



The Thames Vale Singers

with guest soloists



# REQUIEM

Mozart

# TE DEUM LAUDAMUS

Purcell

Programme Notes

SATURDAY NOVEMBER 30TH 1991

CAVERSHAM HEIGHTS METHODIST CHURCH

HIGHMOOR ROAD



## The Thames Vale Singers

Musical Director	Tony Mercer
Organist	Peter Bernard
Soloists	Valerie Perrett ( <i>Soprano</i> ) Pat Kerr ( <i>Contralto</i> ) Christopher Skidmore ( <i>Tenor</i> ) Reg Blagrove ( <i>Bass</i> )

## TE DEUM LAUDAMUS — by Henry Purcell

Born in London in 1659, the son of a musician and Gentleman of the Chapel Royal, Purcell himself subsequently became a chorister at the Chapel Royal. In 1679 he succeeded John Blow as organist of Westminster Abbey and in 1682 became organist of the Chapel Royal. He died in 1698 and is buried beneath the organ of the Abbey.

The Te Deum, written in 1694 for St Cecilia's Day, draws together the influences of the Lullian French

Overture and, in the arioso and recitative verses, the influence of his teachers Pelham Humphrey and John Blow. These verses, sung by the soli group of soprano, alto and bass with tenor, are of great beauty and are a textural and emotional foil to the power of the chorus with its massive four part choral declamations and majestic counterpoint.

Written on a grand scale this Te Deum anticipates Handel's Utrecht Te Deum.

## REQUIEM MASS (K626) by Wolfgang Amadeus Mozart

1	REQUIEM AETERNAM	Chorus with Soprano solo
2	DIES IRAE	Chorus
3	TUBA MIRUM	Quartet
4	REX TREMENDAE	Chorus
5	RECORDARE	Chorus
6	CONFUTATIS MALEDICTIS	Chorus
7	LACRYMOSA	Chorus
8	DOMINE JESU	Chorus with solos
9	HOSTIAS	Chorus
10	SANCTUS	Chorus
11	BENEDICTUS	Quartet and Chorus
12	AGNUS DEI	Chorus with Soprano solo

In July of 1791 a stranger visited Mozart to commission a Requiem. He was never told who the commission was from and with repeated visits from the stranger Mozart became convinced that he was a visitor from another world and that the Requiem was for himself. Actually the explanation was simple: the commission was from a Count Franz von Walsegg who wished to pass the work off as his own. However the combination of physical disorder, financial worries and overwork were to prove fatal to Mozart and he died still working on the Requiem on 5th December 1791.

Up to his death he had fully scored the Requiem Aeternam and Kyrie (no 1) and also the first eight bars of the Lacrymosa the day before he died. The remainder of the first nine numbers were completed by him in essentials and he gave detailed instructions to his pupil Franz Xavier Süssmayr to score these numbers for him and to write the Sanctus, Benedictus and Agnus Dei.

This work is one of the greatest expressions of human genius, not least in its fusion of diverse styles and characteristics. It is one of the most personal of Mozart's creations.