**NVITATIONE** presents



Achieved is the Glorious Work

Musical Director: Rachel Poyser

Saturday 4th March 2017, 7.30

in Beverley Minster

Proceeds in aid of Minster funds

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**Programme**

**W. A. Mozart (1756 – 1791)**

*Ave verum corpus, KV. 618*

*Regina Coeli, K. 276*

Symphony no. 41 in C major (“Jupiter”), K. 551

Interval of 20 minutes

**J. Haydn (1732 – 1809)**

*Insanae et vanae curae*

Symphony no. 104 in D major (“London”)

From ‘The Creation’:

The Heavens are telling

Achieved is the glorious work

This evening’s concert was inspired by the idea of performing in the same programme the final symphonies written by two Classical giants – Mozart and Haydn. Haydn’s Symphony no. 104 has been an A-level set work, and in this capacity we performed it a couple of years ago with a joint orchestra of Wyke College students and musicians from *Invitatione*. Relishing the chance to look at it again and in more depth, I looked for a context in which to set it. A concert including the final symphony of Haydn’s young friend Mozart, following on from our performance of Mozart’s Symphony no. 40 a few years ago, seemed a natural choice. From there, wishing to programme a selection of choral works alongside these orchestral masterpieces, I found a lively setting of *Regina coeli* by Mozart which I had never come across before; I discovered that *Insanae et vanae curae*, which many of us had previously sung with organ, originally had an orchestral accompaniment; and returning to some old favourites from ‘The Creation’ provided the concept for the whole concert: Achieved is the glorious work. Indeed.

W. A. Mozart (1756 – 1791)

***Ave verum corpus*, KV. 618**

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| *Ave verum corpus, natum de Maria Virgine, vere passum, immolatum in cruce pro homine, cuius latus perforatum unda fluxit et sanguine:  esto nobis praegustatum in mortis examine.* | Hail, true body, born of the Virgin Mary, having truly suffered, sacrificed on the cross for mankind, from whose pierced side water and blood flowed: Be for us in death a foretaste of Heaven. |

*Ave verum corpus* is a short Eucharistic hymn, dating back to the 14th century and attributed to Pope Innocent VI, which has been set to music by many composers. This simple and transparent setting belongs to the last summer of Mozart’s life, and was written in Baden where his wife was taking the waters. Mozart wrote it for his friend Anton Stoll, a schoolmaster with responsibility for a church choir. Many of you will recognise it, as it is a popular and often-sung anthem.

***Regina coeli*, K. 276**

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| *Regina coeli laetare, alleluia, Quia quem meruisti portare, alleluia. Resurrexit, sicut dixit, alleluia. Ora pro nobis Deum, alleluia* | Queen of Heaven, rejoice, alleluia. He whom you were worthy to bear, alleluia. He has risen, as He said, alleluia. Pray for us to God, alleluia. |

An effusive, joyful work, *Regina coeli*, K. 276, is the last of three settings of this text by Mozart. This antiphon in honour of the Virgin Mary is traditionally sung between Easter Sunday and the Saturday before Pentecost. In this setting, Mozart alternates the full choir with a quartet of soloists.

**Symphony no. 41 (“Jupiter”), K. 551**

I Allegro vivace

II Andante cantabile

III Menuetto: Allegretto

IV Molto allegro

Woody Allen apparently once declared that Mozart’s Symphony no. 41 proved the existence of God. Up to this point, nothing like it had been encountered in the world of music. Mozart redefined the symphony, into which he incorporated both elements of chamber-like intimacy and concerto-style virtuosity. He developed the idiomatic use of instruments and their specific timbres, as if treating them like characters in his operas. Every line in his orchestral music boasts a significance in the musical conversation, just as each part in his vocal works is an equal contribution to a powerful whole, elevated beyond the mundane and reaching up to the divine.

By 1787, Mozart’s fortune and reputation had taken a downward turn. The 31-year-old composer had faced several crises, including illness, mounting debt, and the discouraging realization that, five years after arriving in Vienna, the Viennese had tired of him. Towards the summer of 1788, he was poverty-stricken. Three of Mozart’s finest symphonies - no. 39 in E flat, no. 40 in G minor, and no. 41 in C (known as the “Jupiter”) - were written over that summer. Even for Mozart, this is a remarkable rate of output, especially considering the quality of all three works. Nothing is definitively known about the circumstances surrounding their composition, but it is thought Mozart probably wrote them for a series of concerts he planned to give in Vienna later that summer, or for a trip to London, which he never made, or perhaps both. There are no surviving records of premieres for these symphonies, and the chances are that Mozart never heard them played.

