

Heritage Masterworks Chorale

February 2016



WELCOME...

...to the third Masterworks Chorale newsletter.

In this issue we will be covering the trip to Paris in October 2015, exciting news about upcoming events and our regular choir member profile.

Again we will look at the life of one of our featured composers. This time it is Antonio Vivaldi as the choir visit this year is to Venice and will feature his famous choral work, Gloria.

Have you attended any of our events? We would love to hear from you with any feedback you may have about the concerts. Email us at

masterworkschorale@outlook.com.

OTHER NEWS

2 RECENT EVENTS
REVIEWS

3 FUTURE EVENTS

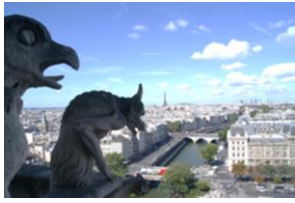
4 FEATURED
COMPOSER

5 FEATURED
CHOIR MEMBER

Choir Events

Paris

(29th October to 1st November 2015)



It is with pleasure, that I provide the peripheral narrative of a tour groupie. At conception, I must admit, I was not looking forward to a lengthy bus journey from Leeds to Paris.

My fears were somewhat alleviated by Mrs Dove's suggestion; we could meet in The Library public house for a couple of 'sherbets' prior to departure. Believe me, the Smith's did not need a great deal of persuading to join us.

The journey to Paris was not as traumatic as I had feared, some good banter on the bus and the Dartford crossing was not quite as daunting as ~~some~~ one feared but fortunately, the curtains came to the rescue. Thursday night at the hotel was totally inclusive, with both choirs and groupies mixing well, "Le Vin" was on form.

I understand the concept of the tour, was to perform music in the venue for which it was conceived. This took an early twist, when several members of the choir performed excerpts from Les Mis, in the pub around the corner from the hotel. Herbert Kretzmer would have been speechless. "On my own" very quickly migrated from one of my favorite songs in the musical, into a personal fantasy.

Friday and the concert tour kicked off in style, with Faure's Requiem at La Madeleine Church, performed by both choirs, a stunning venue with a performance to match.



Murmurings of appreciation echoed around a full church with individual acknowledgements to both Emma & Mike for their solos.

Saturday afternoon and the Masterworks concert at Saint Sulpice, another magnificent performance. I particularly enjoyed Craig Courtney's Sanctus and was almost moved to tears by the stealth-like entrance of the Butler brothers.

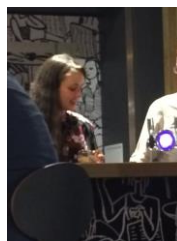


Saturday evening, and on to Chartres, this time for Mass and a final concert. Sorry, I missed the mass. Rob dragged me to the pub to watch the rugby. Didn't totally understand the mismatching spires but once again the performance was well worth the journey.

The weekend was brought to a joyous conclusion back at the hotel, with music and merriment into the early hours. Particular credit has to go to Mrs Brown's boys,



for their contribution to the evening's entertainment and Rose for her efforts behind the bar. One of the best nights/mornings I've experienced for a long time, with some remarkable people and a fitting conclusion to an excellent weekend.



Written by Kenny Dove

Choir Events contd...

Paris

(29th October to 1st November 2015)

As a guest singer, I felt part of the Masterworks family from the very first rehearsal through to the end of the trip and I look forward to many more European tours.

I feel the trip was a success mainly because of Tim's excellent direction and musicianship, Matt's superb playing, sometimes in very difficult circumstances, partly because of the friendliness of the members and lastly because of the superb organisation.

The highlight has to be singing the Faure Requiem in the church of La Madeleine.

Roll on Venice!

Written by Carol Brown

Upcoming events

Following the terrible floods of Boxing Day 2015, Tim Knight had a vision to help those affected in the area where Masterworks Chorale was conceived.

To raise funds a concert hosted by the choir and performed by groups from the area, including Kirkstall Valley Primary School will take place on Saturday 27th February at 7.30pm.

Tickets can be booked at <https://www.eventbrite.co.uk/e/flood-aid-tickets-20536945557?aff=ebrowse>

Upcoming events

This is the 34th Masterworks event, taking place at Woodlands Methodist Church, Harrogate.

Flood Aid - Charity Concert

Local choirs sing to raise funds for community and arts groups affected by flooding in Kirkstall



Featuring Leeds Male Voice Choir, Songbirds Ladies choir, Masterworks chorale and other special guests

Saturday 27th February 7-30pm
St Stephens church
Kirkstall LS5 3HB

Tickets £12
Available by telephone from 0153 243605 or online at <http://floodaidconcert-leeds.eventbrite.co.uk>

From earths wide bounds'
an evening of fine choral music presented by the Leeds based touring choir Masterworks Chorale



Saturday 5th March 7-30pm
Woodlands Methodist Church, Wetherby Road,
Harrogate, HG2 7SG
Tickets £7 Family Ticket £16 To include two adults and two Children
Proceeds to Horizon Life Training (A Locally Based Charity)

HERITAGE
Masterworks
CHORALE

HORIZON
LIFE TRAINING

Horizon Life Training will benefit from the proceeds of this concert.

'Horizon Life Training is a Christian charity which guides people through their amazing journey of transformation, giving hope and purpose to those that have previously been excluded from mainstream employment, through the attainment of valuable life skills.'

You can find out more on their website at <http://horizonlifetraining.org.uk/>.

