

INVITATIONE presents
a concert of Twentieth Century music

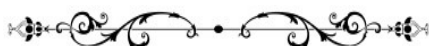
Friday 14th July 2017, 7.30

in Beverley Minster

Musical Director: Rachel Mathieson

Soloists: Lucy Bates, Rachel Bamforth, Luca Myers

Proceeds in aid of Minster funds



Programme

K. Weill (1900 – 1950)

Suite for Wind Ensemble - Little Threepenny Music
from *Die Dreigroschenoper* (The Threepenny Opera)

C. Debussy (1865 – 1918)

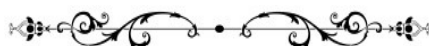
Trois Chansons de Charles d'Orléans

G. Mahler (1860 – 1911)

Four 'Rückert' Lieder

Interval of 20 minutes

Refreshments will be served in the South Transept



M. Duruflé (1902 – 1986)

Requiem, op. 9

K. Weill (1900 – 1950)

Little Threepenny Music for Wind Ensemble

Overture

The Moritat of Mack the Knife

The Instead-of Song

The Ballad of the Easy Life

Polly's Song

Tango-Ballad

Cannon Song

Threepenny Finale

Kurt Weill was born in 1900 in Dessau, Saxony, into a devout Jewish family. His gift for music was spotted early, and by the age of 12 he was both composing and performing. In 1918, he began studying at the Berlin Hochschule für Musik, but a combination of the conservative nature of the institution and family financial pressures led him to leave after one year. In 1920, he returned to Berlin, to study with Ferruccio Busoni, whose influence can be seen in his work from that period.

In 1922, Weill joined the Novembergruppe, a group of leftist Berlin artists, and developed an interest in the idea of music as social comment, which found expression in the work he produced with the playwright Bertolt Brecht. He later collaborated on musicals with Ira Gershwin, Ogden Nash and S. J. Perleman.

Die Dreigroschenoper ('The Threepenny Opera') is considered a milestone of musical theatre. It is based on the 18th century 'Beggar's Opera', by John Gay, which was itself a parody of the operas of Handel. In it, Weill and Brecht (with assistance from Elisabeth Hauptmann), satirised traditional opera and operetta forms, incorporating a sharp political perspective and the sound of 1920s Berlin dance bands and cabaret. Weill's unusual harmonies and Brecht's searing texts created a revolutionary new musical theatre that inspired such subsequent hits as 'Cabaret' and 'Chicago'.

The opera quickly gained great popularity in Europe, following its opening in August 1928 at the Theater am Schiffbauerdamm in Berlin. Its American debut in 1933 was a failure, but it later enjoyed a very successful revival (1954–1960). One particularly notable aspect is that, in the original, all 23 instruments were played by a seven-piece band. The show's opening number, 'Mack the Knife', became hugely popular, and has sold over ten million copies worldwide in 48 recorded versions.

Condemned as a communist following a staging of *Der Silbersee* (considered to contain an attack on Nazism), and given the increasing hostility to Jews in Germany, Weill left for Paris and in 1936 emigrated to the US, where he became a naturalised citizen. He died in April 1950 in New York, following a heart attack.

Kurt Weill is considered, in some respects, to have closed the gap between serious and light music. His early work was complex and modernist, whilst later pieces had a more general appeal. His varied output included symphonies, opera, jazz and pop for theatre, radio and films. His music has been recorded by many performers including Louis Armstrong, David Bowie, Ella Fitzgerald, The Doors, Steeleye Span and Robbie Williams.

C. Debussy (1865 – 1918)

Trois Chansons de Charles d'Orléans

Dieu! qu'il la fait bon regarder!

Quand j'ai ouy le tambourin

Yver, vous n'estes qu'un villain

Claude Debussy forged a new, specifically French direction in music and eschewed traditional forms and rules of harmony. His compositional style typically exuded the exotic sound of oriental music, and can be characterised as expressionist, mirroring the artistic movement of the 1870s.

These rare choral works are from a 1908 collection, although two of the three were written some ten years earlier. They are the only *a capella* choral pieces Debussy composed. The texts are by Charles d'Orléans (1394-1465), prince and poet, who was imprisoned in England for 24 years following his capture at the Battle of Agincourt in 1415. It was during this time that he wrote most of his more than 500 poems.

These three songs are not thematically related. The first song, 'Dieu! qu'il la fait bon regarder!' ('Lord! but she is fair!') is a love song, and is flowing and limpid in style, displaying a languorous quality also found in many of Debussy's instrumental pieces. The second song, 'Quand j'ai ouy le tambourin' ('When I heard the tambourine'), is livelier, and demonstrates a Spanish influence which is also found in Debussy's orchestral work from the time. The languorous melody for soloist meanders above percussive vocal accompaniment. The third, 'Yver, vous n'estes qu'un villain' ('Winter, you're naught but a rogue'), is the most dramatic, and rails against the 'villain' winter for the suffering it causes to humans.

G. Mahler (1860 – 1911)

Four Rückert Lieder

Liebst du um Schönheit (If you love for beauty)

Blicke mir nicht in die Lieder! (Do not look at my songs!)

