

ASSEMBLY HALL, TUNBRIDGE WELLS

SUNDAY NOVEMBER 14, 1982

3.00 pm

**MOZART**  
**MASS IN C MINOR**

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

HELEN WALKER, Soprano

ANNE-MARIE OWENS, Mezzo-Soprano

MICHAEL GOLDTHORPE, Tenor

ANTHONY MOORE, Bass

LEADER OF THE ORCHESTRA

JANE PAMMENT

**conducted by**

**DEREK WATMOUGH**

# **SYMPHONY NO 5 IN B FLAT MAJOR**    **Franz Schubert** (1797—1828)

Allegro

Andante con moto

Menuetto. Allegro molto

Allegro vivace

Regular attenders at the Society's concerts may wonder why this afternoon's programme starts with an orchestral work. The Mozart Mass which follows after the interval lasts just over 70 minutes and some other work is required to make up a full afternoon's entertainment. The Mozart Mass has a number of reasonably difficult choruses, all of which had to be fully mastered in just nine rehearsals and it would have been unwise to add another choral item to the programme. The Schubert work chosen to complete the programme is the most chamber-musical of his seven symphonies and the orchestral scoring is exactly the same as the first version of Mozart's G Minor Symphony (K 550). There thus seem to be some close affinities with the main work and we hope that our patrons will applaud our initiative and the work chosen. It also provides an opportunity for our very fine orchestra to show its paces.

## **INTERVAL 15 MINUTES**

### **MASS IN C MINOR (K 427)**    **Wolfgang Amadeus Mozart** (1756—1791)

	<b>I Kyrie</b>
Kyrie	Chorus and soprano solo
	<b>II Gloria</b>
Gloria	Chorus
Laudamus te	Mezzo-soprano
Gratias	Chorus
Domine	Soprano and mezzo-soprano
Qui tollis	Double chorus
Quoniam	Soprano, mezzo-soprano and tenor
Jesu Christe, cum sancto spiritu	Chorus
	<b>III Credo</b>
Credo	Chorus
Et incarnatus est	Soprano
Crucifixus	Chorus
Et in Spiritum sanctum	Tenor and Chorus
Credo in unam sanctam	Chorus
Et vitam venturi	Chorus
	<b>IV Sanctus</b>
Sanctus et Osanna	Double Chorus
Benedictus	Soprano, mezzo-soprano, tenor and bass
Osanna	Double Chorus
	<b>V Agnus Dei</b>
Agnus Dei	Soprano and Double Chorus

The historical background of the Mass is heavily shrouded in mysteries and uncertainties. The salient fact is that the mass has come down to us in an unfinished state: we have a complete *Kyrie*, *Gloria*, *Sanctus* and *Benedictus*, but the *Credo* only as far as the end of the *Et incarnatus*, and no *Agnus Dei*. However, it is certain that a performance was given at Salzburg on August 26th, 1783, and what was performed must have been a setting of the complete text—anything less would have been felt as an insult both to God and to the congregation.

What happened was possibly something like this. Mozart had planned—in fact made a vow—to write a mass on a grandiose scale as a thank-offering for his marriage to Constanze Weber the previous year; and he did actually get as far as completing the sections as noted above—a letter to his father in January 1783 speaks of “the score of half a mass....waiting to be finished”. But Mozart had his living to make as a freelance musician, with many and more pressing demands on his time and energies, and it appears that no more work had been done on it when the couple arrived in Salzburg for a family visit at the end of July. Furthermore, his family failed to make Constanze welcome; there was politeness, but no warmth, not the hoped-for reconciliation; and the mood of thankfulness may have evaporated entirely.

With the performance deadline looming up, it is possible that he managed to complete the work in about three weeks with the amazing speed of which he was certainly capable; and that afterwards, for some reason, the pages written at Salzburg were lost. Or—more likely, perhaps—he filled in the missing sections with appropriate movements from his earlier masses. Either way, there can be no certainty unless and until the parts used in Salzburg come to light.

What is certain is that the music which has survived represents the major part (roughly two-thirds) of a masterpiece: the deeply-felt utterance of an extraordinary musical genius. It is impossible, nevertheless, not to be struck by a marked diversity of style. In general, the choruses tend to be grandiose, austere and somewhat archaic in flavour, suggesting at times both Handel and Bach. In contrast, the solo numbers could roughly be described as ‘Viennese operatic’: though this hardly applies to the soprano *Christe eleison*, with its soaring melodic line and sunny E-flat Major contrasting vividly with the dark dramatic opening *Kyrie*, or to the justly famous *Et incarnatus est*—surely one of the most beautiful arias Mozart ever wrote.

The choral writing throughout displays a scale and scope unmatched in any of the composer’s other works (excepting possibly some parts of the *Requiem*). Particularly striking examples are the *Qui tollis* for double choir, with its typically ‘Baroque’ descending bass figure in the orchestra and a sustained pitch of emotional intensity which makes heavy demands on the performers; and the *Cum Sancto Spiritu*, a double fugue employing every technical device of imitation and inversion but with a power and drama and uniquely Mozartian *panache* as far removed as possible from any suggestion of the ‘academic’.

The version being sung this afternoon was prepared around 1900 by Alois Schmitt, founder of the Dresden Mozart Association. The missing parts of the *Credo* are supplied by movements from Mozart’s other masses; and the *Agnus Dei* repeats the impressive music of the opening *Kyrie*, bringing the work to an appropriately subdued close.

