

I NVITATIONE presents

A Spring Concert

Saturday 30th April 2016, 7.30

in Beverley Minster

Proceeds in aid of Beverley Minster



Programme

Johannes Brahms: Ein deutsches Requiem, op. 45

INTERVAL of 15 minutes

Antonín Dvořák: Symphony no. 7 in D minor, op. 70



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's programme was 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 have elected to learn and perform both, the Eighth being programmed in a follow-up concert to this one, planned for Saturday 9th July 2016, where it will be paired with Mozart's Requiem. The link between Dvorak and Brahms, demonstrated in tonight's programme, is explored in the programme notes below, and we have thoroughly enjoyed getting to know the mighty Requiem of Brahms. What a sing! Our rehearsals have been both exhausting and exhilarating. We are delighted to have the talented Lucy Bates singing as soloist with us again; and we are excited that Felix Dickenson, a sixth-former at Hymers College and a bass in the Minster Choir, accepted our invitation to join us for the first, but hopefully not the last, time.

Johannes Brahms (1833-1897)

Ein deutsches Requiem

nach Worten der heiligen Schrift

Soloists: Lucy Bates and Felix Dickenson

- I Ziemlich langsam und mit Ausdruck
- II Langsam, marschmäßig – Allegro non troppo
- III Andante moderato
- IV Mäßig bewegt
- V Langsam
- VI Andante – Vivace – Allegro
- VII Feierlich

The *German Requiem* by Brahms is widely considered to be one of the most important choral works of the 19th century. It is Brahms's most substantial single work. First performed in full on Good Friday, 1868, after a relatively long gestation and several revisions and additions, it has been performed regularly ever since, and remains as powerful and deeply moving today as when it was first heard.

It appears that the composition was inspired by the deaths of his friend, Robert Schumann, in 1856, and then his own mother in 1865, though Brahms himself said the Requiem was intended for all humanity. He confided that he would happily have called it "Ein menschliches Requiem" ("A human Requiem"). The title, "Ein deutsches Requiem" ("A German Requiem"), reflects Brahms's Protestant roots. Brahms sets text from the Lutheran Bible and the Apocrypha rather than from the Roman Catholic liturgy, selecting New and Old Testament passages that would not only mourn the dead but also comfort the living.

Unlike that other renowned Lutheran composer, J. S. Bach, Brahms remained unconvinced of man's afterlife. His outlook was rather one of compassionate humanism, and in his Requiem he prefers to focus on the living. In his choice of words, he flouts the usual emphasis on the dead themselves in the afterlife, and directs attention to the importance of ministering to those who mourn, those who are left behind, those who remain troubled by life's sorrows and difficulties. The opening movement states gently and unequivocally: "Blessed are they who mourn". As we have rehearsed the work, we have observed that appearing again and again throughout the Requiem are the various manifestations of the verb and noun meaning "comfort" (e.g. "trösten"); this comfort is just as often described as a motherly comfort, as a comfort which can be found in God. The seven movements touch on the subject of death from a variety of angles, but none have the kind of display of fire and wrath which can be heard in other famous settings of the Requiem mass, such as those by Mozart or Verdi. Instead, Brahms composes a work demonstrating faith, acceptance and resignation, the music eventually coming to rest in the pastoral key of F major. That is not to say that there is no drama in this work; on the contrary: the music is permeated by exuberance and joy, as well as expressive tenderness.

The Requiem was Brahms's first work for chorus and full orchestra, and, in fact, predates all four of Brahms's symphonies. That the orchestration is beautifully and carefully wrought was revealed to us at the orchestra's first play through the work without the choir, something which one usually does not experience when listening to a CD or attending a performance. Features of interest in the orchestration and texture include the fact that the first movement uses no violins, the timpani have an extensive and prominent role, and, despite the density and grandeur of the music, the choral parts never split beyond the standard division into a four-part SATB texture.

Structurally, the Requiem is perceptibly symmetrical, and is almost symphonic in its overall plan and proportions. The first and last movements book-end the whole work, with their similarities of text, mood and musical material. Working inwards, the second and sixth movements both make their way through a number of different sections, progressing through tensions towards an uplifting release, from minor to major, and ending in grand and emphatic style. The sixth movement's final section is fugal, as is the ending of the third movement, which is sung above an insistent, unrelenting tonic pedal. Also mirroring each other are the two soloists' appearances, in the third and fifth movements. The baritone soloist takes a further role in the sixth movement. Placed centrally in the whole work, and with the colours and lyricism typical of the slow movement of a symphony, is "Wie lieblich sind deine Wohnungen", probably the most well-known music from the Requiem.

The work ends as it began, with the word "Selig" ("Blessed").

Rachel Poyser

Text and translation

I **Ziemlich langsam und mit Ausdruck**

Selig sind, die da Leid tragen, denn sie sollen
getröstet werden.