Ich atmet' einen linden Duft (I breathed a gentle fragrance)

Ich bin der Welt abhanden gekommen (I am lost to the world)

Gustav Mahler was born in eastern Bohemia, into a Jewish family of modest means. His work is often considered to be a bridge between 19th century Austro-German tradition and early 20th century modernism. Whilst a conductor of some renown, particularly of opera, his compositions did not really achieve wide popularity until after the Second World War. Later in life, he was briefly director of the New York's Metropolitan Opera and Philharmonic Orchestra. He died in Vienna in May 1911 from a heart condition. Mourners at his funeral included Gustav Klimt, and Arnold Schoenberg, who described him as the "holy Gustav Mahler". Many later composers bear the influence of his work, including Dmitri Shostakovich, Benjamin Britten, Samuel Barber and Kurt Weill.

Written in 1901 and 1902, Mahler's settings of poems by Friedrich Rückert (1788-1866) are not a song cycle in the strictest sense; they are individual songs connected by the texts. 'Liebst du um Schönheit' had a strong resonance for Mahler: like the narrator of the poem, he saw himself as a poor artist, with little to offer by way of financial or physical attractiveness. It was written as a declaration of love for his new wife, Alma, and reflects his

anxiety over their age difference, and the possibility of her love for him fading. 'Blicke mir nicht in die Lieder' presents a light-hearted warning against examining the process of creation rather than simply enjoying the result. The inspiration for the style of orchestration comes from the second stanza of the poem, which uses the metaphor of the work of bees to convey an impression of the work of the artist.

Mahler had a great gift for conveying complex emotion through simple melody. This can be seen in 'Ich atmet' einen linden Duft', which recalls the fragrance of the linden tree and its association with the poet's beloved. 'Ich bin der Welt abhanden gekommen' portrays the solitary artist, withdrawn from the world and its distractions; the setting, particularly in the use of the horn, reflects this. Mahler considered it a representation of himself.



M. Duruflé (1902 – 1986)

Requiem, op. 9

Introit

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.

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.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord have mercy. Christ have mercy. Lord have mercy.

Domine Jesu Christe

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.

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

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.

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

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

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

Benedictus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

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

Pie Jesu

Pie Jesu Domine, dona eis requiem. Dona eis requiem sempiternam.

Agnus Dei

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

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

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

Libera me

Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo dum discussio venerit atque ventura ira. Dies illa, dies irae, calamitatis et miseriae dies illa, dies magna et amara valde.

Requiem aeternam dona eis Domine et lux perpetua luceat eis.

In Paradisum

In Paradisum deducant Angeli in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipit et cum Lazaro quondam pauper aeternam habeas requiem.

Merciful Lord, grant them rest. Grant them eternal rest.

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.

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.

Deliver me, O Lord, from death eternal on that fearful day, when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath. That day, day of wrath, calamity and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

May the angels receive them in Paradise; at thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem.

There may the chorus of angels receive thee, and with Lazarus, once a beggar, may thou have eternal rest.

Maurice Duruflé was born in Louviers, Eure. He was a chorister at Rouen Cathedral and entered the Conservatoire de Paris in 1930, graduating with first prizes in organ, harmony, piano accompaniment and composition. He pursued a highly successful career as a touring organist in partnership with his second wife, Marie-Madeleine Chevalier-Duruflé.

In 1927, Louis Vierne made him his assistant at Notre-Dame; they remained lifelong friends. Duruflé was at Vierne's side when the latter died at the console of the Notre-Dame organ, whilst giving a recital, on 2 June 1937. In 1939, Duruflé premiered Francis Poulenc's Organ Concerto, having advised Poulenc on the organ registrations. From 1943 to 1970, he was Professor of Harmony at the Conservatoire de Paris. In 1974, a serious car crash left him almost completely housebound. He died in Louveciennes, near Paris, in 1986, aged 84.

A perfectionist, Duruflé only allowed around a dozen of his works to be published, often amending them after publication. The Requiem, completed in 1947 and dedicated to the memory of his father, is probably his most famous work. He had begun composing it in 1941,

following a commission from the collaborationist Vichy regime. The Vichy government was very interested in the propaganda value of music, and was keen to give awards to composers who were considered to uphold the regime's conservative, antimodernist, and pro-Catholic sentiments. The Requiem's first performance was broadcast over French radio, on November 2, 1947, All Souls Day, when the Roman Catholic Church prays for the dead in purgatory.

This Requiem follows in a long line of settings going back to the plainchant version set down by Pope Gregory in the sixth century. As a choirboy, Duruflé had become very familiar with Gregorian chant, and the work makes extensive use of the elements of the Gregorian Mass for the Dead. Frequent metre changes convey some of the fluidity of the Gregorian Mass. Whereas most previous settings of the Requiem Mass make full use of the drama of the words, Duruflé, like his compatriot Fauré before him, leaves out the long *Dies Irae*, inserting part of its text within the *Libera Me*. He inserts instead (as does Fauré) the *Pie Jesu* and ends with *In Paradisum* from the burial service. These changes, combined with the flowing plainchant rhythms and limpid harmonies, endow the music with a more calming and meditative character than earlier settings, such as those of Mozart and Verdi.

