

*Mansfield
Choral
Society*

**Requiem
Fauré**

**Misericordias Domini
Piano Concerto No.12**

Mozart

**St Mark's Church, Mansfield
Saturday 25th March 2017, 7:30pm**

Programme

Misericordias Domini
K222 (1775)

W A Mozart (1756 - 1791)

Piano Concerto No. 12
in A Major, K414 (1782)

W A Mozart (1756 - 1791)

- i) Allegro
- ii) Andante
- lii) Allegretto

Isaac Savage, piano

Interval

Requiem
Opus 48, (1887)

G U Fauré (1845-1924)

- I Introit—Kyrie
- I Offertorium
- III Sanctus
- IV Pie Jesu

- V Agnus Dei
- VI Libera me
- VII In Paradisium

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Jade Lingard is the
photographer to Mansfield
Choral Society

Welcome

Hello and welcome back to St Mark's Church. Tonight is a bittersweet evening, for me personally and for the choir, as it's our last concert under the baton of Dr Peter Siepmann but also our first under our new Musical Director, Ellie Martin.



Peter has been our Artistic Director since March 2012 and has continued the vocal and performance development of MCS throughout that time, whilst making our rehearsals both stretching and fun! We have performed a varied programme in different locations and whilst each of these had its' own challenges, Peter's warmth and expertise brought the best out of the choir, as he shared funny anecdotes and personal stories to help us understand what he wanted from us – not to mention the facial expressions that only we get to see!

We're very fortunate to have found Ellie, who also has an impeccable musical pedigree. Ellie has been our MD since January and has continued to develop the choir with her own unique style and approach. We're very excited about what the future holds under Ellie and look forward to sharing many new musical experiences with you. Our next concert will be back at the QEA, singing 'Music for a Summer Evening', with the audience picnicking in café style, so very popular last year.

So a heartfelt Thank You and Good Luck to Peter; a warmest welcome to Ellie and thanks again to you, our audience, for your continued support. Enjoy!

Erica Leyshon, Chairman



Join us!

**If you like singing, we welcome new members
and do not hold auditions.**

Come along, we'd love to see you.

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www.mansfieldchoral.org.uk**

Programme Notes



Born in Salzburg in 1756, the youngest of seven children, of which only two survived infancy, **Wolfgang Amadeus Mozart** was the son of Leopold Mozart, an accomplished violinist and composer at the court of the benevolent, music-loving Prince-Archbishop Sigmund von Schrattenbach.

Wolfgang began harpsichord lessons before he was four years old. By the time he was five, he was composing, and by the age of six he was a well-known keyboard performer. From that time on, he was constantly composing music and performing, often travelling to different cities and countries with his father and his sister.

In 1771, at age 15, the young Mozart attained the prestigious position of concertmaster of Archbishop Schrattenbach's orchestra. Everything changed with the Archbishop's untimely death in December of that year. He was succeeded in 1772 by Prince-Archbishop Hieronymous Colloredo, a much different personality with a different agenda. By 1777 his discontent came to a head and he petitioned the Archbishop that he and his father be released from their employment. Leopold, however, decided he could not afford to leave.

Mozart left Salzburg and travelled widely in Germany and France with his mother. Following the death of his mother in Paris, Leopold suggested Mozart return to Salzburg in 1779 to an improved job offer at court. So Mozart, who had hoped to escape the provincial atmosphere of Salzburg, returned home after 16 months away.

Misericordias Domini (1775)

Written in Munich in early 1775, *Misericordias Domini* is an offertory setting intended for liturgical use, and is a contrapuntal

exercise most likely based on a motif from Johann Ernst Eberlin's *Benedixisti Domine*. Mozart wrote to Padre Martini about it in September 1776: "I composed for last year's carnival at Munich an opera buffa, *La finta giardiniera*. A few days before my departure the Elector expressed a desire to hear some of my contrapuntal compositions. I was therefore obliged to write this motet in a great hurry, in order to have time to have the score copied for his Highness and to have the parts written out and thus enable it to be performed during the Offertory at High Mass on the following Sunday."

Padre Martini replied, "I find in it all that is required by modern music: good harmony, mature modulations, a moderate pace in the violins, a natural connection of the parts and good taste."

