

16 April 1978

Royal
Tunbridge
Wells
CHORAL
SOCIETY

**Royal
Tunbridge Wells
Choral Society**

**Assembly Hall
Theatre
Tunbridge Wells**

BEETHOVEN

MISSA SOLEMNIS

Mass in D.

JACQUELYN FUGELLE
SOPRANO

GWYNETH GRIFFITHS
CONTRALTO

BRIAN BURROWS
TENOR

JONATHAN ROBERTS
BASS-BARITONE

Full Orchestra

Conductor: **DEREK WATMOUGH**

Sunday 16th April 1978 at 3 p.m.

THE ARTISTS



JACQUELYN FUGELLE

Jacquelyn Fugelle was born in Portsmouth. She awarded a Scholarship to the Guildhall School of Music, where she studied singing with Ellis Keeler gaining her Associate of Guildhall School of Music Diploma with Distinction in Performance. She has sung lead roles in many operas including Mozart's "Magic Flute" and Richard Strauss's "Ariadne auf Naxos" and has appeared in concerts, recitals and oratorios throughout England and Wales including performances at the Wigmore Hall, Purcell Room, Fairfield Hall and major Cathedrals.

She has made broadcasts including recitals for BBC Overseas, Radio London and Cologne Radio.

GWYNETH GRIFFITHS

Gwyneth Griffiths is a Contralto of exceptional vocal ability. She has studied with some of the finest musicians in the country, and has won several major prizes including the coveted Kathleen Ferrier Memorial Scholarship. Since then she has sung throughout Britain and in most of the major Cathedrals and Concert Halls which include The Festival, the Queen Elizabeth and Albert Halls.

Gwyneth Griffiths has received considerable acclaim from her international appearances in Rio de Janeiro and Zurich.



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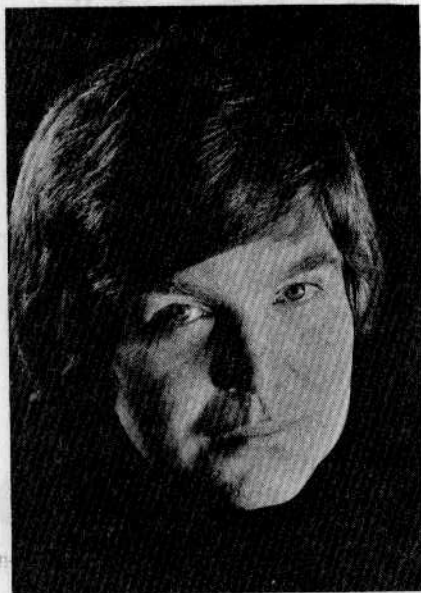
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BRIAN BURROWS

Brian Burrows comes from Beccles, Suffolk where his early interest in music was encouraged by participation in the nearby Aldburgh Festival. As a treble he sang in the first performances of Britten's "Noyes Fludde" and, taking advice of Imogen Holst and Peter Pears successfully competed for a choral Scholarship at St. John's College, Cambridge

After Cambridge he sang in Salisbury Cathedral choir for a year and later when accepted as a pupil by Walter Gruner, gave up a successful career as a computer systems consultant to sing full-time. He was awarded a Scholarship at the Guildhall School of Music and later when studying at the London Opera Centre, appeared in several productions at Sadlers Wells.

Since 1972 when Brian Burrows joined the Glyndebourne Festival Chorus, he has appeared widely in opera, oratorio, and concert productions.



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BETHOVEN - Life and works.

The great German composer, born at Bonn 16th December 1770 studied music under his father, a tenor singer, and began to publish his music in 1783. He became assistant Court organist in 1785 and was later sent by the Elector of Cologne to Vienna where he became a pupil of Haydn and acquired a high reputation for pianoforte extemporisation before the merit of written composition was fully under-stood.

Almost all his life was spent in or near Vienna, his artistic tour of North Germany in 1796 being the most important break. His later life was rendered somewhat morbid by his deafness, of which the first signs appeared in 1797. Beethoven died in 1827.

His best works were published after 1800 and fall naturally into two periods: the first from 1800 to 1814 comprising *symphonies* 2-8, the opera *Fidelio*, the music to Goethe's *Egmont* and the overture to *Promethus*, *King Stephen*, and *Fidelio*, the second comprising the 9th *symphony*, the *Missa Solemnis* and the *Sonatas Op.* 101, 102, 106, 109, 110 111

JONATHAN ROBARTS

Jonathan Robarts was born in Edinburgh in 1949 and began his singing and musical studies there. In 1968 he won an Open Choral Scholarship to Kings College Cambridge where he studied for an Honours degree in French, German and Music.

On leaving Cambridge he was awarded a Merchant Taylor's Company Scholarship for Postgraduate Study at the Guildhall School of Music and Drama in London. Whilst there he undertook many varied roles including the Count in "The Marriage of Figaro" and Sarastro in "The Magic Flute".

Jonathan Robarts has performed widely in oratorio and recital engagements and has been particularly noted for his performances in Bach's "St John Passion", Brahms's "Requiem" and Faure's "Requiem".

He sings regularly in professional groups in London, has worked for BBC and has recorded with the major recording companies.



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Proprietors - Nikolaus and Sigrid von Obstfelder



MASS IN D

'Missa Solemnis'

In 1819, Rudolph, Archduke of Austria was elected a Cardinal and Beethoven for whom the Archduke was both a patron and personal friend wrote to congratulate him on his success and, wishing to celebrate his friend's success in a tangible form wrote "*The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life*"

The Missa Solemnis must therefore rank as the largest and most magnificently conceived work ever written for a specifically liturgical occasion although Beethoven's original intention was never realised.

Rudolph was enthroned in 1820 to the music of Haydn and Hummel. Beethoven finished his setting of Missa Solemnis in 1823 and the first complete performance was on March 26th 1824 in St. Petersburg at a concert organised by Prince Galitzin.

Parts of the Missa Solemnis were performed in Vienna in the same year at the premiere of the Ninth Symphony and it was at this performance that one of the soloists turned Beethoven around so he could see the applause for his work he could no longer hear.

The Missa Solemnis follows the usual form of the Mass; Kyrie, Gloria, Credo Sanctus, and Agnus Dei.

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THE SOCIETY

The Royal Tunbridge Wells Choral Society was founded in 1904 and gives local people an opportunity of performing choral music to a high standard in the company of professional choral musicians. The Society's repertoire - religious and secular covers a wide range from traditional to modern works.

A question that is frequently asked is why the Society performs familiar works so often. The question usually carries with it an implication that we ought to give lesser-known pieces or lesser-known composers. And this we do indeed, having performed BRITTEN'S *Cantata Academica*, HOLST *Hymn of Jesus*, VERDI *Four Sacred Pieces* but this is not a straightforward answer in that these works, gems though they are in the world of choral music do not draw sufficient audiences, and these days it is the pounds that matter. The Society is given support by the various bodies mentioned on the back of this programme but the quality and variety of its performances depend mainly on the income raised by the Society itself. Full choral concerts are becoming increasingly expensive. It is here that our audiences are so important. Important too is the valuable support given by Patrons and vice Presidents. Are you a Patron? or a VP?. If you would not wish to become a singing member of the Society please give your support this way.



