

The Priory Singers

&

Hexham Orpheus Choir

Conducted by Glenn Davis



Mozart

1756 – 1791



"The Magic of Mozart"

The Priory Singers & The Hexham Orpheus Choir

Conductor **Glenn Davis**

With an invited orchestra led by **Julia Boulton**

Choir rehearsal pianist **Margaret Huntington**



Tonight's Guest Soloists



Katherine Moore (Soprano)

Born in the North East of England and a former pupil of Kings School, Katherine entered the RNCM in 2001 to study with Mary Brennan. In June of last year, she graduated with BMus first class honours, and is currently in her first year of the Post Graduate Diploma course at the RNCM where she was the recipient of the prestigious Frederic Cox award for singing this year. In December 2005 she took the role of Lisette in the RNCM production of Puccini's *La Rondine*. Other operatic roles include covering the title role of the Matron in Dibdin's *The Ephesian Matron* with Peter Holman and Jack Edwards, and the role of the Countess in *Le Nozze di Figaro* in the summer series of opera excerpts at the RNCM in 2004. She also played the "Israelitish Woman" in the 2004 Yorke Trust production of Handel's *Samson* which was attended by HRH the Prince of Wales. She also recently took the role of Fiordiligi in an excerpt performance of *Così fan tutte* at the RNCM. Katherine is also a regular on the oratorio platform. Recent engagements have included Haydn *Nelson Mass* and Stravinsky *Mass* with the Northern Sinfonia at 'The Sage' Gateshead, Vaughan Williams *In Windsor Forest*, Rutter *Requiem*, Handel *Alexander's Feast*, Bach *Magnificat*, Mozart *Coronation Mass* and a concert performance of Britten *Paul Bunyan*. Future engagements include Bach *St Matthew Passion* in Sheffield Cathedral, Bach *B Minor Mass*, Haydn *Nelson Mass*, and Vivaldi *Gloria*.



Susan Davis (Contralto)

Born in Liverpool and raised in Doncaster, Susan has made the North East her home after gaining a degree in Sciences at Newcastle University. After both choral and solo experience with various Newcastle societies, her solo work developed under the teaching of Clarice Stringer. She gained further choral experience with the Sinfonia Chorus and small-group singing with Musica Johannis, and she has appeared as a soloist with a number of choirs in the area and the Northern Sinfonia Orchestra in a joint schools choral concert in the New Tyne Theatre. Her repertoire includes Masses by Beethoven, Charpentier, Haydn, Mozart and Rossini, cantatas and the *St. John Passion* by J.S.Bach as well as Handel's *Messiah* and *Judas Maccabeus*. Having rejoined the Sinfonia Chorus, she will be a member of the solo quartet in their forthcoming performance of Vaughan Williams' *Mass in G minor*, in The Sage, Gateshead.



Robyn Lyn Evans (Tenor)

Robyn comes from Ceredigion, in mid-Wales. A graduate of Trinity College, Carmarthen (in Theatre, and Media), he has won numerous awards, including the title of International Young Singer at the Llangollen International Eisteddfod in 1999; the Osborne Roberts Memorial Prize winner (The Blue Riband under 25) at the National Eisteddfod, Llanelli and at Lampeter Eisteddfod 2000; 'best tenor' prize at the National Mozart Competition, Southport in 2000 and 2001), runner-up in the W.Towyn Roberts Memorial Scholarship in the National Eisteddfod, Denbigh in 2001 and finalist in the London Welsh Society Singer of the Year 2005. Robyn has numerous concert, radio and television appearances to his name and oratorio performances include works by Bach, Gounod, Handel, Haydn, Mendelssohn, Mozart, Rossini, Saint-Saëns, Schumann, Stainer, Verdi and Weber. He has also performed the rôles of Don José, *Carmen*; Gérald, *Lakmé*; Prince, *Rusalka*; Abdullah, *Nabucco*; Alfred, *Die Fledermaus*; Tony, *West Side Story* and Marco, *The Gondoliers*. His performances have taken him to the Royal Philharmonic Hall Liverpool, Usher Hall Edinburgh, St David's Hall Cardiff, the cathedrals of Gloucester, Llandaff and St David's as well as touring Germany as soloist with Abergavenny Male Voice Choir.