Piano Concerto No. 12 (1782)

Between 1782, the year after he moved to Vienna, and 1786, Mozart wrote fifteen piano concertos. It is an incredible outpouring of important music, and it corresponds precisely to Mozart's heyday as a performer.

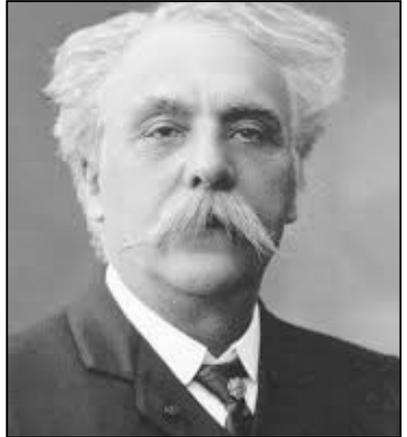
These concertos were his main performing vehicles - also his primary source of income - and time has placed them among the crowning glories of all music. There is little else in all Mozart's output, aside from the great operas, to compare with the magnificence, subtlety, and consistent brilliance of these scores, and in no other works did Mozart so ingeniously merge the symphonic, operatic, and chamber music styles into a uniquely personal language of expression.

Piano Concerto No. 12 in A major, K414 was written in the autumn of 1782 in Vienna. Like all three of the early Vienna concertos that Mozart wrote, it is a modest work that could be performed with only string quartet and piano. It is in three movements: Allegro, Andante and Allegretto.

It was the first of a set of three piano concertos (with K413 and K415) that Mozart performed at his Lenten concerts in 1783. Despite the modest nature and scoring of this concerto, it stands out in Mozart's early production.

Gabriel-Urbain Fauré (born May 12, 1845, Pamiers, Ariège, France—died Nov. 4, 1924, Paris), was a composer whose refined and gentle music influenced the course of modern French music.

Fauré's musical abilities became apparent at an early age. When the Swiss composer and teacher Louis Niedermeyer heard the boy, he immediately accepted him as a pupil. Fauré studied piano with Camille Saint-Saëns, who introduced him to the music of Franz Liszt and Richard Wagner. While still a student, Fauré published his first composition, *Trois romances sans paroles* (1863), a work for piano. In 1896 he was appointed church organist at the church of La Madeleine in Paris and professor of composition at the Paris Conservatory. In 1905 he succeeded Théodore Dubois as director of the conservatory, and he remained in office until ill health and deafness forced him to resign in 1920. Among his students were Maurice Ravel, Georges Enesco, and Nadia Boulanger.



Fauré excelled not only as a songwriter of great refinement and sensitivity but also as a composer in every branch of chamber music. He wrote more than 100 songs, including “*Après un rêve*” (c. 1865) and “*Les Roses d’Ispahan*” (1884), and song cycles that included *La Bonne Chanson* (1891–92) and *L’Horizon chimérique* (1922). He enriched the literature of the piano with a number of highly original and exquisitely wrought works, of which his 13 nocturnes, 13 barcaroles, and 5 impromptus are perhaps the most representative and best known. Fauré’s *Ballade* for piano and orchestra (1881; originally arranged for solo piano, 1877–79), two sonatas for violin and piano, and *Berceuse* for violin and piano (1880) are among other popular works. *Élégie* for cello and piano (1880; arranged for orchestra, 1896), and two sonatas for cello and piano, as well as chamber pieces, are frequently performed and recorded.

Fauré was not especially attracted to the theatre, but he wrote incidental music for several plays, including Maurice Maeterlinck's *Pelléas et Mélisande* (1898), as well as two lyric dramas, *Prométhée* (1900) and *Pénélope* (1913). Among his few works written for the orchestra alone is *Masques et bergamasques* (1919). The *Messe de requiem* for solo voices, chorus, orchestra, and organ (1887) did not gain immediate popularity, but it has since become one of Fauré's most frequently performed works.

