

Mozart REQUIEM



and



Chilcott REQUIEM

Performed by

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and

City of Glasgow Symphony Orchestra

Conductor - Gerard Doherty

7.30pm Sunday 17th April 2011

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Ayr Choral Union - est. 1876 - some of our works from past years.

<u>YEAR</u>	<u>WORK</u>	<u>YEAR</u>	<u>WORK</u>
2010	Mendelssohn - Elijah	1971	Verdi - Requiem
2009	Dvorak - Mass in D Major	1970	Haydn - The Creation
2008	Durufle - Requiem	1969	V Williams - Sea Symphony
2007	Bach - St John Passion	1968	Coleridge-Taylor - Hiawatha
2006	Elgar - The Dream of Gerontius	1967	Mendelssohn - Elijah
2005	Jenkins - A Mass For Peace	1966	Mozart - Requiem
2004	Mozart - Mass in C Minor	1965	Handel - Samson
2003	Orff - Carmina Burana	1964	Handel - Messiah
2002	Mozart - Requiem in D Minor	1963	Mendelssohn - Elijah
2001	Handel - Messiah	1962	Haydn - The Creation
2000	Bach - Mass in B Minor	1961	Handel - Judas Maccabaeus
1999	Elgar - The Kingdom	1960	Mendelssohn - Hymn of Praise
1998	Haydn - Maria Theresa Mass	1959	Mendelssohn - Elijah
1997	Handel / Bach / Gardner	1958	Handel - Messiah
1996	Vivaldi - Gloria	1957	Haydn - The Creation
1995	Haydn - The Seasons (Winter)	1956	Handel - Samson
1994	Mendelssohn - Elijah	1954	Handel - Messiah
1993	Haydn - The Seasons (Spring)	1953	Gounod - Faust
1992	Schubert - Mass in E Flat	1952	Haydn - The Creation
1991	Brahms - German Requiem	1951	Coleridge-Taylor - Hiawatha
1990	Dvorak - Requiem	1950	Handel - Messiah
1989	Orff - Carmina Burana	1949	Bizet - Carmen
1988	Bruckner - Mass in F Minor	1948	Choral Concert - Various
1987	Verdi - Requiem	1947	German - Merrie England
1986	Schubert - Mass in G Major	1946	Haydn - The Creation
1985	Haydn - Paukenmesse	1937	German - Merrie England
1984	Haydn - Nelson Mass	1936	F H Cowen - The Rose Maiden
1983	Puccini - Messa Di Gloria	1935	Mendelssohn - Elijah
1982	Brahms - German Requiem	1934	Handel - Solomon
1981	Handel - Samson	1932	Haydn - The Creation
1980	Bruckner - Te Deum	1931	Handel - Messiah
1979	Haydn - Harmonimesse	1930	Mendelssohn - Elijah
1978	Mozart - Requiem	1928	Handel - Messiah
1977	Rossini - Stabat Mater	1925	Handel - Judas Maccabaeus
1976	Handel - Messiah		
1975	Mendelssohn - Elijah	1893	J More Smeton - King Arthur
1974	Beethoven - Missa Solemnis	1890	Haydn - The Creation
1973	Haydn - Theresa Mass	1889	Burns Anniversary Concert
1972	Britten - St Nicholas		

Message from the ACU President

Tonight's concert consists of two very different Requiems.

We begin with one by Bob Chilcott, a 21st century British composer, but one who combines a contemporary outlook with a strong feeling of musicality.

We follow with Mozart's Requiem, one of his best known and most musical works.

Those of you who listened to the Mozart season on Radio 3 in January will know that the requiem was unfinished by Mozart at the time of his death and was completed at his wife's request by Sussmeyer to be played at Mozart's own funeral.

I hope you will enjoy both works.

I hope that those of you who remember him will take a minute to remember the life of Vic McLeonard who died in January at the age of 90.

He and his wife Joy were members of the choir for many years and Vic was choir secretary for 28 years. We owe Vic a huge debt of gratitude for his work.