Matthäus 5:4

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

Psalms 126:5, 6

Blessed are those who grieve,
For they shall be comforted.

Matthew 5:4

Those who sow with tears will reap
with songs of joy.
Those who go out weeping, carrying
seed to sow, will return with songs of
joy, carrying sheaves with them.

Psalms 126:5,6

II **Langsam, marschmäßig – Allegro non troppo**

Denn alles Fleisch es ist wie Gras und alle
Herrlichkeit des Menschen wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

1. Petrus 1:24

So seid nun geduldig, lieben Brüder, bis auf die
Zukunft des Herrn. Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde und ist geduldig
darüber, bis er empfahe den Morgenregen und
Abendregen.

Jakobus 5:7

All people are like grass, and all their
glory is like the flowers of the field;
the grass withers and the flowers fall.

1 Peter 1:24

So be patient, dear brothers, for the
coming of the Lord. See, the ploughman
is waiting for the delectable fruits of
the earth;
And he is patient, as he receives the
morning and evening rains.

James 5:7

Aber des Herrn Wort bleibet in Ewigkeit.

1. Petrus 1:25

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

Jesaja 35:10

The word of the Lord endures forever.

1 Peter 1:25

Those redeemed by the Lord will return, and go to Zion with exaltations! Eternal joy will reign over them; they will be overcome with joy and bliss. Pain and despairing will be cast out.

Isaiah 35:10

III Andante moderato

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben.

Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Psalm 39:5-8

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

Weisheit Salomos 3:1

Show me, Lord, my life's end and the number of my days; let me know how fleeting my life is.

You have made my days a mere handbreadth; the span of my years is as nothing before you.

Everyone is but a breath, even those who seem secure.

Everyone goes around like a mere phantom; in vain they rush about, heaping up wealth without knowing whose it will finally be.

But now, Lord, what do I look for? My hope is in you.

Psalm 39:4-7

The righteous souls are in God's hand and no torment can touch them.

Wisdom of Solomon 3:1

IV Mäßig bewegt

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

Psalm 84:2, 3, 5

How lovely are thy dwelling places, O Lord of Hosts!

My soul requires and yearns for the courts of the Lord;

My body and soul rejoice in the living God.

Blessed are they that dwell in thy house; always praising you!

Psalm 84:1, 2, 4

V Langsam

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Evangelium Johannes 16:22

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost

So with you: Now is your time of grief, but I will see you again and you will rejoice, and no one will take away your joy.

John 16:22

Look at me: I have struggled and toiled

funden.

Jesus Sirach 51:35[27]

Ich will euch trösten, wie Einen seine Mutter tröstet.

Jesaja 66:13

for a mere while,

And now I have found great comfort!

Ecclesiasticus 51:27

I will comfort you, as a mother would comfort you.

Isaiah 66:13

VI Andante – Vivace – Allegro

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Hebräer 13:14

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einen Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

1. Korinther 15:51, 52, 54, 55

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Offenbarung Johannes 4:11

For this world is not our permanent home; we are looking forward to a home yet to come.

Hebrews 13:14

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet; For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed, In a moment, in the twinkling of an eye, at the last trumpet; For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written,

Death is swallowed up in victory.

O death, where is thy sting? O hell, where is thy victory?

1 Corinthians 15:51, 52, 54, 55

You are worthy, our Lord and God, to receive glory and honour and power, for you created all things, and by your will they were created and have their being.

Revelation 4:11

VII Feierlich

Selig sind die Toten, die in dem Herrn sterben, von nun an.

Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Offenbarung Johannes 14:13

"Blessed are the dead who die in the Lord from now on."

"Yes," says the Spirit, "they will rest from their labour, for their deeds will follow them."

Revelation 14:13

Antonín Dvořák (1841-1904)

Symphony no. 7 in D minor, op. 70

- I Allegro maestoso
 - II Poco adagio
 - III Scherzo: Vivace – Poco meno mosso
 - IV Finale: Allegro
- Dvořák : 7th Symphony

Antonin Leopold Dvořák was born in the village of Nelahozeves in Bohemia, in the Austrian Empire (now the Czech Republic). The eldest of nine children, the son of a butcher and innkeeper, his musical abilities were apparent from an early age, and were encouraged by his father who in later years earned his living as a zither player. An accomplished violinist, Antonin played in the village band and in church. After primary school he went to live with an uncle in Zlonice where he was able to study German and improve his abilities as a musician and composer. His earliest works, mainly polkas, were written during this time. After further study of German and music in Kamenice he was admitted in 1857 to the Institute for Church Music in Prague where he studied for two years.

On leaving the Institute, Dvořák earned his living as a viola player in an ensemble that was later to form the core of the Czech Provisional Theatre Orchestra, established in 1862. Four years later, Smetana was appointed conductor at the theatre. The Smetana experience undoubtedly influenced Dvořák to integrate attractive folk-culture into his classical works. In 1871, Dvořák resigned from the orchestra to concentrate on composition, as his music began to attract favourable local attention. The 1860s had been difficult as Dvořák was short of time and means. During this period he supported himself by private teaching and by working as a church organist, but by about 1864 he had composed two symphonies, an opera, chamber music and numerous songs. His early music showed leanings towards the music of Beethoven, Schubert, Wagner and Liszt.

