

EDINBURGH UNIVERSITY MUSICAL SOCIETY
in association with the
UNIVERSITY OF EDINBURGH ORCHESTRAL CONCERTS

MOZART CONCERT

UNIVERSITY MUSICAL SOCIETY CHOIR

REID ORCHESTRA

Leader : Dr. JOHN FAIRBAIRN

Conductor : SIDNEY NEWMAN

Soloists—

THELMA GODFREY

MAX WORTHLEY

JEANETTE HILL

TREVOR ANTHONY

Organ : GEORGE McPHEE

USHER HALL, EDINBURGH
WEDNESDAY, 27th FEBRUARY, 1963

AT 7.30 P.M.

PROGRAMME ONE SHILLING

PROGRAMME

1. MAURERISCHE TRAUERMUSIK (K.477).

Mozart composed this Masonic Funeral music in November, 1785, for a solemn ceremony of mourning for two brother Masons of noble birth, which took place on 15th November at the Lodge Gekrönte Hoffnung (Crowned Hope). The instrumentation, which includes Basset-Horn and Contrafagotto, is profoundly sombre in tone. Although not designated a funeral march, it is clearly a solemn processional work of that nature. The exact significance of the impressive slow chant which is played on the wind instruments is not known.

2. MARCH AND ARIAS FROM ACT II OF "DIE ZAUBERFLÖTE."

The music here presented is the most sublime expression of the deeply spiritual qualities which Mozart found as an inspiration in the Masonic "creed" during the latter years of his life. The March of the Priests opens Act II of "The Magic Flute" within the temple of Isis and Osiris, and this opening scene concludes with the solemn prayer of Sarastro (the high-priest) invoking a blessing upon Prince Tamino and his companion Papageno (the bird-catcher) whom he presents for initiation.

The second aria of Sarastro is his calm generous answer to Pamina, stricken in anguished horror by her mother the Queen of Night's raging cry of vengeance, and threatened by the blackmailer slave Monostatos, both seemingly deserving to suffer vengeance from Sarastro—"Within this holy dwelling man knows no vengeance. He that strays is led by a brother's hand to a better land. Love casts out vengeance; for foes there is forgiveness. Whoever cannot receive this with joy deserves not the gift of life".

- (i) March of the Priests
- (ii) O Isis und Osiris, schenket
der Weisheit Geist dem neuen Paar.
- (iii) In diesen heil'gen Hallen
kennt man die Rache nicht,
und ist ein Mensch gefallen,
führt Liebe ihn zur Pflicht.

3. SYMPHONY NO. 34 IN C MAJOR (K.338).

Allegro vivace
Andante di molto
Finale: Allegro vivace

This symphony, composed at Salzburg in 1780, opens with a grandeur and spaciousness which foreshadow the great C major Concerto (K.503) and the "Jupiter" Symphony of 1788. The MS. contains the opening of a Minuet planned as second movement, but Mozart abandoned this after writing only a few bars. There is evidence to suggest that Mozart used this symphony more than once in 1781-82 to establish his reputation in Vienna as a symphonic composer. Einstein mentions that he then wrote additional parts for two flutes, and suggests also that the impressive Minuet (K.409) was written expressly to provide a fourth movement to this symphony. The second movement is scored for strings only (on the model of a quintet). The Finale might almost have been conceived for some such festive operatic scene as we find in *Don Giovanni*.

INTERVAL

4. MASS IN C MINOR (K427)

Mozart

This Mass was written in fulfilment of a vow made by Mozart previous to his marriage with Constanze Weber, that if his suit was successful he would compose a grand Mass to be performed at Salzburg when he should be able to bring her home from Vienna as his wife. His father was very unfavourable to the match; his reluctant consent did not in fact arrive until a day after the marriage had taken place (August 1782). The Mass was half finished by the new year, but was then set aside and was still unfinished when the visit was finally made to Salzburg almost a year after the marriage and shortly after the birth of their first child. From a domestic point of view this visit was a failure since Leopold Mozart could not at heart be reconciled to his daughter-in-law. The Mass, however, was duly performed in Salzburg Cathedral, with Constanze herself singing the soprano solos. How the missing numbers were supplied remains a matter of conjecture. Probably the music for these was taken from earlier Masses of Mozart's own composition.

