

The Magic of Mozart

Coronation Mass

Solemn Vespers

Ave Verum Corpus

**Piano Concerto No. 21
("Elvira Madigan")**

Exsultate Jubilate



Picture © International Stiftung Mozarteum (ISM)

Sunday 26th March 2006

Conductor: Richard Jenkinson
Soloists: Lesley-Jane Rogers (soprano)
Catrin Johnsson (mezzo-soprano)
Philip Salmon (tenor)
Andrew Rupp (baritone)
Anthony Zerpa-Falcon (piano)

RTWCS Orchestra

Leader: Jane Gomm



3pm The Assembly Hall, Tunbridge Wells



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Programme

Vesperæ solennes de confessore, K.339

Motet: Ave verum corpus, K.618

Piano Concerto No.21 in C major, K.467

Interval

Exsultate, jubilate, K.165

Mass in C major "Coronation Mass", K.317

All by W. A. Mozart (1756-1791)

Vesperæ solennes de confessore, K.339

Dixit Dominus – Confitebor – Beatus vir – Laudate pueri – Laudate Dominum – Magnificat

In 1779 Mozart had returned from Paris without apparently advancing his musical career, despite his father's tactical advice to be natural and friendly with noblemen, but aloof, "like an Englishman", with other musicians. According to Friedrich Melchior Grimm, to whom he owed money, Mozart would have been better off in Paris with half the talent and twice the shrewdness. His mother, sent with him as chaperone, had contracted a fever and died on 3 July 1778. Finally Aloysia Weber, a copyist's daughter whom Mozart had been dissuaded by his father from taking to Italy as a 16-year-old prima donna in 1777, had greeted him coldly on his return to Mannheim in the autumn of the next year. "I cannot write", he said, "my heart is full of tears". Following these events Mozart composed two settings of the *Vesperæ solennes de confessore* (1780), probably for Salzburg Cathedral, of which this was the second; the earlier one was composed the previous year. In both settings, Mozart uses the greatest possible contrast of character in the movements, in particular in the choice of keys. There are five psalms (*Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri*, *Laudate Dominum*) and a *Magnificat*. The *Laudate pueri* uses a diminished seventh in its theme, which is reminiscent of Handel's *And with His stripes*; it makes a marked contrast with the following *Laudate Dominum*. This is arguably the most familiar movement, a soprano aria using a long floating line of supreme beauty and rapture. Traditionally performed at twilight when the lights are lit indoors, the *Vesperæ solennes* reflect in part the sombre mood of the 23-year-old composer. Perhaps the soprano melody of the *Laudate Dominum* may have echoed memories of the young man's recently deceased mother and of the lovely fioritura that he had lost in Mannheim. Abruptly and appropriately, like a Da Ponte opera, it all ended ambiguously well. Aloysia married a court actor named Joseph Lange and, in the same year, Mozart took an interest in her sister Constanze.

Programme (continued)

Motet: Ave verum corpus, K.618

This motet is a setting of the hymn *Hail, true body*. It is a perfect example of how Mozart could always find the right means of expression even for the simplest of tasks. It shows also how the 18th-century notion of music as a craft, that is, written objectively, even dutifully to order, coexists in his music with a personal freedom of expression more in keeping with the romantic spirit of the following century. This miniature was written on 17 June 1791 for Anton Stoll, the village schoolmaster and choir director at the spa, Baden bei Wien. It was the composer's way of returning a favour – Stoll had reserved rooms at the spa for Mozart's wife Constanze, who was expecting their sixth child.

Piano Concerto No. 21 in C major K.467

Allegro maestoso – Andante – Allegro vivace assai

Performed by Anthony Zerpa-Falcon

It was in March 1785 that Mozart composed his *Concerto No. 21*, completing it merely one month after his previous concerto. He would write four more in the next twenty months. Each of those concerti was written for Mozart himself to perform in concert in Vienna. Since he intended to act as soloist, he did not bother to write out the solo cadenzas, deciding instead to improvise them on the spot. Such a practice brought great verve and spontaneity to a performance, but unfortunately it has left us without the composer's own cadenzas. Since Mozart's time, pianists have had to compose their own cadenzas, or use those created by others. For any modern pianist to match the master's seemingly effortless style is always challenging, but it is particularly so in this case, for this concerto is among the most technically demanding of all Mozart's concerti. The composer's own father, Leopold, described the Concerto no. 21 as "astonishingly difficult". Today, it is less frequently remembered for its difficulty than for its lyrical second movement, which was prominently featured in the 1967 Swedish film, *Elvira Madigan*.

