

# **Come** *Sing*

## **Mozart** *Requiem*

**Saturday 9 February 2013**  
**St Andrew's Parish Church,**  
**Church Lane, Farnham GU9 7PW**

***Conductor* Richard Pearce**  
***Organist* Philip Scriven**

**Soloists: Soprano Rhiannon Llewellyn**  
**Alto Eirlys Davies, Tenor Richard Dowling**  
**Bass Edward Ballard**

**Performance 6pm**

Voluntary collection in aid of St Andrew's Parish Church

**Waverley  Singers**

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## REQUIEM

## Wolfgang Amadeus Mozart (1756 - 1791)

When great works of art either remain unfinished or come to fruition only after some heroic struggle on the part of their creator, they frequently become surrounded by romanticised stories of the most exaggerated kind, and none more so than Mozart's *Requiem*. Those facts of which we can be sure are indeed remarkable. The mysterious commissioning of the work; the dying Mozart's vain struggle to finish the piece; the problems encountered by the composer's widow, Constanze, in ensuring its completion for publication; the controversy over its authenticity; the disappearance and subsequent rediscovery of the manuscripts; and the uncertainty which remains to this day concerning the true authorship of parts of the work – all these aspects of the story are well documented. When considered in conjunction with the composer's astonishing achievements during his short life, it is perhaps not so surprising that the *Requiem* has generated more melodramatic legends than any other piece in musical history.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This person we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the *Requiem* Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow Constanze, who as a consequence of her husband's death was facing destitution. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. In desperation she decided to elicit the help of some other composer who might be able and willing to finish it for her. Eventually Constanze approached Franz Süssmayr. There were obvious advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life.

Fortunately, the complete score (which was lost for 50 years) and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna

State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. Süßmayr completed the Lacrymosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süßmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what is Süßmayr's.

*Programme notes by John Bawden*

**Rhiannon Llewellyn - Soprano** was born in Swansea and raised all over the UK and USA before her family settled in France. Later Rhiannon moved to Italy to study for a year, before completing her undergraduate degree at The Royal Welsh College of Music and Drama under the tutelage of Janet Price. She is currently completing her MA at the Royal Academy of Music, where she studies with Lillian Watson and Jonathan Papp. Rhiannon recently gained a place with a full scholarship on the prestigious Opera Course at the Royal Academy of Music where she will continue her studies from September. Rhiannon is grateful for the support of The Josephine Baker Trust. Rhiannon is also a co-founder and Artistic Director of the company Opera'r Ddraig. For her work with the company, she was recently invited by HRH The Queen to a reception at Buckingham Palace in recognition of the achievements of young people in the performing arts as well as leading the company to winning the Quality in Wales Future Entrepreneur of the Year Award (2010).

**Eirlys Myfanwy Davies – Mezzo Soprano** was born in Llanelli, Carmarthenshire. She is currently studying her second year Masters in Vocal Performance at the Royal Academy of Music, London under the tuition of International Mezzo Anne Howells and Vocal Coach Gareth Hancock, after graduating with a BMus (Hons) in Vocal Studies at the Royal Welsh College of Music and Drama (RWCMD) Cardiff. During her time at RWCMD, Eirlys was nominated to compete for the Kathleen Ferrier Scholarship in 2008 and awarded the Aneurin Davies Memorial Award in 2010. Eirlys, who is a member of the Academy's Song Circle, is kindly supported by the Advanced Study Award in Music (Arts Council of Wales) The Thomas and Elizabeth Williams Scholarship (Carmarthenshire County Council) The Alfred Alexander Award (Royal Academy of Music), The Elizabeth Evans Trust, The Josephine Baker Trust and The Seary Charitable Trust.

**Richard Dowling - Tenor** is currently studying for a postgraduate MA at the Royal Academy of Music, and is supported by the Kohn Foundation and is the recipient of the Ian Fleming Award administered by the Musicians Benevolent Fund. He is taught by Neil Mackie and coached by Audrey Hyland and notable achievements since beginning his studies include coming runner-up in the Schumann Lieder Competition

and winning the Flora Nielson Prize for song. Richard has been interested in singing, performing and music from a young age and took lead roles in musicals at school and in the Oxfordshire Youth Music Theatre. He studied Chemical Engineering as an undergraduate at Manchester University and went on to study for a PhD in the field of crystallisation, whilst working as a Lay Clerk at Manchester Cathedral, as a member of the BBC Daily Service Singers and as a freelance soloist. Richard is grateful for the support of The Josephine Baker Trust.

**Edward Ballard - Baritone** is began singing as a Chorister at the Temple Church and was subsequently a Choral Scholar in Clare College Choir and King's College Choir. He holds an MA and MPhil in History from Clare College, Cambridge. He is currently on the Preparatory Opera Course at the Royal Academy of Music, studying with Glenville Hargreaves and Audrey Hyland. He is generously supported by the Lady Clare Fund, a Maidment Scholarship administered by the Musician's Benevolent Fund, a Clumber Studio Scholarship administered by the Royal Academy of Music, The John Wates Charitable Trust and The Josephine Baker Trust.

**Philip Scriven – Organ** received his early musical training as a chorister at Westminster Abbey, and a Music Scholar at Charterhouse. He went on to study at the Royal Academy of Music, and held organ scholarships at St. George's Chapel, Windsor Castle, and St. John's College, Cambridge. His teachers have included Peter Hurford, Nicholas Kynaston and Gillian Weir.

In September 2010, Philip moved to Cranleigh School as its first "Organist in Residence", where he presides over a brand new Mander organ, and is developing his freelance career in the London area. His non-musical hobbies include tennis, astronomy, country walking, nature programmes, cooking Indian food, and playing with his two young daughters, Hannah and Leah.

**Richard Pearce – Conductor** is the Waverley Singers' Director of Music. He was organ scholar at Trinity College, Cambridge, where he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in live broadcasts of Brahms and Rossini and in a CD of choral works by Elizabeth Maconchy. He has long-standing associations with the Royal Choral Society, as well as twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

Richard is a professor at the Guildhall School of Music and Drama.