

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

88th SEASON

ASSEMBLY HALL, TUNBRIDGE WELLS  
SUNDAY 10th MAY 1992

3.00 p.m.

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**THE MUSIC MAKERS**  
**ELGAR**

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Teresa Rose Dutton *Mezzo Soprano*

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**MESSE SOLENNELLE DE STE CECILLE**  
**GOUNOD**

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Heather Lorimer	<i>Soprano</i>
Richard Braebrook	<i>Tenor</i>
Gerard Quinn	<i>Baritone</i>

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*Orchestra led by* RITA JAMES

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CONDUCTOR  
**DEREK WATMOUGH**

*Programme 50p*

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## THE MUSIC MAKERS *Elgar*

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**S**helly, in a famous essay, called poetry 'the influence which is moved not, but moves' and poets 'the unacknowledged legislators of the world'. Rather the same idea, but applied to music and musicians, seems to lie behind the curious but memorable ode *The Music Makers* by the Irish poet Arthur O'Shaughnessy, published in 1874. Musicians, too are 'dreamers of dreams' which are brought reality 'in spite of human scorning'. In his book on the composer, Professor Percy M Young interestingly draws attention to the importance attached by Elgar to the symbolization and exploration of dreams; and it seems probable that the 'dream' element in the poem - the word occurs in almost every other line - was what drew his attention to it.

The work's first performance was at the Birmingham Festival in 1912; but there is evidence that Elgar had been making sketches for it over a number of years, as indeed was his usual practice with music of this kind. Apart from a patriotic war piece, *The Spirit of England*, *The Music Makers* was his last choral work.

The music is constructed on broadly Wagnerian lines, with recurring themes or leitmotifs and an impressive merging of choral and orchestral textures.

What is distinctive - and quite startling - is the use made of ideas from previous works. Elgar buffs will recognise 'quotations' from five or six of these; most noticeably, perhaps, from the *Enigma Variations*. Largely for this reason the work has suffered from critical under-estimation: unjustly, when one considers how often self-borrowing occurs in the music of two of the greatest geniuses - *Bach* and *Handel*. Be that as it may, *The*

*Music Makers* has carved a niche for itself; not perhaps as a great masterpiece, but as an attractive and highly individual work, not a single bar of which could have been written by any other composer.

The Overture introduces most of the powerful and haunting themes on which the work is built, notably the well known 'Enigma' theme, which is given a striking and unexpected accompaniment of restless semiquavers in the upper strings. As the music quietens and dies away, the chorus enters with the opening lines of the poem set to hushed mysterious chords. The mood soon changes, with a massive crescendo at the words 'movers and shakers of the world'; and the lively vigorous music appropriate to the text is maintained until another quiet passage is reached with 'We in the ages lying', and an archaic modal tune sung in unison to 'built Ninevah with our sighing'. With 'prophesying to the old of the new world's worth' the contraltos introduce a beautiful lyrical tune: a rising scale starting on an off-beat and with a very Elgarian falling seventh - which is taken up by the rest of the choir. A return of the quiet opening music is followed by a long passage of impressive choral writing with strong dynamic contrasts which tellingly reflect the changing moods of the poem.

The first entry of the contralto soloist is the more effective for being long-delayed. 'They had no vision amazing' is set quietly in a minor mode; but after a few bars the music broadens out into a most gorgeous climax based on the famous 'Nimrod' tune in the *Enigma Variations*, which is taken up by the combined forces of orchestra, soloist and chorus and conjoined with no less spacious tune bor-

rowed from the Second Symphony.

The soloist stays with the choir for several pages of fast-moving music introduced by the line 'And therefore today is thrilling'; after which the rising-scale lyrical tune heard earlier is taken up by the choir alone ('With our dreaming and singing'); and a gentle mood appropriate to the verse is continued until another climax is reached at the words 'And out of the infinite morning, intrepid you hear us cry', based on the opening theme of

the First Symphony. After the chorus has reached the end of the stanza with 'ye of the past must die' the soloist again enters on her own, this time with heroic intensity on 'Great hail! we cry to the comers'.