Exsultate, jubilate, K.165

Exsultate, jubilate – Fulget amica dies – Tu virginum corona – Alleluia

Sacred music occupied a good deal of the young Mozart's attention. His motets are mostly brightly coloured, extroverted works, expressing a resplendent effervescence rather than an intense personal faith. Undoubtedly the most well-known sacred piece from his early years is the motet *Exsultate, jubilate*.

Completed in 1773 during one of the composer's trips to Italy, this exuberant work was the creation of the 17-year-old Mozart – not for a female singer, but for the famous Roman castrato singer, composer, and keyboardist, Venanzio Rauzzini. The *Exsultate, jubilate* received its first performance January 17th 1773 in the Church of the Theatins, Milan. Evidence that the work was first used for liturgical purposes is given in a later version from Salzburg, in the early 1780s, where the text was adapted for the feast of the Holy Trinity.

Though it is a devotion to the Virgin Mary it is not a canonical text, and so it is not a motet in the modern sense. However, the same might be said of *Stabat Mater* and *Ave verum corpus*. Scored for soprano solo, oboes, horns, organ and strings, the piece is a miniature vocal concerto in three movements with a recitative bridge between the opening allegro and the andante movements. The slow movement leads directly to the finale, the brilliant *Alleluia* – a favourite of sopranos, concertgoers and worshippers the world over.

Mass in C major 'Coronation Mass', K.317

Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei

Of the sacred works that Mozart composed in Salzburg none is as well known or as popular as the Mass in C, K.317. In 1779 Mozart returned from his disastrous trip to Paris and, partly out of material necessity and also to please his father, he took up a position in the Archbishop's service in Salzburg. He was to "unbegrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation". At the first opportunity Mozart fulfilled this demand, composing the mass for the Easter Day service on 4th April 1779.

The mass uses wind instruments, typical of a 'Solemn Mass' and yet in length it is a 'Short Mass' corresponding to the hybrid form that was preferred by the Archbishop. Mozart himself described his task in a letter: "Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass (e.g. Easter Day), must not last more than three quarters of an hour. One needs a special training for this kind of composition, and it must also be a mass with all instruments – war trumpets, tympani etc." It had to be a grand ceremonial setting, but the mass also needed to have a compact structure. Mozart therefore omits formal closing fugues for the *Gloria* and *Credo*. The *Credo* with its problematic, vast text is in a tight rondo form, and the *Dona nobis pacem* recalls the music of the *Kyrie*.

Even as early as the 19th century the mass was already popularly referred to as the "Coronation Mass". The nickname grew out of the misguided belief that Mozart had written the mass for Salzburg's annual celebration of the anniversary of the crowning of the Shrine of the Virgin. The more likely explanation is that it was one of the works that was performed during the coronation festivities in Prague, either as early as August 1791 for Leopold II, or certainly for Leopold's successor Francis I in August 1792. (There is a set of parts dating from 1792, and the same parts were probably used the year before). It seems that Mozart must have seen the chance to be represented at the coronation festivities in 1791, not only with *La clemenza di Tito* but also with a mass composition: he wrote from Prague requesting that the parts for his old Mass in C be sent to him. He was held in very high regard in Prague where *The Marriage of Figaro* had been a smash hit, and they had commissioned *Don Giovanni*. It seems likely therefore that the city would have taken on the mass as its own, and the nickname would have grown from there.

Certainly the music itself is celebratory in nature, and would have fitted a coronation or Easter Day service perfectly. The soloists are continually employed as a quartet, in pairs or in solo lines that contrast with the larger forces of the choir. The most stunning examples are the central hushed section of the *Credo*, and later – when the *Hosanna* section of the *Benedictus* is well under way the quartet begins the piece again, seemingly in the wrong place! Perhaps the most obvious reason for the mass's popularity in Prague in 1791/2 was the uncanny similarity between the soprano solo *Agnus Dei* and the Countess's aria *Dove sono* from *Figaro* which had been so successful there in the 1780s.

(Programme notes courtesy of Aylesbury Choral Society, Aberystwyth Choral Society and Wikipedia).

