



Mozart Requiem



Conductors
Hazel Ricketts
Helen Brind

Organist Paul Ellis

Soprano Lucy Braga

Alto Mariah Beswick

Tenor Matt Dietz

Bass Toby Ransome

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WELCOME to the very first joint concert between two long-established local choirs, **Wareham Choral Society** and **The Quayside Choir**. We look forward to holding further joint concerts in future!

Wareham Choral Society was formed in 1947. We are a non-auditioning choir who perform a Christmas concert and a concert at Easter comprising traditional choral works, and sometimes a summer concert of lighter music. We have also held very successful Come-and-Sing events.

Currently we have about 30 singers. We rehearse on Monday evenings from 7:15-9:15pm at Lady St Mary Church, Wareham. Do get in touch if you'd like to join, via either our website **warehamchoral.uk** or by email **warehamchoral@gmail.com**.

The Quayside Choir was formed after the lockdown months, with a core membership of singers from Barclays House Choir, which had been in existence in Poole for over 40 years. Barclays Bank withdrew funding for the choir in 2020, but not to be deterred, and with Helen Brind still at the helm, The Quayside Choir was born!

Membership has now risen to 30 singers who enjoy a varied repertoire from traditional choral works through to lighter part songs and musical theatre. We have concerts in spring, summer and at Christmas, and like to take part in other community events during the year. We meet at Broadstone United Reform Church on Tuesday evenings from 7.45-9.30pm and are happy to meet potential new members. For further information, please contact Helen on 07875 919373.

Thank you to the committees for both choirs for all their hard work in organising this joint concert, which we are performing in Wareham and in Poole, and thanks also to all our volunteers and choir members. Special thanks to Jeff Thomas for playing trombone in the Tuba Mirum and to Toby Ransome for stepping in at short notice to replace Sam Young.

Our singers this evening are:

Soprano: Eve Baker, Priscilla Blanchard, Hazel Carter, Cecilia Casey, Hester Churchouse, Siobhan Coleman, Wendy Costigan, Sylvia Elkins, Zoe Gover, Pauline Guest, Jane Goodall, Di Keen, Christine Kemp, Sarah King, Judy Lancaster, Teresa Larby, Margaret Lewis, Ann Manning, Mary Norrish, Siobhan Pauley, Teresa Rekowska, Katie Ricketts, Angela Salter.

Alto: Maureen Bayliss, Sue Easton, Therese Galos, Nancy Gibson, Margaret Harris, Janet Jones, Shirley Lewis, Mary Mathers, Isobel McConville, Anne Mitchell, Carol Sayles, Vickie Thomas, Frances Tomlinson-Mynors, Alyson Waugh, Anna Webster, Sue Wilson.

Tenor: Tony Benson, Paul Cady, Martin Casey, Dave Cooke, Matt Dietz, Chris King, John Lillington, Bob Newnham, Sarah Welton, Brian Wilkins, Andy Wilson.

Bass: Robert Blanchard, Gideon Daly, Ian Grocott, Neil Hirst, David Kemp, Dick Keslake, Mark Lapper, Matthew Lewis, Tony Lock, Steve Pitts, Sam Ricketts, Tim Ricketts, Jeff Thomas, Doug Webster.

PROGRAMME NOTES

The Requiem in D minor, K. 626, is a Requiem Mass by Wolfgang Amadeus Mozart (1756–1791). Mozart composed part of the Requiem in Vienna in late 1791, but it was unfinished at his death on 5 December the same year.

A completed version dated 1792 by one of Mozart's pupils, Franz Xaver Süssmayr, was delivered to Count Franz von Walsegg. He had commissioned the piece for a requiem service on 14 February 1792 to commemorate the first anniversary of the death of his wife Anna at the age of 20.

Walsegg probably intended to pass the Requiem off as his own composition, as he is known to have done with other works. This plan was frustrated by a public benefit performance for Mozart's widow Constanze.

She was responsible for a number of stories surrounding the composition of the work, including the claims that Mozart received the commission from a mysterious messenger who did not reveal the commissioner's identity, and that Mozart came to believe that he was writing the Requiem for his own funeral.

At the time of his death, Mozart's finances were precarious, and he had already received payment from Walsegg. Constanze was therefore keen to stress that the completed requiem was essentially Mozart's, with Süssmayr collating Mozart's notes from "scraps of paper" and merely filling in orchestration based on death-bed conversations with Mozart.

The autograph manuscript shows the finished and orchestrated movement of Introit in Mozart's hand, and detailed drafts of the Kyrie and the sequence of Dies Irae as far as the first eight bars of the Lacrimosa, and the Offertory.

No-one knows to what extent Süssmayr may have depended on the now-lost "scraps of paper" for the remainder; he later claimed the Sanctus and Benedictus and the Agnus Dei as his own.

