



FORTISMERE MUSIC CENTRE PRESENTS:

FORTISMERE COMMUNITY CHOIR

With FORTISMERE COMMUNITY SYMPHONY ORCHESTRA

MOZART Mass in C Minor

HAYDN Insanae et Vanae Curae

SCHÜTZ Magnificat

MOZART Exsultate Jubilate

CONDUCTOR: MARVIN PERROTT

Saturday 13th May 2017, 7.30pm

£10 | Concs £8 | Under 12 free

St Andrews Church, N10 2DD

WWW.FORTISMERECHOIR.ORG.UK

PROGRAMME

Fortismere Community Choir

Marvin L. Perrott – musical director

with:

Emma Walsh – soprano

Elise Lefay – soprano

Stefanie Leitner – alto

Renato Cordeiro – tenor

Thomas Kennedy – bass

John Eady - organ

and **Fortismere Community Symphony Orchestra**

HAYDN - *Insanae et vanae curae*

MOZART - *Exsultate, jubilate (K.165)*

Soloist: Elise Lefay

SCHÜTZ - *Magnificat (SWV 468)*

Soloists: Emma Walsh, Stefanie Leitner, Renato Cordeiro, Thomas Kennedy

INTERVAL

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

MOZART – *Mass in C minor (“Great Mass”)*

Soloists: Emma Walsh, Elise Lefay, Renato Cordeiro, Thomas Kennedy

Insanae et vanae curae

***Insanae et vanae curae* – Joseph Haydn (1732–1809)**

*Insanae et vanae curae,
invadunt mentes nostras,
saepe furore replent corda,
privata spe.*

*Quid prodest, o mortalis,
conari pro mundalis,
si coelos negligas.*

*Sunt fausta tibi cuncta,
si Deus est pro te.*

Insane and stupid worries
flood our minds,
often mad fury fills the heart,
robbed of hope,

O mortal man, what good does it to strive
for worldly things, if you neglect the
heavens?

All things work in your favour,
with God on your side.

The beginnings of Haydn's motet *Insanae et vanae curae* began in 1775 with the composition of his first oratorio *Il ritorno di Tobia* (The Return of Tobias). The work written to an Italian libretto was first performed in 1775 in Vienna and was a resounding success. But by 1781 the public's musical taste had changed so much that another planned performance in Vienna in 1781 failed to materialise due to lack of interest. Haydn revised the work and in 1784 a performance of the revision was performed in a benefit concert in Vienna. The oratorio had one more performance in 1808, after which Haydn took one of the choral numbers from the oratorio and rewrote it to a Latin text.

While *Il ritorno di Tobia* was popular in its day, it could not compete with Haydn's two masterpieces in the form *The Creation* and *The Seasons*. Perhaps that is why Haydn extracted this fine choral piece from it and revised it as a stand-alone work. The piece is in two contrasting sections. The first section is one of fear and dread, the second section is a more lyrical one. Each section is repeated. The original was written for choir and orchestra, but there is a version for choir and organ that was not written by Haydn that is sometimes performed.

Notes courtesy of Alan Beggerow

Exsultate, jubilate

Exsultate, jubilate – Wolfgang Amadeus Mozart (1756–1791)

*Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo,
cantui vestro respondendo,
psallant aethera cum me.*

Rejoice, resound with joy,
O you blessed souls,
singing sweet songs,
in response to your singing
let the heavens sing forth with me.

*Fulget amica dies,
jam fugere et nubila et procellae;
exorta est justis
inexpectata quies.*

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen
an unexpected calm.

*Undique obscura regnabat nox,
surgite tandem laeti
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.*

Dark night reigned everywhere [before];
arise, happy at last,
you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right hand.

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.*

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.

Alleluja!

Alleluia!

This religious solo motet was composed at the time 16-year-old Mozart was staying in Milan during the production of his opera *Lucio Silla* which was being performed in the Teatro Regio Ducal in Milan. The motet was written for the castrato Venanzio Rauzzini, who was singing the part of the primo uomo Cecilio in *Lucio Silla* the previous year. While waiting for the end of the run, Mozart composed the motet for his singer, whose technical excellence he admired.

The music, which is full of youthful vigour and energy, is divided into four movements. A lively and boisterous opening movement is followed by a passage of secco recitative. The third movement has a more gentle and reflective quality and leads directly into a lively and jubilant final movement, in which only one word is set – *Alleluia*.

Magnificat

Uppsala Magnificat – Heinrich Schütz (1585–1672)

Magnificat anima mea Dominum.

