

# **Vivaldi Gloria**

## **Mozart Spatzen Messe** **(Sparrow Mass)**

**J.S.Bach Cantata No 51 "Jauchzet Gott"**

**Concerto (Voluntary) in D minor, Opus 5, No 8**

**Judit Felszeghy Soprano**

**Catherine Griffiths Mezzo Soprano**

**Libby Foxley Solo Trumpet**

**Musici Praestare**

**Conducted by Nicholas Scott-Burt**

**7.30pm Saturday November 18th 2023**

**Trinity Methodist Church Loughborough**



**Charnwood**  
**VOICES**

## Programme

### Concerto (Voluntary) in D minor; Opus 5, No 8 John Stanley 1712-1786

*Transcribed for harpsichord by Nicholas Scott-Burt*

- i) *Allegro*
- ii) *Adagio*
- iii) *Allegro*

John Stanley was the most celebrated English organist of his generation. Known throughout his career as *The London Organist*, he had studied under Dr Maurice Greene, organist of St Paul's, and at the age of only eleven was appointed organist of All Hallows, Bread Street, for a salary of twenty pounds per year. This was all the more remarkable, because at the age of two he had been blinded in an accident – he tripped over a marble hearth whilst carrying a china bowl. Nevertheless, his loss of sight did not in any way impair his progress as a musician – it was said that he could conduct an oratorio from memory on just one hearing! He would ask his sister-in-law (who was also his copyist) to play it through just once on the harpsichord, and that was sufficient to allow him to direct the performance.

He was revered for his organ performances, and counted amongst his admirers one George Frederick Handel. On Handel's death in 1759 Stanley continued with the composer's series of oratorio performances at Covent Garden, and became a patron of the Foundling Hospital where Handel had been a governor – here Stanley conducted an annual performance of *Messiah* until 1777.

In 1779 Stanley succeeded William Boyce as *Master of the King's Band of Musicians*, a post he held until his death in 1786 at the age of 74.

Stanley's compositions include four oratorios, but in addition to these there are only ten other "opuses", most of these consisting of collections of pieces.

Opuses 5, 6, and 7 each comprise a different collection of ten organ *voluntaries*, pieces which are so called because in the context of a church service such pieces were the choice of the organist rather than the clergy. The eighth voluntary of the opus 5 set is constructed in the manner of a concerto, with three movements, the first based on a *ritornello* (a returning theme interspersed by virtuosic passages for the solo instrument), a contemplative *Adagio*, and then a sprightly fugue at the end.

For this concert the voluntary has been transcribed for solo harpsichord and strings, thereby fulfilling its implied concerto character.

**Missa Brevis In C (*Spatzenmesse* – “Sparrow Mass”) KV 220      W.A. Mozart  
1756-1791**

- i) *Kyrie Eleison*
- ii) *Gloria in Excelsis*
- iii) *Credo in unum Deum*
- iv) *Sanctus*
- v) *Benedictus*
- vi) *Agnus Dei*

The so-called *Spatzenmesse* is the last of five settings of the Mass which Mozart composed between 1775 and 1776, when he was just 19-20 years old. It is likely that it was first performed on Easter Day 1776 in Salzburg Cathedral – certainly the setting was intended for liturgical use, and is constructed as a *Missa Brevis*, or “short mass” – the description refers to its treatment of the words rather than its overall duration, with the words set syllabically and chordally, rather than making use of melisma and counterpoint, particularly in the longer *Gloria* and *Credo* movements.

Franz Xaver Süssmayr used the *Spatzenmesse* as a model for some of the writing in his completion of Mozart’s *Requiem*: the reprise of the *Kyrie* music at the end of the *Agnus Dei* provides a structural comparison; but there are also passages in the *Gloria* (setting the words *Qui tollis peccata mundi*) which the *Requiem* reproduces almost note for note.

The nickname *Spatzenmesse* – or “Sparrow Mass”, derives from the string writing at the start of each of the *Hosannas* in the *Sanctus* and *Benedictus* which is thought by some to recall the character of birdsong, though it is unlikely this was intentional!

