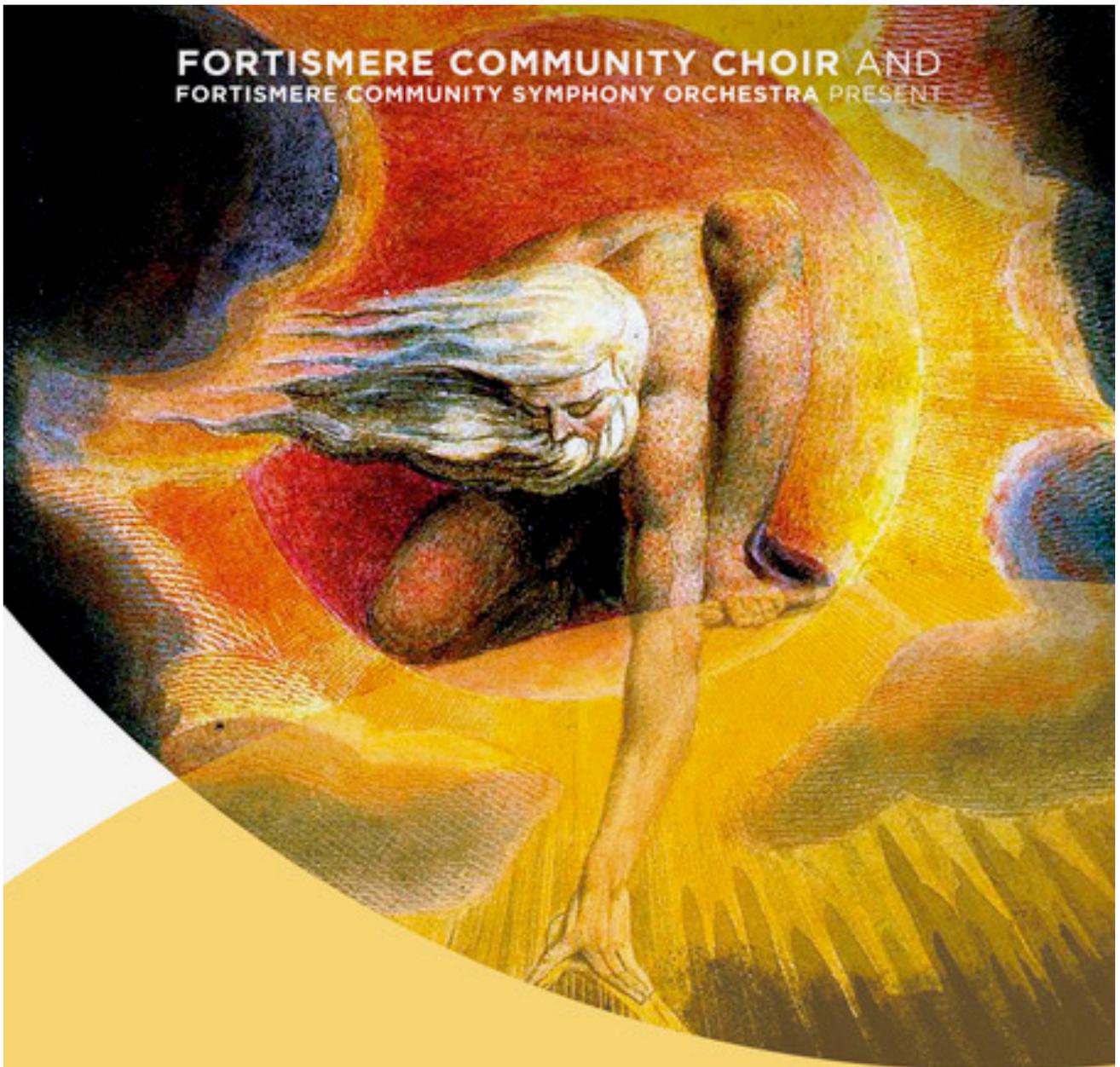


FORTISMERE COMMUNITY CHOIR AND  
FORTISMERE COMMUNITY SYMPHONY ORCHESTRA PRESENT



# MISSA SOLEMNIS

## LUDWIG VAN BEETHOVEN

SOPRANO ELISE LEFAY | ALTO MANUELLA SCHÜTTE  
TENOR TIM KINGSTON | BASS THOMAS KENNEDY  
MUSICAL DIRECTOR MARVIN L. PERROTT



