

### Members of the Promenade Junior Choir:

Ruby Blake	Alice Bowen	Emma Butler
Rachel Butler	Arthur Clack	Oliver Cousins
Zac Greenaway	Eden Harris	Emma Horsey
Rachel Lacey	Carolyn Lee	Eliza Mead
Lucy Oglivie	Jasmine Porah	Ruby Shephard
Summer Umney	Beth Wernham	Sophie Wroth
Jemma Young		

### Members of the Promenade Youth Choir:

Raphaella d'Alessandro	Issy Anstead*	Miles Ascough
Joshua Atkinson	Chris Breaze	Harrison Brown
Lottie Buchanan	Martha Butler	Amber Broekhuizen*
Tara Broekhuizen	Abigail Clarke	Andrew Clarke
Emma Clarke	Robert Fearn	Beth Goldsack
Nick Graham	Summer Greenaway	Manon Hagger
Eleanor Holley	Rebecca Lacey	Helen Lawrence
Miranda Lawrence	Martin Lay*	Rose Lee*
Rebecca Madden	Esther McNamara	Olivia Mitchell
William Pepperell*	James Quitmann*	Evangeline Rice*
Leanda Robinson	Daisy Shephard	Mike Smith*
Robert Steel	Florence Stone	Maggie Talibart
Naomi Vidis-Humphries*	Benedict Williams	

\* soloists in Mozart's Requiem

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website [www.promenade.org.uk](http://www.promenade.org.uk) or call Christopher on 01932 242805.

### Dates for the diary:

**Christopher is hoping to run a summer course with choir and masterclasses for advanced youth singer and adults. Anybody interested should consult the website and let Christopher know as soon as possible.**

The next rehearsal will be Monday 15<sup>th</sup> April. The summer concert will be 5pm July 7<sup>th</sup> in Cleves School Performance Hall. The programme will include music from Les Miserables and Frank Sinatra classics for the Youth Choir and a medley from The Lion King for the Junior Choir.



# Promenade Choirs

## Requiem

by Mozart

*with Zadok the Priest by Handel  
and Joseph and the Amazing Technicolor  
Dreamcoat by Andrew Lloyd Webber*

directed by Christopher Goldsack  
organ - Peter Holder  
piano - Pam Phillips

St Peter's Church, Hersham  
7.30pm Sunday  
24<sup>th</sup> March 2013



the **RCS**herriffTrust  
advancing the arts in Elmbridge

# Programme

## Zadok the Priest - Handel

## Joseph and the Amazing Technicolor Dreamcoat

- Lloyd Webber

Jacob and Sons

Joseph's Coat

Joseph's Dream

Poor, poor Joseph

Close every doo to me

Poor, poor Pharaoh

Joseph before the King

Song of the King

Pharaoh's Number Two

Meanwhile, back in Canaan

Who's the Thief?

Joseph all the Time

Jacob in Egypt

Any Dream Will Do

### SHORT INTERVAL

## Requiem - Mozart

- I. **Introitus:** Requiem aeternam
- II. **Kyrie eleison**
- III. **Sequentia**
  - Dies irae
  - Tuba mirum
  - Rex tremendae majestatis
  - Recordare, Jesu pie

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire Sanctus, Benedictus and Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the Lacrymosa before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the Agnus Dei is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

*Programme notes for Mozart by John Bawden*

secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's twelve movements only the opening Kyrie had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrymosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba Mirum. Süssmayr completed the Lacrymosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

- *Confutatis maledictis*
- *Lacrimosa dies illa*
- **IV. Offertorium:**
  - *Domine Jesu Christe*
  - *Versus: Hostias et preces*
- **V. Sanctus:**
  - *Sanctus Dominus Deus Sabaoth*
  - *Benedictus*
- **VI. Agnus Dei**
- **VII. Communio:**
  - *Lux aeterna*

Peter Holder is Organ Scholar at Westminster Abbey, where he accompanies the world famous choir in the daily services and assists with training of the choristers. Peter is also a final-year undergraduate student at the Royal Academy of Music studying with David Titterington.