Of the last three symphonies, no. 41 is the longest, and the most complex. The presenter Tom Service writes that, for him, in this work, the composer is experimenting with just how many different expressive and compositional contrasts he can cram into a single symphony. It certainly is a symphony of extremes, with its martial opening followed by plangent melodic fragments, high-minded symphonic discussion mixed with a tune he wrote for a concert aria, inserted into Pasquale Anfossi’s *opera buffa* ‘Le gelosie fortunate’ in 1788. Its wide emotional range prefigures the vast expressive canvas that would emerge in the symphonies of Beethoven. It includes trumpets and timpani, inviting the description of “grand symphony”. Perhaps surprisingly, given the period of Mozart’s life in which it was composed (he had been writing for the clarinet and for the clarinettist, Anton Stadler), it does not include clarinets; admittedly, in the case of Symphony no. 40, Mozart went back and added clarinets in a second version of the symphony. Its nickname, “Jupiter”, was not added by Mozart himself, but probably by the impresario Johann Salomon (of whom, more, later this evening), in an effort to market the work in London over twenty years after Mozart’s death.

The first movement opens boldly and moves forward with a stately emphasis. As the opening theme returns during the course of the movement, it takes on different characteristics, such as when it is played by just the violins, accompanied by chuckling scales from the flute, oboes and bassoons. In a trait shared with, and perhaps influenced by, the symphonies of Haydn, the movement employs unexpected rests and pauses to great dramatic effect, interrupting the rhythmic flow. The development section of the movement contains imaginative harmonic exploration and impressive counterpoint, perhaps signposting the complexities of the final movement.

For the second movement, the violins are muted and the trumpets fall silent. This music is surely some of the most sensual and beautiful that Mozart ever wrote, and, appearing as it does in the context of the other three movements of this symphony, such music is astonishing. The serenity of the opening is soon disrupted, posed against more restless rhythmically insistent minor-key episodes. The conflict continues throughout, with searing harmonic shifts and metrical illusions postponing at length a return to the serene music of the opening.

The falling chromatic opening theme and flowing, even accompaniment of the minuet set a graceful tone for the third movement. The trio is earthier and more overtly dance like, but is interrupted by more serious tutti outbursts. There may be more than one of us whose first experience of this most archetypal of minuets was via The Wombles’ ‘Minuetto Allegretto’, now on YouTube!

The final movement is exceptional for the richness of its contrapuntal language, a somewhat unexpected - and possibly unfashionable - attribute in a symphonic work of the time. The four-note motive that begins the movement is manipulated in a number of ingenious ways, most prominently as the beginning of a recurrent canon and fugue subject occurring as originally presented and in inversion. The result is not, however, academic, but exciting and perfectly well proportioned, providing a fitting conclusion to the symphony. It stands as the height of Mozart’s symphonic achievement, and begs the question as to where the composer might have ventured next.



**J. Haydn (1732 – 1809)**

**Insanae et vanae curae**

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| *Insanae et vanae curae invadunt mentes nostras,*   *Saepe furore replent corda, privata spe,*  *Quid prodest O mortalis conari pro mondanis,*  *Si coelos negligas.*  *Sunt fausta tibi cuncta, si Deus est pro te.* | Foolish and groundless cares assail our minds, Often with madness they fill our hearts, which are bereft of hope,What does it profit you, O mortal man, to strive after earthly things, If you neglect those of Heaven? All things are favourable to you if God is with you. |

For its revival in the Burgtheater, Vienna, in March 1784, Haydn modernized his oratorio ‘Il ritorno di Tobia’. He added the choruses ‘Ah, gran Dio’ and ‘Svanisce in un momento’, the second of which was later reworked in the sacred motet *Insanae et vanae curae*.

This stirring motet, with its dramatic, fiery organ and choral writing, is an example of Haydn in his 'Sturm und Drang' period. The alternating sections of minor and major tonality, and of fury and calm, are exciting for listeners and performers alike.

