

STAVELEY CHORAL SOCIETY

Conductor - Lesley Talbot

presents

A CONCERT OF BAROQUE AND CLASSICAL MUSIC

in

St. James' Church, Staveley

Saturday 26th April 1986

with

Anna Ridding	Sopranos
Margaret Pattinson	
Barbara Hodgson	
Derek Crossley	Tenor
Nigel Waugh	Bass
Robert Talbot	Organ

Orchestra led by Wendy Cann

PROGRAMME

Beatus Vir - Monteverdi

Sopranos: Barbara Hodgson and Anna Ridding

Violins: Wendy Cann and Debbie Howrie

Duets:

Laudamus Te - Vivaldi

Sound the Trumpet - Purcell

Sopranos: Margaret Pattinson and Anna Ridding

Arias:

The Saviour low before his father bending

Gladly would I take upon me - J.S. Bach

Quia fecit mihi magna - J.S. Bach

Evening Hymn - Purcell

Bass: Nigel Waugh

I N T E R V A L

Mass in Bb major - the 'Theresa' - Haydn

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Soprano: Anna Ridding

Mezzo: Margaret Pattinson

Tenor: Derek Crossley

Bass: Nigel Waugh

Orchestra led by Wendy Cann

Programme Notes

Claudio Monteverdi

Beatus Vir

This setting of Psalm 112, 'How blest is he that trusteth in the Lord ...', was written by Monteverdi at the age of seventy-three, some twenty five years after his appointment as 'Maestro di Capella' at St. Mark's, Venice and three years before his death.

Under the conservative influence of the church authorities in Rome, who preferred the old-fashioned dignity of 16th century single choir polyphony, psalmody was in danger of becoming ossified as monotonous recitation. Monteverdi, one of the most powerful figures in the history of music, rescued this 'style antica', retaining many of its elements but developing it in a secular, up to date manner using material and methods first explored in his madrigals and operas. In his Beatus Vir, for which he wrote two settings in 1640, formal design, not words, was still his first consideration. Much of his melodic material is derived from plainsong which is sometimes used as 'cantus fermus' and sometimes woven into the fabric of the counterpoint. But added to this we find melodies close to those of contemporary songs and techniques of the 'concertato' style - for example he used his own popular canzonetta 'Chiome d'oro' (in bar 1) as well as ostinato and ritornello techniques.

The work is set in the 'da capo' form, opening in C major, moving to A minor and triple time at Jucundus homo, returning to the original key and time at Exaltabitur and closing with a 'marcato' Gloria.

Monteverdi's supreme skill was in the expression of human emotions in music and in this psalm setting we see in miniature the perfection of his musical genius.

Duets and Arias by Purcell, Vivaldi and J.S. Bach

Purcell (c.1659 - 1695) was, until this century, regarded by many as England's only important composer. He was under forty when he died, yet his output was considerable and varied; he wrote both operatic and instrumental works. The two songs in tonight's programme are both written over a ground bass. 'Sound the Trumpet' is taken from the ode 'Come ye Sons of Art away', written for Queen Mary's birthday. It is in a joyful coloratura style and in great contrast to the reflective 'Evening Hymn'.

Antonio Vivaldi (c.1675-1741) is chiefly remembered for his instrumental works, particularly the violin concertos. Although he was ordained as a priest, he spent many years as a teacher at 'La Pieta' - a convent for orphaned girls in Venice. 'Laudamus Te' is a duet from Vivaldi's setting of the Gloria.

J.S. Bach (1685 - 1750) came from a German family of musicians. He was a composer of almost every type of music known in his day, except opera. For a large part of his life he was Cantor at the 'Thomasschule' in Leipzig. His duties included providing music for the main churches in the town and it was for performance here that the St. Matthew Passion was written. The bass aria 'Gladly would I take upon me', from the St. Matthew Passion, declares willingness to suffer in order to follow Christ.

'Quia Fecit mihi magna' is taken from Bach's setting of the Magnificat, probably written in 1723. The Magnificat was usually sung in German in the Lutheran Church in Bach's day but, on special occasions, it was sung in Latin, together with other items of music performed at Vespers after the sermon.

After his return from London to Vienna in 1795, Haydn again took up his post of Kapellmeister to Nikolaus II of Esterhazy, its main obligation being to compose a new mass every summer to celebrate the name day of his patron's wife, Princess Maria Hermenegild. The 'Maria Theresa' mass, so called on the wrong assumption that it was written for the Empress Marie Therese, was first performed at the Eisenstadt Castle Church, followed by a banquet of 80 courses in the Great Hall. Princess Maria did a great deal to make Haydn's old age comfortable, supplying him with his favourite Malaga wine from the Prince's cellars and paying his doctor's bills. Haydn in turn was very fond of his Princess and wrote for her some of his most inspired music.

The four masses written in 1796-9, of which the Nelson is perhaps the best known, are constructed on the same general plan. In the 'Theresa', the Kyrie is set as an introductory Adagio followed by an Allegro. The Gloria opens with a stirring Allegro accompanied with fanfares and leads into a wonderful 'Glorificamus te', with clarinets, trumpets and drums punctuating the choir's swirling semiquavers with flashes of colour. After the Qui tollis in a contrasting key the Quoniam returns from Adagio to Vivace and the section ends with a fugal Amen.

The Credo has a similar compound structure - Allegro, Adagio at 'Et incarnatus', Allegro at 'Et resurrexit' and a concluding fugue at 'Et vitam venturi'. The Sanctus begins as a subdued Andante, changing to a swift Allegro at 'Pleni sunt coeli'. The Benedictus is a serene Moderato and the Agnus Dei opens with an Adagio and at 'Dona nobis pacem' changes to an Allegro with fanfares of brass and timpani, bringing the work to a conclusion of symphonic richness and strength.

The 'Theresa' mass contains one of the completest syntheses of vocal and instrumental music ever written. The interplay of chorus, solo ensemble and the sparing use of individual soloists add to the wonderful richness of the work which, with its inexhaustible invention, is one of the great peaks of Haydn's music.

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WESTMORLAND MUSIC COUNCIL

Staveley Choral Society

present

'Maria Theresa' Mass by Haydn

Beatus Vir by Monteverdi

Conductor Lesley Talbot
Orchestra led by Wendy Cann

Soloists: Anna Ridding Soprano
Margaret Pattinson Mezzo
Derek Crossley Tenor
Nigel Waugh Bass

in

St James's Church, Staveley

Saturday 26th April 7.30pm

Tickets £2 OAP £1

From members or at the door.