The Requiem is scored for 2 basset horns in F, 2 bassoons, 2 trumpets in D, 3 trombones (alto, tenor, and bass), timpani (2 drums), violins, viola, and basso continuo (cello, double bass, and organ).

This evening Paul Ellis accompanies us at the organ.

The vocal forces consist of soprano, contralto, tenor, and bass soloists and an SATB mixed choir.

REQUIEM IN D MINOR, K. 626 W A MOZART

1 REQUIEM

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis care veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord, and let perpetual light shine on them.

You are praised, God, in Zion, and homage will be paid to You in Jerusalem. Hear my prayer, to You all flesh will come.

Grant them eternal rest, Lord, and let perpetual light shine on them.

2 KYRIE

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

3 DIES IRAE

Dies irae, dies illa Solvet saeculum in favilla, teste David cum Sibylla. Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the Judge descends from heaven to examine all things closely.

4 TUBA MIRUM

Tuba mirum spargens sonum per sepulcra regionum, coet omnes ante thronum.

Mors stupebit et natura, cum resurget creatura, judicanti responsura.

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur. Iudex ergo cum sedebit, quidquid latet, apparebit, nil inultum remanebit.

Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?

The trumpet will send its wondrous sound throughout earth's sepulchres and gather all before the throne. Death and nature will be astounded, when all creation rises again, to answer the judgement.

A book will be brought forth, in which all will be written, by which the world will be judged. When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged.

What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

5 REX TREMENDAE

Rex tremendae majestatis, qui salvandos salvas gratis, salve me, fons pietatis.

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

6 RECORDARE

*Recordare, Jesu pie, quod sum causa
tuae viae; ne me perdas illa die.*

*Quaerens me, sedisti lassus, redemisti
crucem passus; tantus labor non sit
cassus.*

*Juste iudex ultionis, donum fac
remissionis ante diem rationis.*

*Ingemisco, tamquam reus: culpa rubet
vultus meus; supplicanti parce, Deus. Qui
Mariam absolvisti, et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae, sed tu,
bonus, fac benigne, ne perenni cremer
igne.*

*Inter oves locum praesta, Et ab haedis
me sequestra, Statuens in parte dextra*

Remember, kind Jesus, my salvation
caused your suffering; do not forsake me
on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross; may
such great effort not be in vain. Righteous
judge of vengeance, grant me the gift of
absolution before the day of retribution.

I moan as one who is guilty: owning my
shame with a red face; suppliant before
you, Lord. You, who absolved Mary, and
listened to the thief, give me hope also.

My prayers are unworthy, but, good Lord,
have mercy, and rescue me from eternal
fire. Provide me a place among the sheep,
and separate me from the goats, guiding
me to Your right hand.

7 CONFUTATIS MALEDICTIS

*Confutatis maledictis, flammis acribus
addictis, voca me cum benedictus. Oro
supplex et acclinis, cor contritum quasi
cinis, gere curam mei finis.*

When the accused are confounded, and
doomed to flames of woe, call me among
the blessed. I kneel with submissive
heart, my contrition is like ashes, help me
in my final condition.

8 LACRIMOSA

*Lacrimosa dies illa, qua resurget ex
favilla judicandus homo reus.*

*Huic ergo parce, Deus, pie Jesu Domine,
dona eis requiem. Amen.*

That day of tears and mourning, when
from the ashes shall arise, all humanity to
be judged.

Spare us by your mercy, Lord, gentle Lord
Jesus, grant them eternal rest. Amen.

9 DOMINE JESU

*Domine Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum de
poenis inferni et de profundo lacu.
Libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum.*

Lord Jesus Christ, King of glory, liberate
the souls of the faithful, departed from
the pains of hell and from the bottomless
pit. Deliver them from the lion's mouth,
lest hell swallow them up, lest they fall
into darkness.

*Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini
ejus.*

Let the standard-bearer, holy Michael,
bring them into holy light. Which was
promised to Abraham and his
descendants.

10 HOSTIAS

*Hostias et preces tibi, Domine, laudis
offerimus.
Tu suscipe pro animabus illis, quarum
hodie memoriam facimus.
Fac eas, Domine, de morte transire ad
vitam, Quam olim Abrahae promisisti et
semini ejus.*

Sacrifices and prayers of praise, Lord, we
offer to You.
Receive them on behalf of those souls we
commemorate today.
And let them, Lord, pass from death to
life, which was promised to Abraham and
his descendants.

11 SANCTUS

*Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

12 BENEDICTUS

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is He who cometh in the name of
the Lord. Hosanna in the highest.

13 AGNUS DEI

*Agnus Dei, qui tollis peccata mundi, dona
eis requiem.
Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam.*

Lamb of God, who takes away the sins of
the world, grant them eternal rest.
Lamb of God, who takes away the sins of
the world, grant them eternal rest forever.

14 LUX AETERNA

*Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum, quia pius es.