Words

Vesperæ solennes de confessore

I. Dixit (psalm 110)

Dixit Dominus Domino meo, sede a dextris meis, donec ponam inimicos tuos, scabellum pedum tuorum. Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex utero ante luciferum genui te. Juravit Dominus et non poenitebit eum: Tu es sacerdos in æternum secundum ordinem Melchisedech. Dominus, a dextris tuis confregit in die iræ suæ reges. Judicabit in nationibus, implebit ruinas conquassabit capita in terra multorum. De torrente in via bibet propterea exaltabit caput. Gloria Patri, et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

II. Confitebor (psalm 111)

Confitebor tibi Domine in toto corde meo: in consilio justorum et congregatione. Magna opera Domini: exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus: et justitia ejus manet in sæculum sæculi. Memoriam fecit mirabilem suorum, misericordiam, et miserator et justus: escam dedit timentibus se. Memor erit in sæculum testamenti sui: virtutem operum suorum annuntiabit populo suo ut det illis hereditatem gentium. Opera manuum ejus veritas et judicium. Fidelia omnia mandata ejus: confirmata in sæculum sæculi: facta in veritate et æquitate. Redemptionem misit Dominus populo suo: mandavit in æternum testamentum suum. Sanctum et terribile nomen ejus: initium sapientiæ timor Domini. Intellectus bonus omnibus facientibus eum: laudatio ejus manet in sæculum sæculi. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies. In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning. The Lord swore, and will not repent: Thou art a priest for ever after the order of Melchisedech. The Lord upon thy right hand shall wound even kings in the day of his wrath. He shall judge among the heathen; he shall fill the places with the dead bodies and smite in sunder the heads over divers countries. He shall drink of the brook in the way: therefore shall he lift up his head. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

I will give thanks unto the Lord with my whole heart in the assembly of the upright, and in the congregation. The works of the Lord are great: sought out of all of them that have pleasure therein. His work is worthy to be praised, and had in honour: and His righteousness endureth for ever. The merciful and gracious Lord hath so done His marvellous work, that they ought to be had in remembrance. He hath given meat unto them that fear him: He shall ever be mindful of His covenant. He hath shewed His people the power of his works that He may give them the heritage of the heathen. The works of His hands are verity and judgement, all His commandments are true. They stand fast for ever and ever and are done in truth and equity. He sent redemption unto His people: He hath commanded His covenant for ever; Holy and reverend is His name. The fear of the Lord is the beginning of wisdom: a good understanding have all they that do thereafter; the praise of it endureth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

III. Beatus vir (psalm 112)

Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit, semen ejus generatio rectorum benedicetur, Gloria et divitiæ in domo ejus: et justitia ejus manet in sæculum sæculi. Exortum est in tenebris lumen rectis: misericors, et miserator, et justus. Jucundus homo qui miseretur et commodat, disponet sermones suos in judicio: quia in æternum non commovebitur. In memoria æterna erit justus: ab auditione mala non timebit. Paratum cor ejus sperare in Domino, non commovebitur donec despiciat inimicos suos. Dispersit, dedit pauperibus: justitia ejus manet in sæculum sæculi: cornu ejus exaltabitur in gloria. Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit. Gloria Patri, et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.

IV. Laudate pueri Dominum (psalm 113)

Laudate pueri Dominum: laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum, a solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super coelos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in coelo et in terra? Suscitans a terra inopem, et de stercore erigens pauperem; Ut collocaet eum cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum lætantem. Gloria Patri, et Filia, et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.

Blessed is the man that feareth the Lord; he hath great delight in His commandments. His seed shall be mighty on earth, the generation of the faithful shall be blessed. Riches and plenteousness shall be in his house and his righteousness endureth for ever. Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous. A good man is merciful, and lendeth and will guide his words with discretion: for he shall never be moved and the righteous shall be had in everlasting remembrance: he will not be afraid of any evil tidings for his heart standeth fast, and believeth in the Lord. His heart is established, and will not shrink until he see his desire upon his enemies. He hath dispersed abroad, and given to the poor and his righteousness remaineth for ever; his horn shall be exalted with honour. The ungodly shall see it, and it shall grieve him he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Praise the Lord, ye servants O praise the Name of the Lord. Blessed be the Name of the Lord from this time forth for evermore. The Lord's Name is praised from the rising up of the sun unto the going down of the same. The Lord is high above all heathen and his glory above the heavens. Who is like unto the Lord our God, that hath his dwelling so high, and yet humbleth himself to behold the things that are in heaven and earth? He taketh up the simple out of the dust and lifteth the poor out of the mire; that he may set him with the princes even with the princes of the people. He maketh the barren woman to keep house and to be a joyful mother of children. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Words (continued)

VI. Magnificat

Magnificat anima mea Dominum. Et exultavit spiritus, meus in Deo salutari meo. Quia respexit humilitatem ancillæ suæ, ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiæ suæ. Sicut locutus est ad patres nostros, Abraham et semini ejus in sæcula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.

