

I NVITATIONE presents

a Summer concert

Saturday 9th July 2016, 7.30

in Beverley Minster

Proceeds in aid of Beverley Minster

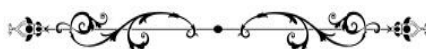


Programme

W. A. Mozart: Requiem, K.626

INTERVAL of 20 minutes

A. Dvořák: Symphony no. 8 in D minor, op. 88



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, and to create enjoyable and varied performing experiences for our players and singers. Our members range from those as young as 11 to those in their retirement; this mix of ages enables the youngest and the least experienced of our group to enjoy the support of others and to tackle challenging repertoire with confidence.

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) and (in 2014) Strauss's *Four Last Songs* and Bernstein's *Chichester Psalms*.

Tonight sees the second of a pair of concerts inspired by the thought that Dvorak's music does not receive as much attention as it deserves. Torn between the Seventh and the Eighth Symphonies, we elected to learn and perform both this year; we performed the Seventh here in the Minster back in April. The Eighth is very different in character and ends our 2015-16 season on an appropriately uplifting note. Mozart's *Requiem* is a work which we have been keen to programme for a number of years, and we hope to repeat it next year in a different venue. It is a work which is performed widely but which never fails to thrill and which bears any number of hearings. In this performance, we are using clarinets instead of basset horns, and the obbligato in the Tuba mirum is today played on a French horn, not a trombone, in keeping with our values of flexibility, openness and inclusivity.

W. A. Mozart (1756-1791)

Requiem, K. 626

Soloists: Ellie Robey, Sarah Wilkes, Hamish Brown and Edward Lock

Introitus: Requiem aeternam

Kyrie

Sequentia

Dies irae ~ Tuba mirum ~ Rex tremendae ~ Recordare ~ Confutatis ~ Lacrimosa

Offertorium

Domine Jesu Christi – Quam olim Abrahae

Hostias – Quam olim Abrahae

Sanctus - Osanna

Benedictus – Osanna

Agnus Dei

Communio

Lux aeterna ~ Cum sanctis tuis

Text and translation

Introitus

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

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

Exaudi orationem meam,
ad te omnis caro veniet.

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

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Sequentia

Dies irae, dies illa

Solvat saeculum in favilla,

Teste David cum Sibylla.

Quantus tremor est futurus

Quando iudex est venturus

Cuncta stricte discussurus.

Tuba mirum spargens sonum

Per sepulcra regionum

Coget omnes ante thronum.

Mors stupebit et natura

Cum resurget creatura

Introitus

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

Thou, O God, art praised in Sion, and unto Thee shall
the vow be performed in Jerusalem.

Hear my prayer, unto Thee shall all flesh come.

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

Kyrie

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

Sequentia

Day of wrath, that day

Will dissolve the earth in ashes

As David and the Sibyl bear witness.

What dread there will be

When the Judge shall come

To judge all things strictly.

A trumpet, spreading a wondrous sound

Through the graves of all lands,

Will drive mankind before the throne.

Death and Nature shall be astonished

When all creation rises again

Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplici parce Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sum dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

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

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

When therefore the Judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging Judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the accursed have been confounded
And given over to the bitter flames,
Call me with the blessed.

I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.

Mournful that day
When from the dust shall rise
Guilty man to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

Offertorium

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum.

De poenis inferni, et de profundo lacu:
libera eis de ore leonis,
ne absorbeat eas tartarus, ne cadant in
obscurum,

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Hostias et preces, tibi, Domine, laudis
offerimus: tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad
vitam, quam olim Abrahae promisisti et
semini eius.

Sanctus

Sanctus. Sanctus, Sanctus, Dominus
Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

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

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

Communio

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

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Therefore spare him, O God.
Merciful Jesu,
Lord Grant them rest.

Offertorium

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

Deliver them from the lion's mouth. Neither let them
fall into darkness, nor the black abyss swallow them
up.

And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

We offer unto Thee this sacrifice of prayer and praise.
Receive it for those souls whom today we
commemorate.

Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham and his
seed.

Sanctus

Holy, holy, holy, Lord God of Sabbaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

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

Agnus Dei

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

Lamb of God, who takest away the sins of the world,
grant them everlasting rest.

Communio

May eternal light shine on them, O Lord.
with Thy saints for ever, because
Thou art merciful.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.

Wolfgang Amadeus Mozart (1756-1791)

Requiem, K.626

Wolfgang Amadeus Mozart: one of the most remarkable musicians who ever lived. Mozart's Requiem: the stuff of legend. A deeply emotional and complex choral work, composed literally on Mozart's death bed, the Requiem so obsessed the composer that his doctor felt obliged to prise the manuscript out of his hand.

