

*Royal Tunbridge Wells Choral Society*

# MOZART



## **SYMPHONY NO 40 IN G MINOR REQUIEM**

Sunday 11th November 2001  
at 3pm

**Programme 50p**

## TODAYS SOLOISTS

### **Rachel Nicholls - Soprano**

Born in Bedford, Rachel Nicholls won a Junior Exhibition to Trinity College of Music Junior Department where she studied violin and piano. Having read French and Linguistic Science at the University of York, she won an Exhibition to continue her studies at the Royal College of Music, where she won prizes and awards, and is now completing her studies at the London Royal Schools Opera.

She has undertaken a wide range of concert engagements with leading orchestras, choral societies and conductors in concerts and festivals throughout the UK. She has sung in many operas including Micaela (Carmen), Countess Almaviva (The Marriage of Figaro), Diana (Orpheus in the Underworld), Belinda (Dido and Aeneas) and Marenka (The Bartered Bride). She makes her Royal Opera debut in December 2001 as Flowermaiden in the new production of Parsifal under Sir Simon Rattle, and will return in 2002 as Echo in the new production of Ariadne auf Naxos under Antonio Pappano. Other future engagements include Les Illuminations with the Bedford Sinfonia, The Creation at the Snape Maltings, Messiah for the Joyful Company of Singers, the Nelson Mass in Bath Abbey, Exultate Jubilate for Tonbridge Philharmonic Society and the Mozart Requiem in Durham Cathedral.

Rachel Nicholls was awarded Joint Second Prize at the Kathleen Ferrier Awards earlier this year and the Royal College of Music's Rose Bowl for the most outstanding student. Her recording as Metella Silla with James Bowman from the London Handel Festival 2000 is now available on the Somm label.

### **Kathryn Turpin - Mezzo Soprano**

Born in Mid Wales, Kathryn Turpin read History of Art at Cambridge and furthered her studies at the Royal College of Music where she was twice Welsh Arts Council Scholar, and was awarded amongst other things, the RCM Senior Exhibition in Opera.

She has appeared in concerts in the UK with many of our leading orchestras and conductors and has broadcast on Classic fm and Radio 3. Her European debut was with the Orchestre de Besancon, singing the Rossini Stabat Mater. She made her Royal Opera debut in January 2000 as Lady de Hautdesert (Gawain) and other operatic engagements have included Carmen and Lola (Cavalleria Rusticana) for Diva Opera, Lucretia (The Rape of Lucretia) for Music Theatre Wales and Ramise (Arminio) and Ulisse (Deidamia) for the London Handel Festival, Cherubino (Le Nozze di Figaro) for the Opera Company, Djanihah at Les Azuriales Opera Festival, Margaretha (Genoveva) for Garsington Opera, Madame Popova (The Bear) for l'Atelier Lyrique de Franche-Comte, Besancon. She has recently completed a tour of Opera Galas for Essential Scottish Opera and next year sings Mercedes (Carmen) in Raymond Gubbay's production at the Royal Albert Hall. Kathryn's recordings of Copland, In the Beginning and the Durufle Requiem with the Choir of St John's College, Cambridge, under the direction of Christopher Robinson are now available on the Musiversum and Nimbus labels respectively.

### **Kevin McLean-Mair - Tenor**

Born in St Albans, Kevin McLean-Mair studied at the Royal Academy of Music and at the Britten-Pears School, Aldeburgh. He has taken part in Masterclasses with Tom Krause and furthered his studies with Valerie Masterson CBE and Geoffrey Mitchell.

His concert engagements have taken him throughout the UK in major concert halls and cathedrals and he has sung with the Bournemouth Sinfonietta, the Manchester Camerata, the Northern Chamber and Scottish Chamber Orchestras. Abroad he has sung in Canada, the USA, and the Netherlands. In opera he has performed with the English Bach Festival, Garsington Festival Opera and the Royal Opera. He has also toured and recorded with the Amsterdam Baroque Choir and Les Musiciens du Louvre. Current engagements include a return to the Netherlands and the B Minor Mass with the Tonbridge Philharmonic Society and other works in Durham Cathedral and Hereford Cathedral.

He recently sang the role of Zephyrus in *Der zufriedengestellte Aeus* (Bach) for *Musica nel Chiostro*, Batignano and solo roles in the *Fairy Queen* for the English Bach Festival at the Linbury Studio, Covent Garden. Recent concert engagements include the *St John Passion* with Sallands Bach Choir and *Messiah* for Magdeburg Cathedral Choir. In the UK, he will sing the *B Minor Mass* for Tonbridge Philharmonic Society, the *St John Passion* at St John's Smith Square, and in Chester Cathedral, *Messiah* with the Manchester Camerata, and the *Creation* for Durham and Radlett Choral Societies. Future engagements include *Messiah* in Lincoln Cathedral, and *St John Passion* with St Edmundsbury Bach Choir in 2002. Kevin McLean-Mair's recordings of *Dixit Dominus* with Les Musiciens du Louvre (selected as GRAMOPHONE February 2000 Record of the Month) and of the *Songs of Ian Venables* are now available on the DG and Enigma labels respectively.