FORTISMERE  
MUSIC CENTRE

SATURDAY 18 MAY at 7.30PM  
ST ANDREW'S CHURCH | ALEXANDRA PARK RD | N10 2DD  
IMAGE: 'THE ANCIENT OF DAYS' BY WILLIAM BLAKE

ON THE DOOR £12 IN ADVANCE £10 UNDER-12 FREE  
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Saturday 18<sup>th</sup> May 2019 7.30pm

***Missa Solemnis in D major (Op. 123)***  
**Ludvig van Beethoven (1770 – 1827)**

***Kyrie eleison***  
***Gloria in excelsis***

Interval

(The bar will be open before the concert and during the interval)

***Credo – Et incarnatus – Et resurrexit***  
***Sanctus – Preludium - Benedictus***  
***Agnus Dei***

soprano: **Elise Lefay**  
alto: **Manuela Schütte**  
tenor: **Tim Kingston**  
bass: **Thomas Kennedy**

**Fortismere Community Choir**  
**Fortismere Community Symphony Orchestra**  
leader: **Samuel Alberman**  
organ: **John Eady**

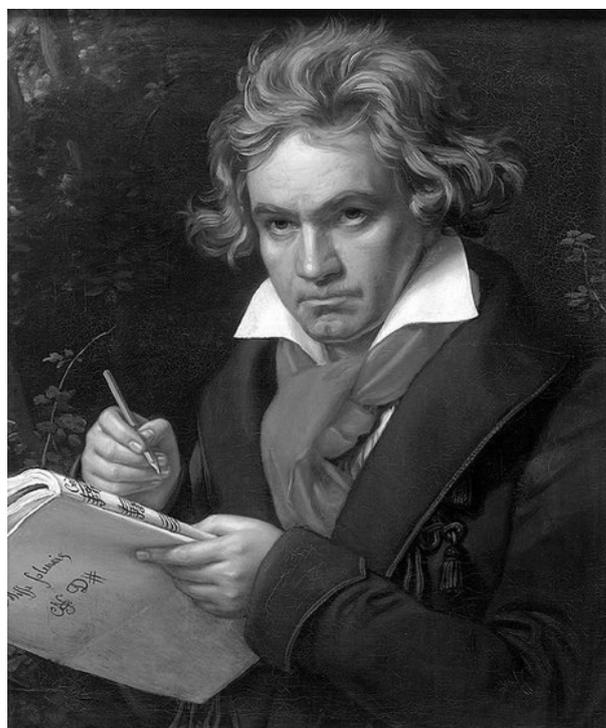
musical director: **Marvin L. Perrott**

*Welcome to our Spring concert. As part of Fortismere Music Centre's 10<sup>th</sup> anniversary year, this is our most ambitious concert to date. To add an extra challenge, we will be singing in German Latin rather than the more usual Church or English Latin – you may notice slight differences from the usual pronunciation.*

Although the *Missa Solemnis* has now taken its secure place among Beethoven's supreme masterworks, it was performed so infrequently that few were able to hear it. The expense of assembling and rehearsing a large orchestra, soloists and chorus is often blamed, even though that never hindered the popularity of his equally massive and challenging Ninth Symphony. Rather, the major problem is the extreme difficulty of the score. The July 1882 *Musical Times* pronounced: "*The work is impossible. No human lungs can endure the strain imposed by it.*"... Arnold Werner-Jensen attributes all this to Beethoven's refusal to compromise an artistic vision that surpassed the limitations of instruments and musicians of the era (and even today), to which I would add that it is these very same challenges of the work that add a human dimension of transcending our mortal reality in order to strive for idealism, even while requiring us to strain toward a distant, and perhaps unattainable, goal.

