

Cantores Salicium



Mozart's Requiem

**A concert for Peace
and Remembrance**

**Commemorating the centenary of
the Armistice in music and readings**



Camerata Salicium

Leader, Rebecca Howell
Conductor, Lindy Williams

Soloists

Linda Harvey, Soprano
Charlotte Badham, Mezzo soprano
Michael Gibson, Tenor
James Berry, Baritone

Sunday 11th November 2018 at 3.30pm
Priory Church, Bolton Abbey



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Programme

The Armistice

In early November 1918, inside a railway carriage on some sidings in the forest of Compiègne in the Picardy region of northern France, the German peace delegation sat opposite the victorious Allies and signed the armistice that would eventually lead to the Treaty of Versailles and the end of the Great War.

A month earlier, the German Supreme High Command notified the Kaiser and his government that the German Army could not continue fighting and would be forced to surrender to the Allies. They requested that the German government begin peace negotiations via the Americans. On the 5th of November the Allies agreed to begin peace talks with the German Delegation.

They were driven across the front-lines through the shattered countryside, which in the previous four years had seen over five million men, women and children die as a result of one of the most brutal wars in history.

The guns fell silent at 11:00 am on the 11th of November 1918.

The Armistice brought about an end to the fighting but the official surrender of the Germans was in the signing of the Treaty of Versailles in 1919. Until then, the British Navy continued to blockade Germany, causing severe food shortages and starvation. The terms dictated by the Treaty gave the German people a feeling of bitterness and betrayal that helped bring the Nazis to power twenty years later.

Looking back on it now, it's clear to us that the 'war to end all wars' was the precursor to the Second World War. But in the fifteen years that followed, it must have seemed to many people that a new, peaceful and more democratic world lay ahead.

Bill Arber, Settle College, Year 9



Programme

Tomas Luis de Victoria (c.1548-1611) Lectio II ad matutinum : Taedet animam meam (from Officium Defunctorum)

Ernst Toller (1893-1939) Marschlied: Sinnlosigkeit der Kriege -dennoch ziehen wir stumm in die Schlacht

René Arcos (1880 – 1959) Les Morts

Orlando di Lasso (1532-1594) Motet: Justorum animae in manu Dei sunt

John Donne (1572 – 1631) Meditation 17: Devotions upon Emergent Occasions. No man is an island

Silent pause

Plainsong: Antiphon Ego sum resurrectio et vita

Wilfred Owen (1893 – 1918), Strange Meeting

Wolfgang Amadeus Mozart (1756-1791) Requiem, K626

Mozart's Requiem: a collaboration

This extraordinary work is a fitting one for the centenary of the armistice. The fact that the composer died whilst writing it gives a poignancy and timelessness to the music and the completion by his pupil, Franz Xavier Süssmayr with input from Mozart's widow, Constanze, means that it is in effect a collaborative composition.

Collaboration is of course essential in maintaining peace and harmony at all levels of our lives, be it personal, national or global. Music brings people together not only by being an international language, but by linking us with the past through the wonderful compositions of Mozart, Victoria and a myriad of others. Music-making is always co-operative, between musician and composer, and amongst the players or singers. The Priory Church, with its rich history reaching back to the twelfth century when it began as an Augustinian Monastery, can perhaps be described as a collaboration over the years. It has survived marauding attacks, the plague and failures of agriculture. During the Dissolution of the Monasteries the buildings were robbed of everything, including the lead from the roof which was stripped and sold, the money going into the king's coffers. Ultimately this started the disintegration of the buildings and the church only survived because it was in effect the parish church for the area.

Performing in these beautiful and ancient surroundings of Bolton Priory where singing has been heard for centuries is always a real privilege, the more so today as we reflect on the historic occasion of the Armistice. This performance is given as a tribute to all who have died in wars and those who have been and are wounded, impoverished and displaced by conflicts throughout the world.

