



Guildford Cathedral
Saturday 19 October 1996
*By kind permission of
the Dean and Chapter*

Kingston Choral Society
West Sussex Philharmonic Choir
and
Guildford Philharmonic Orchestra
conducted by Robin Page

MOZART

Ave Verum Corpus
Symphony No. 40
Mass in C Minor *the 'Great' Mass*



Evelyn Tubb *soprano*
Ruth Gomme *soprano*
Steven Harrold *tenor*
John Hancorn *bass*

St Stephen's Cathedral, Vienna, from the plan of the city by Daniel Huber
Mozart and Constanze Weber were married here 4 August 1782

GUILDFORD CATHEDRAL

SATURDAY 19 OCTOBER 1996

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&
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and
The National Federation of Music Societies*

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MUSICAL DIRECTOR	Robin Page MA (Hons) (Cantab) LRAM
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Our grateful thanks go to the **West Sussex County Times** for their continued sponsorship, and to **Horsham District Council** for their financial support.

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ACKNOWLEDGEMENTS: The Choir would like to thank **Andrew Massey** for his expert work as accompanist at all the Choir's rehearsals.

Kingston Choral Society gratefully acknowledges the continuing financial assistance of the **Royal Borough of Kingston upon Thames**.

Programme Design and Editor: Avril Elson, Kingston Choral Society

AVE VERUM CORPUS

Jesu, Word of God Incarnate

1791

*Ave, verum corpus,
natum de Maria Virgine:
Vere passum, immolatum
in cruce pro homine:
Cujus latus perforatum
unda fluxit et sanguine:
Esto nobis praegustatum
in mortis examine.*

Hail true Body,
born of the Virgin Mary:
Who hath truly suffered,
broken on the cross for man:
From whose pierced side
flowed water and blood:
Be for us a foretaste
of the trial of death.

Mozart wrote the short but beautiful motet *Ave Verum Corpus* on 18 June 1791, some six months before his untimely death at the age of thirty-five. The occasion for which the work was written is not known, but in spite of its brevity the motet is acknowledged to be a masterpiece in its own right.

SYMPHONY NO. 40

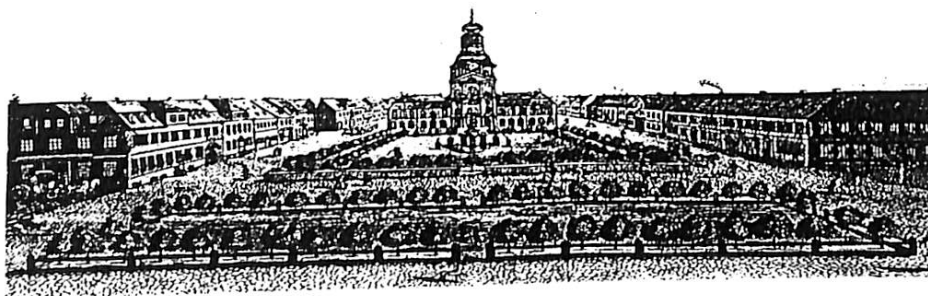
1788

Mozart wrote his Symphony no. 40 in Vienna in 1788, and it is the second of the great triptych of symphonies he wrote at this time. It is not clear for what purpose or occasion these symphonies were written.

The opening, with an impassioned and beautiful throbbing accompaniment on divided violas, is set against a secondary theme, with the falling-note figure from the opening lending an undercurrent of agitation. The andante has a short development sections, touching at its end heights of chromatic pathos. Its two -note figure may be linked with that of the first movement.

The fiery finale has a remarkable development section beginning with a tonally disorientating flourish, then embarking on a four-part contrapuntal working-out of the material, ending in the remote key of C# minor, where the music pauses before being wrenched back to the tonic for a regular recapitulation.

I N T E R V A L



Pfälzer Hof, Mannheim. Mozart stayed in Mannheim in 1777 and 1778 en route to and from Paris.