### **Martin Robson - Bass**

Martin Robson read Music at Leeds University before studying singing at the Royal Northern College of Music with Nicholas Powell and April Cantelo. He has also studied with Dame Joan Sutherland and Richard Bonynge and currently with Jennifer Caron.

Amongst the opera companies for whom he has worked are the Royal Opera, the Early Opera Company, Kent Opera, Opera di Roma, Opera National du Rhin and he has also covered for English National Opera, Glyndebourne Festival Opera and Scottish Opera. His roles have included Snug (*A Midsummer Night's Dream*), Claudio (*Agrippina*) Plutone (*L'Orfeo*), Masetto and Commendatore (*Don Giovanni*), Sarastro (*Die Zauberflöte*) and Colline (*La Bohème*).

Concert work has taken him to America, Belgium, Germany, Israel, Luxembourg, New Zealand and Spain as well as throughout the UK, singing with many leading orchestras and ensembles including the Bournemouth Symphony Orchestra, *Florilegium*, the London Mozart Players, the London Symphony Orchestra, the Moscow Virtuosi, *Musica Antiqua Köln* and New London Consort under the direction of conductors such as Matthias Bamire, Ivor Bolton, John Eliot Gardiner, Reinhard Goebel, Bernard Haitink and Vladimir Spivakov. He recently sang *Neptune* (*Il ritorno d'Ulisse*) with Les Arts Florissants at the Aix-en-Provence Festival and other engagements include the *B Minor Mass* for Tonbridge Philharmonic Society, *Beethoven Choral Symphony* for Newbury Choral Society, the *Rossini Petite Messe Solennelle* for Darlington Choral Society, the *Verdi Requiem* for Nottingham Philharmonic and a recording of *Schubert Lieder* for Bass with Roger Vignoles. He has recorded for Westdeutscher Rundfunk and BBC Radio 3. Recently released on DG is his recording as *Trulove* (*The Rake's Progress*) with Ian Bostridge, Bryn Terfel and the LSO under John Eliot Gardiner.

# Wolfgang Amadeus Mozart (1756-91)

## Symphony No 40 in G Minor K550

*Molto Allegro*

*Andante*

*Menuetto e Trio*

*Finale (allegro assai)*

The G Minor Symphony (K550) was Mozart's penultimate symphony. It forms one of a set of three composed over six weeks during the summer of 1788, the year of the Viennese premiere of *Don Giovanni*. The others in the set were No. 39 in E flat (K543) and No. 41 in C (K551), the Jupiter. The G minor Symphony is a sombre work, looking back perhaps to the mood of *Sturm und Drang* (storm and stress) found in Mozart's earlier G minor symphony (No. 25, K183), written in 1773. The first movement has a driving rhythmic intensity. The andante is lyrical, but abrupt loud outbursts provide a strong emotional contrast. In the third movement, an aggressive minuet in G minor, with angry, bitter cross-rhythms, contrasts with a bland trio section in the major. The symphony ends with a furious *allegro assai* finale.

### INTERVAL

## Requiem Mass in D Minor K626

A passionate and eccentric music lover Franz, Count of Walsegg, Stuppach had the occasional habit of commissioning works from leading composers and got his court musicians to guess who had written them, a process that doubtless led to rewarding flattery. These commissions were anonymous. The death of the Countess in February 1791, led to Mozart's turn, the commission and the advance payment of half the fee being brought by a "grey messenger" according to a letter of the composer's whose authenticity is disputed. Wolfgang's death meant not only that the work was not finished, in the ordinary sense of being written by

him in detail, but that financial stress made it imperative for his widow Constanze to get it finished. For some reason she gave this task first to Joseph Eybler a Viennese musician who was a faithful attendant at the bed of the dying Mozart. Eybler made a good job of completing some of the orchestration in the Dies Irae, but when it came to composing he had to give up. We can see this in the feeble two bars of soprano part which he sketched in the Lacrimosa after the terror-climax "homo reus" which were the last notes that Mozart wrote.

Constanze then gave the job to the man who should have had it in the first place, the family friend and not inconsiderable composer Franz Xavier Sussmayer who had helped Wolfgang with a rehearsal score for Die Zauberflöte and with the recitatives for La Clemenza di Tito. So Sussmayer completed the Requiem, but what his share amounted to will never be proved.

