

Music Notes

Prelude: G.F. Handel: *Overture from Music for the Royal Fireworks*
(arranged for organ by E. Power Biggs)

Music: Wolfgang Amadeus Mozart: *Exsultate, jubilate*, KV 165

- I. Aria. Exsultate, jubilate
Recitative: Fulget, amica dies
- II. Aria: Tu virginum corona
- III. Aria: Alleluja

Kaori Emery, *soprano*

Offertory: G.F. Handel: *Arrival of the Queen of Sheba* from *Solomon*

Postlude: G.F. Handel: *Alla Hornpipe* from *Water Music*

Eileen Snyder, <i>oboe I</i>	Jagan Nath Khalsa, <i>violin I</i>
Nancy Burdine, <i>oboe II</i>	Sue Stone, <i>violin II</i>
Jeanne Paella, <i>horn I</i>	Mary Hecht, <i>viola</i>
Marilyn Kloss, <i>horn II</i>	Elizabeth Irvin, <i>violoncello</i>

Wolfgang Amadeus Mozart's contributions to the musical world are immense for anyone, let alone a composer who only lived to the age of thirty-five. By the time he wrote the motet *Exsultate, jubilate* for the Milanese soprano castrato Venanzio Rauzzini in 1772, he was already at his own middle age of seventeen, and had been writing music for ten years. He was in Milan producing his seventh opera, *Lucio Silla*, in which Rauzzini was singing the title role.

The form of the piece is similar to a concerto in three movements (fast, slow, fast) and diverges from this only because it is a vocal piece and a *recitative* is inserted between the first and second movements. *Recitative*

is a term for a fairly straightforward method of setting large amounts of text in a short number of bars; in Mozart's operas of the period most of the plot is expounded and advanced in the *recitatives*, and the arias and ensembles tend to provide emotional color and dramatic development.

Mozart calls this piece a motet, which is a term that we usually think of for sacred choral music in Latin. However, the word was used to indicate a sacred solo cantata in Italy in the late 18th century. Towards the end of his life in Vienna, Mozart wrote a more traditional motet, the famous *Ave verum corpus*.

Handel's largest contribution to the English language repertoire is in the form of his sacred oratorios, the most famous of which is *Messiah*, originally intended for performance at Covent Garden or the King's Theatre in London, not in church (the oratorios are far too long for liturgical use unless excerpted). *Solomon* was premiered in 1749, and like many Handel oratorios includes a few instrumental pieces. The *Arrival of the Queen of Sheba* is the overture to the third act and is written for strings and oboes.

While in England, Handel also wrote a fair amount of instrumental music, including *Music for the Royal Fireworks* — a section of which I am playing as a prelude, arranged by the great organist E. Power Biggs — and the *Water Music*, both written under royal contract. The *Water Music* is so named as it was written to accompany a royal trip down the River Thames by King George I. The movement that we play today, the *Alla Hornpipe* from the second of three "suites" has remained popular since its composition. Originally, the echo effects are scored for pairs of trumpets, horns, and oboes, but I have made an adaptation without the trumpets for today's performance.

I would like to extend my most humble thanks to our soprano soloist, Kaori Emery, and to the eight instrumental musicians, all of whom are volunteering their time and energy today in order to enhance our worship experience.

Thomas Dawkins, organist/choir director

I. Aria

*Exultate, jubilate
o vos animæ beatæ,
dulcia cantica canendo
cantui vestro respondendo
psallant æthera cum me.*

Exult, rejoice,
O you blessed souls,
singing sweet canticles;
responding to your hymns of praise
the skies sing psalms with me.

Recitative

*Fulget amica dies, iam fugere
et nubila et procellæ;
exortus est iustis
inexpectata quies.
Undique obscura regnabat nox,
surgite tandem lærti,
qui timuistis adhub,
et iucundi auroræ fortunatæ
frondes dextera plena
et lilia date.*

The friendly daylight shines forth,
the clouds and storms have fled;
for the righteous
an unexpected calm has come.
Everywhere dark night had reigned;
rise up at last in gladness,
you who were afraid until now,
and joyfully offer
to the happy dawn
bountiful boughs and lilies.

II. Aria

*Tu virginum corona
tu nobis pacem dona.
Tu consolare affectus,
unde suspirat cor.*

Thou, crown of the virgins
grant us peace.
You console the griefs
which make the heart sigh.

III. Aria

Alleluia.

Hallelujah.

Kaori Emery has been described as a "graceful soprano possessed of a warm and powerful voice" (*The Carlisle Mosquito*). She recently joined the Sudbury Savoyards' production of *The Yeomen of the Guard* in the role of Elsie Maynard. Past engagements on the operatic and operetta stage include Miss Silverpeal in *The Impresario* with Mass Theatrica and Gianetta in *The Gondoliers* with the University of Michigan Gilbert & Sullivan Society. She is slated to appear as Bertha Mason in the Theatre III production of *Jane Eyre, the Musical* this fall.

On the concert stage, Ms. Emery has performed as a soloist in the Bach *Magnificat* and *St. John Passion*. This summer she joins the concert series at New England Light Opera, Longwood Opera, Mass Theatrica, and Worcester Opera Works.

Ms. Emery received her M.M. from the University of Michigan, Ann Arbor and B.A. from Swarthmore College. At Swarthmore she was a recipient of a Garrigues Scholarship in vocal studies. She is presently a student of Jayne West.



A special thanks to all of the musicians who have taken time to share their gifts with us this summer:

From the Congregation:

Rob Authier, *tenor*
Michael Lauer, *bass*
The Quintet

(Alice von Loesecke, Sharon Schmidt, Jim Wallace, Rob Authier, Michael Lauer)
Sharon and Greg Schmidt
Marissa Dixon, *violoncello*

Guests:

Kaori Emery, *soprano*
Michael Belle, *tenor*