Lyme Bay Chorale

About this afternoon's programme

Credo Mass KV257
Litaniae de venerabili altaris sacramento KV243
Exsultate, jubilate KV165

Wolfgang Amadeus Mozart (1756–91) was one of the most prolific and influential composers of the Classical period, so it's surprising that Lyme Bay Chorale has never before performed one of his significant choral works in concert. We're making up for that this afternoon, however, with the exuberant *Credo Mass* and beautiful *Litanies*, contrasting works that surely deserve to be as well known and as regularly performed as his *Requiem*.

The *Credo Mass* and *Litanies* are both thought to have been composed in 1776 while the 20-year-old Mozart was employed at the Salzburg court. The former is a 'missa brevis et solemnis', a medium-length setting (about 25 minutes) of the Latin text. Archbishop Colloredo of Salzburg (1771–1803), a zealous reformer, had imposed restrictions on the duration of mass, and longer settings such as this were reserved for special occasions. Mozart expanded on the shorter 'missa brevis' sung on lesser feast days, bringing orchestral colour by adding oboes, trumpets and timpani to the violin and continuo accompaniment.

The name 'Credo Mass' comes from the long setting of the Credo movement – some 20 pages of the 60-page choral score, during which the word 'credo' is repeatedly sung on a two-note motif.

The *Litaniae de venerabili altaris sacramento* is the last and most mature of Mozart's four litany settings. The sacramental litany is a prayer of supplication, with steady, repeated acclamations and a testimony of praise and veneration of the eucharist. The choir has particularly enjoyed learning the challenging 'Pignus' fugue towards the end of the work; this follows the soprano chorus singing a 'cantus firmus' setting of the 'Viaticum', derived from Gregorian plainsong. Other movements are symphonic, with wildly contrasting material and dynamic ranges typical of the 'sturm und drang' style prevalent in German literature and music at the time.

I am delighted that Leslie Baker and Philippa Hyde are here to sing 'Panis vivus' ('living bread') and 'Dulcissimum Convivium' ('sweetest banquet'), the lavish virtuoso arias in the *Litanies*. I fondly remember performing 'Panis vivus' with Les in this very church a few years ago and having smoke pour from the poor old Hele organ while we were practising! Pippa and her husband, Richard Tanner, have been hugely supportive of my musical career and both gave their professional expertise to the acquisition of our current Škrabl organ, so I am thrilled that Pippa has again shared a weekend of music making in Lyme Regis and that we can enjoy her exquisite solo today.

Exsultate, jubilate KV165 ('Rejoice, be glad'), a three-movement motet, was written when Mozart was still in his teens and closes with the exuberant 'Alleluia'.

Alex Davies
Musical Director

Thank you for sharing this concert with us. We wish you a merry Christmas and hope to see you all at our spring concert.

www.lymebaychorale.co.uk

Lyme Bay Chorale Winter '15

Musical Director ALEX DAVIES
Soloists PHILIPPA HYDE, CHLOE STRATTA,
JULIE DE'ATH LANCASTER & LESLIE BAKER

Mozart

Litanies KV243

Credo Mass KV257

Exsultate, jubilate KV165

Sunday 29th November 2015

4pm St Michael's Church, Lyme Regis

This concert supports LBC's Young Singers Bursary Scheme

www.lymebaychorale.co.uk

Lyme Bay Chorale

The company

Musical Director	Alex Davies
	THE CHOIR
Soprano	Catherine Anholt, Sue Bruce-Payne, Alison Davies, Dympna Duncan, Gillie King, Heidi Merrett, Linda Nicholson, Martha Royce, Sudhi Salooja, Grace Tate, Jill Witherden
Alto	Sally Crowther-Burnage, Hilary Highet, Margaret Hurford, Kay Luckraft, Sue Milner-Smith, Nikki Moore, Maya Pieris, Caroline Whitaker
Tenor	David Bruce-Payne, Paul Evans, Michael Gent, Charles Gould, Matt Kingston, Ian Luckraft
Bass	Robin Brewer, Joss Kent, Andrew Nicholson, Patrick Sampson, Chris Shirley-Smith, Nigel Whitaker
	OUR GUESTS
Soloists	**Soprano:** Philippa Hyde, Chloe Stratta **Alto:** Julie De'Ath Lancaster **Tenor:** Les Baker **Bass:** David Fouracre
Orchestra	The musicians have been specially brought together for this performance and comprise: **Violin:** Julie Hill, Carina Vince **Viola:** Julian White **Cello:** Hilary Boxer **Flute:** Nicholas Brown, Theo Everley **Oboe:** Emily Penn, Giacomo Pozzuto **Horn:** Andrew Humphreys, Trevor Ives **Trombone:** Claire Hardy, John Powell **Trumpet:** John Hammonds, Phil Makin **Organ:** Peter Parshall

'That miracle which God let be born in Salzburg'

– Leopold Mozart, referring to his son Wolfgang

Lyme Bay Chorale

The programme

Credo Mass KV257
Wolfgang Amadeus Mozart
Choir and orchestra plus soloists Chloe Stratta, Julie De'Ath Lancaster, Les Baker and David Fouracre

Exsultate, jubilate KV165
A motet in three movements: Allegro 'Exsultate, jubilate'
Recitative: 'Fulget amica dies'
Andante 'Tu virginum corona'
Molto allegro 'Alleluja'
Wolfgang Amadeus Mozart
Soprano Philippa Hyde with orchestra conducted by Paul Esswood

INTERVAL
There will be a short interval

Litaniae de venerabili altaris sacramento KV243
Wolgang Amadeus Mozart
Choir and orchestra plus soloists Philippa Hyde, Julie De'Ath Lancaster, Les Baker and David Fouracre

AFTERWARDS
Please make your way to the church hall for refreshments

Lyme Bay Chorale Young Singers Bursary Scheme

We are looking to encourage young singers aged 14 to 35 who may be in full-time education (or taking a gap year) and would like to join us. We hope to attract 'new blood' to the choir by bringing in younger voices and to get young people interested in the choral tradition. We hope our beneficiaries will go on to develop this interest, wherever they end up living. Our bursaries are worth up to £150 per term for singing lessons. In return, we expect punctual attendance at rehearsals (at least nine before each concert) and participation in the concert. An application form is available online at www.lymebaychorale.co.uk

Lyme Bay Chorale can be hired for weddings and celebrations. Please contact Sally Crowther-Burnage on 01297 444580.

The well known portrait on the cover (and on our posters) was painted by the Salzburg artist Barbara Krafft in 1819, some 28 years after Mozart's death, using elements from several paintings of the composer that his sister, Anna Maria (known as Nannerl) had shown her.