Composers

Tomas Luis de Victoria c.1548-1611 Born in Avila, Victoria was one of the most imaginative, prolific and devout composers of the Renaissance, writing only for the church. Like many of his musical contemporaries he spent a considerable time in Rome but returned to his native Spain in 1587. He was employed by the Dowager Empress Maria, sister of Philip II, and it was for her funeral in 1603 that he composed his *Officium Defunctorum*, his last full composition to be published before his death.

Orlando di Lasso (1532-1594) was one of the most innovative composers of the Renaissance. He was known in his time as '*princeps musicorum, being much in demand, working variously in Mantua, Sicily, Milan, Naples and Rome. In 1556 he settled in Munich until his death. His motet *Justorum animae* has an elegiac quality which is heard through some poignant dissonances, daring cadences and in the stillness of the concluding phrases, 'in pace'.*

Wolfgang Amadeus Mozart (1756-1791) The great musicologist H.C.Robbins Landon relates how, in 1790, on hearing that his friend Haydn was about to leave Vienna for London, Mozart stayed with Haydn throughout the day. On leaving Mozart said, "I fear, my papa [his nickname for Haydn], that this is the last time we shall see each other". Haydn had no reason to suppose at this tearful farewell that a year later Mozart would be dead.

Early in 1791 Mozart's financial fortunes were improving and the year was one of great creativity. He composed his last piano concerto, The Magic Flute, La Clemenza di Tito, the clarinet concerto and wrote and sketched some of the Requiem. This last was unfinished at his death even though he worked on it until the very end, not least because a generous fee had been promised on its completion. In order to ensure that the payment was made Mozart's widow commissioned his pupil, Franz Xavier Süssmayr, to complete the Requiem. He is believed to have discussed and played through parts of the work with Mozart. We can assume that Süssmayr's version is as near to Mozart as can be hoped for.

The *Introitus, Kyrie, Dies irae, Recordare* and *Confutatis* are all Mozart's own, including most of the instrumentation. The *Lacrimosa* has eight bars of Mozart, the last he wrote. Beyond this point there are sketches, for example complete vocal parts in the *Hostias* but with only two bars of the string parts. The *Sanctus, Benedictus* and *Agnus Dei* are all by Süssmayr, who in the final movement skilfully used the music from the Introit and Kyrie, giving a wonderfully rounded finish to this powerful work.

Mozart's early death whilst writing this work was one of the biggest losses to western art, not least because of the newly found confidence and maturity that was evident in his final year's compositions. But his music continues to enrich us. As Robbins Landon says, "The Mozartian legacy is as good an excuse for mankind's existence as we shall ever encounter and is, perhaps, after all, a still small hope for our ultimate survival". Poignant words for troubled times.

Translated texts

Tomas Luis de Victoria, Taedet Animam meam vitam meae

My soul is weary of my life; I will leave my complaint upon myself; I will speak in the bitterness of my soul. I will say unto God, Do not condemn me; show me wherefore thou contendest with me. Is it good unto thee that thou shouldest oppress, that thou shouldest despise the work of thine hands, and shine upon the counsel of the wicked? Hast thou eyes of flesh? Or seest thou as man seeth? Are thy days as the days of man? Are thy years as man's days, that thou enquirest after mine iniquity, and searchest after my sin? Thou knowest that I am not wicked; and there is none that can deliver out of thine hand. (Job 10. 1-7; KJV)

Ernst Toller (1893-1939) Marschlied - (read by Anna Wood)

The senselessness of wars Yet we go silently to the slaughter

*Us, ramblers to death Doomed to the earth's woe
Us, wreathless victims Prepared to the last
Us, remote from all cheer Strangers to all anguish
Us, scattered blossom In the nocturnal valley*

Us, the unfulfilled love of a mother

*Us, contented children Becalmed by pain
Us, tears of women Us, gloomy night Us, orphans of the earth
Go silently to the slaughter*