**INTERVAL**

**Jauchzet Gott in Allen Landen, BWV 51                      J. S. Bach 1685-1750**  
Cantata for solo Soprano, solo Trumpet, Strings and continuo

- i) *Jauchzet Gott (Aria)*
- ii) *Wir beten zu Tempel an (Recitative)*
- iii) *Höchster mache deine güte ferne alle Morgen neu (Aria)*
- iv) *Sei Lob und Preis mit Ehren (Chorale)*
- v) *Alleluja (Aria)*

From 1723 until his death in 1750, Bach was *Kapellmeister* at the *Thomaskirche* in Leipzig. During his early years there he composed four sets of church cantatas – in each set there was one cantata for each Sunday in the liturgical year, therefore over two hundred works. These he composed at the rate of one cantata a week: he would receive the texts on Monday, the music would be composed by Wednesday, scores and parts were copied on Thursday, and the music was rehearsed on Friday and Saturday ready for the performance within the liturgy on Sunday – and then the cycle would begin again! *Jauchzet Gott in Allen Landen* was composed a little later, when he was writing cantatas only on occasion, and most likely to fill gaps in the existing collections. It is his only cantata to feature both solo soprano and solo trumpet, though this was a popular combination in baroque times for secular works. The score indicates that it is intended for the fifteenth Sunday after Trinity, but adds the words *et in ogni tempo* – “and at any other time” showing that it was suitable for general use. The texts are from St Paul’s Epistle to the Galatians, and from the Gospel of St Matthew, recalling the Sermon on the Mount. Bach’s music is set in five movements, the first and last of which feature the solo trumpet and reveal the most joyful and festive aspects of Bach’s style; the recitative and aria which comprise the second and third movements are accompanied only by the strings and continuo in much more intimate character. The fourth movement is a choral fantasia, in which the soprano sings the largely unadorned hymn tune delicately accompanied by a trio of two violins and continuo, leading then into the final sparkling *Alleluja*.

### **Gloria in D major, RV 589**

**Vivaldi**

- i) *Gloria in Excelsis*
- ii) *Et in Terra Pax hominibus*
- iii) *Laudamus Te*
- iv) *Gratias Agimus Tibi*
- v) *Propter Magnam Gloriam Tuam*
- vi) *Domine Deus, Rex Coelestis*
- vii) *Domine Fili Unigenite*
- viii) *Domine Deus, Agnus Dei*
- ix) *Qui Tollis Peccata Mundi*
- x) *Qui sedes ad dexteram Patris*
- xi) *Quoniam tu solus sanctus*
- xii) *Cum Sancto Spiritu*

The *Gloria RV 589* was probably composed around 1715 when Vivaldi was *Maestro di Violino* at the *Ospedale de la Pietà* in Venice: an orphanage for girls which boasted impressive standards of musical performance both from its instrumentalists and its singers. Cast in twelve movements, accompanied by an orchestra of trumpet, oboe, strings and continuo, this setting embraces the full

range of human emotion, from the joyous and ebullient to the heartfelt and pleading. The solo movements, for soprano and mezzo soprano, evoke the burgeoning tradition of Italian opera which had begun in Florence with Monteverdi's *Orfeo* and *L'Incoronazione di Poppea* a century or so earlier, but was still very much in its infancy. Vivaldi's teasing dialogue in the *Laudamus te* duet, the sweetness of the soprano *Domine Deus Rex Coelestis*, and the mezzo soprano's *Domine Deus Agnus Dei* and *Qui sedes* which are in turn both introspective and fiery, show us the range of the composer's technical and expressive powers. Vivaldi, like all baroque composers, was much indebted to the influence of his forbears, and it is interesting to note that the *Qui Tollis* and *Cum Sancto Spiritu* movements are unapologetically plagiarized from settings by Ruggieri. But composers were much less proprietorial regarding their work in the 18<sup>th</sup> century – music was a public resource, and Ruggieri would have been flattered rather than indignant at the gesture!

It is known that Vivaldi composed at least three settings of the *Gloria*, the words comprising the second section of the *mass ordinary* (as in the Mozart setting above). All three are catalogued in the *Ryom-Verzeichnis*, the catalogue of Vivaldi's music compiled by Danish musicologist Peter Ryom, and are numbered RV 588, 589, and 590. The last of these is sadly lost; of the other two 588 is rarely performed. This famous 589 however, is so popular that it has become universally known simply as *Vivaldi's Gloria*, thereby entirely eclipsing its less successful siblings! It is hard for us to imagine, then, that even this work was all but lost for over two hundred years, and was only revived as recently as 1939, by the Italian conductor and composer Alfredo Casella, during "Vivaldi Week" in Siena. Perhaps its history offers a little future hope to RV588, and also to 590 if ever it is found!