© Peter Gutmann

When you come right down to it, Beethoven didn't compose a lot of choral music. There are three early works – the under-rated *Mass in C*, the rarely-performed oratorio *Christ on the Mount of Olives* and the *Fantasia for Piano, Chorus and Orchestra*. Of course, there are choruses in the opera *Fidelio* before his last two choral masterpieces – the finale to the *Symphony No. 9*, and the great *Missa Solemnis*. Through most of his life, Beethoven wrestled with the restrictions and limitations of eighteenth century musical form and structure, fighting to expand them or to toss them aside and invent new ones that would allow his musical art to be better expressed. The first two punched chords that grab our attention at the top of his *Symphony No. 3*, "*Eroica*" would be one example, or the improvisational solo part at the beginning of the "*Emperor*" *Piano Concerto No. 5*, or the addition of soloists and chorus in the aforementioned finale of the great *Symphony No. 9*, "*Choral*". Beethoven had a deep knowledge and appreciation for the choral masterpieces of the past – from the Renaissance composers like Palestrina, through the Baroque masterworks by J.S. Bach and Handel, right up to Mozart and his one-time teacher, Haydn. But with his *Missa Solemnis*, Beethoven strived to expand the choral genre by assimilating the styles of church music with concert music – to combine the spirituality and devotion of church music with the expression and power of the symphony.



The result is a magnificent work for all time that is not so much a celebration of belief, as a search for and affirmation of faith in humanity. Beethoven was a child of the French Revolution and its ideals of liberty, equality and fraternity. He believed whole-heartedly in

the then-burgeoning concepts of the nineteenth century Romantic Age, the age of the individual, human rights and the subsequent slow rise of democracy. In the *Missa Solemnis*, religious humility and modesty are downplayed to exhibit the noble pride of a man who believed that there was something of God within him, and hopefully in all of us. The music of the *Missa Solemnis* has radiance and spirituality as well as strength, passion and compassion.

But change and development in art and music rarely come easily. Apparently, during the composition of the *Missa Solemnis*, Beethoven was often under duress. His friend Anton Schindler reported hearing, “singing, howling and stamping... then the door opened and Beethoven stood before us with distorted features... as if he had been in mortal combat!” The *Missa Solemnis* had been intended for the installation of Beethoven’s friend, pupil and patron, the Archduke Rudolph, as the Archbishop of Olmütz, in what is today the Czech Republic. The Archduke was the youngest son of the Hapsburg Emperor Leopold II and a frequent dedicatee of Beethoven’s. But by the time of the investiture ceremony in March, 1820 in Olmütz, Beethoven was still three years from completing the mass. Music by Haydn and Hummel had to be substituted. As Beethoven worked away, the structure, proportions, scope and aesthetic aims of the mass were continually expanded.

It was finally completed in 1823, but by then, the original purpose - as music for a specific occasion - had grown in scope to a personal testament of Beethoven’s beliefs on life and religion, and a universal statement of faith in humanity. He called the *Missa Solemnis* the greatest work that he had ever composed, inscribing on the manuscript, “*Von Herzen – möge es wieder zu Herzen gehen*” (From the heart – may it in turn go to the heart).

Beethoven eventually delivered a copy of the score to the Archduke Rudolph almost exactly three years after the investiture in Olmütz. The premiere took place in St. Petersburg in April, 1824. The *Kyrie*, *Credo* and *Agnus Dei* were performed in Vienna in May, 1824 – the only performance, incomplete as it was, that Beethoven ever witnessed. He never heard a note of it, except in his mind’s ear, since by 1824 Beethoven was virtually stone deaf.