René Arcos ,Les Morts (read by Jessica Mahler)

*The wind makes the veils of the widows flutter in the same direction and the mingled tears of a thousand sorrows flow into the same river.
Pressed close to one another the dead without hatred or flag, their hair tangled with clotted blood, the dead are all on the same side.
In the single clay where beginnings blend endlessly with the world that dies, the brotherly dead, lying head to head, today atone for the same defeat.
Fight on, O divided sons, and tear humanity apart into futile tatters of lands: the dead are all on the same side. Because under the earth there is but one country and one hope, just as for the universe there is but one fight and one victory.*

Orlando di Lasso, Justorum animae in manu Dei sunt

The souls of the just are in the hand of God, and the torment of death shall not touch them; through the eyes of the unwise they seemed to die; but they are in peace.

John Donne (1572 – 1631), No man is an island (read by Gail Jones)

Silent pause

Antiphon (Plainsong) *Ego sum resurrectio et vita*

I am the resurrection and the life; whosoever believeth in me even though he were dead, shall live; and whosoever liveth and believeth in me shall never die. May they rest in peace. Amen

Wilfred Owen, *Strange Meeting* (read by Phil Simnett)

Wolfgang Amadeus Mozart, *Requiem*, K626 (1791)

I *Introitus: Requiem aeternam* (solo soprano: Linda Harvey)

*Grant them eternal rest, Lord, and let perpetual light shine on them.
Praise to thee O God in Zion, and homage be paid to thee in Jerusalem.
Hear my prayer, unto thee shall all flesh come.*

II *Kyrie* Lord have mercy, Christ have mercy, Lord have mercy.

III *Sequenz: Dies irae* (choir)

*Day of wrath, that day will dissolve the earth in ashes, as testified by David and the Sibyl.
What trembling there will be when the judge shall come to scrutinise all things so
strictly.*

***Tuba mirum:* (Linda Harvey, Charlotte Badham, Michael Gibson, James Berry)**

*The trumpet shall scatter its wondrous sound throughout earth's sepulchres and gather
all before the throne.*

*Death and nature will be astounded when all creation rises again to answer to the
judgement. A book will be brought forth, which will contain everything by which the
world will be judged.*

*Therefore when the judge takes his seat whatever is hidden will appear and nothing shall
go unpunished.*

*What shall I say, wretch that I am? Who shall intercede for me, when even the just need
mercy?*

***Rex tremendae* (choir)**

*King of tremendous majesty, who freely saves those who are redeemed; save me, O
fount of mercy.*

***Recordare* (solo quartet)**

*Remember, blessed Jesus, that I am the cause of Thy pilgrimage. Do not forsake me on
that day. In seeking me thou didst sit down weary; thou didst redeem me, suffering
death on the cross. Let not such toil be in vain. Righteous judge of vengeance, grant me
forgiveness before the day of reckoning. I groan like a culprit, guilt reddening my face.
Spare this supplicant O God. Thou, who absolved Mary, and listened to the thief, give*

hope to me also. My prayers are unworthy, but thou, good Lord, will grant mercy and rescue me from eternal fire. Place me among thy sheep and separate me from the goats, setting me on thy right hand.

Confutatis (choir)

Confounded are those who speak evil, doomed to the intense flames. Call me to be among the blessed, I pray in supplication and entreating, my heart is contrite as ashes, guide me gently at my ending.

Lacrimosa (choir)

That day of tears, when humanity shall rise from the ashes to be judged, therefore spare us, O God; gentle Jesus grant them eternal rest. Amen.

IV Offertorium: Domine Jesu Christe (solo quartet and choir)

Lord Jesus Christ, King of glory, liberate from the pains of hell and from the bottomless pit the souls of all the faithful departed; deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. And let St. Michael, thy standard-bearer, lead them into the holy light, as thou promised Abraham and his seed.