#### **INTROITUS AND KYRIE: Chorus and Soprano**

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison. Christe eleison.

Grant them eternal rest, Lord, and let perpetual light shine on them.

A hymn becometh Thee, O God, in Sion, and a vow shall be paid to Thee in Jerusalem. Hear my prayer, to Thee all flesh shall come.

Lord, have mercy upon us. Christ, have mercy upon us.

#### **DIES IRAE: Chorus**

Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.

Quantus tremor est futurus, quando Judex est venturus cuncta stricte discussurus.

Day of wrath, that day shall dissolve the world in ashes, as David and the Sybil testify. How much trembling there will be, when the Judge has come to weigh all things exactly.

#### **TUBA MIRUM: Soloists**

Tuba mirum spargens sonum per sepulchra regionum coeget omnes ante thronum. Mors stupebit et natura cum resurget creatura Judicanti responsura. Liber scriptus proferetur, in quo totum continetur unde mundus judicetur. Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit. Quid sum, miser, tunc dicturus, quem patronem rogaturus cum vix justus sit securus?

The trumpet scattering wondrous sound through the graves of every land will drive all before the throne. Death and nature will be astounded when creation rises again to answer the Judge. A book of writings shall be brought containing everything for which the world will be judged. Therefore when the Judge sits whatever is hidden will appear, nothing will go unavenged. What shall, I, wretch that I am, say then, whose patronage shall I ask when the righteous are hardly safe?

**REX TREMENDAE: Chorus**

Rex Tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

King of dread majesty, who freely savest the redeemed, save me, fount of pity.

**RECORDARE: Quartet**

Recordare, Jesu pie, quod sum causa tuae viae, ne me perdas illa die. Quaerens me sedisti lassus, redemisti crucem passus, tantus labor non sit cassus. Juste Judex ultionis, donum fac remissionis ante diem rationis. Ingemisco tanquam reus, culpa rubet vultus meus, supplicanti parce, Deus. Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

Remember, merciful Jesus, that I am the cause of thy journey, let me not be lost on that day. Seeking me thou didst suffer on the Cross, let not such travail be in vain. Just Judge of vengeance, grant me the gift of remission before the day of reckoning. I groan as one guilty, my countenance blushes with guilt, spare the supplicant, O God. Thou who didst absolve Mary and listen to the robber hast given me hope also. My prayers are unworthy, but Thou, good Lord, have mercy lest I burn in everlasting fire. Allow me a place among the sheep, and from the goats divide me, setting me upon Thy right hand.

**CONFUTATIS: Chorus**

Confutatis maledictus, flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the wicked are confounded and consigned to bitter flames, call me with the blessed. I pray, a kneeling supplicant, my heart contrite as ashes, take into thy care my end.

**LACRIMOSA: Chorus**

Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus. Huic ergo parce Deus. Pie Jesu Domine, dona eis requiem. Amen.

Sorrowful that day when rising from the ashes sinful man goes to be judged. Therefore spare him, O God. Good Lord Jesus, grant them rest. Amen.

**OFFERTORIUM: Chorus and Quartet**

Domine Jesus Christe Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pain of hell and from the deep pit; deliver them from the lion's mouth, lest hell swallow them, lest they fall into darkness; and let the standard-bearer, St Michael, bring them into the holy light, which thou didst promise of old to Abraham and his seed. We offer thee, Lord, sacrifice of prayers and praise; receive them for those whom this day we commemorate; make them, Lord to pass from death to life; which thou didst promise of old to Abraham and his seed.

**SANCTUS: Chorus**

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua Hosanna in excelsis.

Holy, holy, holy Lord God of Hosts. Heaven and Earth are full of Thy glory. Hosanna in the highest.

**BENEDICTUS: Soloists and Chorus**

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

**AGNUS DEI: Chorus**

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them eternal rest.

**COMMUNIO: Soprano and Chorus**

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Cum sanctis tuis in aeternum, quia pius es.

Let eternal light shine upon them Lord, with Thy saints for ever, for Thou art merciful. Grant them eternal rest, Lord, and let perpetual light shine on them. With Thy saints for ever, for Thou art merciful.