The *Missa Solemnis* contains echoes of the eight symphonies that preceded it, the opera *Fidelio*, and the late String Quartets and Piano Sonatas, as well as premonitions of the *Symphony No. 9*, “*Choral*”, sketched at the same time and completed soon after. To Beethoven, all music was spiritual. Unlike many masses and sacred works by other composers, the *Missa Solemnis* does not provide us with the vision of a distant, perfect heaven – the eventual goal of life to some. It’s more “human” than that, presenting us instead with a dream of what humanity might be here on earth...or heaven on earth. In many ways, the *Missa Solemnis* is a culmination of Beethoven’s life’s work and one of the most religious and truly spiritual works in history.

*Notes courtesy of Rick Phillips, [www.soundadvice1.com](http://www.soundadvice1.com)*

## KYRIE

Marked “*Mit Andacht*” (with devotion), the *Kyrie* evokes the splendid isolation of the Deity. An atmosphere of solemnity and majesty is conveyed with massive, immovable chords, as Beethoven introduces the chorus and soloist groupings that provide contrasting textures throughout the rest of the *Missa*. The pace quickens at the text “*Christe eleison*”, as the human face of God reveals itself.

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

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

## GLORIA

The suspenseful closing of the *Kyrie* gives way to one of the most ecstatic and compelling settings of the *Gloria* canticle in existence. Ascending phrases express exaltation (“*Gloria in excelsis*” – “*laudamus te*”); devotional phrases (“*adoramus te*” – “*et in terra pax hominibus*”) are serenely conveyed. Beethoven reserves the first trombone entrance for a massive outburst on the word “*omnipotens*”, in keeping with his penchant for emphasising words of particular importance. During the contemplative middle section, the image of Christ seated at the right hand of the Father is set in unmistakably regal terms, with dotted rhythms, trumpets and drums. A swaggering fugue on the text “*in gloria Dei Patris*” is introduced by one of the most exciting transitions in all of music. (The fugue’s principal subject is a direct quotation from the majestic “*Amen*” chorus that ends Handel’s *Messiah*.) Beethoven dramatises the liturgical text of the *Gloria*, writing “*ah, miserere*” and “*o! miserere*” for added emphasis in the middle section, and, thrillingly, repeating the text “*Gloria in excelsis Deo!*” at the end, culminating in a jubilant shout.

*Gloria in excelsis Deo,*  
*Et in terra pax hominibus bonæ*  
*voluntatis.*

*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*

*Gratias agimus tibi propter magnam*  
*gloriam tuam.*

*Domine Deus, rex cælestis, Deus*  
*Pater omnipotens.*

Glory to God in the highest,  
And on earth peace, goodwill toward men.

We praise thee. We bless thee.  
We adore thee. We glorify thee.

We give thanks to thee on account of thy  
great glory.

Lord God, king of heaven, God the  
omnipotent Father.

<i>Domine Fili unigenite, Jesu Christe.</i>	Lord the only begotten Son, Jesus Christ.
<i>Domine Deus, Agnus Dei, Filius Patris:</i>	Lord God, Lamb of God, Son of the Father:
<i>Qui tollis peccata mundi, miserere nobis.</i>	Who takest away the sins of the world, have mercy upon us.
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Who takest away the sins of the world, hear our prayer.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Who sittest at the right hand of the Father, have mercy upon us.
<i>Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus:</i>	For thou alone art holy, thou alone art God, thou alone art most high:
<i>Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.</i>	Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

--- **INTERVAL** ---

There will be an interval of 20 minutes - please visit the bar!