My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour. For He hath regarded the lowliness of His handmaiden. For behold, from henceforth, all generations shall call me blessed. For He that is mighty hath magnified me and holy is His Name. And His mercy is on them that fear Him throughout all generations. He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and hath exalted the humble and meek. He hath filled the hungry with good things and the rich He hath sent empty away. He, remembering His mercy hath holpen His servant Israel as He promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

V. Laudate Dominum (psalm 117)

Laudate Dominum omnes gentes: laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in æternum. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio et nunc et semper et in sæcula sæculorum. Amen.

O praise the Lord, all ye heathen praise him, all ye nations; for his merciful kindness is ever more and more towards us and the truth of the Lord endureth for ever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Ave verum corpus

Ave, ave verum corpus natum ex Maria Virgine, vere passum, immolatum in cruce pro homine.

Cujus latus perforatum unda fluxit et sanguine. Esto nobis prægustatum in mortis examine.

O clemens, O pie, O dulcis Jesu, Fili mariæ.

Hail, hail, true body, born of the Virgin Mary truly having suffered and been sacrificed on the cross for mankind.

Whose side was pierced through and flowed with water and blood. Let Him be an example in the extremity of death.

O merciful, filial, sweet Jesus, Son of Mary.

Exsultate, jubilate

Exsultate, jubilate, o vos animae beatæ, dulcía cantica canendo; cantui vestro respondendo psallant æthera cum me.

Fulget amica dies, jam fugere et nubila et procellæ: exorta est justis inexpectata quies. Undique obscura regnabat nox; surgite tandem læti, qui timuistis adhuc, et jucundi auroræ fortunatæ frondes dextera plena et lilia date.

Tu virginum corona, tu nobis pacem dona, tu consolare affectus, unde suspirat cor.

Alleluia.

Rejoice, shout for joy, O ye blessed souls, singing sweet hymns; and let the heavens accompany me in my responses to your singing.

The appointed day shines out brightly, both clouds and storms have now fled; for the righteous an unexpected calm has come. Everywhere dark night reigned; rise up at last in gladness, you that were afraid till now, and joyfully present to the happy dawn foliage and lilies in generous measure.

Thou crown of virgins, give us peace, give consolation for the afflictions from which our hearts are sighing.

Alleluia.

Mass in C major ('Coronation Mass')

I. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

II. Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, Tu solus Dominus. Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord, the only-begotten Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For Thou only art holy. Thou only art the Lord. Thou only, Jesus Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

Words (continued)

V. Credo

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terræ, visibilibus omnium et invisibilibus. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum. Qui ex Patre Filioque procedit. Sanctum, Dominum et vivificantem. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

IV. Sanctus

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

V. Benedictus

Benedictus, qui venit in nomine Domine. Hosanna in excelsis.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem. Dona nobis pacem.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds; God of God, light of light, very God of very God; begotten, not made; being of one substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary; and was made man. He was crucified also for us under Pontius Pilate, He suffered and was buried. And the third day He rose again according to the Scriptures. And ascended into heaven and sitteth at the right hand of the Father. And He shall come again with glory to judge both the quick and the dead; of whose kingdom there shall be no end. And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spoke by the Prophets. And I believe in one catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

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

O Lamb of God, that takest away the sins of the world, have mercy on us.

O Lamb of God, that takest away the sins of the world, have mercy on us.

O Lamb of God, that takest away the sins of the world, grant us thy peace.

Performers

Richard Jenkinson – conductor



Richard grew up in Sussex, and received his early musical training through the County Music Service. He won a scholarship to continue his studies at the Royal College of Music in London, where – among many inspirational characters – Sir David Willcocks was a great influence and source of inspiration.