Sam Craig
President ACU



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Programme

Bob Chilcott
REQUIEM
Edition - Oxford

Wolfgang Amadeus Mozart
1756 - 1791
REQUIEM MASS in D Minor K 626
Edition - Barenreiter

SOLOISTS

RHONA McKAIL - *Soprano*
MAE HEYDORN - *Mezzo-Soprano*
RONAN BUSFIELD - *Tenor*
ANDREW McTAGGART - *Baritone*

CITY OF GLASGOW SYMPHONY ORCHESTRA
Leader - Justine Watts
Conductor - **GERARD DOHERTY**

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Programme Notes

Bob Chilcott, born 1959.

Bob Chilcott is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life, as a chorister in the choir of King's College, Cambridge, then a Choral Scholar at King's, and between 1985 and 1997 a member of the British vocal group The King's Singers. He has been a full-time composer since 1997 and has poured his energy into choral composition, conducting, and promoting choral singing throughout the world.

For seven years he was conductor of the Chorus at the Royal College of Music, and is now Principal Guest Conductor of the BBC Singers, with whom he works regularly. He has also guest conducted in Berlin and Toronto, and makes regular appearances at festivals throughout the world, including Festival 500 in Newfoundland, Niagara and Toronto. He has also directed for Dartington International Music Festival, Europa Cantat, and the Japan Choral Association. In 2003 Bob was the first non-American conductor to conduct a National Honor Choir for the American Choral Directors' Association and in 2004 the first foreign conductor to conduct at the Song Festival in Tallinn, Estonia.

His large-scale commissioned work, premiered in May 2009, is [*Salisbury Vespers*](#), a fifty-five minute work for large chorus and orchestra which was commissioned by six musical organisations in Salisbury.

Following the success of *Salisbury Vespers*, Bob Chilcott further explores the large-scale liturgical genre with his solemn yet uplifting *Requiem*. Setting words from the *Missa pro defunctis* and the Book of Common Prayer, the work gives a new slant to established texts: a beautiful setting of 'Thou knowest, Lord' sits alongside the powerful 'Offertorio', driving 'Sanctus', and enchanting 'Pie Jesu'. Deserving of a place among the canon of previous settings, Chilcott's *Requiem* is an elegy for the modern day. The work was premiered in Oxford in March 2010 and in London in September 2010.

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Programme Notes

Wolfgang Amadeus Mozart (1756 - 1791)

Vast amounts of words have been written about this amazing man (the entry in Groves Encyclopaedia covers 72 pages of which three are closely printed lists of works about him). He began to give clavier recitals at the age of six and a year later toured with his father and sister giving recitals. Leopold, his father, seems to have had few scruples about exploiting his children's talents. How would the European Commission view such an activity now I wonder?

He composed prolifically including 21 operas, 41 complete symphonies, 23 piano concertos, some 80-90 pieces of chamber music, 17 piano sonatas and 18 Masses to name a few (no prizes for anyone who can show these numbers are wrong) and all in the space of some 28 years. During this time he was also appearing widely as a performer and worrying about money.

He possessed the eccentricities present in many geniuses and did not suffer fools gladly. In particular he was not always able to be polite to his employers and found it difficult to obtain the salaried patronage essential at that time, to maintain a reasonable standard of living. Consequently he was forced to live on his earnings as a freelance composer and performer. One wonders on reading the long list of his compositions why he always seemed to be short of money but a liking for an extravagant lifestyle may have contributed. He died a very poor man and the story of his burial in an unmarked pauper's grave is well known.

What remains a mystery is the manner of his death which has an indirect connection with the Requiem to be performed tonight. Mozart was quite convinced that he was being poisoned by his arch-enemy Antonio Salieri, a contemporary composer and conductor. Indeed Rimsky Korsakov wrote an opera in which the alleged poisoning is the core plot. That Mozart was a genius is undisputable and he has enriched the lives of those who love music as few other composers have done.

Text on Mozart and his Requiem

are taken from notes by John Lewis (ACU - 2002)

Programme Notes

Requiem in D Minor K 626

Constanze, Mozart's wife, relates a strange tale concerning a mysterious commission that Mozart had received to compose a Requiem Mass. The commission came by letter, without signature, brought by an unknown messenger and contained many flattering remarks about Mozart. Strangely, up to that date, Mozart, in spite of his prodigious musical output, had not attempted a Requiem. As he never made a move without Constanze's knowledge he consulted her stating however that he was very keen to undertake the task. She encouraged him to do so.