Dvořák's income was bolstered by Austrian government awards from 1874 to 1878 and this brought his music to the attention of Brahms and the critic Eduard Hanslick in Vienna. They admired his work and recommended him to the publisher Simrock. The publication of many of his works introduced Dvořák's music to a wider audience. As his reputation grew, Dvořák began to travel further afield, visiting Germany and England where he was welcomed enthusiastically.

In 1884, the London Philharmonic Society commissioned Dvořák to write a new symphony. Having recently heard Brahms's new Third Symphony, Dvořák's ambition from the start was to write a work that would stun the world in its intensity and its perfection of composition. As a fervent patriot, he saw this as an opportunity to portray the political struggle of the Czech nation.

The first movement begins peacefully, with the first theme calmly but sombrely played by the violins and cellos. The entry of the flute and clarinet introduces a dancing rhythm interspersed with vague disturbances from the lower strings, as if in competition. The

influence of Brahms is clear in this section. At its height, with the horns blaring madly, the crisis suddenly seems to expire, and the first theme returns, bringing back a feeling of gloom.

The second movement begins with a lovely clarinet melody, which is then developed, Brahms-style, through rising phrases into new harmonies with the flutes and oboes, sounding rather sorrowful. A second theme is introduced by the violins and cellos searching warily, and a third theme appears with the entrance of the horns. The three themes are then developed and mingled, building to a climax then moving tenderly to a close. (After the premiere, Dvořák had shortened the movement by 40 bars to make it more compact, and declared, "I am now convinced there is not a single superfluous note in the whole work".)

Although the Scherzo contains some typical Dvořák rhythms, and is the most carefree movement of the symphony, the dance-like character is undermined by the persistent D minor tonality. The double theme which begins the Scherzo preserves the soulful mood of the whole symphony, whilst in the trio section we hear woodwind imitating birdsong, the strings echoing hunting calls, and a dancing rhythm, all reminiscent of Dvořák's pastoral childhood.

Darkly dramatic, the first theme of the Finale seems tormented with foreboding, the growling and snarling then followed by a lilting subject which develops from dancing to fury once again. The second theme is devoured by the storm, but the return to the key of D major in an impressively structured coda brings a confident conclusion to the symphony, which some commentators regard as triumph, and others as grief. Dvořák himself said that the fourth movement showed the capacity of the Czech people to display stubborn resistance to political oppressors.

Dvořák's Seventh Symphony is generally considered to be his best, in terms of its overall composition, the gravity of its meaning, and its supreme symphonic structure. He had decided at the outset to create a major work on the scale of Beethoven or Brahms which would be flawless in both form and content, and his unmitigated success on the international music scene proved his ability to do just that.

Kathleen Nield

The Orchestra of *INVITATIONE*

Violin	Edwin Mowthorpe Katy Harston Stephanie Noble Matthew Tickias	Alan Deighton Julie Jenkins Claire Paish Andrew Ward-Campbell	Lesley Finlayson Sally Millington Patrick Plunkett
Viola	Helen Booth Clare Edens	Madeleine Cross Helen Keep	Penny Cook Elizabeth Mathieson
Cello	Clare Allan Trish Ringrose	Alan Edgar Sue Sidwell	Emily Hanover Alison Wise
Double bass	Emily Stabler		
Flute	Claire Holdich	Margaret Pearson	Richard Sleight
Oboe	Martin Lutley	Alice Rose	
Clarinet	Grace Burnett Ian Franklin (and contrabass clarinet)	Emma Dawber	Anne Whiteside
Bassoon	John Morrison	Katie Whitehead	Mandy Whitehead
French horn	Sue Berrieman Christopher Leathley Crispin Rolfe	Miho Fletcher Luca Myers	Martin Jones Finlay Robson
Trumpet	Nigel Davies	Ken Fergusson	
Trombone	James Hargreave	Bethany Arrowsmith-Cooper	
Tuba	Brandon Cox		
Timpani	Colin Wright		

The Choir of *INVITATIONE*

David Almond	Tony Ashbridge	Lucy Bates	Chris Bates
Jane Bowes	Christine Chamberlain	Ian Champion	Rachel Collins
Emma Dawber	Angela Dempsey	Stacey Fergusson	Elizabeth Franklin
Diana Halsey	Michael Harding	Joan Hoare	Roger Hoare
Claire Holdich	Heidi Marwan	Elizabeth Mathieson	Joseph Mathieson
Kathleen Nield	Steven Pearce	Diana Pocock	Peter Pocock
Ian Reid	Janice Summers	Clare Todd	Nick Wise

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