Mozart had come to believe a messenger from beyond the grave had cursed him to write his own requiem. It is true that a stranger commissioned the work: the stranger was, in fact, Count von Walsegg, an accomplished musician and aspiring composer, who commissioned the work after the death of his wife, Anna, intending to pass it off as his own. Indeed, the work was performed under Count von Walsegg's name in 1793, two years after Mozart's death.

During 1791, Mozart worked furiously on a series of works, including the opera 'La Clemenza di Tito' - a coronation opera for Leopold II - a Masonic Cantata (K.623), and the Clarinet Concerto (K.622). He became seriously ill towards the end of the year, with the Requiem incomplete.

Mozart's death left his wife, Constanze, in dire financial straits. She was keen that the Requiem be completed, in order to be able to claim the fee for the commission. She tried to persuade the composer and conductor Joseph Eybler, a student of Haydn's, to complete it, but he declined the invitation. Mozart's own pupil Franz Xaver Süssmeyer stepped up to the mark, even forging Mozart's signature as part of the plan to offer up the commission as agreed.

Scholars have spent years investigating which parts of the score are Mozart's and which are Süssmeyer's. At first, Constanze claimed Süssmeyer was merely following Mozart's instructions, simply orchestrating what Mozart had himself composed. She only admitted the extent of Süssmeyer's compositional contribution years later – hardly surprising, since she was desperate to pocket the cash. It has been difficult for scholars to find evidence of what was Mozart's and what was Süssmeyer's because sketches were destroyed, probably as part of a grand deception.

We do know that Mozart completed the Introitus and the double fugue of the Kyrie. In the following movements, as far as the opening eight bars of the Lachrimosa, he had written out the vocal parts and the majority of the first violin part, with string parts completed in some sections, and odd bars of second violin or viola elsewhere. The end of the Lachrimosa, the Sanctus, Benedictus and Agnus Dei were missing. It is almost certain that Süssmeyer was responsible for these, though we do not know to what extent he may have derived his ideas from original ideas suggested by Mozart. There are some arguably clumsy moments, such as the repeated orchestral chords in the Sanctus, which Mozart would surely have realised with more finesse, and the short and rather basic fugue in the Osanna. Conversely, it is hard to believe that the beautiful Benedictus did not spring from the master himself, since it is so very Mozartean in its style. Nevertheless, Süssmeyer was responsible for the grand Amen at the end of the Sequence, an impressive plagal cadence which is one of the most powerful

points in the Requiem. His was also the decision to repeat material from the opening movement for the conclusion, the Communion, being, as it was, fitting to end the work with music wholly by Mozart. Leaving any shortcomings aside, we have Süßmeyer to thank for the fact that this work was performed at all, and that it has become one of the most powerful and frequently performed of all classical choral works is, in no small part, due to his self-effacing actions at the time and his careful nurturing of the work as an effective whole.

The intensity and compactness of this work reflect the circumstances in which it was written. Gone are the flourishes and the florid virtuosity of other large-scale church music written by Mozart – the C minor Mass, for example. There is an immediacy and emotional depth to this music, which is free of extraneous gestures, hitting the mark directly with the angry and ferocious drama of the Dies irae and the Confutatis, yet conveying with simplicity and grace a true piety and belief in salvation in the Hostias and Benedictus. This music, like that of Mozart's later operas and last symphonies, is of a substance which transcends the Classical style and speaks powerfully to us today.

Rachel Poyser

Soloists

Our soloists come from a variety of contexts. Ellie and Sarah are both students of Gaynor Morgan, who, as many of you will remember, delighted us in Strauss's *Four Last Songs* two years ago. Ellie has been involved in music all her life, singing in Grimsby Minster Choir and at Caistor Grammar School. She has grade 8 in singing and violin, and is currently taking a year out before studying Music at Sheffield University from September. Sarah graduated from York University with a Masters degree in Chemistry, and, although employed in the pharmaceutical industry, her real passion is singing. Marcus attended the Royal Scottish Academy, and, after a period as a professional singer, is now Head of Maths at Scarborough College. Edward Lock has sung in Beverley Minster Choir since an early age, and is currently studying for a Master's degree at York, after graduating in Music last year. We are very grateful to all four for their participation in tonight's concert.

Antonín Dvořák (1841-1904)

Symphony no. 8 in G major, op. 88

- I Allegro con brio
- II Adagio
- III Allegretto grazioso – Molto vivace
- IV Allegro ma non troppo

Antonin Leopold Dvořák was born in the Bohemian village of Nelahozeves, 40 miles north of Prague. His father was a butcher and innkeeper, who played the zither as a hobby, but later took it up professionally. Antonin showed early promise as a violinist in the village band and in church. When he left primary school at 11, he was sent to live with an uncle in Zlonice to learn German and study music. Later, in Kamenice, he studied viola, organ, piano and counterpoint, and gained a place at the Prague Organ School, from where he graduated to become, not an organist, but a viola player. He then earned his living in a band which became the core of the Czech Provisional Theatre Orchestra (est. 1862), often conducted by

Smetana. The Smetana experience undoubtedly influenced Dvořák to integrate attractive folk-culture into his classical works.