**CREDO**

Beethoven's setting of the Nicene Creed best exemplifies his debt to early music in writing the *Missa*. Dorian mode is employed for the tenor and bass chant on the text "*et incarnatus est de Spiritu Sancto*"; later thematic material, including the "*et vitam venturi*" fugue theme, is written in Mixolydian mode. A solo flute announces the Incarnation – the Word becomes flesh – and a powerful a cappella outburst from the choir announces the Resurrection. (Beethoven reserves moments of extreme drama for unaccompanied voices in numerous places in the *Missa*.) The use of trombones on the word "*judicare*" to evoke the Last Trumpet (*letzte posaune*) is but one of many other skillful devices. With its archaic cadences, extensive modal writing and organic attachment of musical motives to the underlying text, Beethoven's *Credo* is far closer in spirit to the great Mass settings of the Renaissance than to those of Haydn and his contemporaries. Beethoven lavished attention on the double setting of the "*et vitam venturi*" fugue, looking perhaps to his own everlasting life through music. The reserved, almost halting first statement is experienced through a glass, darkly; the exuberant (and almost unsingable) recapitulation brings us head over heels into the afterlife. A massive "*Amen!*" set to four stationary chords allows us to imagine that, after rapping on the doors of Heaven, we hear God knocking back.

*Credo in unum Deum, Patrem  
omnipotentem, factorem cæli et  
terrae, visibilium omnium, et  
invisibilium.*

*Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum.*

*Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.*

*Genitum, not factum,  
consubstantialem Patri:*

*per quem omnia facta sunt.*

*Qui propter nos homines, et propter  
nostram salutem descendit de cælis.*

*Et incarnatus est de Spiritu Sancto ex  
Maria Virgine: ET HOMO FACTUS EST.  
Crucifixus etiam pro nobis sub Pontio  
Pilato, passus, et sepultus est.*

*Et resurrexit tertia die, secundum  
Scripturas.*

*Et ascendit in cælum:  
sedet ad dexteram Patris.*

*Et iterum venturus est cum gloria  
judicare vivos et mortuos,  
cujus regni non erit finis.*

*Credo in Spiritum Sanctum, Dominum  
et vivificantem: qui ex Patre Filioque  
procedit.*

*Qui cum Patre, et Filio simul adoratur  
et conglorificatur:*

*Qui locutus est per Prophetas.*

*Credo in unam, sanctam, catholicam  
et apostolicam Ecclesiam.*

*Confiteor unum baptisma in  
remissionem peccatorum.*

*Et exspecto resurrectionem  
mortuorum.*

*Et vitam venturi sæculi. Amen.*

I believe in one God, the Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible;

and in one Lord Jesus Christ,  
the only begotten Son of God;  
born of the Father before all ages.  
God of God, Light of Light,  
very God of very God;  
begotten, not made,  
being of one substance with the Father,  
by whom all things were made;  
who for us men and for our salvation  
came down from heaven.

And was incarnate of the Holy Ghost by  
the Virgin Mary, AND WAS MADE MAN;  
and was crucified also for us under Pontius  
Pilate; he suffered and was buried.

And on the third day he rose again  
according to the Scriptures,  
and ascended into heaven, and  
sitteth on the right hand of the Father,  
and he shall come again, with glory, to  
judge both the quick and the dead;  
whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord  
and Giver of life, who proceedeth from the  
Father and the Son,  
who with the Father and the Son is  
worshiped and glorified;  
who spake by the Prophets.

And I believe in one holy Catholic and  
Apostolic Church;  
I acknowledge one Baptism for the  
remission of sins;  
and I look for the resurrection of the dead.

And the life of the world to come. Amen.

## **SANCTUS and BENEDICTUS**

The *Sanctus* (Isaiah 6:3) and *Benedictus* (Matthew 21:9) are the earliest texts to enter the Mass Ordinary, in widespread usage roughly in the second century CE. In the liturgy, they introduce the miracle of the Eucharist, the literal conversion of bread and wine into the body and blood of Christ. The dark-hued introduction of the *Sanctus*, assigned to violas, cellos and soloists at the low ebb of their ranges, gives way to a brief acclamation on the text “*pleni sunt coeli gloria tua – Osanna in excelsis!*” The devotional “*Praeludium*” that precedes the *Benedictus* evokes the organ improvisation that typically took place as the priest consecrated the Host (*praeludieren* meaning “to improvise” in German). The entrance of the violin, accompanied by flutes, is meant to indicate the materialisation of Christ at the altar. The dialogue for solo violin and solo quartet that follows is one of the most beautiful and heartfelt slow movements in all of Beethoven. In the marvellous words of Robert Shaw, “*the Benedictus is the vast, timeless repose towards which the Gloria and the Credo have been rushing*”.