J A Reidel, 1779



Wolfgang Amadeus Mozart 1756-1791 was born in Salzburg, the son of Leopold Mozart, Vice-Kapellmeister to the Archbishop of Salzburg. At the age of six, the family toured the courts of Vienna, Munich, Paris and London, exhibiting the talents and ability of Wolfgang and his sister Marianne. Two years after returning to Salzburg in 1766 Mozart was appointed Konzertmeister to the Archbishop. There followed nine years of study and touring, in which time his abilities as a composer rapidly developed. Before he was twenty-one he had already written many symphonies, concertos, much church and chamber music and several operas.

In 1781 Mozart was summoned to Vienna to fulfil his duties to the Archbishop of Salzburg, who had moved there. He later resigned his appointment to the Archbishop, whose treatment of Mozart was poor. However, Mozart became a popular performer at the musical gatherings of the Viennese nobility.

Mozart formed a lifelong friendship with Haydn whilst staying with the Weber family in Vienna, an association which influenced the music of both composers. Later, in 1782, Mozart married Constanze Weber, cousin of Carl Maria von Weber.

Mozart and Constanze seem to have been unable to manage their financial matters; their income was irregular, as Mozart failed to obtain a permanent appointment. Due to the strain of work and financial problems his health suffered, and Mozart died of malignant typhus at the early age of thirty-five. He was buried in a pauper's grave. Among the mourners were Salieri, the Court Kapellmeister, and Süßmayer, Mozart's pupil and close friend, who had completed the unfinished *Requiem*, following his instructions on his deathbed.

MASS IN C MINOR K427

Mozart probably began work on the Mass in C Minor shortly after his marriage to Constanze Weber on 4 August 1782, in fulfilment of a vow that he would perform a mass in her honour when he took her to Salzburg to meet his father Leopold (who had not given the marriage his approval). In the event, the work was never finished, only the *Kyrie* and the *Gloria* being complete in Mozart's autograph score. Most of the *Sanctus*, including the *Osanna* and the *Benedictus* were also partially finished, but of the *Credo* only the *Credo in unum deum* and the *Et incarnatus est* exist (and even these were not fully written out). The remainder of the *Credo* and all of the *Agnus Dei* was not composed.

The Mass in C Minor is by far the most ambitious of Mozart's compositions for the church, and is influenced by the music of Bach and Handel, the Italian operatic style, and Mozart's own tenderness and humanity. The *Kyrie* is spacious and grave, although the solo soprano introduces a gentler, warmer mood at the *Christe eleison*. The *Gloria* is divided into several sections: a festive, choral setting of *Gloria in excelsis*; a florid *Laudamus te* for solo soprano; a massive *Gratias* for five-part chorus; a somewhat archaic *Domine Deus* for two solo sopranos; a grand and dignified *Qui tollis* with double four-part chorus; a *Quoniam* for soprano and tenor soloists, and a setting of *Cum Sancto Spiritu* for chorus and orchestra.

The opening section of the *Credo* is for chorus, in five parts, and is followed by the tender *Et incarnatus est* for soprano solo. The short *Sanctus* is again for double four-part chorus, as is the fugal *Osanna*. The *Benedictus* is for solo quartet and is rounded off by a short reprise of the first bars of the *Osanna*.

Although the C Minor Mass reflects the influence of Bach and Handel, it is anything but a mere copy of a past style. In all its parts it is imbued with the particular sweetness and nostalgic tenderness which are so important a component of Mozart's own language. Within Mozart's sacred works the C Minor Mass marks a peak of achievement exceeded only, perhaps, in his *Requiem*.

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MASS IN C MINOR KV 427

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

Gloria

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae 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 dextram Patris,
miserere nobis.*

*Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.*

*Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

Glory be to God on high.
And on earth peace
to men of good will.

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.

We give thanks to Thee
for Thy great glory.

Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

For Thou only art holy.
Thou only art the Lord.
Thou only art the most high.

Jesus Christ.
With the Holy Ghost
in the glory of God the Father.
Amen.

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.

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiallem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria virgine et homo factus est.*

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.

Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.
Osanna in excelsis.*

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

Benedictus

*Benedictus, qui venit
in nomine Domine.
Osanna in excelsis.*

Blessed be He that cometh
in the name of the Lord.
Hosanna in the highest.