When his own music began to attract attention, Dvorak left the orchestra to concentrate on composition, supporting himself by working as a church organist and by giving private tuition. In 1874 and 1876 he won Austrian national prizes for composition. He came to the attention of Brahms, and the critic Eduard Hanslick, who commended him to the publisher Simrock. His reputation grew through the publication of short works, and he became popular abroad, making several visits to Germany and England.

Dvorak's Eighth Symphony was composed and orchestrated within two-and-a-half months at his summer resort of Vysoka, in Bohemia, in 1889, on his admission to the Bohemia Academy of Science, Literature and Arts. It was dedicated to the Emperor Franz Joseph in thanks for his election. The premiere, performed by the orchestra of the National Theatre in Prague on 2nd February 1890, was conducted by Dvorak himself. The following year he conducted it in Cambridge on the evening before being awarded an honorary doctorate.

Dvorak was greatly influenced by the works of Brahms and Beethoven in their handling of form, but he had his own way of structuring the movements of his symphonies. The movements of this symphony show a remarkable variety of themes, and the melodies of unmistakably Bohemian flavour reflect a cheeriness portrayed by few composers of the time.

In the Eighth Symphony, Dvorak achieved a marked contrast to his Symphony no. 7 (performed by *Invitatione* here in April) which was stormy and dramatic. Lyrical and somewhat jovial, it was inspired by the Bohemian folk music that Dvorak loved.

The first movement opens with a lyrical G minor theme in cellos, horns, clarinets and bassoons, with trombones, bassoons, and violas and double basses playing pizzicato, which is interrupted by a "bird call" flute melody; the writing for flute is particularly attractive in this symphony. During the movement, the mood fluctuates from major to minor.

The slow movement begins in E flat major then moves to C minor, and once again is striking for its contrasting moods. It ends contentedly with a lovely duet for flute and oboe in C major. The delightful third movement is light and waltz-like in nature, yet is somewhat melancholic, with a contrasting section from Dvorak's opera "The Stubborn Lovers".

The trumpets introduce the final movement with a fanfare. This is followed by a gentle melody, played first by the cellos, then becoming the subject of a series of variations. Again, in the tempestuous middle section, there are frequent alternations between major and minor. After a return to the original lyrical theme, the brass and timpani add excitement to the closing section.

This work was surprising for its many innovations. Dvorak had expressed his intention to treat his thematic material in a different way, "avoiding the usual, universally applied and recognised forms". Its main characteristic is the variety of moods and tempos, conveying rich instrumental imagery. Working in his beloved country retreat, Dvorak composed a piece full of joy and reflective of the natural environment, revealing his love of Czech and Slavonic folk music.

Kathleen Nield

The Orchestra of *INVITATIONE*

Violin	Simon Daley Katy Harston Claire Paish Andrew Ward-Campbell	Lesley Finlayson Julie Jenkins Patrick Plunkett Simon Whitfield	Emily Hallett Sally Millington Ian Scott
Viola	Madeleine Cross Elizabeth Mathieson	Clare Edens	Helen Keep
Cello	Clare Allan Sue Sidwell	Alan Edgar Alison Wise	Patricia Ringrose
Double bass	Emily Stabler		
Flute	Claire Holdich	Margaret Pearson	
Oboe	Martin Lutley (and Cor anglais)		Alice Rose
Clarinet	Grace Burnett Ian Franklin	Emma Dawber	Anne Whiteside
Bassoon	Katie Whitehead	Mandy Whitehead	
French horn	Miho Fletcher Finlay Robson	Martin Jones Crispin Rolfe	
Trumpet	John Crump	Martin Cleveland	
Trombone	James Hargreave	Dave Howarth	
Timpani	Colin Wright		

The Choir of *INVITATIONE*

David Almond	Tony Ashbridge	Peter Bolton	Christine Chamberlain
Ian Champion	Rachel Collins	Emma Dawber	Angela Dempsey
Jim Doyle	Elizabeth Franklin	Diana Halsey	John Hammond
Michael Harding	Alison Hargreave	Jan Hayton	Joan Hoare
Roger Hoare	Claire Holdich	Heidi Marwan	Elizabeth Mathieson
Joseph Mathieson	Mary Mead	Marjorie Neaum	Kathleen Nield
Steven Pearce	Diana Pocock	Peter Pocock	Alex Smith
Janice Summers	Clare Todd	Nick Wise	

Acknowledgements

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