**Dr Nicholas Scott-Burt** enjoys a busy freelance career as a composer, conductor, organist, pianist, teacher and examiner. As a composer he has written over 100 works for a variety of media, from pop jingles to full symphonic scores. He currently teaches piano and composition at Uppingham School, and the Robert Smyth Academy in Market Harborough. He is a classical and jazz examiner for ABRSM, and as a composer has contributed widely to their publications. He holds a PhD in composition from Bristol University, and his recent completed works have included the *24 Preludes for Piano* which you can see and hear him play on his YouTube channel; and also a setting of the *Te Deum* for soloists, choir and orchestra. He has been Music Director of Charnwood Voices since 2015, and has previously held similar positions with the University of Northampton Choir and Daventry Choral Society. He was also Director of Music at Rugby Parish Church from 2002-2015, is currently organist at Rugby URC, and since 2022 has been accompanist to the Leicestershire Chorale. He is also a poet and a writer, and an aspiring woodworker.

## **Judit Felszeghy – Soprano**

Judit was trained in the Kodály method in Budapest, Hungary. She started her musical education on the piano and the recorder, and from the age of 6, and she sang in various choir schools. Judit graduated in singing from the Leo Weiner College of Music with distinction. She also studied with famous sopranos in Vienna and in Budapest. In England she feels very lucky to have had regular lessons with one of her early music singing idols, Dame Emma Kirkby. With Emma's coaching Judit made her first solo CD, "Faces", starring top international early musicians, David Blackadder, Kerstin Linder-Dewan, Piroska Vitarius, Pier-Luigi Fabbretti. Judit moved to the UK in 2009 and since then has been building a growing reputation as a professional soloist and a singing teacher. She regularly sings solos for Fiori Musicali and recent engagements have included Handel's Messiah with the Northampton Bach Choir, Mozart with Ryton Chorale, and a concert with the Orchestra of St John's under the baton of John Lubbock in the Fitzwilliam Museum in Cambridge. Judit is the co-founder and the soprano soloist of the internationally acclaimed early music groups, Ensemble Marquise and Artistocrats. They have been working together since 2004 and have become like a musical family. Besides music Judit is highly interested in languages. Apart from being fluent in English and Hungarian, she studied Russian, Bulgarian, German and Italian. She is fascinated by exploring how languages work as a gateway to our inner world and to the unconscious. She is also passionate about natural, body-friendly health and well-being choices and, trauma-aware therapy work based on body-mind connection and new research in neuroscience, quantum physics and brain plasticity, and during the pandemic she retrained as a holistic complementary therapist.

## **Catherine Griffiths – Mezzo Soprano**

Born in York, Catherine studied at The Royal Northern College of Music, The University of Manchester and with Johanna Peters at the Guildhall School of Music and Drama. On leaving college, she spent three years with the Royal Opera before embarking on a career as a freelance principal artist working with English National Opera, Welsh National Opera, English Touring Opera, Dublin Grand Opera, Opera Northern Ireland, Opera Theatre Company, and Pavilion Opera among others. She has performed across the world, working throughout Europe and in the USA and Japan. Her operatic repertoire includes Ariodante, Ruggiero (*Alcina*), Arsace (*Partenope*), Cornelia (*Giulio Cesare*) and Orlando all by Handel, Rosina (*Il Barbiere di Siviglia*) and Angelina (*La Cenerentola*) by Rossini, Donna Elvira (*Don Giovanni*), Cherubino and Marcellina (*Le Nozze di Figaro*), Dorabella (*Così fan tutte*) by Mozart, Eboli (*Don Carlos*), and Maddelena (*Rigoletto*) by Verdi, 2<sup>nd</sup> Rhine Maiden (*Das Rheingold*) and Waltraute (*Die Walküre*) by Wagner, Prince Orlofsky (*Die Fledermaus*) by Johann Strauss, Niklaus (*Les Contes d'Hoffmann*) by Offenbach, The Composer (*Ariadne auf Naxos*) by Richard Strauss and Miss Jessel (*The Turn of the Screw*) by Britten. Equally at home on the concert platform, Catherine has sung at major UK venues with established Choral Societies and Orchestras in works including *Messiah* (Handel), *Requiem* (Verdi), *Petite Messe Solennelle* and *Stabat Mater* (Rossini), *St. Matthew Passion*, *St. John Passion*, *The Christmas Oratorio*, *Mass in B Minor* (Bach), *A Child of our Time* (Tippett), *The Dream of Gerontius*, *The Music Makers and Sea*

*Pictures* (Elgar), *Das Lied von der Erde* (Mahler), *Elijah* (Mendelssohn), *Vespers* (Rachmaninov), *In the Beginning* (Copland) and Rutter's *Feel the Spirit*.