**Symphony no. 104 (“London”)**

I Adagio - Allegro

II Andante

III Menuetto: Allegro

IV Finale: Spiritoso

The “London” is the last of Haydn’s officially recognised symphonies, and the twelfth he composed in England, towards the second of two very successful visits, in 1794-5, at the behest of the famous impresario, Johann Salomon, who knew he had found a goldmine in Haydn. It represents the culmination of a lifetime’s devotion to the symphonic form, and is a work of unsurpassed splendour, concentration and invention. From the first bar to the last there is a sense of intense and thorough musical thought. The scoring is unusual for Haydn in the use of clarinets, although the original manuscript shows that these were intended for the first movement only.

Mozart’s influence can be felt in the opening bars, the stark unison and growling timpani rolls sharing something of the demonic monumentality of Don Giovanni. Haydn then, as always, proves himself master of the unexpected, as this exceptionally dark and dramatic introduction gives way to something quite different: an irrepressible, joyous Allegro, setting out the subject of the monothematic sonata form movement.

The energy and drive of the first movement is wonderfully contrasted with the serenity of the second. The Adagio begins with an innocent, lilting G-major melody in the first violins, which darkens almost imperceptibly as the other strings enter, then changes its personality as the winds play a little lament, whereupon the whole orchestra bursts out in (minor-key) fury, in a manner which foreshadows Beethoven. As in other London symphonies, Haydn explores an expansive and disparate landscape, including surprising major/minor shifts and unexpected tonal colours, in a set of variations before coming to rest in leisurely fashion.

The third movement is a bucolic and good-natured moment of light relief. The burly minuet is dominated by a memorable melody, and a shifting rhythmic emphasis which would make actually dancing to this minuet rather challenging. In a tertiary modulation, the music moves from D major into B flat major, for a jaunty trio dominated by oboe and bassoon.

The exuberant grand finale is a potpourri of Slavonic folk tunes which Haydn heard during his years on the Esterházy estates. The opening theme, played over a drone, has been identified as "Oj Jelena," a ballad sung by the Croatians living in Eisenstadt when Haydn made his home there. From this opening, Haydn creates a dazzling race to the finish.



**‘The Creation’**

Haydn’s music seems inexhaustibly inventive and compelling. It fuses exuberance, originality, classical elegance and intellectual power. Most of his life was devoted to composing instrumental music, both chamber and orchestral; his choral masterpieces – including the ‘Nelson’ Mass, as well as ‘The Creation’ and ‘The Seasons’ - come from his later years, after he composed his final symphony in 1795.

The oratorio had appeared briefly in seventeenth century Italy, though it was eclipsed by the more popular form of opera. Handel reinvented the oratorio, transforming it from what was essentially an extended cantata into a powerful choral music-drama that soon dominated public music-making in eighteenth- and nineteenth-century England. Handel’s succession of masterpieces inspired later composers including Haydn and Mendelssohn. In 1796, Haydn, having been completely overwhelmed by a Handel festival he attended in Westminster Abbey, resolved to write an oratorio himself, and set to work on a score. ‘The Creation’ was completed in 1798, when Haydn was 66, and received its first public performance in 1799. It was immediately recognised as a supreme masterpiece, and received many performances all over Europe. In common with opera, *The Creation* has named characters and is divided into acts and scenes, consisting of sequences of choruses, recitatives and arias.

The text of ‘The Heavens are telling’ is based on Psalm 19: 1-3. The chorus closes Part I of the oratorio, and represents the end of the fourth day of Creation. The chorus is in C major, with celebratory choral passages. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. The end of the movement forms a long coda, which increases in intensity as Haydn piles up the textual and musical material, almost as if he does not wish to bring the movement to a close. ‘Achieved is the glorious work’ is the final chorus of Part II, and is a celebration of the sixth day of Creation, taking its text from Genesis 2: 1-3.