*Et exultavit spiritus meus
in Deo salutari meo.*

*Quia respexit humilitatem
ancillae suae:*

*ecce enim ex hoc beatam me dicent
omnes generationes.*

*Quia fecit mihi magna qui potens est:
et sanctum nomen eius.*

*Et misericordia eius a progenie
in progenies timentibus eum.*

*Fecit potentiam in brachio suo:
dispersit superbos mente
cordis sui.*

*Deposuit potentes de sede,
et exaltavit humiles.*

*Esurientes implevit bonis:
et divites dimisit inanes.*

*Suscepit Israel, puerum suum,
recordatus misericordiae suae.*

*Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.*

*Gloria Patri, et Filio,
et Spiritui Sancto.*

*Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.*

Amen.

My soul doth magnify the Lord:

and my spirit rejoiceth in God
my Saviour.

For he hath regarded: the lowliness of his
hand-maiden.

For behold, from henceforth: all generations
shall call me blessed.

For he that is mighty hath magnified me:
and holy is his Name.

And his mercy is on them that fear him:
throughout all generations.

He hath shewed strength with his arm:
he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their seat:
and hath exalted the humble and meek.

He hath filled the hungry with good things:
and the rich he hath sent empty away.

He remembering his mercy hath holpen his
servant Israel:

As he promised to our forefather Abraham
and to his seed for ever.

Glory be to the Father, and to the Son: and to
the Holy Ghost;

As it was in the beginning, and is now, and
ever shall be: world without end.

Amen.

Great Mass

Early in this century a remarkable cache of Schütz works was found in the university library in Uppsala, Sweden. Most of the works were from the composer's first great maturity in the 1620s. The *Magnificat* setting for four soloists, two four voice choruses, two violins, three trombones and continuo is perhaps the greatest work in that collection. The work reflects Schütz's recent studies in Italy and is particularly influenced by Monteverdi's *Magnificat* setting in the 1610 Vespers. While the text is divided into sections like the Monteverdi, it is more continuous and structurally unified. The marvellous "Venetian" harmony gives the work an exotic tinge and the mastery of both the brass and the polychoral writing show the influence of Schütz's teacher Giovanni Gabrieli.

Notes courtesy of Craig Smith

~ INTERVAL ~

Great Mass in C minor – Wolfgang Amadeus Mozart (1756–1791)

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

KYRIE

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

*Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

GLORIA

Glory to God in the highest.
And on earth peace to all those of
good will.
We praise You, we bless You,
We adore You, we glorify You.
We give thanks to You, according to
Your great glory.
Lord God, king of heaven, God the
almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
You who remove the sins of the world,
receive our prayer.

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.*

Great Mass

*Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus...*

*... Jesu Christe.
Cum sancto Spiritu in gloria Dei Patris,
Amen.*

You who remove the sins of the world, have mercy on us.

You who sit at the right hand of the Father, have mercy on us.

Because you alone are holy.
You alone are the Lord.
You alone are the highest...

... Jesus Christ.
With the Holy Ghost in the glory of God the Father, Amen.

CREDO

*Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.*

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

And (I believe) in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages. God from God, Light from Light, True God from True God.

Begotten, not made, of one substance with the Father:
by whom all things were made.
Who, for us and for our salvation descended from the heavens.

And was made flesh by the Holy Ghost from the Virgin Mary, and was made human.

SANCTUS

*Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth,
pleni sunt caeli et terra gloria tua.
Osanna in excelsis!*

Holy, Holy, Holy, Lord God of Hosts, the heavens and earth are filled with our glory. Hosanna in the highest!

BENEDICTUS

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

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

Great Mass

It is to posterity's lasting disappointment that Mozart did not complete his two greatest liturgical works - the *Requiem* and the *C minor Mass*. The former, of course, was left incomplete because of the composer's death, but the *C minor Mass* seems to have been the victim of the upheaval in Mozart's life caused by his resignation from the service of the Archbishop of Salzburg and his marriage (against his father's wishes) to Constanze Weber in 1782. When the newly-weds returned to Salzburg in 1783, Mozart had with him the incomplete score of the *Mass* and intended to fulfil a vow made to finish it. In the event, the *Mass* (which, if completed, would have had a duration comparable to Bach's *B minor Mass*) remained unfinished, lacking the *Agnus Dei* and most of the movements of the Creed as well as some of the orchestration of the extant *Credo* and *Sanctus*. What is known is that it was first performed on August 25th 1783 in St Peter's Church, Salzburg with Constanze herself taking one of the soprano solo parts. It is not known how the missing sections were filled in in this performance – it is possible that they were omitted altogether, spoken, or sung to different music.