Two years later, having been commissioned to write a cantata at short notice, Mozart made use of the Kyrie and Gloria of this Mass, which with certain additions thus became the cantata *Davidde Penitente*. The Mass itself remained neglected for over a century. As Mozart left it the Kyrie, Gloria and Sanctus were complete. Of the first two numbers of the Credo the vocal parts had been written in full, together with substantial indications of the orchestral parts. Of the remainder of the Credo and the Agnus Dei nothing had been written. The Mass was published in this form in the collection of Mozart's complete works by Andre. It was first revived by the Mozart verein at Dresden in 1901, on which occasion the missing parts were supplied by Alois Schmitt, who compiled various passages from Mozart's earlier Masses. The result is not altogether satisfactory and on this occasion no attempt will be made to fill the omissions, beyond the repetition of the music of the Kyrie for the Agnus Dei on the analogy of the Requiem.

The musical genesis of the work is particularly interesting. At the time when it was written Mozart was much interested in the music of Bach and Handel, to which he had been introduced at the weekly musical meetings which were held every Sunday morning at the house of a certain Baron van Swieten, a diplomat who was keenly interested in the work of the Northern German composers. The influence of Handel is clearly discernible in the fine massive choruses, such as the *Gratias* and the short *Jesu Christe* and the *Sanctus*, whilst a passage in the *Gloria in excelsis* might be taken for a quotation from the Hallelujah Chorus. But the influence extends further, for the greater part of the work is written in contrapuntal style, though Mozart's own character is discernible in every bar. Thus the *Quoniam*, which is an elaborate fugue for a vocal trio, yet possesses some of the formal characteristics that belong to the operatic scena (*e.g.*, in its coda). Whilst all the choral numbers have a fine serious cast which is often tinged with severity, some of the solos, particularly the *Laudamus te* and the *Incarnatus* are written in contemporary Viennese style and in the technique of operatic composition. The work as a whole loses through this contrast of style, a contrast which is immediately discernible in the Kyrie with the entry of the soprano solo. The *Laudamus te* and the *Incarnatus* both possess elaborate vocal passages of the style known as *coloratura*. Some might consider that frankly these numbers have little

religious character, but on the supposition that it is permissible to stand on one's head to the greater glory of God, it is surely permissible to use the voice with all its dexterity for the same purpose. The *Incarnatus*, in which the voice is accompanied by three obbligato instruments, flute, oboe and bassoon, has two lengthy passages of *coloratura* and terminates with a *cadenza*, the voice being used in these passages on equal terms with the other instruments. The whole effect suggests a tender picture of the Madonna and Child. Of the remaining solo numbers, the *Domine Deus* is a duet for two soprani in which the unity expressed in the words is paralleled by the imitative use of the two voices and of the string orchestra, the instruments of which in some passages are used on equal terms with the voice, as though it were a sextet. The *Benedictus*, which is written in a minor key, is unusually restrained and in spite of its great beauty possesses a tinge of severity which is unusual in this part of the Mass.

Of the choruses, that which deserves first mention is the great *Qui tollis* for double choir, the finest number in the whole Mass and one of the most profound pieces of choral composition of all time. The *Cum sancto spiritu* is a lengthy fugue of great brilliance whose subject is used in various combinations of *stretto* and inversion. The trombones will be heard playing the voice parts almost throughout. The *Hosanna* has been restored by Schmitt to what was probably its original form as a fugue for double chorus. It seems that certain of the vocal parts are missing from the original score as we now have it. Finally a word must be said about the astonishing setting of the *Credo*. Throughout this a single simple figure of great dynamic power persists almost unbroken, thundered out on the strings as though they were drums, and alternating with the woodwind and horns. The chorus declaims the words of the creed in simple massive harmonies, but with intensely forceful rhythm. No attempt is made to vary the expression to suit the changing sense of the text and the only relief is given by two momentary piano passages in the orchestra and an elaborate contrapuntal passage which three times appears in the voices. The character throughout is that of rigid affirmation as though made in the face of doubt and denial.