*Sanctus, Sanctus, Sanctus, Dominus  
Deus Sabaoth.*

Holy, Holy, Holy, Lord God of Hosts.

*Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.*

Heaven and earth are full of thy glory.  
Hosanna in the highest.

*Benedictus qui venit in nomine  
Domini. Osanna in excelsis.*

Blessed is he who comes in the name of  
the Lord. Hosanna in the highest.

## **AGNUS DEI**

Beethoven’s setting of the *Agnus Dei* is dark and naturalistic, owing a great deal to Haydn’s setting in the *Mass in Time of War*. No stranger to war, Beethoven once cowered in a cellar during Napoleon’s bombardment of Vienna, using a pile of mattresses to preserve what remained of his hearing. Anxious string figures accompany soloists and male chorus, before the movement shifts into a buoyant, pastoral rendition of the text “*Dona nobis pacem*”, marked in the composer’s own hand as “a prayer for inner and outer peace”. An inveterate hiker and nature-lover, Beethoven wrote that he was most at peace when surrounded by his beloved countryside, where “surely, woods, trees and rocks produce the echo which man desires to hear”. The movement’s simple, bucolic character hides a multitude of complex rhythmical figures and difficult woodwind solos in the orchestra, and tremendous harmonic challenges for the solo quartet. The two “war interruptions”, one a soloist recitativo with distant military trumpets (marked “*timidamente – ängtlich*”), and the other a fiendishly complicated orchestral interlude on warring themes from elsewhere in the movement, have been explained by Warren Kirkendale as “tropes, inserted into the liturgical text and expanding its ideas”. A lone, evanescent drumbeat appears before the

final resolution; in one of his sketchbooks for the *Missa*, Beethoven scribbled, “timpani at the end, as a sign of peace”. In the end, Beethoven’s Arcadian vision triumphs, as Man emerges into the sunshine.