Robert Seaton (Bass)

Robert has performed in many major choral works including Beethoven's *Choral Symphony*, Haydn's *Creation* and *The Seasons*, the *Requiems* of Mozart, Brahms, Faure and Verdi, the *Passions* of Bach together with his *Christmas Oratorio* and *B Minor Mass*, and the many choral works of Handel. He has also sung Rachmaninoff's *The Bells*, in Russian, and Bloch's *Sacred Service* in Hebrew. His wide recital repertoire embraces Lieder and French Melodie together with a special emphasis on the works of British composers. His career has included recitals with the pianist Keith Swallow, appearances at the Ashington and Cambridge Festivals, a performance of Verdi's *Requiem* in the Crucible Theatre Sheffield, as well as celebrity and charity concerts in Devon, Cheshire, Lancashire and the North East. An extensive Concert repertoire includes Operatic Arias, Light Opera, Victorian Ballads, Spirituals, Folk Songs and Light Music. Like Susan and Robyn, tonight sees a return to the venue where all three sang in *Elijah* with such success in 2002.



Glenn Davis (Conductor)

Choral music has been a major part of Glenn's life since singing in the school choir of Newcastle R.G.S. under Jack Wolstenholme. After years as a choral singer, Glenn was given the chance to direct a small and highly successful madrigal group (the Tynemouth Consort) between 1974 and 1982, and has been the conductor of the Priory Singers since its formation in 1979. In January 1998 Glenn took on the directorship of the Hexham Orpheus Choir, and was keen to take up their suggestion of joint concerts, offering the opportunity for both choirs to combine for works requiring larger forces than either could manage individually. The result to date has been three performances: Rossini's *Stabat Mater* and Brahms' *Song of Destiny* in Hexham Abbey in 2000, and an equally successful *Elijah* two years later in the hall of The King's School, Tynemouth, then a Brahms' *Requiem* in 2004, back in Hexham. Over the whole period he has developed his own and both choirs' standards of performance, particularly after his experience of summer schools in choral conducting at Canford with Simon Halsey (now the Priory Singers' Honorary President), and the late Simon Johnson. He is a regular member of the Association of British Choral Directors and sings with the Sinfonia Chorus. He has recently attended the two-week orchestral conducting course at Canford under an international team of teachers led by George Hurst.

Programme

1. (a) **Kyrie in D minor, K.341**
(b) **Ave verum corpus, K.618.**
2. **String Quintet in E flat major, K.614**
(4th movement: Finale, Allegro). Played by Julia Boulton, Carol Wichman, Anne Greaves, Jill Blakey, and Peter Richardson.
3. **Excerpts from "The Magic Flute," K.620**
(a) The Birdcatcher's Song
(b) Tamino's "Portrait Aria"
(c) Quintet: "H'm, h'm"
(d) Sarastro: "O Isis and Osiris"
(e) Pamina: "Ah, 'tis gone".
(f) The "Trials" scene.
(g) Act 2, final scene.

Papageno: Robert Seaton, **Tamino:** Robyn Lyn Evans, **Three ladies:** Pip Emler, Susan Davis, Val Hooker,

Pamina: Katherine Moore, **Sarastro:** William Weatherspoon, **Monostatos:** Peter Vasey.

Armed Men: Ronald Bridgett, David Barraclough, Paul Barrett, Keith Mallinson, and Owen McArdle.

INTERVAL

4. **Requiem in D minor, K.626**
(a) INTROIT:
Requiem aeternam (Soprano solo and Choir),
Kyrie (Choir).
(b) SEQUENCE:
Dies iiae (Choir),
Tuba mirum (Solo Quartet),
Rex tremenda (Choir),
Recordare (Solo Quartet),
Confutatis (Choir),
Lacrimosa (Choir).
(c) OFFERTORY:
Domine Jesu Christe (Choir),
Hostias (Choir).
(d) SANCTUS; (Choir)
(e) BENEDICTUS (Solo Quartet and Choir).
(f) AGNUS DEI (Choir).
(g) COMMUNION:
Lux aeterna (Soprano solo and Choir)
Cum sanctis tuis (Choir).