Tickets can be ordered by clicking on this link. <https://www.eventbrite.co.uk/e/from-earths-wide-bounds-tickets-20411248594?aff=es2>

Choir for Hire

If you would like to organize a concert or add something to your wedding or event, email us masterworkschorale@outlook.com or talk to our musical director Tim Knight on 0788 796 0813.

Featured Composer



Antonia Vivaldi

Born: 4th March 1678 in Venice, Italy
Died: 28th July 1741 in Vienna, Austria

Vivaldi had 3 sisters and 2 brothers. As a child, he learnt to play the violin. His teacher was his father, Giovanni Basttista Vivaldi, who had been a barber before changing career and becoming a professional violinist. They toured Venice together.



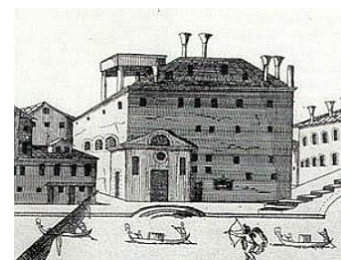
He was not a well child and suffered from what would now be considered Asthma. This affected the type of instrument he could learn to play, eliminating the woodwind section as a choice.

In 1703 he was ordained a priest but he could not fully perform his duties. He was unable to complete a whole mass due to his 'asthma' and was given special dispensation to not perform mass.

He was still able to continue to perform the violin and compose so when he took up the position of violin teacher at the Ospedale della Pietà, an orphanage for girls, shortly after becoming a priest, he was able to write music for the girls of the orchestra and choir. He was prolific in writing orchestral music because the girls at the Pietà could play a wide range of instruments. He spent thirty-six years working here but also wrote operas, which he managed to fit in performances in various places during this time. His first opera, *Ottone in Villa*, been performed in 1713 in Vincenza.

His contemporary musicians were Bach (1685-1750), Albinoni (1671-1750), Lotti (1667-1740), Allessandro Marcello (1684-1750)

and Bendetto Marcello (1686-1739). Many of these were captivated by the inventiveness of Vivaldi's themes to such an extent that Bach transcribed ten of his concertos. Albinoni used one of Vivaldi's themes as the focus for a fugue (*The Larousse Encyclopedia of Music*, Pg 206).



Ospedale della Pietà

Vivaldi moved from Venice to Mantua to work as Chamber Capellmeister at the court of Landgrave Philips van Hessen-Darmstadt. Here he provided operas and cantatas. He returned to Venice in 1720, staging new operas.

The travels continued and in 1730 he, his father and a singer friend, Anna Giraud went to Prague where a Venetian opera company performed two of his new operas.

Between 1732 and 1740 he travelled to Mantua, Verona, Amsterdam, back to Venice and finally to Vienna, Austria, working for Charles VI. Unfortunately, he did not stay in Vienna long, dying on 28th July 1741. His burial was modest and his friend, Anna Giraud who had travelled with him returned to Venice where she died in 1750.

Sources: <http://www.baroquemusic.org/bqxvivaldi.html> ; https://en.wikipedia.org/wiki/Antonio_Vivaldi

Featured Choir Member



As a relative 'newbie' to Masterworks, I have quite a disjointed singing history so here goes!

I grew up in a church-going family, so my first memories of singing are definitely church hymns, and, as we were 'High Church', also the various responses in the then C of E communion and evensong services.

We moved to Scotland from London when I was 10 so I was then introduced to the myriad of Scottish songs, although my 'party piece' at the time was 'Maybe its because I'm a Londoner' as it was so different from anyone else!

Returning to London at the age of 13, I was fortunate enough to get a place at a local girls grammar school that had a long-standing musical tradition, where everyone was expected to take part in the singing of a major choral work every year, plus loads of other events. So I sang in Messiah, Faure's Requiem, Noyes Fludde, Britten's Requiem, Creation, learnt both piano and trumpet and took Music 'O' level. This coming from a family where the total music 'tradition' was that my Dad could play Onward Christian Soldiers on the piano and liked Gilbert & Sullivan! My introduction to opera was also at this time as the school provided children for various Saddlers Wells Opera productions at the Coliseum, so I was a very grubby urchin in Carmen at 14 as part of the children's chorus for a season which was amazing. We had a music teacher Miss Mary Rose Seldon, who could fix you with a nasty gleam in her eye if you were not paying attention – enough to send fear into anyone.



At the same time I was encouraged to join the church choir, although I will confess that at 14 the attraction was equally the music and the choirboys.....

Much of my favourite music does stem from that time at school. The Boars Head Carol being sung by the sixth form choir as Christmas pudding was paraded in the dining hall by the cooks, He Shall Feed his Flock, which we sang regularly at school assemblies and the amazing music of Noyes Fludde where I played the recorder in the orchestra.

But my time in Masterworks has introduced me to a wonderful range of different music and composers. I think I can say that there is nothing I have sung since that I have not enjoyed - even if it was more for the challenge!

I did very little singing after school, but always enjoyed hymns on the occasions I ventured into church, and singing carols with the family at Christmas, but meeting Tim when I had joined the White Rose singers in York was definitely a turning point for me. I remembered how much I not only enjoyed the singing, but the camaraderie of making a lovely sound together and the challenge of learning new music.

Next issue

- Feedback from St Mark's concert
- Featured composer
- Featured choir member
- Your choir experiences
- Upcoming events

I have an enormous amount for which to thank Tim and my fellow Masterworks singers. Particularly for welcoming me and allowing me to be part of a wonderful on-going musical journey.