Having informed the strange messenger, Mozart was told to proceed, was paid the full fee he had requested but was warned that on no account was he to try and establish the identity of the person making the request. He apparently did try but was unsuccessful. Many years later it was discovered that the strange request had come from a Count von Walsegg, a rich Austrian landowner and music patron.

By now Mozart had become very ill and depressed and had even begun to believe that the strange messenger was from another world. In addition, his belief that he was being poisoned led him to think that he had been given a message to write the Requiem for his own funeral. The Requiem ranks amongst the most important of Mozart's works and its expressiveness and intensity match the poignancy of the circumstances surrounding its completion in the last few months of his life. He died before it was completed and the task was finished by Franz Sussmayr, a pupil and collaborator who wrote the Sanctus, Benedictus and Agnes Dei.

The work follows the traditional pattern of the liturgy. Requiem, Kyrie, Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrimosa, Domine Jesu, Hostias, Sanctus, Benedictus, Agnes Dei and Lux Aeterna.

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PROGRAMME

Bob Chilcott - Requiem

1. Introit and Kyrie
2. Offertorio
3. Pie Jesu
4. Sanctus
5. Agnes Dei
6. Thou Knowest, Lord
7. Lux aeterna

INTERVAL

Interval drinks have been organised by the Kiamo Trust, a local charity set up in 1999 which seeks to help anyone who has experienced breast cancer. For more information visit www.kiamatrust.org

Mozart - Requiem

- | | | | |
|------|---|-------|---|
| I. | Introitus
Requiem aeternam | IV. | Offertorium
1. Domine Jesu
2. Hostias |
| II. | Kyrie | V. | Sanctus |
| III. | Sequenz
1. Dies irae
2. Tuba mirum
3. Rex tremendae
4. Recordare
5. Confutatis
6. Lacrimosa | VI. | Benedictus |
| | | VII. | Agnes Dei |
| | | VIII. | Communio
Lux aeterna |

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GERARD DOHERTY - Conductor

Gerard Doherty's natural gift as a conductor first came to prominence when he conducted the Royal Scottish National Orchestra in Debussy's *La Mer* in the presence of Walter Weller. With Weller's highest recommendation, Gerard made his debut as a conductor and established a career which has led him to conduct the RSNO on numerous occasions, making his first Proms appearance in 2004 and returning 2005.

Gerard is Principal Conductor of the Glasgow Sinfonia, the Edinburgh Symphony Orchestra, Strathclyde University Symphony Orchestra and the Ayr Choral Union. He has also conducted the Symphony Orchestra of the Royal Scottish Academy of Music.

His conducting has taken him to the United States, Europe and the Middle East. He has conducted an enormous range of choral and symphonic works and is much admired for his natural musicianship, clear understanding, integrity and breadth of repertoire, which spans from Baroque to Contemporary. Reviews have described his music-making as thrilling, exhilarating, vibrant and triumphant.



RHONA MCKAIL - Soprano

Rhona McKail studies with John Evans and completed her training on the GSMD opera course in 2009 where she gained MMus and MMP degrees. Prior to that she received a BA Hons (Musical Studies) from the RSAMD. Upon leaving the GSMD, she sang Anne Trulove in British Youth Opera's acclaimed production of Stravinsky's *The Rake's Progress*: "Anne Trulove is a hopeless case, but Rhona McKail, playing her as a dowdy provincial girl, and singing with intensity, does as

well as anyone. Her Act I aria was well worth recording, and in the sublime duet in *Bedlam* she and Nicky Spence, the Tom, were heart-breaking." (Michael Tanner, *The Spectator*).

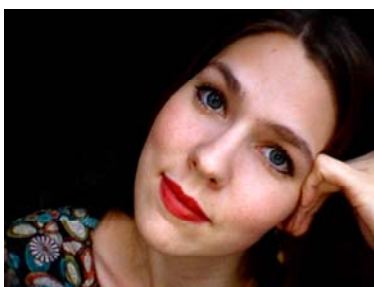
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HITTING THE SWEET NOTES FOR CITROEN