SPECIAL THANKS

We would like to take this opportunity to thank the following for their support

Cogito Books Hexham

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Patrons of The Priory Singers

Mr and Mrs A Barnes, Mrs E Brunton, Mrs C Dickinson, Mrs K Gilbert, Mr T May, Mrs E Moat, Mrs M Shield, Mrs J Spencer, Mr D Stembridge, Mrs A Stembridge, Mr J E Robinson, Mr A Tompkins, Ms R Welch, and Mrs C M Wilkinson

Programme Notes

The theme of tonight's concert – two hundred and fifty years after Mozart's birth in January 1756 – is, in fact, the music he wrote during the last year of his life, 1791. After a year (1790) which was unproductive by his standards, and which saw family finances at a shaky level, the next brought all manner of opportunities for new beginnings. There were three major commissions: one from the court for a new opera to celebrate the coronation of the new Emperor, the second from the Viennese actor/impresario Emmanuel Schikaneder, again for a new opera, and a third from a mysterious stranger. The first became '*The Clemency of Titus*', performed in Prague, the second '*The Magic Flute*', and the third, the *Requiem*. In addition, Mozart found the time to complete a string quintet, two concertos (for piano and clarinet), a fantasia for mechanical organ, a set of German dances (useful for paying the rent), and a cantata for the Vienna Freemasons, (he, like Haydn was a member of a local Viennese lodge, at a time when Freemasonry was associated with Reason and Liberal progress in what, after all, was the era of the French Revolution).

The death of the Emperor Josef (he of the "too many notes, my dear Mozart" remark in *Amadeus*) also brought a new chance to return to church music – Mozart's favourite genre according to his wife, Constanze. Josef had banned the use of elaborate music and orchestras in church but his eventual successor, Franz, had lifted it. Mozart saw the chance of a post at Vienna's Cathedral (St. Stephen's) when the existing Master of the Chapel was taken ill. The *Kyrie* which opens the concert (impossible to date precisely as there is no autograph score), may well have been associated with his job application, as a sort of practical demonstration of his talents. The more modest but equally fine *Ave verum* was written for the local celebration of the feast of Corpus Christi (again restored by the Emperor) at a church in Baden. Constanze had gone there to take the waters during her pregnancy.

In April, Mozart produced the *Quintet in E flat*, probably for an anonymous Hungarian amateur player. The development of the string quartet of two violins, viola and cello owes most to Haydn, but it was Mozart who pioneered the quintet, with its extra viola. While *La Clemenza di Tito* was a serious opera for the court to an "elevated" text, *The Magic Flute* was produced for a popular, raucous theatre in the Vienna suburbs. Opening on September 30th, all the October performances were sold out, and even the court composer Salieri attended (with his mistress). "From the overture to the final chorus there was not a number which did not elicit a bravo or bello from him," Mozart wrote. The latter's letters reveal a man in high spirits, enjoying expensive meals and playing practical jokes from the wings during performances. There seem to be no indications of the rapid decline in his health that would leave his final work, the *Requiem*, tragically unfinished.

Mozart's *Requiem* was commissioned anonymously from a local aristocrat, Count Franz von Walsegg, to commemorate the recent death of his young wife. Work on the two operas meant that Mozart was unable to start it until October, and the dramatic deterioration of his health in mid-November, at a time of appalling weather in Vienna, meant that he died on December 5th leaving it unfinished. Friends had gathered round his bed to sing completed sections on the previous day. Constanze needed the money from the commission and turned to a number of Mozart's pupils and/or young Viennese composers, to complete the work, eventually settling on Franz Xaver Süssmayr. He completed the orchestration of those parts where Mozart had composed all the vocal lines, and may, or may not have written the Sanctus, Benedictus and Agnus Dei himself. No-one is sure, and no-one knows whether he had written and/or verbal indications from Mozart to indicate his intentions. (Tonight's performance also includes the work of a German musician Franz Beyer who in the 1970's cleaned up certain awkward areas in Süssmayr's scoring).