The work is set in nine movements. The opening *Introit* is sung gently by the men over a *moto perpetuo* accompaniment, the upper voices providing harmony in the background. This movement demonstrates Duruflé's ability to combine the ancient Gregorian chants with an impressionist orchestral background. The *Kyrie* is written in the traditional three sections, the style of the first and third inspired by Renaissance contrapuntal motets. In the middle section, the choir's pleas for mercy are supported by an expressive string accompaniment. The music develops out of the plainchant opening, building to create sumptuous harmonies.

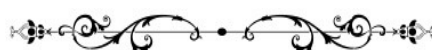
The third movement, *Domine Jesu Christe*, is the longest movement and was intended for the Offertory of the Mass. It contains a prayer for deliverance from the jaws of hell. After a lugubrious start, the music builds to convey the desperation of the souls begging not to end up in the abyss. After this ferocious peak, the mood changes abruptly as first the ladies and then the men remind God of his promise to Abraham.

There are strong similarities between Duruflé's *Sanctus* and that of Fauré, with its soft, slow chords over a fast-moving accompaniment. From a quiet beginning, the music builds to an explosive crescendo before returning to the calm of the closing section.

The *Pie Jesu* is the only solo movement in this setting of the Requiem, and is central to the work. Set for mezzo-soprano, it is a heartfelt prayer for eternal rest. It has a very distinctive style, and is set for strings only, divided into up to eight parts.

The *Agnus Dei* is meditative and less intense than the earlier movements. The seventh movement, *Lux Aeterna*, has a gentle charm, with its simple high melody over hummed chords. This is in stark contrast to the following *Libera Me*, where a powerful brass opening signals the Last Judgement and is accompanied by a prayer for deliverance from eternal death. This movement is a theatrical but controlled setting of the words.

Finally, *In Paradisum* conveys the sense of leaving behind the turmoil of earthly life, as souls move on to eternal paradise. Long held notes give a sense of being suspended in air, and the final chord remains unresolved, perhaps to prompt the listener to further contemplation.



The Orchestra of *INVITATIONE*

Violin	Sophie Batham Edwin Mowthorpe	Alan Deighton Ian Scott	Lesley Finlayson Matthew Tickias	Julie Jenkins Katy Harston
Viola	Amy Parkin	Penny Cook	Helen Keep	Lily Mathieson
Cello	Clare Allan	Alan Edgar	Patricia Ringrose	Sue Sidwell
Bass	Emily Stabler			
Flute	Margaret Pearson	Kate Lutley		
Oboe	Tommy Hill	Martin Lutley	Jack Stanley	
Cor anglais	Martin Lutley			
Clarinet	Emma Dawber	Ian Franklin	Anne Whiteside	
Saxophone	Daniel Barker	Emma Byrne		
Bassoon	Peter Bolton	Katie Whitehead		
Horn	Miho Fletcher	Simon Neligan	Janus Wadsworth	
Trumpet	Nigel Davies	Ken Fergusson		
Trombone	Bethany Arrowsmith-Cooper		Tuba	Jack Burgess
Timpani/Percussion	Cauly Blake	Mike Harding	Daniel Barker	Alan Edgar
Piano	Anna Tebbet		Banjo/Guitar	Jack Stanley
Accordion	Sheena Beck		Harp	Rachel Dent

The Choir of *INVITATIONE*

Tony Ashbridge	Rachel Bamforth	Rebecca Barber	Sarah Bartlett
Chris Bates	Lucy Bates	Emma Dawber	William Duckworth
Stacey Fergusson	Elizabeth Franklin	Michael Harding	Alison Hargreave
Lily Mathieson	Joseph Mathieson	Mary Mead	George Myers
Luca Myers	Steve Pearce	Patrick Plunkett	Rachel Sellers
Alison Wise	Nick Wise	Gilaine Young	

Musical Director: Rachel Mathieson

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 music privately and in schools in the local area. She particularly enjoys music performance coaching, with individuals and groups. Since March this year, she has been a Research Fellow in the School of Education at the University of Leeds.

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. In the autumn, she will return to Hull Choral Union as Deputy Music Director and Accompanist.

Rachel can be contacted at info@invitatione.org or via Facebook.

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 posters; and to all the supporters who assist with tickets, programmes, stewarding and refreshments for our events.

Thank you to the many singers and players who give their time to support the organising and managing of our projects; to Mary Mead for her programme notes; to Alice Rose for being our first oboe throughout the rehearsal period, despite not being able to play for the concert; and to Robyn, George and their team at the Minster for their sterling work in managing the logistics of this event.

Forthcoming *Invitatione* events include concerts at Hull Minster and Beverley Minster in October and during the Christmas season, and Handel's *Messiah* in Driffield Church on 14th April 2018.

To join our mailing list in order to receive information about events, please email info@invitatione.org, or visit www.invitatione.org or our Facebook page for further details.