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

3. Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.*

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

*Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.*

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

*Juste judex ultionis,
donum fac remissionis
ante diem rationis.*

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

*Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.*

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

You, who absolved Mary,
and listened to the thief,
give me hope also.

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.*

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

REQUIEM ~ W. A. Mozart

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

5. Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.*

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

*Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.*

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.

*Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

IV. OFFERTORY

1. Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

*Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.*

Let the standard-bearer, holy Michael,
bring them into holy light.