~ ~ ~

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Robin Page - CONDUCTOR - is based in London where he is the Principal Conductor and Musical Director of Thames Sinfonia, the Thames Symphony Orchestra, the Purcell Orchestra and the Kingston Choral Society. He has also worked with the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music, London, as a conductor and lecturer specialising in the contemporary repertoire and Scandinavian music.

Robin has specialised in the Nordic repertoire. He has given acclaimed performances of Sibelius and Nielsen symphonies, and conducted the inaugural concert of the UK Sibelius Society in London. He has also given first UK performances of many Swedish works, including such names as Stenhammar, Rosenberg, Lidholm and Bortz. Last season he conducted the Sundsvalls Kammerorkester in a programme of Haydn, Britten and Larsson. This concert was very well received in the press. It was broadcast live on local radio, and repeated on Swedish National Radio on Good Friday.

He also has links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of the Elgar Enigma Variations, a work which is now firmly established in their repertoire. He has also performed and broadcast in Hungary and Poland.

In the UK Robin travels widely. For many years he was the principal conductor of the Birmingham Philharmonic Orchestra and he has also conducted the Halle Choir, Guildford Philharmonic Orchestra and the West Sussex Philharmonic Choir where he is musical director. He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra and has appeared on BBC television.

Robin studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London. He is a visiting lecturer at Kingston University and is Principal Conductor of British Youth Summer Music.

Evelyn Tubb - SOPRANO - comes from a pan-european family with a tradition of performance in music, song and dance. Her own studies in singing, trumpet, piano and dance began at an early age, and continued at the Guildhall School of Music in London.

Over the last 16 years Evelyn has become admired worldwide as an expressive and influential interpreter of early music, combining style with gesture and dramatic characterisation in performance of opera and oratorio with leading conductors, recitals with lutenist / guitarist Michael Fields and their ensemble *Sprezzatura*, and as a member of Anthony Rooley's Consort of Musicke. Opera roles have ranged from Monteverdi to Maxwell-Davies, with recent highlights including Dido in *Dido and Aeneas* and the title role in the Mayfield Chamber Opera production of *Semele* by John Eccles, the first in modern times.

Her numerous recordings with international labels include six solo CDs. She is also a popular teacher, in demand for courses worldwide, including the Schola Cantorum in Basel, Switzerland, and at Dartington International Summer School.

Evelyn has appeared with Kingston Choral Society on three former occasions, the latest being for Bach's Mass in B Minor in May of this year.

Ruth Gomme - SOPRANO - was a choral scholar at Queen's College, Cambridge, and went on to study with Kenneth Bowen at the Royal Academy of Music, winning several major prizes and taking part in a wide range of college productions, among them the lead role in the musical *Madonna in Slag City*. Since graduating she has maintained her interest in a wide variety of repertoire, with performances ranging from Restoration opera to premières of contemporary works.

Ruth has sung with a number of acclaimed vocal groups, including the New London Consort, Polyphony, and the BBC Singers, and is also a singer with the baroque ensemble Serenata, whose debut consort was recorded by German television. Under the umbrella of Mayfield Chamber Opera, she has collaborated with Evelyn Tubb and John Hancorn in performances of *Dido and Aeneas*, Eccles' *Semele*, Hildegard of Bingham's plainsong drama *Ordo Virtutum* and a truncated version of *The Beggar's Opera*.

Recent solo performances have included *Messiah* for Durham Choral Society, the Bach *Magnificat* for the London Concert Choir, Fauré's *Requiem* with the London Festival Orchestra and *Dido and Aeneas* at the International Cervantino Festival in Mexico.

Steven Harrold - TENOR - started singing as a boy chorister at St Paul's Cathedral singing at, amongst other important occasions, the Royal Wedding of Charles and Diana in 1981. He later went to St John's College, Cambridge, to study Economics. While there he was also a Lay Vicar in Westminster Abbey Choir where he sang for four years, leaving last Christmas in order to concentrate on his freelance career. He currently sings for many of the top early music groups including Gothic Voices, with whom he has recently toured Colombia, Ecuador, Israel and California, the Tallis Scholars, The Gabrielli Consort and the Cardinal's Musick, who won last year's Gramophone Magazine Early Music Award.