Requiem aeternum dona eis, Domine, et
Lux perpetua luceat eis, cum Sanctus tuis
in aeternum, quia pius es.*

Let eternal light shine on them, Lord, as
with Your saints in eternity, because You
are merciful.

Grant them eternal rest, Lord, and let
perpetual light shine on them, as with
Your saints in eternity, because You are
merciful.

Hazel Ricketts studied music at the University of Surrey, with piano as her first instrument, and gained her MA in Musicology from the University of Southampton.



She has sung in choirs since the age of 6, and started accompanying them and leading occasional rehearsals at the age of 14. During her MA she was appointed Director of Music at Holy Trinity Church in Fareham, and has been regularly conducting choirs ever since.

She also plays the clarinet, and in recent years has rediscovered the organ – most recently studying with John Challenger (Salisbury Cathedral) and achieved her CRCO diploma in the midst of Covid lockdowns! She has been Musical Director of Wareham Choral Society since 2018. She is also co-Director of Music at St Mary's Church Fordingbridge where she both plays the organ and conducts the choir as well as making musical links beyond the church.



Helen Brind studied Music at Southampton University and holds a PGCE (music specialism) and diplomas in singing and choral direction. Helen has taught singing for several decades and has held posts as Musical Director with many choirs and instrumental groups over the years including The Weatherbury Singers, Yeovil Chamber Choir, The Dorset Singers, Bournemouth Gilbert & Sullivan Society and Weymouth Concert Brass. She has been the MD for Weymouth

Choral Society since 2000, and for Barclays House Choir/The Quayside Choir since 2014.

Paul Ellis (organ) studied at Manchester University and the Royal Northern College of Music, where his tutors included Gillian Weir (organ) and Robert Elliott (harpsichord).

He is an experienced organ recitalist, giving performances across the UK and in the USA



and in Paris, along with regular recitals in Sherborne Abbey. Paul developed a love of choral music whilst at university and has conducted choirs ever since. He has worked with many choirs in the South West and earned a reputation for high standards of performance and innovative programming. Choirs with which Paul has worked over the years include the Grange Choral Society, Taunton Camerata, Sherborne School Music Society and East Cornwall Bach Choir.

Lucy Braga (soprano) studied Concert Singing and Opera at the Royal Scottish Academy of Music and Drama. She then spent several years as a member of the Vienna State Opera Extra Chorus and in the Arnold Schoenberg Choir. She also performed freelance as a soloist, including being asked to perform the role of Engel (Angel) in the world premiere of Wolfram Wagner's Augustinum oratorio.



Since returning to the UK, and settling with a family over here, Lucy has been in demand as a singing teacher and has sung as soloist in many oratorios in the UK including Faure's Requiem, Mozart's Requiem, Rutter's Requiem, Verdi's Requiem, Mendelssohn's Elijah, Haydn's Creation, Vivaldi's Gloria, Beethoven's 9th Symphony and Bach's Magnificat. In 2016, Lucy sang with the Pegasus Choir for Carlos Acosta's Classical Farewell performances at the Royal Albert Hall.

Mariah Beswick (alto) was educated at South Wilts Grammar School in Salisbury, where she was part of the acapella choir under Elizabeth Poppleton and later Chris Fay. Mariah went on to become the music prefect, and in 2023 won the David Spencer prize for Vocal Studies. She has since performed solos in Mozart's Coronation Mass, Schubert's Mass in G, and Britten's Ceremony of Carols. As part of Salisbury Cathedral Chamber Choir, Mariah can often be found singing evensong. Mariah balances her love of music with a career in accountancy.



Matt Dietz (tenor) was educated at Aylesbury Grammar School where he first discovered his love for singing. Founder of the AGS 'Doctor's Orders' Barbershop Octet, Matt and the boys would travel around Buckinghamshire singing for their supper and providing harmonious after-dinner entertainment! Matt went up to Magdalene College Cambridge as Tenor Choral Scholar in 1990, and subsequently sang with the Royal Memorial Chapel Choir when he took up his Regular Army Commission in 1993. In the various military postings which followed, Matt sang with a number of local choirs, including the Royal Choral Society, Richmond Choral Society, Waynflete Singers, Dorchester Choral Society and now WCS. Matt is married to Marion and they live in Taunton with their family of 4 children. Matt is currently serving as Padre in Blandford Camp.



Toby Ransome (bass) first started singing in his local church choir as a treble at the age of 7. Since then, he has performed as both a soloist and ensemble singer with a range of choirs and small choral groups. He looks forward to continuing his singing at university.



Jeff Thomas has been playing the trombone since he was a teenager and involved in choral music for even longer. An Exeter University Music and Maths graduate, he pursued professional careers in aviation and railways around the UK but always managed to find a band or orchestra to play with and a choir to join! Along the way, he led music-making at several churches and was Director of Music at a lively parish church in Hampshire before moving to Dorset in 2016. Jeff is the Principal Trombone at



Weymouth Concert Brass and with Dorset Sinfonia Orchestra.