Other roles Rhona has sung include: Rezia in *La Rencontre Imprévue* by Gluck; Anne Who Steals in *The King goes forth to France* by Sallinen; Agafya in *The Marriage by Martinů*, all for GSMD opera; Ortensia (cover) in *Mirandolina* - Martinů for Garsington Opera; Adele in *Die Fledermaus*, Constance in *The Sorcerer* and Josephine in *HMS Pinafore* (which she performed fifty one times on 2010) for Opera Della Luna; and *Fiordiligi* in *Così fan Tutte* for Vignette Opera in Provence and London. She is currently on tour with English Touring Opera singing the role of *Servillia* in Mozart's *La Clemenza di Tito* which will be in Perth on the 20th of May this year. Rhona has enjoyed the privilege of studying and performing with distinguished artists and she has performed in many of the UK's most prestigious venues, including: Wigmore Hall; St. Martin in the Fields; Cadogan Hall and Barbican Hall. After winning a prestigious Samling scholarship in 2006, Rhona has excelled in the Maggie Teyte French Song competition winning the Miriam Lycette Scholarship, she was the winner of the Association of English Speakers and Singers Patricia Routledge National English Song Competition and won second prize in the London Handel Festival's Handel Singing competition. Rhona is very glad to be returning home to make her debut with Ayr Choral Union tonight.

MAE HEYDORN - Mezzo Soprano
Philip & Dorothy Green Award for Young Concert Artist.



MAE HEYDORN, a Swedish-German mezzo soprano, is a post-graduate scholarship student at the Guildhall School of Music and Drama studying with Susan Waters and Rudolf Piernay. She completed her B.Mus (Hons) at the Guildhall School of Music and Drama, achieving a First Class Degree, generously supported by the GSMD and the Anglo-Swedish Society.

In November 2009 a *Messiah* performance marked Mae's debut at Cadogan Hall with the English Chamber Orchestra. 2009 also saw her debuting for Clonter Opera in *Rigoletto*. In February she won first prize at the British Schubert Society's Lied Duo Competition and she was selected for the Making Music Philip & Dorothy Green Award 2010. Spring/summer 2010 Mae sang in Verdi's *Macbeth* in the Glyndebourne

Festival Chorus and appeared as a soloist with the Southbank Sinfonia for a performance of Britten's *Phaedra* in St. John's Waterloo.

Mae sings for Live Music Now! With her duo partner Diana Brekalo, working throughout the country to bring live music to the UK's welfare, educational, justice and health sectors. The duo were awarded a scholarship to study with eminent tenor Christoph Prégardien and have performed at the *Internationales Musikfest* in Stuttgart. In Spring 2009 they were finalists at the *International Lied Student Duo Competition* in the Netherlands. The duo creates workshops and performances for children at the Wigmore Hall.

In January and February 2011 Mae gave recitals with pianist Sholto Kynoch in St. Martin in the Fields and for Music in Oxford. In March she is returning to Glyndebourne for a second season.

Mae is supported by the City of London Cooperation and the Worshipful Company of Paviers.



RONAN BUSFIELD - Tenor

Rónan Busfield has a wide and varied performing history. He is currently studying for a Masters in Opera at the Alexander Gibson Opera School at the Royal Scottish Academy of Music and Drama, where he studies with Stephen Robertson. In 2009 Rónan completed English National Opera's Opera Works, where in scenes he undertook the roles of Egeo (Giasone), Tamino (Die Zauberflöte), Don Ottavio (Don Giovanni) and Jaquino (Fidelio). Rónan's operatic roles to date have included

Orpheus (Unexpected Opera), Tamino (Park Opera), Nanki-Poo (Windsor and Eton Operatic Society) and chorus in Tristan and Isolde (Philharmonia Orchestra).

Rónan enjoys a varied career on the concert platform, performing in many prestigious international venues. In July 2010 he made his BBC Proms debut, performing Vaughan-Williams' Serenade to Music with the BBC Scottish Symphony Orchestra. Other solo concert performances have included Messiah (London Handel Orchestra), Esther (Lodi Cathedral, Italy), St John Passion (Windsor Festival), Messiaen La Transfiguration de Notre Seigneur Jésus-Christ (Royal Festival Hall), Janacek Otche Nash (St Alban's Cathedral), Monteverdi Vespers, Bach B Minor Mass and Magnificat, Rossini Petit Messe Solennelle, Saint-Saens Christmas Oratorio, Haydn The Seasons and The Creation, Maunder Olivet to

Calvary and Wood St Mark Passion. In November 2010 Rónan was a finalist in the Sacred Music International Competition in Rome, and in February 2011 he was highly commended in the RSAMD Italian Opera Prize. In addition he has sung under the baton of many eminent conductors including Sir Colin Davis, Kent Nagano, Thierry Fischer, Esa-Pekka Salonen, Donald Runnicles, Stéphane Denève and Ilan Volkov.