Richard now has a busy and vibrant career as a freelance musician, specialising in choral music of all kinds, as conductor, accompanist and composer, working regularly with many of the major choirs and choral societies in and around London and South East England.

He is also Director of Music at St. Swithun's Church in East Grinstead, where he enjoys all the challenges and opportunities of a major parish church, including regular concerts and recitals, as well as services with the excellent parish choir.

Following the success and critical acclaim of concerts with his choirs last year, this season promises to be busier than ever for Richard: Brahms and Mozart programmes with Royal Tunbridge Wells Choral Society, Bach's *Christmas Oratorio* and Karl Jenkins' ubiquitous *Armed Man* with East Grinstead Choral Society, plus works by Vivaldi, Pergolesi, Handel and Mozart in his exciting new appointment as Musical Director to Bookham Choral Society in Surrey.

After music (a long way after music!) Richard's other great love is sport – but usually just from the touch-line... or, better still, from the sofa, with a large beer for sustenance!

Lesley-Jane Rogers – soprano

Lesley-Jane Rogers is heralded as one of the most versatile soloists of today, and is renowned for her captivating and evocative performances. An established concert soloist, she specialises in oratorio, solo cantatas, recitals and contemporary music, and has a vast repertoire of several hundred works. She studied singing and piano at the Royal Academy of Music where she won several prizes, and was recently made an 'Associate' in recognition of her eminence in the profession.



Her extensive oratorio repertoire encompasses the mainstream panoply – she frequently performs works by Bach, Handel, Haydn, Mozart, Mendelssohn, Elgar and Verdi – as well as many more unusual pieces. An exuberant performer when required, she is also a natural choice for works such as Orff's *Carmina Burana*, the Poulenc *Gloria*, and David Fanshawe's *African Sanctus*.

Lesley-Jane has worked with many leading conductors and orchestras, and her discography numbers several new-music releases for the specialist label Metier, various English composer CDs for the for the Champion/Cameo label, as well as discs for Hyperion, Collins Classics and ASV. A keen exponent of contemporary music, she has given many world premières, most notably Ivan Fedele's *La chute de la maison Usher* with the Ensemble InterContemporain in Paris's prestigious Cité de la Musique. Most recently she has recorded works by Nicola LeFanu and David Lumsdaine, including the huge dramatic scena *A Tree telling of Orpheus* with Martyn Brabbins conducting.

Lesley-Jane is also in demand as a "vocal concerto" soloist; in particular her affinity with Canteloube's *Songs of the Auvergne*, the Strauss *Four Last Songs*, Ravel *Shéhérazade*, Mozart's *Exsultate jubilate* and Bach's *Jauchzett Gott* makes her a popular choice for this task. Lesley-Jane is also an engaging recitalist, and has recently released two CDs on the Penchant label, one of Schubert Lieder and one of English Song, with the pianist Christopher Ross.

Performers (continued)

Catrin Johnsson – mezzo-soprano



Winner of the Christina Nilsson Award from the Royal Swedish Academy of Music, Catrin Johnsson studied at the Sköndal Institute, the Royal University College of Music, Stockholm, and the Royal Academy of Music, London, where she gained many prizes.

Catrin Johnsson's concert engagements have included *L'Allegro, il Penseroso ed il Moderato* with Emma Kirkby at St George's, Hanover Square, Grieg *Haugtussa* at St John's, Smith Square, with Malcolm Martineau, Mahler *Kindertotenlieder* at the Purcell Room, Mozart *Mass in C Minor* with the Apollo Chamber Orchestra at St John's, Smith Square, Mozart *Requiem* with the London Soloists' Chamber Orchestra at St Martin-in-the-Fields and Concert Tours of New Zealand and Sweden with the pianist Rachel Fuller.

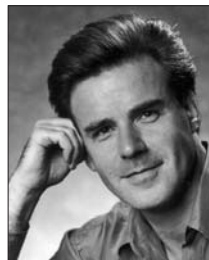
Catrin Johnsson's operatic engagements have included **Adelberto Ottone** and **Idelberto Lotario** at the London Handel Festival, **Hansel Hansel and Gretel** with Cork Opera Works, **Dorabella** *Così fan tutte* and **Nicklausse** *Les contes d'Hoffmann* with Diva Opera, **Zerlina** *Don Giovanni* for Opera East, **Cherubino** *Le nozze di Figaro* with English Touring Opera and the title-role in *The Happy Prince* for Jubilee Opera.