This is followed by a passage of sustained and moving lyricism beginning with 'Bring us hither your sun and your summers'. The chorus joins in at 'O men! it must be'; and the music moves to a quiet reflective close with the opening bars again effectively recalled. *K.M.*

**Teresa Rose Dutton**      *Mezzo Soprano*

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## GOUNOD - *Messe Solennelle de Ste Cecille*

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The St. Cecilia Mass by Gounod is a new work in the repertoire of the R.T.W.C.S. It is very different in style from the other work in the programme and does not contain the depth, complexity or vision of Elgar's work, but the contrast is refreshing.

Gounod's Mass is very lyrical. The vocal score is simple in style, and when the orchestral score is added a powerful and vibrant work result. It was originally written for a very large orchestra, which has been scaled down today to suit the confines of the Assembly Hall.

The Mass was composed in 1855 and the first performance was given in Paris on the Lady of St. Cecilia, the Patron Saint

of Music. Of the various sacred works by Gounod, this is the one by which he is best remembered as a Church composer.

Charles Gounod spent four years in England, He was high in the royal favour (Faust was Queen Victoria's favourite opera) and was first conductor of the Royal Choral Society, then called the Royal Albert Choral Society, and founded in 1871. The St. Cecilia Mass shows an operative influence and to some modern ears, seems over emotional and florid. Nevertheless, the work demonstrates a different and perfectly valid dimension in sacred choral music, and is a very enjoyable example of its kind.

*R.A.D.*

**Heather Lorimer**  
**Richard Braebrook**  
**Gerard Quinn**

*Soprano*  
*Tenor*  
*Baritone*

# THE MUSIC MAKERS

## CHORUS

We are the music makers  
And we are the dreamers of dreams,  
Wandr'ing by lone sea breakers  
And sitting by desolate streams;  
World losers and world forsakers,  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world for ever, it seems.

## CHORUS

With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory:  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown;  
And three with a new song's measure  
Can trample a kingdom down

## CHORUS

We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself with our mirth;  
And o'erthrew them with prophesying  
To the old of the new world's worth;  
For each age is a dream that is dying,  
Or one that is coming to birth

(We are the music makers  
And we are the dreamers of dreams.)

A breath of our inspiration  
Is the life of each generation;  
A wond'rous thing, of our dreaming,  
Uncarthy, impossible seeming,  
The soldier, the king and the peasant  
are working together in one  
Till our dream shall become their present,  
And their work in the world be done.

## SOLO

They had no vision amazing  
Of the goodly house they are raising;  
They had no divine foreshowing  
Of the land to which they are going,  
But on one man's soul it hath broken,  
A light that doth not depart,

## with CHORUS

But on one man's soul it hath broken,  
A light that doth not depart,  
And his look, or a word he hath spoken,  
Wrought flame in another man's heart.  
And therefore today is thrilling  
With a past day's light fulfilling,  
And the multitudes are enlisted  
In the faith that their fathers resisted,  
And, scorning the dream of tomorrow,  
Are bringing to pass, as they may,  
In the world, for its joy or its sorrow,  
The dream that was scorned yesterday.

## CHORUS

(We are the music makers  
And we are the dreamers of dreams.)

## SOLO AND CHORUS

And therefore today is thrilling, etc.

## CHORUS

(We are the music makers  
And we are the dreamers of dreams.)

## SOLO AND CHORUS

The multitudes are bringing to pass  
In the world, the dream that was scorned  
yesterday,  
For its joy or its sorrow.

## CHORUS

But we with our dreaming and singing,  
Ceaseless and sorrowless we,  
The glory about us clinging  
Of the glorious futures we see,  
Our souls with high music ringing,  
O men! it must ever be  
That we dwell, in our dreaming and our singing,  
A little apart from ye.