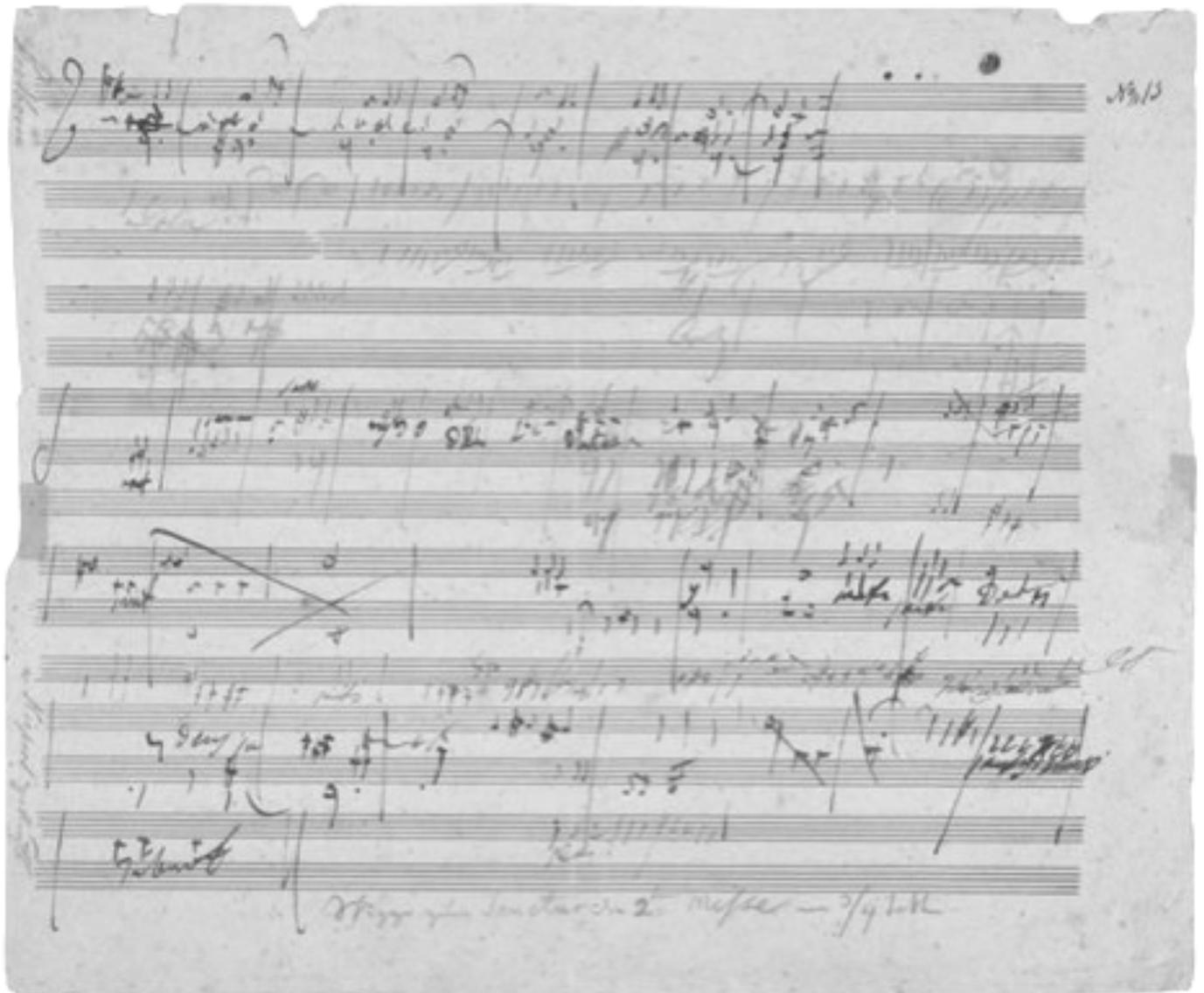
*Agnus Dei, qui tollis peccata mundi,  
miserere nobis*

Lamb of God, who takest away the sins of  
the world, have mercy on us

*Dona nobis pacem.*

Grant us peace.

*Additional notes courtesy of The Choral Society*



## Our 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 Mozart's *Requiem*, *Mass in C minor* and *Coronation Mass*, Haydn's *The Seasons*, Handel's *Odes* and *Zadok the Priest*, Duruflé's *Requiem*, and Monteverdi's *Lauda Jerusalem*.

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.

We welcome new members. For more information please visit:

**[www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk)**

or contact Joseph Winters (Fortismere Music Centre Manager) at:

**[fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk)**



## Our singers

**SOPRANOS:** Janet Dobney, Laura Fransella, Pip Hardaker, Linda Hooper, Norma Hunter, Rose Lamberty, Jane Lauchlan, Chris Mohr, Sue Morrison, Claire Murdoch, Jenny Poirier, Viola Sampson, Diane Winters, Laura Worsley

**ALTOS:** Paula Bacon, Margaret Battley, Mari-Wyn Burley, Helen Downie, Caroline Elliott, Donna Feldman, Helen Finch, Maggie Garner, Lotta Kitchen, Buz Loveday, Judy Malek, Catherine Mkhize, Anne Mullen, Gillian Phillips, Nicky Rosen, Judith Rosin, Sabine Schutte, Penny Seingry, Sue White

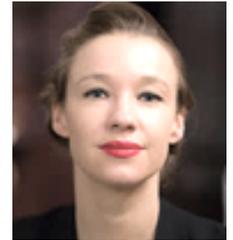
**TENORS:** Annie Coombes, Steve Dell, Catrin Dillon, Colette Dockery, Jayne Forbes, Ruth Hogarth, Anne Hutchings, Michael Lewis, Sami Moxon, Jack Price, Deborah Rookes, Helen Tackaberry, Catherine Whybourn, Carolyn Woodmason

**BASSES:** Justin Baron, Bernard Battley, Graham Bradley, Stephen Dunmore, Phil Dunn, Steven Goodlife, Dominic Green, Adrian Henriques, Nick Kitchen, Stuart Little, Gavin Lumsden, Tom Lyon, Rick Morrison, Michael Parfett, Andrew Wickham

*(Correct at time of going to press.)*

### **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 *Exsultate 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.