Hostias (choir)

Sacrifices and prayers we offer to thee Lord; we raise them up for those souls whom we commemorate today. Lord let them pass from death to life, as promised to Abraham and his descendants.

V Sanctus (choir)

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

VI Benedictus: (solo quartet and choir)

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

VII Agnus Dei (choir)

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 rest for all eternity.

VIII Communion: Lux aeterna (choir and solo soprano)

Let the light eternal shine upon them, O Lord who art merciful, with thy saints in eternity. Grant them eternal rest, O Lord who art merciful, and let perpetual light shine on them with thy saints in eternity.

Camerata Salicium

Camerata Salicium was initiated after two concerts in 2015 and 2016 when the choir invited some talented young players to join in our music-making. The former was a programme of music from Venice in which two young trumpeters joined the choir in performances of works by Monteverdi and Vivaldi. In the five young musicians took part. Two oboists and a bassoonist had the opportunity to play a trio sonata with Nicholas O'Neill, a highly experienced professional organist and harpsichordist who is also the choir's president, and a trombone player was accompanied by him in a sonata. The programme also included solo works for marimba before they all joined the choir to play or sing in Handel's Hallelujah Chorus.

This has now become our outreach programme and we are developing this venture in order to give opportunities to young players and singers to play chamber music, to accompany a chamber choir and to play alongside students or recent graduates, professional musicians and experienced amateur players. The first appearance of Camerata Salicium was in May 2017 with a highly successful performance of Mozart's Serenade in E flat for eight wind instruments, K375. It is not often that talented school students have such a chance perform chamber works – indeed such works are rarely heard in rural areas - and for this concert five such players hailing from an area reaching from Kirkby Lonsdale to Thirsk, were joined by two experienced adults and a graduate from the Royal Northern College of Music.

Instrumental combinations depend of course on repertoire and on funding. This afternoon's concert marks the first time we have engaged a full chamber orchestra and as well as some young players, the group consists of recent graduates and post-graduate students from the Royal Northern College of Music, some local professional players and teachers and local amateur players. Such a collaboration enhances the experience for all involved and we are very pleased to welcome all the players to our performance of this magnificent work.

Artists taking part

Rebecca Howell, *orchestra leader*

Having graduated from Durham University with a first-class degree in music, Rebecca is currently a postgraduate student at the Royal Northern College of Music, where she studies violin under Catherine Yates. Whilst at the RNCM she has enjoyed collaborative projects with musicians from the Manchester Camerata, the Academy of Ancient Music and The Hallé. Rebecca is a member of the violin and harp pairing, Zerbina Duo, giving frequent recitals of classical and contemporary repertoire.

In December 2017 Rebecca was awarded the RNCM Salon Prize, having previously won Durham's inaugural Soloists' Competition. With Durham University Palatine Orchestra she performed Saint-Saëns' Violin Concerto No 3 on a tour to Paris. Rebecca also has a keen interest in music education and enjoys teaching both children and adults across Manchester.

Linda Harvey, soprano

Linda is a Lancashire-based soprano. After graduating from Edinburgh University with a BMus(Hons) in 2007, Linda obtained a PGDipEd with distinction. Her most recent post was Curriculum Leader of Music at Ripley St Thomas Academy, Lancaster.

Linda completed her Master's degree in vocal performance at the RNCM in July 2014, having studied with Deborah Rees-Davies and took part in several masterclasses. She has performed both as a soloist and choral member in several concerts and her operatic roles included Angelica (Handel, *Orlando*), Lucy (Britten, *The Rape of Lucretia*) and Amore (Gluck, *Orfeo*).

In 2014 Linda was delighted to be awarded the Pinson/Pierce award for Bach performance by the RNCM, a good start to her hopes of building a career in early music. Since graduating in December 2014 she has become a mother, moved to Devon and is enjoying life in the South West working as a freelance solo artist and part-time music teacher at a secondary school in Torquay.

Linda Harvey appears by kind permission of the RNCM.