Although he had deep respect for the traditional forms of music, Fauré delighted in infusing those forms with a mélange of harmonic daring and a freshness of invention. One of the most striking features of his style was his fondness for inventive harmonic progressions and sudden modulations, invariably carried out with supreme elegance and a deceptive air of simplicity. His quiet and unspectacular revolution prepared the way for more sensational innovations by the modern French school.

Requiem (1887)

In his seven-section Requiem, Fauré distilled some of the most beautiful melodies he ever composed. The creation was almost certainly a musical tribute to his father, who died in 1885, two years before work on the *Requiem* began.

As with much of Western classical music, the Requiem owes its roots to Christian faith. Traditionally, at its heart, it is a prayerful lament for the dead. Fauré's *Requiem* was altogether different, though, because here was a composer who, unlike many of his contemporaries, had no clear religious beliefs. By contrast, he was very much a doubter, described by his own son as 'a sceptic'.

In place of the sombre nature of many requiems that had gone before, Fauré's is noted for its calm, serene and peaceful outlook. Anyone looking for morose themes is searching in the wrong place. Instead, here we find musical solace in a work that focuses not on the morbid, but on the supposedly restful and fear-free nature of death.

Of all seven sections, the *Pie Jesu*, *Agnus Dei* and *In Paradisum* emerge as the most glorious, filled with rich, soulful melodies. The work garnered the praise of many other composers – not least Camille Saint-Saëns, who thought it divine. It was performed at Fauré's own funeral in 1924.

I Introit—Kyrie

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

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

II Offertorium

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

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

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.

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

Nor let them fall into darkness.

Amen

III Sanctus

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

IV Pie Jesu

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

V Agnus Dei

O Lamb of God, that takest away the sin of
the world, grant them rest

O Lamb of God, that takest away the sin of
the world, grant them rest

O Lamb of God, that takest away the sin of
the world, grant them rest,
everlasting rest.

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

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

VI Libera me

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

I quake with fear and I tremble
awaiting the day of account and the wrath
to come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

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

VII In Paradisium

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

Jerusalem.

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

May thou have eternal rest.

Mansfield Choral Society

MCS was formed in 1973 by local conductor David Chamberlain, from a previous choir founded by Ethel Houseley. In the early days MCS performed an eclectic range of music from Smetana's *The Bartered Bride* to Liszt's *Christus*, accompanied memorably by locally-born international pianist, John Ogdon.

Under the baton of Martin Pickering and David Wilson, MCS continued to grow in size, quality and musical scope. In March 2012, Peter Siepmann took over as Artistic Director. Peter came with impeccable musical credentials and continued the work of training and teaching the choir, which has gone from strength to strength. In January 2017, MCS welcomed their new Musical Director, Ellie Martin, who is continuing to teach and improve the choir, as well as making each rehearsal enjoyable and fun.

For their fortieth anniversary, in 2014, they celebrated with a fantastic performance of the Mozart *Requiem*, in the Albert Hall, Nottingham. They are now enjoying their fifth decade of singing, with recent performances including: Parry's *Blest Pair of Sirens* performed in Southwell Minster, Finzi's *In Terra Pax*, Britten's *Saint Nicolas*, Purcell's *Dido & Aeneas*, featuring members of the Cantamus Choir, *An Evening On Broadway* and most recently a memorable *Carmina Burana*, by Carl Orff.



Harriet Astbury – Soprano

Harriet graduated from the University of Huddersfield with First Class Honours in Music and awarded the Music Department Singing Prize. Harriet is a former member and soloist of the internationally renowned Cantamus Girls' Choir and during her 10 years as a member, performed extensively in Europe and Asia participating in international concerts and competitions.



As part of a small ensemble, Harriet has performed operatic scenes of Mozart, Verdi and Bizet and was featured as a soloist on a broadcast for BBC Radio 3 as part of the University of Huddersfield Chamber Choir. She also holds the Michael Peake award for Outstanding Oratorio Performance. Harriet's recent solo performances include: Pergolesi *Magnificat*, Mozart *Vesperae solennes de confessore*, Vivaldi *Beatus Vir* and Mozart *Coronation Mass*.