For we are afar with the dawning  
and the suns that are not yet high,  
And out of the infinite morning  
Intrepid you hear us cry  
How, in spite of your human scorning,  
Once more God's future draws nigh,  
And already goes forth the warning  
That ye of the past must die.

## SOLO

Great hail! we cry to the comers  
From the dazzling unknown shore;  
Bring us hither your sun and your summers,  
And renew our world as of yore;  
You shall reach us your song's new numbers,  
And things that we dreamed not before.  
Bring us hither your sun and your summers,  
Ceaseless and sorrowless ye,  
The glory about you clinging  
Of the glorious futures you see,  
Your souls with high music ringing:

## CHORUS

O men! it must ever be  
That we dwell, in our dreaming and singing,  
A little apart from ye

In our dreaming and singing,  
O men! it must ever be  
That we dwell a little apart from ye.  
For we are afar with the dawning  
And the suns that are not yet high.

## SOLO

You shall teach us your song's new numbers,  
And things that we dreamed not before.  
Bring hither your sun and your summers,  
And renew our world as of yore;  
You shall teach us your song's new numbers,  
And things that we dreamed not before.  
Yea, in spite of a dreamer who slumbers,  
and a singer who sings no more

## CHORUS

No more, no more  
(We are the music makers  
And we are the dreamers of dreams.)

(Arthur William Edgar O'Shaughnessy, 1844-81)

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# GOUNOD

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## Messe Solennelle de Ste. Cecille

1. Kyrie
2. Gloria in Excelsis
3. Credo
4. Offertory
5. Sanctus
6. Benedictus
7. Agnus Dei
8. Domine Salvum

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## THE SOLOISTS

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### Heather Lorimer - *Soprano*

Born Wallasey, Cheshire. Studied R.N.C.M. (Frederic Cox) and now with Iris Dell 'Acqua. Awards include John Noble Bursary, 'International Opera and Bel Canto Duet Competition', Antwerp. Has performed with Scottish Opera Go Round, *Mimi* 'La Boheme'; Glyndebourne Festival and Glyndebourne Touring Opera, *Countess* 'Le Nozze di Figaro', *Konstanze* 'Die Entführung aus dem Serail'; Opera 80, *Titiana* 'Eugene Onegin', *Hanna Glawari* 'The Merry Widow'; Travelling Opera, *Mimi*, *Countess*, *Donna Elvira* 'Don Giovanni', *Fiordiligi* 'Cosi Fan Tutte'. Opera Interludes, *Violetta* 'La Traviata', *Micaela* 'Carmen'; Opera Box, *Donna Elvira*; and E.N.O. Education work for Glyndebourne, Opera 80 and E.N.O. Lillian Bayliss Programme. Repertoire also includes *Liu*, *Gilda*, *Musetta*, *Rosina*, *Helena*, *Rosario*, *Dircé* 'Medea'. Recent performances include *Giorgetta* 'Il Tabarro'

### Gerard Quinn - *Baritone*.

Born Irvine, Scotland. Studied R.N.C.M. (Patrick McGuigan), National Opera Studio and with Iris Dell 'Acqua. Numerous awards include 'International Opera and Bel Canto Duet Competition', Antwerp. Has performed with Glyndebourne Festival, Glyndebourne Touring Opera, Buxton Festival, Opera 80. He made his Scottish opera debut as *Donner* 'Das Rheingold' in 1989; Royal Opera, *Flemish Deputy* 'Don Carlo' *Mèru* 'Les Huguenots'; R.O.H. Garden Venture, world premieres 'Survival Song' and 'The Menaced Assassin'; Aldeburgh Festival, *L'Horloge Comtoise/Le Chat* 'L'Enfant et les Sortilèges'. His E.N.O. debut was as *Pantaloone* 'Love For Three Oranges'. Recent performances include *Count*, *Don Giovanni*, *Zurga*, *Ford* and *Michelle* 'Il Tabarro'. Future plans include the world premiere of 'Biko' Royal Opera Garden Venture and *Count di Luna* 'Il Travatoré'.