Charlotte Badham, mezzo-soprano

Born in Plymouth, Charlotte Badham is a mezzo-soprano who has recently graduated from the Royal Northern College of Music and is taught by Mary Plazas.

Charlotte is the recipient of The Annie Ridyard Scholarship 2016, The Fergal O'Mahony Musician Award 2016, and was a finalist in the Frederic Cox Prize 2017. Her operatic roles include Hansel / *Hansel and Gretel* for which she received The Eunice Pettigrew Prize. Recent engagements include an opera gala in Florence, masterclasses with Opera North and a charity recital in her hometown. For the last two seasons, Charlotte has appeared in the Buxton Festival Opera chorus, as well as playing *Cretan Woman* in Mozart's *Idomeneo*.

The recital and concert platform is also a passion of Charlotte's and she has performed at the Leeds Lieder Festival, St Paul's Church, Covent Garden, Louth Music Society, Whitworth Art Gallery and the Buxton Recital Series. Charlotte has recently performed Bach's *Christmas Oratorio*, Mozart's *Coronation Mass* and *Requiem*, Handel's *Dixit Dominus* and *Messiah*, Haydn's *Nelson Mass*, and Vivaldi's *Gloria* with choral societies around the UK.

Charlotte Badham appears by kind permission of the RNCM.

Michael Gibson, tenor

Glasgow born tenor Michael Gibson is currently studying with Peter Alexander Wilson at the RNCM. He had previously graduated from the Royal Conservatoire of Scotland in 2015, completing a Bachelor of Education in Music. His studies are generously supported by the Andrew Lloyd Webber Foundation, the Sir James Caird Travelling Scholarships Trust and the George Henry Peters scholarship.

Recent operatic roles include Le Prince Charmant in *Cendrillon* (RNCM Opera), Tamino in *The Magic Flute* (Shrewsbury School), and in opera scenes including Jaquino (*Fidelio*), Fenton (*Falstaff*), Lyonel (*Martha*) and Fritz (*L'amico Fritz*) with both the RNCM and Clonter Opera. Recent concert engagements include Rossini *Petite Messe Solennelle* with the RNCM Chamber Choir and Finzi *Dies Natalis* with the Lindsay Chamber Orchestra. Michael was also a member of Buxton International Opera's Young Artist programme last summer.

In December, Michael will be performing the role of Rinuccio in the RNCM's production of Puccini's *Gianni Schicchi*, and next summer he will be joining the chorus of the Glyndebourne Festival.

James Berry, baritone

Baritone James Berry is a recent graduate of the Royal Northern College of Music (RNCM), studying under Paul Nilon. While there, he was awarded the John Cameron Prize for the Singing of Lieder, and was a finalist in both the Joyce and Michael Kennedy Award for the Singing of Strauss and the Elizabeth Harwood Memorial Award for Singers.

Recent work includes Leporello *Don Giovanni* (Opera on Location), chorus *La Traviata* (Longborough Festival Opera) chorus *Der Fliegender Holländer* (Bergen Nasjonale Opera), bass soloist cover for a staged *Messiah*, First Burgess/Fisherman *Peter Grimes* at Edinburgh International Festival, *Ali L'Italiana in Algeri* (Mananan Opera), and Valens *Theodora* (RNCM Opera).

James is currently resident in Manchester and is a Lay Clerk at Manchester Cathedral.

James Berry appears by kind permission of the RNCM.

Timothy Raymond, accompanist

Timothy studied at the Royal College of Music with John Lambert (Composition) and Ralph Downes (Organ) and at the Universities of London, Keele, Reading and Aberdeen. From 1994 to 2009 he was Head of Composition and Contemporary Music at the Royal Welsh College of Music and Drama. He is Director of Music here at the Priory Church of Bolton Abbey.

As a composer, his music ranges widely from solo, vocal and chamber instrumental works to a full orchestral score broadcast in 2010 by the BBC National Orchestra of Wales. His music is published by Edition HH Ltd. As a performer Tim has been active as a keyboard player, on organ, harpsichord and piano, in a wide range of chamber music.