# ***Royal Tunbridge Wells Choral Society***

## ***President***

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If you would like to become a Patron and support the Society  
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**Roy Dunstall - 01580 211814**

*If you enjoy singing why not come and join us? Rehearsals are held on  
Mondays at 7.30 pm in St John's Church Hall, Tunbridge Wells. Just  
ring the Registrar CELIA SUMNER on 01892 534814*

# MEMBERS OF THE CHOIR

## *Sopranos*

Angela Bell  
Elizabeth Bell  
Jane Bishop  
Diane Blower  
Deborah Bruce  
Emma Cale  
Susan Chandler  
Karen Cox  
Catherine Crockford  
Aileen Cunningham  
Patsy Dale  
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Barbara Maw  
Jenny Mitchley  
Margaret Mortimore  
Elizabeth Orr

Miriam Penn  
Eileen Phillips  
Kathy Phillips  
Winrie Roszak  
Carol Smith  
Esme Sanger  
Ann Spillman  
Lorna Stroud  
Muriel Thatcher  
Johanna Thorpe  
Elizabeth Webb  
Audrey Wallin

## *Altos*

Vivian Albany Ward  
Claire Bigwood  
Margaret Butcher  
Claire Cooper  
Anita Crofts  
Elizabeth Crusoe  
Nicola Cushing  
Diana Dale  
Moira Davidson  
Sheila Day  
Barbara Diamond  
Patricia Felix  
Jean Finch  
Sarah Finch  
Joanna Finlay

Nicola Fletcher  
Peggy Flood  
Hazel Fox  
Eileen Gall  
Alice Gill  
Ruth Gray  
Jean Heritage  
Caroline Lewis  
Jane Lewis  
Pat Maxwell  
Caroline McCann  
Shirley Nankivell  
Mavis Oakely  
Janette Olley

Sylvia Parsons  
Gillian Penny  
Kathryn Rhodes  
Frances Rae  
Olivia Seaman  
Yvonne Spencer  
Shamila Sperryn  
Audrey Stuart Black  
Celia Sumner  
June Talbot  
Barbara Tattersall  
Sue Taylor  
Sarah Weller  
June Wheeler

## *Tenors*

Joseph Bednall  
Malcolm Beresford  
Derek Day  
Wilmarc Ellman  
John Harding

John Holt  
Guy Huntrods  
Aiden Lee  
Frances Lee

Len Lee  
Derek Oakely  
Alan Spencer  
Michael Spencer

## *Basses*

John Adkins  
Chris Bacon  
Adrian Berendt  
Clive Brock  
Douglas Cole  
Roy Dunstall

Richard Gosling  
David Ham  
Niel Hare  
Robin Hare  
Michael Holcroft  
Mark Hudson

Vernon Jolly  
David Penn  
Cyril Rogers  
Eric Scott  
Clive Steward  
Frank Woolley

## ***MEMBERS OF THE ORCHESTRA***

### **VIOLIN 1**

Martin Palmer (Leader)  
Daniel Weatherly  
Frances Clack  
Sally Brooke-Pike  
Naomi Garrick

### **VIOLIN 2**

Andrew Bernardi  
Anita Buser  
Vreni Gould  
Muriel Parker  
Karin Brown  
Karen Hoy

### **VIOLA**

Jenny Moore  
Jane Taunton  
Lynne Whitley  
Philippa Kings

### **CELLO**

Chloe Allman-Ward  
Valerie Haynes  
Rosemary Lee  
Jan Potter

### **DOUBLE BASS**

Oliver Springett  
Simon Taunton

### **FLUTE**

Patrick Taggart

### **OBOE**

Helen Pye  
Isabel Pearce

### **CLARINET/BASSET HORN**

Jane Rhind  
Stephen Rhind

### **BASSOON**

Warwick Potter

### **HORN**

David Clack

### **TRUMPET**

Jeremy Clack  
John Hutchings

### **TROMBONE**

Alan Gout  
Effie Sparkhall  
Martin Nicholls

### **TUBA**

Stephen Wassall

### **TIMPS/PERCUSSION**

Francis Beuttler

***FORTHCOMING CONCERTS BY THE SOCIETY  
IN 2001-2***

**Sunday, 16th December at 6.30pm  
at St Mary's Church, Goudhurst**

**Carol Concert**

**Sunday, 14th April 2002 at 3 pm  
at the Assembly Hall, Tunbridge Wells**

**Opera Gala**

***OTHER CONCERTS***

***ROYAL TUNBRIDGE WELLS SYMPHONY ORCHESTRA***

**All concerts 3 pm at the Assembly Hall**

- Sunday, 2nd December 2001 Catherine Rattray (horn) and  
Jane Rhind (clarinet)  
**Conductor: Roderick Dunk**
- Sunday, 3rd February 2002 Alina Ibragimova (violin)  
**Conductor : Roderick Dunk**

***GREEN ROOM MUSIC CLUB***

**All concerts 3 pm at Trinity Theatre**

- Sunday, 25th November 2001 Roderick Williams (Baritone)  
Suzie Allen (Piano)
- Sunday, 20th January 2002 The Fibonacci Sequence

**For further details of these and other concerts in the area please  
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**[www.twclassical.co.uk](http://www.twclassical.co.uk)**

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