S. T. M. N.

T E X T

I. KYRIE.

Chorus and soprano solo.

Kyrie eleison, Christe eleison,
Kyrie eleison.

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

II. GLORIA.

Chorus.

Gloria in excelsis Deo, et in
terra pax hominibus bonae
voluntatis.

Glory be to God on high, and
on earth peace to men of good
will.

Mezzo-soprano solo.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.

Chorus.

Gratias agimus tibi propter
magnam gloriam tuam.

We give thanks to Thee for Thy
great glory.

Duet. Soprani.

Domine Deus, Rex Coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe. Domine Deus, Agnus
Dei, Filius Patris.

O Lord God, heavenly King, God
the Father Almighty. O Lord the
only begotten Son, Jesu Christ.
O Lord God, Lamb of God, Son
of the Father.

Double Chorus.

Qui tollis peccata mundi,
miserere nobis. Qui tollis
peccata mundi, suscipe depre-
cationem nostram. Qui sedes
ad dexteram Patris, miserere
nobis.

Thou Who takest away the sins
of the world, have mercy upon us.
Thou Who takest away the sins of
the world, receive our prayer.
Thou Who sittest at the right
hand of the Father, have mercy
upon us.

Trio. Soprani and Tenor.

Quoniam tu solus sanctus, tu
solus Dominus, tu solus altis-
simus—

For Thou only art holy, Thou
only art Lord, Thou only art
most high—

Chorus.

Jesu Christe, cum Sancto
Spiritu in gloria Dei Patris.
Amen.

Jesu Christ, with the Holy Spirit
in the glory of the Father.

III. CREDO.

Chorus.

Credo in unum Deum,
Patrem omnipotentem, facto-
rem coeli et terrae, visibilium
omnium et invisibilium; et in
unum Dominum Jesum
Christum, Filium Dei unigen-
itum et ex Patre natum ante
omnia saecula, Deum de Deo,
Lumen de Lumine, Deum
verum de Deo vero, genitum
non factum, consubstantialem
Patri, per quem omnia facta
sunt; qui propter nos homines
et propter nostram salutem
descendit de coelis.

III.

I believe in one God, Maker of
heaven and earth, and of all things
visible and invisible; and in one
Lord Jesus Christ, the only
begotten Son of God, born of
the Father before all worlds, God
of God, Light of Light, Very God
of Very God, begotten not created,
being of one substance with the
Father, by Whom all things were
made, Who for us men and for
our salvation descended from
heaven.

Soprano solo.

Et Incarnatus est de Spiritu
Sancto ex Maria Virgine, et
homo factus est.

And was incarnate by the Holy
Ghost of the Virgin Mary, and
was made man.

IV. SANCTUS.

Double Chorus.

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

IV.

Holy, holy, holy, Lord God of
hosts. Heaven and earth are full
of Thy glory. Hosanna in excelsis.

Quartet and chorus.

Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

Blessed is he that cometh in the
name of the Lord. Hosanna in
excelsis.

V. AGNUS DEI.

Chorus and soprano solo.

Agnus Dei, qui tollis peccata
mundi, miserere nobis. Dona
nobis pacem.

V.

O Lamb of God, Who takest
away the sins of the world, have
mercy upon us. Grant us peace.

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Musical Society is affiliated, supports this concert with funds provided by the Arts
Council of Great Britain.

MUSIC HALL, GEORGE STREET,

Tuesday, 30th April, at 7.30 p.m.

REID ORCHESTRA

Guest Conductor—SIR ADRIAN BOULT

Soloist—HESTER DICKSON

Programme includes:—

"London Overture"	- John Ireland
Pianoforte Concerto in E flat (K. 482) Mozart
Symphony No. 3 in F Brahms

Reserved Seats 7/6, 5/-

Unreserved Seats 3/-

Tickets obtainable from Messrs. Rae, Macintosh & Co. Ltd.
39 George Street, Edinburgh. Booking opens 30th March.