A lifelong enthusiastic teacher and singing evangelist, Catherine was for many years head of the vibrant vocal faculty at Uppingham School. However, she has recently begun a new chapter back in Yorkshire combining a private teaching practice with a passion for fashion, as well as giving masterclasses and running workshops and training days for choral societies and educational establishments.

### **Libby Foxley – Trumpet**

Libby is currently studying as a Herbert Samuel Award Holder at the Royal College of Music on the Master of Performance course. She previously studied at the Royal Birmingham Conservatoire, obtaining First Class Honours there and receiving the Clarence Myerscough 20th Anniversary Award and the Alfred Corfield Trumpet Prize. Libby has already played with many RCM ensembles such as the Symphony Orchestra, Brass Ensemble and Baroque Orchestra. She was also the winner of the 2023 RCM Brass Solo Competition. Outside her studies, Libby has performed with the National Symphony Orchestra in Ireland, Birmingham Opera Company, Birmingham Contemporary Music Group and many others. She is especially passionate about historical performance and has learnt to play various historical instruments including the Baroque trumpet and keyed bugle. She has played with various period instrument groups including the Musical and Amicable Society, the Meridian Sinfonia, the Bristol Ensemble and the Orchestra of the Age of Enlightenment Scheme.

*Musici Praestare* (“Musicians Perform!”) was founded to bring high quality Baroque music on contemporary instruments performed by professional musicians from the area to audiences in the East Midlands. Away from the ensemble, players regularly perform with a wide range of orchestras and chamber groups, including the CBSO, the BBC Concert Orchestra, Longborough Festival Opera, the Academy of Ancient Music and the Musical & Amicable Society.

Violins: Cathy Scott-Burt & Kirsteen Scott

Viola: Juliet Brien

Cello: Rebecca Leyton-Smith

Double Bass: Elizabeth Harré

Oboe: Simon Dewhurst

Trumpet: Libby Foxley

Harpsichord: Nicholas Scott-Burt

# Charnwood Voices

Charnwood Voices is a four part SATB choir based in Charnwood, Leicestershire.

Founded as the Shepshed Singers in 1977, the choir has gained a well-deserved reputation for performing a range of music, both sacred and secular.

We rehearse weekly on Wednesday evenings throughout most of the year and aim to achieve a high standard in both performance and presentation. A lot of our work is a capella although we do also perform larger works with an orchestra. Performances since 2015 have included Mozart C Minor Mass, Fauré Requiem, Rutter Feel the Spirit, Duruflé Quatre Motets, and works by Vaughan Williams, Moeran, Shearing, Whitacre, Gjeilo and Lukaszewski; also compositions and arrangements for the choir by Nicholas Scott-Burt.

Pre-pandemic we toured every two years either to Europe or in Britain. Our most recent was 2019 when we visited Bath and Wells. Post-pandemic we are somewhat smaller in number but not lacking in friendly enthusiasm and we are delighted for this concert, to welcome some additional local singers to swell the ranks.

We are always looking to recruit new members and anyone interested in joining us can speak to a choir member or contact [chairman@charnwoodvoices.org.uk](mailto:chairman@charnwoodvoices.org.uk) For more information about the choir go to our website [charnwoodvoices.org.uk](http://charnwoodvoices.org.uk) and follow us on Facebook and Twitter.

## **Soprano**

\*Jane Barrass, Sue Champneys, Janet Clitheroe, Ros Cole, Chris Cooke, \*Sue Cooke, Margaret Dartnall, Anne Morris, Gail Pitman-Gibson, Sue Hutton, \*Judith Sismey, \*Carys Thomas, Jackie Tripp, Liz Twitchell, Beth Woollacott, Vanessa Wright

## **Alto**

Chris Branford, \*Eleri Bristow, Ingrid Daniels, Nést Harris, Jean Hayes, Julie O'Dowd, \*Elizabeth Steel, Kerstin Taylor.

## **Tenor**

Michael Coxon, Peter Finch, Anthony Kay, \* Andrew Stell, Malcolm Steward

## **Bass**

\*David Bristow, Colin Butler, \*Martin Cooke, \*David Necklen, John Owen, \*Paul Wright

\*visiting singers