### **Manuela Schütte – alto**

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.



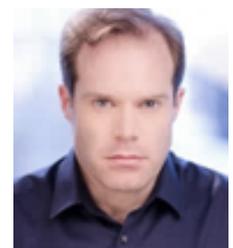
### **Tim Kingston – tenor**

Tim trained as an operatic tenor at the Royal Academy of Music. He has extensive experience as both a choral singer and a soloist, as well as in professional opera. As a choral singer, he has performed with many cathedral choirs and consorts, including Wells Cathedral Choir, Norwich Cathedral Choir, the Rodolphus Choir, and the Wellensian Consort. As a soloist he has performed a wide variety of music, from Bach's *B Minor Mass* to Jonathan Dove's opera *Flight*.



### **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



### **John Eady – répétiteur and organ**

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



## Marvin L. Perrott – musical director

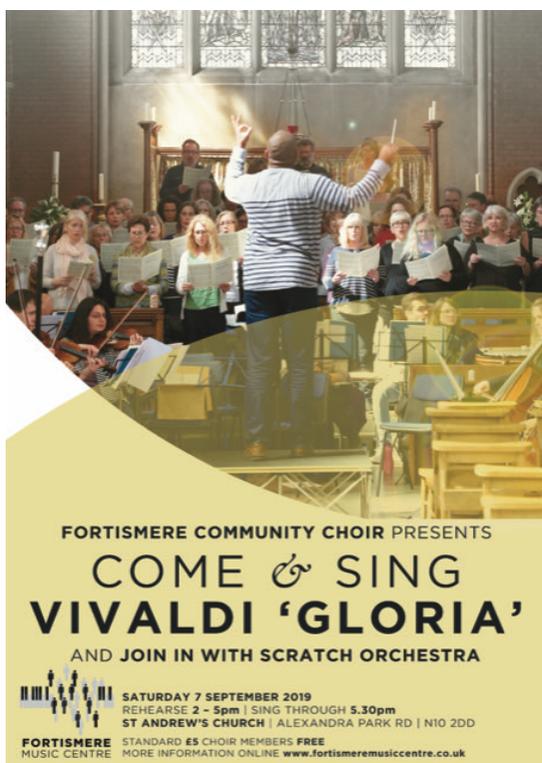
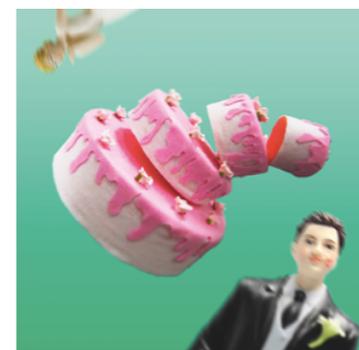
Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *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.



## Our upcoming concerts at St Andrew's Church

Saturday 29<sup>th</sup> June 2019 7.30pm

**Fortismere Community Symphony Orchestra & Choir**  
present a semi-staged version of Mozart's  
*The Marriage of Figaro*



Saturday 7<sup>th</sup> September 2019  
**Fortismere Community Choir**  
Come and sing – Vivaldi's *Gloria*

Saturday 7<sup>th</sup> December 2018  
**Fortismere Community Choir**  
*Join us for a European Christmas celebration*

Information and tickets:  
**[fortismeremusiccentre.co.uk](http://fortismeremusiccentre.co.uk)**

**With thanks to Revd Antony F. Pybus, Ms Gay O'Rourke and St Andrew's Church**

Programme design by Anne Hutchings