Steven recently recorded the backing music for Edward II's Wedding in Mel Gibson's motion picture *Braveheart*. As well as consort singing, he is much in demand as a soloist particularly for Baroque Music requiring a high tenor. He sings regularly in this capacity for the Birmingham-based ensemble, Ex Cathedra, directed by Jeffrey Skidmore, and featured in the revival of the opera *Isis* by Lully last November.

Recent concerts include Bach's *Magnificat* for the Manchester Bach Choir and Purcell's *The Fairy Queen* for Chipping Norton Choral Society.

John Hancorn - BARITONE - was born in Inverness, and is a Graduate of Trinity College of Music. In 1980 he was a winner of the South East Arts Young Musicians Platform, and joined the National Opera Studio. He is the 1982 Richard Tauber winner and was a major prizewinner at S'Hertogenbosch in 1983. His teachers have included Thomas Hampson, with whom he worked at the Brereton International Music Symposium.

John Hancorn has wide experience in Opera and has sung principal roles with Kent Opera, the Royal Opera, Welsh National Opera, Glyndebourne Festival Opera, and English National Opera. Other operatic projects include Monteverdi *Orfeo* with Roger Norrington at the Maggio Musicale, Handel *Agrippina* at the Buxton Festival, Britten *Noye's Fludde* and Williamson *Julius Caesar Jones* with the Finchley Children's Music Group at the Royal Festival Hall, and Purcell *Fairy Queen* with the English Bach Festival at the Royal Opera House. He has recently completed a tour with Compact Opera in a newly commissioned piece by Steven Edwards, *Crystal Balls*.

John has a busy concert career, and has worked with leading orchestras at home and abroad, including The English Concert and Trevor Pinnock, and the Orchestra of the Age of Enlightenment, the Academy of St Martin in the Fields, the North Netherlands Chamber Orchestra, the London Mozart Players, and The Bournemouth Symphony Orchestra, with whom he recently performed Nielsen's Third Symphony.

John has also worked with the Consort of Musicke and Anthony Rooley on a CD recording of Weelkes madrigals and anthems. In 1993 John joined the staff of Dartington International Summer School.

GUILDFORD PHILHARMONIC

Leader: Maurice Brett

The Orchestra was founded in 1945 by Guildford Borough Council under the Directorship of Crossley Clitheroe. Following his death in 1962, Vernon Handley was appointed Musical Director and he remained with the Orchestra for 21 years; he is now Conductor Emeritus. Sir Charles Groves and Sir Alexander Gibson held the position of Principal Conductors between 1986 and 1994.

En Shao, the young dynamic Chinese conductor, was appointed Principal Conductor in September 1995.

Guildford Philharmonic's regular playing strength of 75 professional musicians perform an annual season of concerts at the Civic Hall and Guildford Cathedral. These concerts attract national attention. A varied repertoire each season reflects the Orchestra's desire to appeal to all music lovers and to suit all tastes.

Special concerts for children form a part of the Orchestra's programme. Howard Blake was commissioned by the Orchestra to write a cantata for children's choir and orchestra as part of the 50th anniversary celebrations and this was performed twice during the 1995 International Music Festival at the Cathedral conducted by the composer, and broadcast on Classic FM. The 'Adopt a Player' Scheme introduces school children to the musicians and the orchestral repertoire. Workshops promoted in association with the County Music Inspectorate help to cultivate composition skills amongst GCSE music students.

Guildford Philharmonic is funded and promoted by Guildford Borough with assistance from South East Arts, South East Music Trust, the Musician's Union and the Philharmonic Society. Sponsorship forms an important part of the Orchestra's financial strategy.

If you would like further information on the Orchestra, a current brochure, or to be placed on the Orchestra's mailing list, please call in or ring the office at:

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WEST SUSSEX PHILHARMONIC CHOIR

The Choir was formed in Horsham in 1978 under the Chairmanship of the local GP with the aim of providing local residents with the opportunity to perform major works with professional soloists and orchestras; and to enhance the musical life of the town and a large area of West Sussex by promoting a minimum of two concerts a year.