Peter was educated at The King's School, Worcester, and was a chorister at Worcester Cathedral. After completing a gap year as Organ Scholar at Southwell Minster, where he studied with Paul Hale, he spent a year as Organ Scholar at The Royal Hospital, Chelsea, before moving to St Albans Cathedral as Organ Scholar, a post he held for two years. While there, he toured Sweden and Denmark with the Cathedral Choir and Abbey Girls Choir respectively, and accompanied the Abbey Girls Choir and Lay Clerks of the Cathedral Choir in their recording of works by Mendelssohn (Naxos).

Peter has recorded for BBC Radio 3 on several occasions and performed in last year's BBC Proms with the combined Orchestra of the Royal Academy of Music and Juilliard School, conducted by John Adams. He is an active recitalist with recent appearances at Fairfield Halls, Reading Town Hall, St John's College, Cambridge, St Lawrence Jewry, and Leicester, Southwell, St Albans and Worcester Cathedrals. Upcoming engagements include recitals at Gloucester Cathedral, Lichfield Cathedral, St Davids Cathedral, St George's, Hanover Square, St Paul's Cathedral, Westminster Abbey, Westminster Cathedral and Westminster Central Hall.

## Zadok the Priest - George F Handel (1685 - 1759)

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalizing of George Frederic Handel and others." Handel's first commission as a naturalized British citizen was to write the music for the coronation later that year. The four anthems Handel composed for the coronation of King George II and Queen Caroline on 11 October 1727 have never lacked popular favour. They were repeatedly performed at concerts and festivals during his life and since, and he incorporated substantial parts of them, with little change except to the words, in several oratorios, notably *Esther* and *Deborah*.

Their success may have contributed to the popular image of Handel as a grandiloquent composer demanding huge forces of voices and instruments - the more the better - the figure stigmatised by Berlioz as a barrel of pork and beer! In fact Handel always matched his music to the occasion and the building for which it was written, and no occasion could be grander than a coronation. His ceremonial style in these anthems differs from his music for theatre in much the same way as the Fireworks Music, designed for performance outdoors, differs from the instrumental concerti. It is wholly extroverted in tone, dealing in masses and broad contrasts rather than delicate colour: he was not going to waste finer points of detail on the reverberant spaces of The Abbey.

Zadok the Priest (with words adapted from the first chapter of the First Book of Kings) opens with a tour de force that no degree of familiarity can stale. The long ritornello, based on rising arpeggios over richly spaced repeated chords, prepares the way for a resplendent climax at the entry of the voices. Handel specifies no tempo and no dynamics except soft at the start and loud at the chorus entry; but the music implies a long sustained crescendo that conveys an overwhelming sense of expectation and suspense. The anthem is in three sections with the chorus for the most part moving homophonically to present the text clearly: there is scarcely any counterpoint. There is little harmonic surprise and the piece is firmly rooted in the tonic D major (the key dictated by the old valveless trumpets): thus Zadok is a supreme example of Handel's power to make a unique statement by the simplest means. The words of Zadok

the Priest have been sung at every coronation since that of King Edgar in 973AD, and Handel's setting has been sung at every one since 1727.

## Joseph and the Amazing Technicolor Dreamcoat - Andrew Lloyd Webber

The Biblical saga of Joseph and his coat of many colours comes to vibrant life in this delightful musical parable. Joseph, his father's favourite son, is a boy blessed with prophetic dreams. When he is sold into slavery by his jealous brothers and taken to Egypt, Joseph endures a series of adventures in which his spirit and humanity are continually challenged. He is purchased by Potiphar where thwarting advances from Potiphar's wife lands him in jail. When news of Joseph's gift to interpret dreams reaches the Pharaoh (wittily depicted as Elvis), Joseph is well on his way to becoming second in command. Eventually his brothers, having suffered greatly, unknowingly find themselves grovelling at the feet of the brother they betrayed but no longer recognize. After testing their integrity, Joseph reveals himself leading to a heartfelt reconciliation of the sons of Israel. Set to an engaging cornucopia of musical styles, from country-western and calypso to bubble-gum pop and rock 'n' roll, this Old Testament tale emerges both charmingly and timeless. It is the second time that the Junior Choir have sung this choral medley and judging by its evergreen popularity I don't think it will be the last!

## Requiem - Wolfgang A Mozart (1756 - 1791)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in