Engagements in 2005 / 2006 include **Dorabella** *Così fan tutte* for Co Opera, Ireland, **Papagena** *The Little Magic Flute* for English Touring Opera, **First Witch** *Dido and Aeneas* for The English Concert in Halle, Mahler *Lieder eines fahrenden Gesellen* at the Queen Elizabeth Hall, Mozart *Coronation Mass* for City of Bristol Bach Choir, Mozart *Mass in C Minor* at Beverley Minster and the Dorking Halls and Mozart *Requiem* at The Music Hall, Aberdeen.

Philip Salmon – tenor

Born in Kent, Philip Salmon studied at the Royal College of Music.

Operatic engagements have included **Prologue** / **Peter Quint** *The Turn of the Screw* at the Teatro Regio, Turin, **Pelléas Pelléas et Mélisande** for the Opéra de Marseille, **Cecco** *Il mondo della Luna* and **King** *Die Liebe der Danaë* for Garsington Opera, **St Briche** *The Merry Widow* and **Momus** *Platée* for the Royal Opera, **Frère Massée** *St François d'Assise* for the Leipzig Opera, **Agénore** *Il Re Pastore* for Opera North, **Monostatos** *Die Zauberflöte* for Scottish Opera, **Pong** *Turandot* for Lyric Opera, Dublin, **Thespis** / **Mercure** *Platée* for New York City Opera and **Count Almaviva** *Il barbiere di Siviglia* for the Wellington City Opera.



Concert engagements include performances with many of Britain's principal orchestras including the BBC Symphony Orchestra, the Bournemouth Symphony Orchestra, the Britten Sinfonia, the Hallé Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the Philharmonia, the Royal Liverpool Philharmonic Orchestra, the Royal Scottish National Orchestra and the Scottish Chamber Orchestra as well as in Australia, Israel, Japan, Singapore and the USA with conductors such as Bruno Campanella, Sir Colin Davis, Sir John Eliot Gardiner, Alexander Lazarev, Kurt Masur, Sir Yehudi Menuhin, Kent Nagano and Peter Schreier.

Television appearances have included Marschner's *Der Vampyr* (Prix d'Italia) and his recordings include Britten *Rejoice in the Lamb* and Howell's *Requiem* for Hyperion, *Extremum Dei Judicium* for Erato, *Israel in Egypt* and *Saul* for Philips, *Die lustige Witwe* for Deutsche Grammophon and Massenet *La Vièrge* for Koch-Schwan.

He recently recorded Paul Spicer's *Easter Oratorio*, and current engagements include **Danilo** *The Merry Widow* (Opera Holland Park), **Monostatos** *Die Zauberflöte* (Oxford Philomusica), the *B Minor Mass* (Bury St Edmunds Bach Choir), *The Kingdom* (Folkestone Choral Society, Hertford Choral Society) and Monteverdi *Vespers 1610* (Sheffield Cathedral).

Performers (continued)

Andrew Rupp – baritone



Born in Canterbury, Andrew Rupp began his musical training as a chorister at the Cathedral there. He read Natural Sciences at St John's College, Cambridge and is currently studying with Philip Doghan.

He made his operatic debut as **The Vicar Albert Herring** for British Youth Opera, and has sung since for the Deutsche Staatsoper, English Touring Opera, Glyndebourne Festival Opera, OTC, Dublin, and the Opéra de Lausanne, as well as for The Aldeburgh Foundation and at the Aix-en-Provence Festival, in a repertoire including **John The Last Supper**, **The Ferryman** and **The Traveller Curlew River**, **The Steward Flight**, **Demetrius A Midsummer Night's Dream**, **Junius The Rape of**

Lucretia, **Count Almaviva Le nozze di Figaro**, **Eisenstein Die Fledermaus**, **The Musicmaster Ariadne auf Naxos**, **Melchior Amahl and the Night Visitors**, **Tomés The Kiss**, **Don Pantaleone Die drei Pintos** and **Kilian Der Freischütz**.

Andrew Rupp has a wide concert and oratorio repertoire and has performed in the UK, the USA, France, Italy, Japan, Scandinavia and Switzerland. He appeared in the première of John Tavener's *The Veil of the Temple* at the City of London Festival and in revivals of this work at the Lincoln Center, New York, and the Royal Albert Hall as well as in the première of Tavener's *Hymn of Dawn*, broadcast on Radio 3, with the Ulster Orchestra from the Waterfront Hall, Belfast.