Christopher Brown – Bass



Chris' singing career started as a chorister at Durham Cathedral, until the age of 13. Later he studied as a Bass at the Sage Gateshead Music School where he was leader of the Quay Voices Youth Choir and performed with them at the BBC Proms. As a soloist Chris has sung with Choral Societies and other groups, performing at numerous venues across the North East and overseas, including Canada and Tajikistan.

He came to Nottingham to study for a BA(Hons) Criminology at Nottingham Trent University. He is currently a Choral Scholar at St Barnabas Cathedral and a member of the University Chamber Choir. Chris regularly continues to perform as a soloist, as well as playing the saxophone, leading a jazz quartet and performing with the university Big Band.

Isaac Savage - Piano

Isaac is 19 years old and is currently studying A-Levels at the Minster School, Southwell. His passion for the piano began at the age of 5 and as a private music tutor, he has been able to pass on his passion for music to younger students.



In 2015, Isaac achieved his ABRSM Diploma in Piano Performance and soon after was awarded the John Ogdon Scholarship Award as part of the Mansfield Music and Drama Festival. Isaac would like to dedicate this performance to, and thank all those, that have supported him in his musical journey so far.

saraBande



saraBande is the resident instrumental ensemble at St Peter's Church, Nottingham. Founded by cellist (and former member of St Peter's Choir), Imogen Rex, they accompany the church choir both in concert and during services, as well as performing independently both at St Peter's and further afield.

Violin: Chris Harris, Abigail Smith. Viola: Juliet Ward. Cello: Imogen Rex. Harp: Stephanie Bloor

Jeremy Woodside - Organ

Jeremy was born in Christchurch, New Zealand, where he was a chorister at ChristChurch Cathedral. In 2007 he was appointed Junior Organ Scholar at Wells Cathedral (UK), before returning to New Zealand in 2008 as Organ Scholar at ChristChurch Cathedral. Jeremy graduated as a Bachelor of Music (First Class Honours) from the University of Canterbury in 2012.



That year, Jeremy moved to Sydney and completed a Masters in Organ Performance. In 2013, he returned to Wells Cathedral as Senior Organ Scholar and in 2014 he took up the Organ Scholarship at Westminster Abbey.

Jeremy is an active composer and recitalist. He has performed in many venues internationally. Jeremy gained his Fellowship in Organ Performance (Trinity, London) and also holds an Associateship diploma from The Royal College of Organists. In 2015, Jeremy took up a post at Repton School as School Organist and Accompanist.

Ellie Martin - Musical Director



Ellie began her musical training at a young age, learning the violin and piano, before she began to focus on singing, age fifteen. She went on to study Vocal Performance at Trinity College of Music, and graduated in 2010 with First Class Honours.

Ellie has extensive experience as a singing teacher, and in running music workshops, school singing assemblies and staff training sessions. For the past few years Ellie was the Vocal Coordinator for Bird College Music Service, a role in which she was committed to promoting engagement with music, across all ages and abilities. She directed choirs from age 4 to adult, and conducted a massed choir of over 700 in the Royal Festival Hall on several occasions.

Aside from her conducting work, Ellie is a professional singer, and a member of London-based choir Blossom Street, with whom she has toured internationally. Ellie features as a soloist, as well as part of the ensemble, on three CDs released by the choir, which have all received critical acclaim. Ellie recently moved to Nottingham to study a master's degree in Psychology at Nottingham Trent University. She is very much enjoying working with Mansfield Choral Society, as their Musical Director, and is looking forward to continuing the success of the choir.

Peter Siepmann - Artistic Director

Peter was Artistic Director of Mansfield Choral Society March 2012, until December 2016 and directed the choir in a wide range of repertoire from the jazz-inspired *Songs & Sonnets* by George Shearing through to staples of the choral repertoire such as Handel's *Messiah*, Rutter's *Gloria*, Britten *St Nicolas*, Orff *Carmina Burana* and settings of the *Requiem* by both Duruflé and Mozart (the latter with the Darwin Ensemble Chamber Orchestra and a choir of over 200 singers).



Alongside his work with the choral society, Peter is Organist & Director of Music at St Peter's Church in Nottingham and Head of Academic Music at Repton School. He is also an examiner for the ABRSM, and an organ tutor at the University of Nottingham, where he has also lectured on Baroque Performance Practice. Peter is a Fellow of the Royal College of Organists, and a Past President of the Nottingham & District Society of Organists.