Lindy Williams, *musical director*

Lindy Williams was a Foundation Scholar at the Royal College of Music studying piano, cello and chamber music. Mozart Sonata prize and the Director's prize. She won the Mozart Sonata prize and the Director's Prize and in her final year was also awarded a Leverhulme Scholarship. After many years teaching and occasionally taking part in concerts in London Lindy moved to Yorkshire in 1984 and there played harpsichord in local concerts before a change of direction in 1992 lead to a BSc in Physiology followed by a PhD from Nottingham University.

She joined a local choral society in 2003 and was subsequently asked to form and direct an informal group to sing *a capella* works, in particular sacred Renaissance music. This was in 2007 and from then the choir grew into Cantores Salicium, attracting talented singers and giving regular concerts. Lindy is most grateful to Darren Everhart, Nick O'Neill, Simon Over, Sally Dunkley and many others for guidance and inspiration. She lives in Long Preston with her husband Danny Powell. Her daughter is jazz pianist Kate Williams.

Cantores Salicium

We are often asked about the name of the choir. The literal meaning of Cantores salicium is 'Singers of the willows', which very loosely can be interpreted as 'Willowwarblers'. Although the Latin name for this bird is 'Phylloscopus trochilus' the choir's name was chosen to represent Lindy's favourite garden bird, whose melodious song, heard in April each year, is a welcome herald of spring.

Acknowledgements

Many people have contributed to the organising of this performance in a number of ways and we are especially grateful to the following:

Arts Council England

Catherine Johnson, Arts development Officer at Craven District Council

Rebecca Parnell, Professional Engagements Manager, RNCM

Anne Heaton, Assistant Head, North Yorkshire County Music Service

Sarah Evans, Skipton Music Centre Manager

Ian Buckner

Bill Arber

Danny Powell

Elizabeth Judson

Soloists and members of the orchestra

Paul & Valerie Middleton, Matthew Hey and Margaret Cody (Bolton Priory)

Simon Cowling, formerly Rector of the Priory, for suggesting Mozart Requiem for the commemoration of the Armistice in the Priory



President: Nicholas O'Neill

Director: Lindy Williams

Accompanist: Timothy Raymond

- Sopranos:** Cheryl Arber, Louise Brown, Jane Hurst, Elizabeth Judson,
Charlotte Treglown, Nicky Verity, Jo Wulf
- Altos:** Carol Bettridge, Catherine Currier, Alison Evans,
Gail Jones, Jessica Mahler, Anna Wood
- Tenors:** Kenn Green, Philip Robinson, Chris Weston
- Basses:** Ben Buckner, Danny Powell, Phil Simnett

Camerata Salicium

- First Violins:** Rebecca Howell (leader), Heather Mackie,
Anne Heaton, Karen Vaughan
- Second Violins:** Jo Lucas, Helen Patterson,
Janet Cade, Rebecca Stapleton
- Violas:** Abi Hammet, Sophie Wallace, Jen Haines
- Cellos:** Sarah Evans, Naomi Dalton, Christine Dittman
- Clarinets:** Ben Simnett, Jill Gates
- Bassoons:** Ben Buckner, Jonathan Shardlow
- Trombones:** Rhiannon Symonds, Joe Brown, Chris Guenault
- Timpani:** Clare Dunn
- Organ:** Timothy Raymond

Next Event

Sunday 16th December, 6.30pm at Settle Parish Church
Festival of Nine Lessons and Carols

More information: www.cantores-salicium.org.uk

Please let us know via the website if you would like to be on our mailing list.



@csalicium



www.facebook.com/Cantores-Salicium

Cantores salicium is constituted as a small charity.

Poster and programme design by Elizabeth Judson

Logo photo credit: willow warbler ©Martin D Parr by kind permission