Andrew Rupp recently sang **Cecil Maria Stuarda** for English Touring Opera, **Nathan Byrd** in the première of McQueen's *Hollow Hill* at the Buxton Festival, *The Veil of the Temple* at the Holland Festival and *A Sea Symphony* with the Royal Philharmonic Orchestra at the Royal Festival Hall. His current engagements include **Sharpless Madam Butterfly** and *Last Night of the Spring Proms 2006* for Raymond Gubbay Ltd, **Ivan the Barber The Nose** for The Opera Group, the *B Minor Mass* in Bury St Edmunds Cathedral, the *St Matthew Passion* in Eton College, *Dvorak Te Deum* for Tonbridge Philharmonic Society and *Mozart Mass in C Minor* at Beverley Minster.

Anthony Zerpa-Falcon. Pianist

Born in Sevenoaks into an Anglo-Spanish family, Anthony Zerpa-Falcon has performed across the UK and abroad: in China, Hong-Kong, Spain, France, Germany, Russia, Italy, Greece and the Netherlands. He has performed with orchestras including the BBC Concert Orchestra, the Liverpool Philharmonic, the Philharmonie der Nationen, the Neue Westfalen Philharmonie, the Orquesta Sinfonica de Gran Canaria and in 1991, he was awarded a full scholarship to study at the Guildhall School of Music in the class of Joan Havill, attaining a first class honours degree, and winning all the prizes for keyboard, as well as scholarships from the Countess of Munster Musical Trust, and the Myra Hess Foundation.



After winning the rarely awarded Concert Recital Diploma (Premier Prix), he was invited to study at the International Piano Academy in Northern Italy. As one of only six students selected from around the world he received classes for two years from some of the world's leading concert artists and professors, including Dmitri Bashkurov, Murray Perahia, William Grant Nabore, Alicia de Larrocha, Karl Schnabel, Charles Rosen, Fou Ts'ong and Leon Fleisher.

A prize-winner at many international competitions, Anthony now resides in Tunbridge Wells and lists among his future engagements concerts in Poland, Germany, France, Japan, South Korea and the United States.

Performers (continued)

Jane Gomm – orchestra leader

Daughter of the well-known light music pianist Dennis Gomm, Jane was born in Worthing, Sussex. She studied the violin with Frederick Grinke at the Royal Academy of Music in London and with Eli Goren at the Guildhall School of Music. Since leaving music college she has been a member of the London Mozart Players, the London Festival Orchestra and the Orchestra of St Johns and in 1986 joined the City of London Sinfonia. With these orchestras she has toured Europe, Nigeria, Australia and South America. Jane also directs her own chamber music group, The Ruskin Ensemble which has given concerts in music clubs, arts centres, castles and country houses throughout Britain and the Netherlands. They have performed at the Brighton and Edinburgh Festivals, the British Embassy in Paris and at Number 11 Downing Street. They are particularly committed to taking music into the community and have given over 50 concerts in small villages. With the Ensemble Jane leads improvisational workshops with children of all ages and cultural backgrounds and gives concerts in hospices, hospitals and residential homes. More recently Jane became artistic advisor of the Tunbridge Wells International Music Festival.



Members of the RTWCS Orchestra

Violin 1

Jane Gomm – leader
Daniel Weatherley
Catherine Smart
Marie-France Ouellet
Corinna Perry

Violin 2

Frances Clack
Caroline Simms
Muriel Parker
Julia Atkinson

Viola

Jane Taunton
Lynn Whitley

Cello

Chloe Allman-Ward
Valerie Haynes

Double bass

Colin Moore
Oliver Springett

Flute

Sarah Wicks

Oboe

Helen Pye
Nancy Sargeant

Bassoon

Katrina Russell
Elizabeth Hesketh

Horn

David Clack
Peter Griffiths

Trumpet

Jeremy Clack
Stephen Hollamby

Timpani

Tim Saxby

Organ

Anthony Zerpa-Falcon

Advance information

We hope you enjoyed this concert – if so, you may like to be kept informed about our future concerts. Please fill in your details opposite and return to us and we will send you advance information as it becomes available.

