

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY 83RD SEASON

ASSEMBLY HALL, TUNBRIDGE WELLS.

SATURDAY, 6th JUNE, 1987 at 7.30 p.m.

TWINNED TOWNS CHORAL FESTIVAL.

Joint concert with Bach Choir, Lutherkirche, Wiesbaden

BACH - Cantata BWV 147.

**"Herz und Mund und Tat und Leben"
(including "Jesu, Joy of Man's Desiring")**

PERGOLESI - Magnificat.

MOZART. - Coronation Mass.

SOLOISTS: Carol McFetridge - Soprano.

Iwona Januszajtis - Alto.

Michael Jamieson-Smith - Tenor.

Matthew Brook - Tenor.

**CONDUCTORS: Derek Watmough.
Klaus Uwe Ludwig.**

PROGRAMME 30p.

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY.

Honorary Life President:	John H. Johnson.
Chairman:	William Halstead Key
Musical Director and Principal Conductor:	Derek Watmough.
Honorary Life Member:	Anthony Smith-Masters.

Patrons.

Mr. J. N. Cairns.	Miss D. Phillips.
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Vice-Patrons.

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Mr. N. Pearson.	Mr. & Mrs. G. D. Stredder.
Mr. C. Wood.	

We are most grateful for the support of Patrons and Vice-Patrons, and new ones are always welcome.

Please ring or write to the General Secretary - Mr. L. A. Lee, 233 Greggs Wood Road, Tunbridge Wells (T.W. 21937).

The Choir rehearses on Monday evenings from September to April. New members are always welcome. There is a simple and private audition. Please contact the General Secretary (as above) in the first instance - we shall be pleased to have you join us.

CAROL McFETRIDGE (soprano) was born in Surrey, 1960. Carol trained at the London College of Music where she followed a three year performer's course under the tuition of Joan Gray. Having gained her F.L.C.M (singer's diploma) and L.L.C.M (flute teacher's diploma) she studied at Trinity College of Music for a further year with Elizabeth Hawes who is her present teacher. Subsequently she took up private study in Dusseldorf under guidance of Lesley Bollinger-Koll.

Carol has sung oratorio in both England and Germany including Handel's "Messiah", Mozart's "Requiem" and Beethoven's "Mass in C". She has also performed recitals in London and the South East.

In addition to her solo career she has much chamber music experience and presently sings with the "Pro Musica" chorus of London.

IWONA JANUSZAJTIS (mezzo-soprano) was born of Polish parentage and was educated at Tunbridge Wells girls-grammar school. She studied piano and singing at Trinity College of Music, London. Whilst continuing her vocal studies with David Harper she has taken part in master classes and opera workshops under the direction of Else Mayer-Lismann and with Federico Davia.

In July 1984 she appeared as "Mistress Quickly" with Guiseppe Taddei in the title role of "Falstaff" at the Theatre Royal Brighton. She has made two recordings as a soloist for the Polish section of the BBC World service and has appeared in opera and oratorio in London and the provinces. Her operatic roles include 'Orfeo', 'Carmen', Dorabella (Cosi Fan Tutte), Isabella (Italian girl in Algiers), Orlofsky (Die Fledermaus), Brangane (Tristan and Isolde).

In January of this year she performed the title role in Britten's 'Rape of Lucretia' for Opera Viva in London. During the recent Camden Festival Iwona was principal understudy in Kurt Weill's 'Silverlake'. Forthcoming engagements include Elgar's 'The Music Makers'. She has recently been offered the role of Amneris in 'Aida' with the Kentish Opera Group.

MICHAEL JAMIESON-SMITH (tenor) Michael studied at the Royal College of Music with Edward Brooks and Alisdair Graham. Having gained several prizes at the College, he has had the opportunity to sing many oratorios and recitals around the country and abroad, including two performances of St John Passion in Geneva.

During Easter 1986 he was a finalist in the Kathleen Ferrier competition held in the Wigmore Hall. The same year he won a Sir James Caird Scholarship to continue his studies at the Royal College of Music.

Operatic roles have included: Basilio and Curzio (Marriage of Figaro), Jenik (Bartered Bride) in the presence of the Czech Ambassador, and Ernesto (La Vera Costanza) with the R.M.C. Opera School.

Michael now sings with Kent Opera.

MATTHEW G. BROOK (baritone) Matthew was born in Holmfirth, W. Yorkshire into a musical family. He studied singing at Huddersfield Technical College School of Music under Michael Hampshire. His early musical studies there included the oboe and piano as well as voice.

He won an Entrance Scholarship to the Royal College of Music in 1983 where he is studying singing with Edward Brooks and Robert Sutherland. Prizes for singing include the Chilvers-Wilson prize, the Henry Blower prize and the Redvers-Llewellyn prize as well as a prize in French Studies.

Matthew has taken part in several recordings under Sir David Willcocks and has also been involved in recordings for Radio 4 at the BBC. Recently he performed at the Fairfield Halls, and made his debut at the Purcell Room in a special festival of music sponsored by the Nat. West. Bank. In 1985 he had the honour of singing for the Queen Mother in a special performance given at the Coll. of Vaughan-Williams' Serenade to Music. Forthcoming solo engagements include singing with the Janet Smith and Dancers performances of the Haydn Nelson Mass, Durufle Requiem and Charpentier Te Deum. Later this term he is to take the part of the Vicar in the R.C.M. Opera School production of Britten's Albert Herring under James Lockhart.