In terms of style, the *Mass* draws considerably on Mozart's study of the Baroque masters – the influence of Bach and Handel are evident in the great choral movements and the *Domine Deus* and *Quoniam* recall Alessandro Scarlatti and Pergolesi respectively.

The piece opens quietly with a sombre statement of the *Kyrie* by the chorus, this is followed by a *Christe* section for soaring solo soprano, and the two join for the last *Kyrie* portion of the movement. The *Gloria* is in seven contrasting movements: a rejoicing *Gloria* is followed by a disturbingly quiet *Et in terra pax*; an Italianate coloratura soprano aria (*Laudamus te*) then leads into a sliding five-part chorus *Gratias*. The *Domine Deus* is a pyrotechnic duet for two sopranos and strings and it is followed by a double-dotted 'French overture-style' *Qui tollis* for double chorus. The Italianate trio *Quoniam* is followed by a fugal *Cum Sancto Spiritu*. The two existing movements of the Creed are deeply contrasting: the lively *Credo in unum Deum* recalls Mozart's earlier masses, but the *Et incarnatus* is a lilting siciliana and displays some of Mozart's finest writing for woodwind in the final cadenza for soprano, flute, oboe and bassoon. The eight-part *Sanctus* (parts reconstructed by Schmidt) is expansive and contrasts with the light, fugal *Osanna*. Unusually for the period, the *Benedictus* is not an amiable melodic aria but a serious exercise in worked counterpoint for four soloists. The piece ends with a return to the *Osanna* fugue.

Notes courtesy of Barry Creasy, Chairman - Collegium Musicum of London

BIOGRAPHIES

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.



John Eady – organ / accompanist

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.



Emma Walsh – soprano

An award winning soprano, Emma is equally at home on the opera stage, concert platform and in the recital hall. She has recently completed the opera course with Associated Studios, London and is a graduate of The Guildhall of Music & Drama. Having begun her studies in her native Ireland, she was the recipient of numerous awards and bursaries including *The Capuchin Order Perpetual Trophy and Bursary* at Feis Maitiu, Cork and *Voice of the Feis* at Feile Luimni, Limerick. Emma recently performed as the soprano in Handel's *Messiah* at the National Concert Hall in Limerick for the president of Ireland.



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 *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.



Stefanie Leitner – alto

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.



Renato Cordeiro – tenor

Born in Brazil, Renato has a Master's degree in Music and Voice from Trinity Laban Conservatoire, and performs in England, Italy and Brazil. In Italy, he has been engaged for the 2012 -2016 seasons for Villa InCanto Opera Group in Recanati and Verona. In England, his numerous roles with various opera companies have included Alfredo in *La Traviata*, Count Almaviva in *The Barber of Seville*, Pinkerton in *Madame Butterfly*, and Rodolfo in *La Bohème*. In Brazil he was invited to perform in a series of opera performances with the Villa InCanto Opera Group at the 2013 Italian Festival 'Mia Cara Curitiba'.



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.



ABOUT US

Fortismere Community Choir

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

ALTOS: Margaret Battley, Mari-Wyn Burley, Tessa Campos, Julia Clarke, Caroline Elliott, Donna Feldman, Helen Finch, Maggie Garner, Angela Head, Eileen Heath, Hilary Hodgson, Mattie Hulbert, Anne Keogh, Lotta Kitchen, Louise London, Judy Malek, Jo Maude, Anna Mullen, Claire Murdoch, Gillian Phillips, Judith Rosen, Sabine Schutte, Julia Utting, Sue White, Joan Wickham, Jane Wills

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

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

ABOUT US

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 Mozart's *Requiem* and *Coronation Mass*, Handel *Odes* and *Zadok the Priest*, 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*, and Vaughan Williams' *Fantasia on Christmas Carols*.

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.

For more information, please visit our website where you can also sign up to receive news of our forthcoming concerts:

www.fortismerecommunitychoir.org.uk

Or contact Joseph Winters at: fmcinfo@fortismere.org.uk

Upcoming concerts from Fortismere Music Centre

1st July: Fortismere Community Symphony Orchestra - Mendelssohn Violin concerto, Brahms 4th Symphony, Overture from Berlioz 'Roman Carnival'

9th December: Fortismere Community Choir – Christmas concert

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