ROYAL
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CHORAL
SOCIETY



Members of the choir

Sopranos:

Diana Blower	Barbara Hazelden	Helen MacNab	Esme Sanger
Deborah Bruce	Janet Higbee	Mary Marshall	Margaret Smith
Heather Champion	Andrea Holt	Barbara Maw	Ann Spillman
Susan Chandler	Rosemary Hughes	Moira McMillan	Heather Styles
Patsy Dale	Jenny Jessup	Janine Nicol	Ann Tutt
Jill Dunstall	Eve Johnson	Michèle Palmer	Audrey Wallin
Joyce Eckett	Sheila Jones	Eileen Phillips	Joanne Wye
Pauline Foy	Alison Kain	Patricia Prior	
Ann Greenfield	Diana MacFarlane	Lesley Rye	

Altos

Claire Bigwood	Pat Felix	Shirley Nankivell	Yvonne Spencer
Jessica Brown	Jean Finch	Shirley Nott	Audrey Stuart-Black
Margaret Butcher	Joanna Finlay	Magali Nicole	Celia Sumner
Marion Chase	Peggy Flood	Sylvia Parsons	Alison Syers
Pauline Coxshall	Eileen Gall	Gillian Penny	Sue Taylor
Mair Davis	Ruth Gray	Catherine Rigby	Muriel Thatcher
Sheila Day	Annette Grey	Ros Robertson	Felicity Wilkin
Pippa Doran	Heather Herrin	Olivia Seaman	

Tenors

Malcolm Beresford	Derek Day	Guy Huntrods	Michael Spencer
Alan Clarkson	James Day	Gareth Looker	Derek Watmough
Stephen Davis	John Holt	Alan Spencer	

Basses

John Adkins	Mark Ellis	Michael Holcroft	Cyril Rogers
Clive Brock	Richard Gosling	Robin Howden	Eric Scott
Gerald Chew	Gavin Grant	Vernon Jolly	Michael Selway
Patrick Connelly	David Ham	David Miller	John Spary
Roy Dunstall	Trevor Harrison	John Moffat	Clive Steward

Please send me advance information about RTWCS concerts.

Title (Mr/Mrs/Miss/Ms) _____

First name/initials and surname _____

Address _____

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Please return to: Gareth Looker (Publicity Officer)
Looker Strategic Communications Ltd., 44 Newton Road, Tunbridge Wells, Kent TN11 1RU

Forthcoming concerts to be given by the choir



Saturday 24th June 2006 7.30pm

Vivaldi *Gloria* and Rutter *The Sprig of Thyme*, at Vale Royal Methodist Church, Vale Road, Tunbridge Wells

Civic Concert – Tunbridge Wells' 400th anniversary

Sunday 12th November 2006 3.00pm

Bach *Magnificat* and Handel *Coronation Anthems*, at the Assembly Hall, Tunbridge Wells.

Sunday 10th December 2006 6.30pm (date to be confirmed)

We shall be giving another Carol Concert in St Mary's Church, Goudhurst.

These dates are a long way off, but it might be an idea to put them in your diary!

Other local concerts

East Grinstead Choral Society

Saturday, 13th May at 7.30pm; the Chequer Mead Arts Centre, East Grinstead

Jenkins: *The Armed Man*

Plus works by Brahms, Borodin and Verdi

Box Office: 01342 328774

The Royal Tunbridge Wells Symphony Orchestra

Sunday, 2nd April at 3.00pm; the Assembly Hall, Tunbridge Wells

Reznicek: *Overture "Donna Diana"*

Gershwin: *Piano Concerto in F*

Dvorak: *Symphony No. 8*

Box Office: 01892 530613

Tonbridge Philharmonic Society

Saturday, 27th May at 7.30pm; Tonbridge School Chapel

Dvorak: *Legends Op. 59*

Dvorak: *Te Deum*

Holst: *The Hymn of Jesus*

Tickets from John Adams Bookshop and Country Garden, High Street, Tonbridge, or Brittens Music in Tunbridge Wells.

Tonbridge Music Club

Saturday, 13th May at 8pm; Nash Ensemble, Weald of Kent Grammar School for Girls, Tonbridge

Mozart: *Flute Quartet in C, K.285b*

Jolivet: *Chant de Linos*

Debussy: *Sonata for flute, viola and harp*

Beethoven: *String Trio in C minor, Op. 9 No. 3*

Françaix: *Quintet No. 1 for flute, string trio and harp*

Box Office: 01732 838698

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