His musical education began as a chorister at Bruern Abbey and continued at St Edward's School, Oxford, under the tutelage of Julian McNamara and Anthony Kerr-Dineen. During his time at the University of Nottingham (from which he holds both undergraduate and doctorate degrees), Peter directed the university chorus, orchestra and chamber choir. Following his graduation, he worked as a Teacher of Music in the renowned department at Uppingham School for several years.

As Director of Music at St Peter's Church in Nottingham since 2007, Dr Siepmann trains and directs the church choir Sunday-by-Sunday as well as on regular visits to both domestic and foreign destinations.

Peter lives in Ruddington, with his wife Adele, and young son, Alexander.

Choir Members

Soprano

Louise Atkin
Valerie Clayton
Sally Compton
Ann Condon
Lesley Davis
Sue Evans
Nicola Eves
Karen Ferrar
Jean Fuller
Mavis Henshaw
Christina Jacoby
Margaret Kirkham
Pauline Parkhouse
Jenny Place
Elaine Rose
Elizabeth Rough-
ton
Karen Seymour
Deborah Sidwell
Joan Stokes
Miriam Street
Ailsa Woodson

Alto

Jen Adams
Kim Allan
Chris Brown
Stella Bush
Pauline Chater
Wendy
Cheese
Jean Coates
Celia De Berry
Mary Doubtfire
Jackie Douglas-
Kellie
Sally Edwards
Katherine Finn
Jacqueline Gilding
Doreen Gribbins
Marie Hall
Elaine Havercroft
Jan Jenkins
Ruth Lambert
Erica Leyshon
Marie Mayes
Sue Neat

Margaret Orton

Enid Ryan
Fran Seller
Gill Shewen
Carol Short
Anne Spiby
Pat Webb
Beata Woloszyn

Ted Aspley

Bob Castledine
Howard Claxton
Ed Compton
Mark Edlin
Charles Ferrar
Phillip Hall
Simon Hurrell
Arthur Kendrick
Alan Kirkham
Michael Lake
Gareth Leyshon
Rik Ludlow
Peter Rose
Malcom Seymour
Philip Smart
Ralph Tongue
Stephen Wall

Tenor

Renwick Denton
John Gilding
Stephen Hewlett-
Davies
Ivan Jacoby
Steve Kirby
Malcolm Lambert
John Riley
Tony Waterworth
Stuart Wilson

Bass

Mike Allen

Mansfield Choral Society

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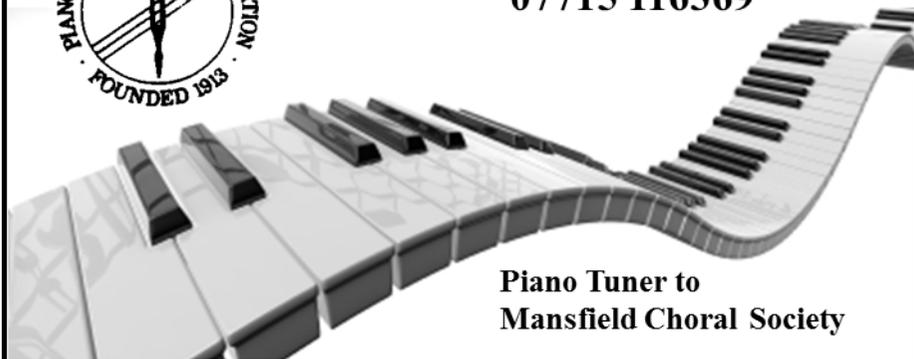
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Mansfield Choral Society

Queen Elizabeth's Academy, Mansfield, 24 June 2017

Haydn: The Creation

Mansfield and Bingham & District Choral Societies
with the Lincolnshire Chamber Orchestra

Southwell Minster, 25 November 2017

Christmas Carol Concert

Mansfield Choral Society

Queen Elizabeth's Academy, Mansfield, 14 December 2017

Verdi: Requiem

Mansfield and Bingham & District Choral Societies

Southwell Minster, 12 May 2018

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