Herz und Mund und Tat und Leben

Heart and Mouth and all our being

Bach's duties as cantor at St Thomas's Church, Leipzig, included writing a cantata based on a religious text for every Sunday of the year, as well as other holy days recognised by the Lutheran Church. No 147 was written for Lady Day, 25 March 1723 and is a joyous affirmation of belief in Christ the Saviour.

The opening fugal movement, complete with trumpet, sets the mood of happiness as after a short orchestral introduction the chorus dedicates itself to Christ and in a somewhat more solemn part explains that this must be without fear or doubting that He is God and Saviour. The recitatives and arias develop the theme of happiness, the tenor praises Mary as through her Son mortals are freed from Satan's chains but warns lest those who deny Him are destroyed.

The contralto's aria is contemplative, Confess Christ thy Saviour as Jesus will not show favour to the soul that denies Him. The bass recitative warns that the mighty will be laid low and the humble exalted so prepare, now is the appointed day of salvation. Come and sing him a song of thanksgiving. The soprano sings with graceful assurance with mercy regard me who has given thee my heart. The first part ends with the chorale known in English as Jesu, joy of man's desiring, in which each line of the hymn emerges from the flowing accompaniment. The chorus declares how firmly I will cling to Him when I am sad and ill for He loves me and it would break my heart to be parted from Him.

The second part opens with an elaborate almost florid tenor aria pleading Jesus' help in order to confess Him in mirth and pain, in joy and sorrow. At the climax of the aria the tenor confirms his faith in the Saviour (Heiland) with a love that burns (brenne). In an accompanied recitative the contralto affirms with quiet

confidence that God's almighty power and hand in earth's remotest borders worketh. She exhorts those whose faith is weak to seek God's help in strengthening it, inspiring praise and thanksgiving.

The bass raises a triumphant hymn of praise, the lips bring sacrifice (Opfer) singing the wonders of Jesus at the climax through holy strengthening (Kräftig) Jesus my heart's comfort and defence against grief, The strength of my life, my sun and joy. The work ends with an expression of quiet confidence that we will never leave Jesus out of our hearts and sight.

PART 1

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| No 1 | Herz und Mund und Tat und Leben
Heart and mouth and all our being | Chorus |
| No 2 | Gebenedeiter Mund
O blessed are those lips | Tenor Recit |
| No 3 | Sch#me dich, O Seele, Nicht
Ne'er feel shame, O heart of mine | Contralto Recit |
| No 4 | Verstokkung kann Gewaltige verblenden
How perverse are the mighty ones | Bass Recit |
| No 5 | Bereite dir, Jesu, noch itzo Bahn
Make ready, Lord Jesus the highway
to heaven | Soprano Aria |
| No 6 | Wohl mir, dass ich Jesum habe
O how dear is Jesu's loving | Chorale |

PART 2

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| No 7 | Hilf Jesu, hilf
Help, Jesus, help | Tenor Aria |
| No 8 | Der h#chsten Allmacht Wunderhand
Lo! God's almighty hand | Contralto Recit |
| No 9 | Ich will von Jesu Wunden singen
Of Jesus my soul is singing | Bass Aria |
| No 10 | Jesu bleibt meine Freude
Jesus remains my joy | Chorale |

Giovanni Pergolesi's short life was mostly devoted to comic opera writing and little is known of his reasons for setting the Magnificat to music. However the result is a charmingly melodic hymn of praise.

The work opens with a clear declaration by the chorus of praise to God and the melody is repeated several times over a flowing counter subject. The Et Misericordia is solemn and the chorus emphasises the Lord's strength by singing in block harmony. The following movement is fugal and has a descending main melody for putting down the mighty (Deposuit Potentes) and the tension is resolved in the duet for tenor and bass soloists Suscepit Israel.

Sicut Locutus Est is a suitably majestic chorus, the second part of which is a stately Gloria. Appropriately the final movement Sicut Erat in Principio returns to the original theme of the Magnificat to round off this bright happy work.

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| 1. Magnificat anima mea Dominum | Chorus |
| 2. Et misericordia | Soprano, Alto Soli:
Chorus |
| 3. Deposuit Potentes | Chorus |
| 4. Suscepit Israel | Tenor, Bass Soli |
| 5. Sicut Locutus Est | Chorus |
| 6. Sicut erat in Principio | Chorus |

During the years 1779-1780 when he was Court composer and organist to the Archbishop of Salzburg, Mozart was expected to produce a variety of sacred and secular works as occasion demanded. In 1779 the annual crowning ceremony of a statue of the Virgin saw the composition of this Missa Brevis which is amongst the finest of the Salzburg masses.

Full of drive and concentrated energy there is a tautness in the structure and use is made of recurring themes - the final Dona Nobis has similarities with the opening Kyrie. In the Credo the forward momentum is interrupted as the Incarnatus moves to remote keys and a darker mood.

Throughout the work soloists and chorus dovetail though the first part of the Agnus Dei places great importance on the soprano soloist with an aria which looks forward to the Marriage of Figaro. The work ends triumphantly.

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| 1. Kyrie | Chorus, Quartet |
| 2. Gloria | Chorus, Quartet |
| 3. Credo | Chorus, Quartet |
| 4. Sanctus | Chorus |
| 5. Benedictus | Chorus, Quartet |
| 6. Agnus Dei | Chorus, Quartet |



The Royal Tunbridge Wells Choral Society gratefully acknowledge the fact that we receive financial support from the South East Arts Association. We also receive guarantees from Tunbridge Wells Borough Council.

For this concert we have also received assistance from the Private Patients Plan who have kindly offered the use of their Staff Amenities Area for a reception for the Choirs following this concert.