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## THE SOLOISTS cont...

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### **Richard Braebrook**

Richard was born in Huddersfield, Yorkshire, now lives in Royal Tunbridge Wells, Kent, and is at present in his ninth season with English National Opera. He studied at the Royal College of Music in London and has studied with Gerald English and currently with Keith Bonnington who is also a member of English National Opera. Since then he has sung with the BBC Singers and the old Doyly Carte Opera Company for whom he undertook numerous principal tenor roles. He is also a founder member together with Petronella Dittmer of the Kensington Gore Singers with whom he has sung for Her Majesty Queen Elizabeth the Queen Mother at Royal Lodge, Windsor. In his capacity as an accomplished pianist and conductor, he was also Musical Director of the Feltham Choral Society and recently took the principal role of Anfinomous in Kent Opera's production of Ulysses by Monteverdi. He was also first prize winner in the World International Singing Festival in Rio de Janeiro.

Richard sings regularly with many of the leading choral societies in the United Kingdom, in works ranging from the oratorios of Handel and Bach Passions to the works of Elgar and Britten. He recently sang the part of Gerontius in the Dream of Gerontius with Sarah Walker and the City of Birmingham Symphony Orchestra & Choir in St. George's Chapel, Windsor Castle, conducted by Christopher Robinson to celebrate the

Diamond Jubilee of the Society of the Friends of St. George and Knights of the Garter.

Richard is as at home on the concert platform as he is singing in cabaret. In this vein, he has recently completed a highly successful cabaret at the Café Royale in London, and on board the ships SS Canberra and Sea Princess for P&O. He recently made his Debut at the London Barbican and the Royal Concert Hall in Glasgow as Tenor Soloist in the Raymond Gubbay presentation of the recent Mozart Festival.

### **Teresa Rose Dutton**

She qualified for her Bachelor of Arts and Bachelor of Music Degrees at Adelaide University. She has trained under a number of Teachers, her present Tutor being Janice Chapman. She has sung in Opera including the parts of the Second Witch in Dido and Anæas (Britten-Pears School - 1990), Filipie-ona (Eugene Onegin) and Baboushka (Crawley Choral Society).

Her oratorio repertoire ranges from Vivaldi's Gloria, Bach's St. John Passion through to Tippett's Child of our Time and Rutter's Gloria. She also gives recitals and has taken part in Master classes at the Britten-Pears School, Snape. She has won a number of scholarships including the English Speaking for Study at Aldeburgh in 1990.

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# THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

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**Honorary Life President:**

**Chairman:**

**Musical Director and Principal Conductor:**

**Honorary Life Member:**

John H. Johnson

Helen MacNab

Derek Watmough

Anthony Smith-Masters

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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 (Tunbridge Wells 521937).

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 Membership Secretary Miss M Standen - 38 Sandhurst Avenue, Pembury, Kent TN2 4JZ, Tel Pembury 2048 - we shall be pleased to have you join us.

# PROGRAMME FOR NEXT SEASON

**Sunday 29th November 1992**

Christmas Concerto *Corelli*  
Christmas Music and Hallelujah Chorus  
*Messiah Handel*

**Sunday 21st March 1993**

Hiawatha *Coleridge Taylor*  
BOTH CONCERTS AT THE ASSEMBLY HALL

Jointly with the Royal Tunbridge Wells  
Symphony Orchestra

**Sunday 4th October 1992**

9th Symphony (CHORAL) *Beethoven*  
VENUE - ASSEMBLY HALL

GREEN ROOM CLUB

**Sunday 20th September 1992**

Hugh Tinney *Piano*

**Sunday 18th October 1992**

Trio of London  
VENUE - TRINITY ART'S CENTRE

The Royal Tunbridge Wells Choral Society acknowledges, with thanks, financial assistance from the South East Arts Association