An inaugural concert was held at Christ's Hospital School in December 1978 to widespread acclaim. The first Musical Director, Laurie Carcas, laid the foundation for the Choir pursuing its aim of commitment, variety and musical excellence. He retired in 1984 to become President and since then Robin Page has continued the musical progress of the Choir which now numbers some 130 singers.

The aim of the Choir remains constant; the performance of great choral works for the enjoyment of singers and audience alike continues to be its prime objective. In recent years the Choir has accomplished an extremely ambitious programme, including Purcell's *King Arthur* to mark the tercentenary of the composer's death. In the spring of 1995 the Choir performed Brahms's *Requiem* in the Hawth, Crawley, as a tribute to its former Chairman, Peter King. Their concert in December 1995, of American music, was rather different from their usual programmes, and proved very popular. In May this year the Choir performed Kodaly's *Psalmus Hungaricus* and Prokofiev's *Alexander Nevsky* at the Horsham Arts Centre, which was an immensely enjoyable and exciting programme.

West Sussex Philharmonic Choir has joined forces with Kingston Choral Society to perform large works at Guildford Cathedral on several notable occasions in the past, the last being the Beethoven *Missa Solemnis*, in 1994.

WSPC meets regularly each Tuesday evening between 8.00 and 10.00pm for rehearsals in The Barn, The Causeway, Horsham, from September until May. The Choir welcomes new members in all voice. If you would like to know more, please telephone the Membership Secretary on 01306 712051.

KINGSTON CHORAL SOCIETY

Kingston Choral Society has been making music in Kingston for almost fifty years and performs a wide variety of music from Bach to Gershwin. The choir has over one hundred singers and have gained a reputation for enthusiasm and high quality music making. Not afraid of ambitious projects, over the last few years, Kingston Choral Society has even sung in old Czech and medieval Swedish! KCS usually performs four concerts a year in Kingston Parish Church in the heart of Kingston, accompanied by professional orchestras, with workshop events and special concerts adding to their activities.

For this evening's performance, Kingston Choral Society has again teamed-up with the West Sussex Philharmonic Choir (both choirs share the same conductor), for this special performance of Mozart's *Mass in C Minor*. Their last joint concert in the cathedral was Beethoven's *Missa Solemnis* in 1994. Such events give both choirs the opportunity to perform larger-scale works.

Looking further ahead, the 1997/98 season marks the choir's 50th anniversary and to recreate the choir's first ever concert in 1948, KCS are planning a very special performance of Handel's *Messiah*.

The highlights of last season were a performance of Bach's *Mass in B Minor* with the recently formed baroque Purcell Orchestra and a performance of Brahms' *Requiem* in support of the Cancer Relief Macmillan Fund.

KCS's membership is drawn from a wide area of South West London and North Surrey, and new members are always welcome.

Rehearsals take place every Thursday evening at Hollyfield School Hall, Surbiton Road, at 7.45pm to 10.00pm.

For further information about the choir, please contact the Membership Secretary on 0181 643 3595.

NFMS

West Sussex Philharmonic Choir and Kingston Choral Society are affiliated to the National Federation of Music Societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom.

West Sussex Philharmonic Choir

1996/7 Season

Saturday 7 December 1996

Horsham Arts Centre, 7.30

Orff *Carmina Burana*

~~~

Saturday 14 December 1996

St Mark's Church, Horsham, 7.30

*Charity Carol Concert*

~~~

Saturday 8 March 1997

St Mary's Church, Horsham, 7.30

Parry *I Was Glad; Blest Pair of Sirens*

Rutter *Requiem*

~~~

Sunday 15 June 1997

Horsham Arts Centre, 7.30

**Elgar** *Dream of Gerontius*

as part of Horsham's 'Fanfare '97'

### Kingston Choral Society

#### 1996/7 Season

Saturday 21 December 1996

Kingston Parish Church, 7.30

*Music for Christmas*

~~~

Saturday 1 March 1997

Kingston Parish Church, 7.30

Rossini *Petit Messe Solennelle*

from scratch

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Saturday 17 May 1997

Kingston Parish Church, 7.30

*Russian Programme, including*

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**Prokofiev** *Alexander Nevsky*

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