THE CHOIR

Sopranos

Joy Abbott
Catherine Allen
Sarah Barker
Evelyn Blenkinsop
Dorothy Booker
Ruth Brownlee
Irene Chapman
Elspeth Christie
Margaret Clark
Ann Darlington
Janet Davies
Rosemary Dunlop
Pip Emrler
Anne Firth
Nancy Gash
June Gibbon
Val Goldthorpe
Sarah Gregson
Rosemarie Herdman
Barbara Hogg
Frances Hughes

Frances O'Neil
Ann Otter
Greta Oxley
Gillian Parkinson
Ann Petrie
Carolyn Ramsey
Ann Reed
Elaine Rigg
Gwyneth Robinson
Angela Robinson
Nuala Rose
Ruth Slack
Marjorie Stewart-Robinson
Judith Taylor
Nora Thomson
Zena Thompson
Brenda Waton
Caroline Watson
Carrie Winger
Margaret Wheeler

Altos

Margaret Bainbridge
Margaret Barker
Grethe Blacklock
Marie Bridges
Joy Campbell
Sylvia Chainey
Pat Crompton
Sheila Dance
Margaret Danskin
Christine Davidson
Mary Davis
Elizabeth Dixon
Davina Dwyer
Jean Fisher
Thelma Gilhespy
Julia Grint
Jean Hartwell
Val Hooker
Vivien Hubbuck
Anita Jeffries
Janette Kirton Darling

Elizabeth Magee
Shelagh May
Judith Murray
Anne O'Flanagan
Sarahjane Palmer
Patricia Phillips
Bronya Read
Eleanor Rigby
Pat Rose
Audrey Shiel
Betty Stevens
Janet Storrie
Catherine Stott
Julia Straw
Gill Thompson
Tina Tompkins
Margaret Varley
Roz Waller
Rachel Ward
Jean Wilks
Jill Williamson

Tenors

David Barraclough
John Barker
John Brewster
Ron Bridgett
Keith Brunton
Malcolm Chainey
Tom Frost
Tim Grew

Susan Kent
Michael Kerrigan
Jack McElroy
Alistair Moat
Dorothy Peters
John Scott
Mike Soar
Peter Vasey

Basses

James Arkless
Paul Barrett
Paul Berry
Chris Campbell
Nigel Corbett
Malcolm Dawson
Richard Dixon
Robert Firth
Bill Gilbert
Harry Gilbert
Charles Hedley
Peter Kelly
John Kent
Keith Mallinson

Tony May
Owen McArdle
Tom McCoulough
Simon Partridge
Paul Proctor
Ernie Scott
Jack Shiel
Edwin Shield
Peter Stott
Richard Taylor
Jim Teasdale
William Weatherspoon
Larry Winger

THE ORCHESTRA

Violins

Julia Boulton (leader)
Dawn Allen
Jill Blakey
Jane Cuggy
Louise Khazee
Calum Moulton
Judith Thompson
Kathryn Wakefield
Helen West
Carol Wichman

Michael Smith
James Wong

Violas

Anne Greaves
Eileen Englebrecht
John Pearce
Ian Whaley

Cellos

Peter Richardson
Eleanor Brown

Nigel Chandler
Peter Wright

Double Basses

Gordon Callander
Tony Jarrett

Flute

Hazel Graham
David Tomson
Emma Todd

Clarinets

Jennifer Murray
Julie Door

Bassoons

Valerie Watts
Philip Noble

Trombones

Paul Cooper
Paul Fletcher
Robert Butler

Trumpets

Alan Docherty
Paul Gledhill

Horns

David Milner
Helen West

Timpani

Andrew Booth