



The Barnes Choir
conducted by Julian Collings
invites you to

Come and Sing MOZART'S REQUIEM

on Saturday 20th January 2024,
at St. Mary's, Church Road, Barnes. SW13 9HL

A special choir will be formed for the day, involving members of The Barnes Choir and you, our guests. Julian Collings, our director, will be working intensively with us on the music and will provide performance insights, and we will be accompanied on the piano by Elspeth Wilkes. We will be working from the New Novello Choral Edition, and a score can be hired for the day if you don't have your own.

The timetable is:

09.30 - 10.00 Registration. Tea/coffee available.

10.00 - 13.00 Rehearsal with a break for tea/coffee at 11.30.

13.00 - 14.15 Lunch. Bring your own or try one of Barnes' many cafes or restaurants.

14.15 - 15.30 Rehearsal followed by tea/coffee.

16.00 - 16.45 Performance. No dress code.

Please invite family and friends free of charge.

Singing tickets are £20, score hire is £2

You can register and pay with your debit/credit card at
www.barneschoir.org.uk or scan:

Enquiries: singingday@barneschoir.org.uk



MOZART'S REQUIEM



Mystique surrounds the genesis of Mozart's *Requiem*: the mysterious commission; the deception of his widow, Constanze, so she could collect payment; the uncertainty of authorship – Mozart? Süßmayr? and which parts by whom? – and Mozart's belief, as his health failed, that he was composing to mark his own death. Written in 1791, the work bows respectfully to the Baroque masters, Bach and Handel. However, the scoring of the work is unusual – no flutes, oboes or French horns – but basset horns (early clarinets) and trombones, the latter having a starring role in the *Tuba Mirum*.

The work opens with the *Introitus: Requiem aeternam* scored for bassoon and clarinet and clearly echoes Handel, whilst the soprano's intervening *Te decet hymnus* is a traditional chorale. The *Kyrie eleison* is written in a contrapuntal style worthy of Bach, the fugal writing both grim and exciting as it builds to a gripping climax. The *Dies Irae* begins the six-movement *Sequentia*. Scurrying figures on the strings accompany the choir's angry phrases, sung in block chords. The *Tuba mirum* opens with a bass soloist, accompanied by flowing lines on the trombone, each voice joining the bass as the movement progresses. The brief *Rex tremendae* packs a punch in only 22 bars, the choir and orchestra in counterpoint. The movement ends with a sigh on *Salva me*. It is followed by the aria *Recordare*, arguably the centrepiece of the work, the soloists' melodies intertwining with great beauty, and the *Confutatis*.

Mozart's death interrupted the completion of the *Lachrymosa*; after the opening eight bars, it was completed by Süßmayr, who also finished the two movements known as the *Offertorium* – *Domine Jesu* and *Hostias*. The *Sanctus*, *Benedictus* and *Agnus dei* are almost entirely the work of Süßmayr, but by ending the work with a return to the *Introitus*, this time to the words *Cum sanctis tuis*, Mozart's fugal writing is heard again in all its glory.

Barnaby Marder