**The Chamber Orchestra ofINVITATIONE**

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| **Violin** | Lesley Finlayson | Katy Harston | | Julie Jenkins | Sally Millington |
|  | Edwin Mowthorpe | Patrick Plunkett | | Matthew Tickias | Andrew Ward-Campbell |
| **Viola** | Helen Booth | Penny Cook | | Madeleine Cross | |
|  | Helen Keep | Elizabeth Mathieson | | |  |
| **Cello** | Clare Allan | Patricia Ringrose | | Sue Sidwell |  |
| **Bass** | Matthew Vicary |  | |  |  |
| **Flute** | Margaret Pearson | Kate Lutley | |  |  |
| **Oboe** | Martin Lutley | Julia Thompson | |  |  |
| **Clarinet** | Emma Dawber | Ian Franklin | | Anne Whiteside |  |
| **Bassoon** | Peter Bolton | John Morrison | |  |  |
| **Horn** | Miho Fletcher | Martin Jones | | Luca Myers |  |
| **Trumpet** | Nigel Davies | Ken Fergusson | |  |  |
| **Trombone** | Bethany Arrowsmith-Cooper | | | Tony Wells | Andrew Thompson |
| **Timpani** | Emma Dawber | | Ian Franklin |  |  |

**The Choir ofINVITATIONE**

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| Tony Ashbridge | Chris Bates | Lucy Bates | Jane Bowes |
| Judith Carter | Ian Champion | Emma Dawber | Stacey Fergusson |
| Elizabeth Franklin | Jan Hayton | Joan Hoare | Roger Hoare |
| Shirley Littlefair | Elizabeth Mathieson | Joseph Mathieson | Kathleen Nield |
| Mary Mead | Steve Pearce | Patrick Plunkett | Diana Pocock |
| Peter Pocock | Janice Summers | Kevin Wheeldon | Sue Wheeldon |
| Alison Wise |  |  |  |

**Musical Director: Rachel Poyser**

Rachel graduated with a first class BMus in 2007 and a PhD in Music in 2016 from the University of Hull. She also has a BA in Modern Languages and a DPhil in Education from the University of Oxford. Over the last decade, she has taught privately and in schools in the local area. She particularly enjoys music performance coaching, with individuals and groups. Next week, she takes up a post as a research officer in the Education Department at Leeds University.

A pianist, singer and conductor, Rachel has performed with many local groups and societies. She has been piano soloist in Gershwin’s ‘Rhapsody in Blue’ and the Schumann Piano Concerto with the Hessle Sinfonia, and has been a guest conductor of a number of choirs and orchestras.

Rachel can be contacted at [info@invitatione.org](mailto:info@invitatione.org) or via Facebook.

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***Invitatione*** was established in 2011 by a group of local musicians and music teachers. We aim to provide high quality live music in local venues, seeking avenues for creative ways of presenting classical music to a wider audience; to create enjoyable and varied performing experiences for our players and singers; and to promote a life-long love of music and music making, and an appreciation of the emotional and social benefits which this can provide. Our members have ranged from those as young as 11 to those in their retirement. This mix of ages and range of experience amongst members enables the youngest and the least experienced of our group to enjoy the support of others and to tackle challenging repertoire with confidence. Working and developing alongside one another, the experience for all of us is one of exploration and discovery.

We have performed large and small scale concerts in churches in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include a concert for Amnesty International which raised over £2,000 (January 2012); the semi-staged *Messiah* performed in Holy Trinity Church, Hull (Easter 2012); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); and thrilling performances in Beverley Minster of Shostakovich’s Fifth Symphony (2013), his Tenth Symphony (2015), Strauss’s *Four Last Songs* and Bernstein’s *Chichester Psalms* (2014), the Requiems of Brahms and Mozart, and Dvorak’s Seventh and Eighth Symphonies (2016).

If you are interested in being part of ***Invitatione***, or booking us for an event, please email info@invitatione.org.

**Acknowledgements**

We are very grateful to the Catholic Church of Our Lady of Lourdes, Hessle, and to Beverley Minster, for allowing us the free use of their premises for rehearsals; to Mervyn King for designing our publicity; and to Kevin Nield, Barry Sidwell, Debbie Read and Stuart Grant for assisting with tickets, programmes and stewarding for our events.

Rachel would also like to thank the many singers and players who have given their assistance in managing ***Invitatione***, and to Ian Champion for his substantial contribution to research for the programme notes for this concert.

**Forthcoming Invitatione events include:**

May 20th 2017, 7.30 pm at Beverley Minster: programme of Twentieth Century music, including Duruflé’s Requiem, Kurt Weill’s Suite from *The Threepenny Opera* and Poulenc’s Organ Concerto

***Please visit www.invitatione.org or our Facebook page for further details***