ANDREW McTAGGART - Baritone

Scottish Baritone Andrew McTaggart, 25, is currently studying at the Alexander Gibson Opera School at The Royal Scottish Academy of Music and Drama (RSAMD) studying with George Gordon and Kathleen McKellar-Ferguson. During his time at the academy he won *The Florence Veitch Ibler Prize for Oratorio Singing*. During his time at the RSAMD he has performed the role of 'Matveyev' in the critically acclaimed

performances of *War and Peace* (RSAMD); performing in Glasgow, Edinburgh and also in Rostov-on-don in Russia. Other roles include 'Badger' in *Cunning Little Vixen* (RSAMD), 'Antonio' in Mozart's *Marriage of Figaro* (RSAMD), 'Copelius' in *The Tales of Hoffman* (RSAMD) and 'Bob' in *The Little Sweep* by Britten (Aberdeen International Youth Festival). Andrew has also been a soloist with choirs including performances of Handel's *Messiah* in the Usher Hall, Edinburgh and the second performance of James MacMillan's *St John Passion* (2009).

He has been heard on BBC Radio 3 Singing the Baritone solos in Howard Goodall's *Requiem: Eternal Light*, recorded in Edinburgh in September 2008. Andrew is also a *Crear Scholar* after recording of *Let us garlands bring* by Gerald Finzi with Malcolm Martineau for the BBC 3 programme *Classics Unwrapped* with Jamie MacDougal. Earlier this year Andrew performed the same cycle in a critically acclaimed performance with Stirling Orchestral Society. Future performances include performances with Arkleston Singers and Clonter Opera Farm.

Andrew would like to thank the RSAMD Scholarship Trust, The Associated Board of Royal Schools of Music and the Lynn Foundation for their support of his studies.

Members of the Choir

Sopranos

Margot Bell	Catherine Holland	Suzanne McKeown
Carol Boston	Alison Holliday	Rosalie Miller
Alison Coxon	Patricia Hope	Rosetta Pirie
Dorothy Cree	Eilidh Huntingford	Dorothy Spence
Kathleen Dauthieu	Catriona Joss	Gladys Sproat
Norma Duncan	Norma Kidd	Edith Straiton
Cathy Findlay	Mair Kirkwood	Mary White
Elizabeth Graham	Lorna MacCallum	Helen Wilkinson
Sue Gregson	Rosamund MacDonald	Helen Wilson
Rita Harrison	Sheena Mackin	Kate Wilson
Catriona Haston	Marilyn McDowell	Sandra Wyllie
Freda Henderson	Myra McGinty	Ella Young
	Pat McHarg	

Contraltos

Sheila Adams	Caroline Lorimer	Margaret Mowat
Robin Ainsworth	Marjorie Mackay	Nan Newall
Phia Allison	Helen Malcolm	Clare Patterson
Marion Andrews	Agnes Martin	Caroline Phillippe
Kathleen Bates	Pamela Martin	Margo Reader
Janice Brown	Margaret McIntosh	Sarah Rodger
Jennifer Clow	Mary McKenzie	Valerie Smith
Fiona Cormie	Jessie McKillop	Jean Stewart
Margaret Crankshaw	Mhairi McMillan	Carol Summers
Joyce Forbes	Kate McVeigh	Gill Sutherland
Helen Hepburn	Shona Mitchell	Morag Walton

Tenors

Tim Allen	Jim Dunlop	Axel Winkler
Colin Duncan	Angus Kerr	

Basses

Robert Cairns	Tony Kerrigan	Alan Prime
Brian Clark	Malcolm Lamb	George Spankie
Norman Clark	Frank McCarthy	Ian Stirling
Sam Craig	Allan McMillan	Joe Sutcliffe
William Cuninghame	Hans Pieper	

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Established in 2004, the main aim of the Friends of Ayr Choral Union is to generate support for our choir, and to offset the increasingly heavy cost of our performances. The annual fee for membership of Friends is £25, and this entitles members to:

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Helen Wilkinson at helenwilkinson@yahoo.co.uk

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