K.M.

**HELEN WALKER'S** fine reputation throughout Britain in oratorio and opera is based in particular on her outstanding interpretation of Mozart roles. Her debut at Glyndebourne in 1978 was particularly auspicious for, called upon to sing the role of Fiordiligi in *Così fan Tutte* at less than a day's notice, she achieved much critical acclaim. She has a very wide repertoire, from Handel to Tippett. In 1977 she was the first recipient of the Glyndebourne Touring Award and in 1978 she won the Mozart Memorial Prize.

Born in Tunbridge Wells, she attended the Girls Grammar School until she entered the Guildhall School of Music. She has appeared several times previously with the Society and we are delighted to welcome her back following her marriage and the birth, earlier this year, of a daughter.

**ANNE-MARIE OWENS** studied at the Newcastle School of Music and subsequently in London at the Guildhall with Laura Sarti, and at the National Opera Studio. In 1978 she was joint winner of the Susan Longfield Award at the Guildhall and in 1981 was selected as one of the two Harriet Cohen Award winners from candidates nominated by all the British music colleges.

She has worked with Kent Opera at Glyndebourne. In 1981 she sang the role of Mistress Quickly in *Falstaff* for Glyndebourne Touring Opera. Besides her operatic career, she is much in demand as an oratorio soloist and recitalist.

Last year she joined the English National Opera. Roles she sang for them in her first season included Marcellina in *The Marriage of Figaro*, Suzuki in *Madame Butterfly*, and the Hostess of the Inn in *Boris Godounov*. This season she is singing Rosina in *The Barber of Seville*, amongst other roles.

She last sang with the Society in our Spring 1981 performance of Verdi's *Requiem*, and we are pleased to welcome her back.

**MICHAEL GOLDTHORPE** was born and educated in York. He studied as a Choral Exhibitioner at Trinity College Cambridge, and later in London at King's College and the Guildhall School of Music and Drama. He made his concert debut in 1970 at the Purcell Room. This was followed by awards to young musicians schemes run by the Greater London Arts Association in 1972, and the Incorporated Society of Musicians in 1973.

Since then he has followed an active freelance career, frequently appearing in all major London concert halls as well as the rest of the British Isles and Europe. His many broadcasts for the BBC range from opera and recitals to ballads and musicals. He has also broadcast in France, Poland, Germany, Holland, Iceland and Singapore.

He is well known on the Oratorio platform. He recently toured North Western France singing in performances of *Elijah*, and his interpretation of *Evangelist* in the Bach Passions is particularly admired.

Abroad, Michael Goldthorpe has sung at Festivals in Dijon, La Chaise Dieu, L'Île de France, Lille, Versailles, Granada, Echternach, Bydgoszcz, Wrocław and Athens.

He has toured Britain from the Channel Islands to the Outer Hebrides with Intimate Opera, and has also toured with Opera Players, the London Opera Group, Chelsea Opera Group, Kent Opera and English Bach Festival. In 1980

he made his debut with the Royal Opera at Covent Garden on BBC television in *Lucrezia Borgia*. He has specialised in the difficult high tenor parts (haute-contre) of the French baroque period, notably with the English Bach Festival's authentic productions of Rameau operas. This is his third appearance with the Society.

**ANTHONY MOORE** took a B.A. Hons. Degree at Newcastle University, studying with Dennis Mathews. He now teaches at Crowborough and maintains his vocal studies with Eduardo Asquez. He recently was highly commended at the International Young Concert Artists' Competition here in Tunbridge Wells and was placed third in the National Federation of Music Societies competition. He lately sang with the Royal Choral Society in Rossini's *Petite Messe Solenne* and with the English Bach Festival in Athens in Rameau's *Castor et Pollux*. He has been appointed principal bass to a new opera company being formed in Malaga, Spain where his first roles will be in *Il Barbiere di Siviglia* and *La Boheme*.

## THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY 79th SEASON

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| <b>Sunday December 12 1982</b> | Carol concert with the<br>Pembury Junior School Choir<br>The Mayfield Band— <i>conductor, Ken Rich</i><br>Revelation |
| <b>Sunday April 10 1983</b>    | First performance<br>in Tunbridge Wells—<br>Schubert—Mass In A<br>Puccini—Messa di Gloria                            |
| <b>Sunday November 28 1982</b> | Green Room Music Club concert<br>Ruggiero Ricci— <i>violin</i><br><i>accompanist, Ian Brown</i>                      |
| <b>Sunday December 5 1982</b>  | Royal Tunbridge Wells<br>Symphony Orchestra—<br>Works by Rossini, Roy Douglas,<br>Mozart and Beethoven               |

All concerts in the Assembly Hall at 3.00 pm

**THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY**  
**79th SEASON**

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We are most grateful for the support of Patrons and Vice Presidents, and new ones are always welcome. Please ring or write to the General Secretary, G.D. Stredder, Vine Cottage, Camden Park, Tunbridge Wells TN2 4TN (0892) 25790.

The Choir rehearses on Monday evenings from September to April. New members are always welcome. There is a simple and private audition. Please ring the General Secretary (as above) if you are interested in becoming a singing member.

The National Federation of Music Societies to which the Society is affiliated, give support towards the cost of concerts with the funds provided by the Arts Council of Great Britain. The Tunbridge Wells Borough Council also provides guarantees.

The Royal Tunbridge Wells Choral Society is a registered charity.