



**Sun 15 November 4.30pm**

**St Mary's Church, Windmill Lane,  
East Grinstead RH19 2DS**

***East Grinstead Choral Society***

# ***Dvořák's Mass in D***

***with***

***Mendelssohn's Hear My Prayer  
and Four Sacred Partsongs***

**Organists - Ray Maulkin and Richard Jenkinson**

**Directed by Richard Jenkinson**

***www.egcs.co.uk***



Registered charity number 801961



East Grinstead Choral Society

presents

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# Programme

## **Mendelssohn**

- **Four sacred partsongs**
  - I Kyrie eleison
  - II Heilig
  - III Jauchzet dem Herrn alle Welt
  - IV Frohlocket, ihr Völker auf Erden
- **Sonata in A, 1<sup>st</sup> movement (Op. 65, No. 3)**
- **Hear my Prayer**

## I N T E R V A L

(30 minutes - *refreshments in church hall*)

## **Dvořák**

- **Mass in D (Op. 86)**
  - Kyrie
  - Gloria
  - Credo
  - Sanctus
  - Benedictus
  - Agnus Dei

Members of the audience are invited to join the performers in the church hall after the concert for a drink and a chat. Raffle prizes will also be available for collection at this time.

No unauthorised photography, video or sound recording is permitted during the performance. We thank you for your co-operation.

## Antonín Dvořák (1841 - 1904)



Antonín Dvořák was born in 1841 in a small town in Bohemia (in what is now the Czech Republic). He was one of the most popular composers of his day — a veritable star of the late Romantic period.

The Mass in D Major is the only one of Dvořák's several masses that still exists. In 1887, Josef Hlávka, an artistic patron, architect, and friend of Dvořák's, and founder of the Czech Academy of Sciences and Art, commissioned the piece for the consecration of a private chapel at his country estate, Lužany Castle, in southwest Bohemia. The

consecration took place on September 11, 1887.

At the time, Dvořák was already famous for his large-scale choral works, including the Stabat Mater and St. Ludmilla. This Mass, however, was conceived for a more intimate space and occasion than those works. It was scored for four soloists (or semi-chorus) and choir, with a simple but ingenious organ accompaniment, and it was intended for an actual religious service, as opposed to a concert performance. As Dvořák noted in a letter to Hlávka,

"I have successfully completed the [Mass], and I am very pleased with it. I believe it is a work that will fulfill its purpose. It could bear the dedication: faith, hope, and love of Almighty God, with thanks for the great gift that has enabled me to bring this work in praise of the Highest and in the honor of art to a happy conclusion."

This Mass, therefore, is more lyrical and prayerful than dramatic. Its character has often been described as pastoral, reflecting Dvořák's love of nature and evoking the tranquil countryside surrounding Hlávka's chateau. Dvořák infuses the beginning of the Kyrie's simple, folk-like melody with the spirit of his homeland, which immediately distances this Mass from larger works by composers such as Mozart or Beethoven. The Gloria alternates between an almost dance-like expression of joy and reverent gratitude. Dvořák's creativity in the Credo is particularly notable. He sets the text in a responsorial exchange between the altos and the rest of the choir, emphasizing both the personal and communal nature of this most fundamental expression of faith. The staccato suggestion of funeral drums during the moment of Christ's burial is particularly striking. The Sanctus swells from its simple beginning to a cascade of hosannas, which leads to (and follows) the meditative Benedictus. Finally, the serene, almost leisurely fugue that opens the Agnus Dei evokes not an anguished plea for forgiveness, but rather a confident belief in ultimate redemption that underlies the entire piece.

## Felix Mendelssohn (1809 - 1847)



Felix Mendelssohn was born on February 3, 1809, in Hamburg, Germany. At age 9, he made his public debut in Berlin. In 1819, he joined the Singakademie music academy and began composing non-stop. At Singakademie, he also became a conductor, but continued to compose prolifically. Mendelssohn founded the Leipzig Conservatory of Music in 1843. He died on November 4, 1847, in Leipzig.

Mendelssohn's four sacred partsongs are representative of his considerable output of unaccompanied sacred music for mixed voices. These richly textured pieces all date from the last four years of his life when he was choirmaster at Berlin Cathedral.

*Kyrie eleison* and *Heilig* are both for double choir in which the two SATB groups are, to a large extent, treated antiphonally. Neither piece is difficult to sing, but the dotted rhythms in both require scrupulous attention to detail.

*Jauchzet dem Herrn alle Welt* is one of several settings by Mendelssohn of *Jubilate Deo* (Psalm 100). It is for four voices and the writing is more discursive than in *Kyrie* or *Heilig*; however, the middle section, in which the parts divide, is rich and sonorous like the climactic moments in *Heilig*.

Mendelssohn is extremely economical in the effective disposition of the voices in the eight-part *Frohlocket, ihr Völker auf Erden*. There is no overt display or flamboyance, ensuring clear presentation of the text. The double choir is more than merely a vehicle for antiphony: the final sounding of the upper voices' unison melody is accompanied by a sustained web of sound within which the movement of the first tenors and first basses redistributes the harmony. This simple adjustment of texture creates a poignant moment before the final joyous "Hallelujah!"

"Hear My Prayer" was completed on January 25, 1844. It includes the well-known "Oh, for the wings of a dove", and has become very popular, although it is not as delicately written as many of Mendelssohn's other choral works.

Mendelssohn sets the prayer, in which the petitioner calls upon his Lord to protect him from his enemies, in two large parts, each with subsections. The sopranos, with organ accompaniment, open the work, the falling vocal line reflecting the text of the first line: "Hear my prayer, O Lord, incline thine ear". As the melody becomes transformed, the music touches on G minor, where the first part eventually settles. After the sopranos repeat their first line, the rest of the

chorus enters with homophonic repetitions of the sopranos' text. At "*The enemy shouteth*," Mendelssohn increases the intensity by shifting to 3/8 meter and increasing the tempo. As the harmony moves away from G major the entries in the chorus become imitative, creating a thicker texture until the motion stops and the sopranos begin a recitative. A final choral outburst, on G minor, introduces the second part of the piece, opened, once again, by the sopranos.

Mendelssohn again reflects the meaning of the text by using fluid triplets to set "*Oh, for the wings of a dove*". As in the first section, the chorus responds, but their part is more polyphonic and the organ part much simpler. Throughout this harmonically conservative section, the triplets in the soprano part contrast with the regular rhythms in the chorus.



**Richard Jenkinson** During his years at the Royal College of Music in London, Richard studied conducting, choir-training and composition, in addition to the keyboard skills of organ, piano and harpsichord. He won many prizes, and was also awarded the Silver Medal of the Worshipful Company of Musicians.

Since student days, Richard has concentrated increasingly on working with choirs and choral societies, and he now has a very busy life as a Conductor, Accompanist, Coach, organist and

composer/arranger. He is Musical Director to London Orpheus Choir, Kent Chorus, Meridian Voices and East Grinstead Choral Society, and works regularly with many other choirs in London and Southern England. Richard was also organist in Chichester Cathedral for a weekend recently, and enjoyed playing the glorious four-manual organ there!

Concert tours and choral exchanges have taken Richard and his choirs to many venues in Europe, often hosting return visits back in the UK. Recent highlights have included a memorable trip to conduct singers at the Last Post Ceremony as part of the 1914-2014 commemorations, at the Menin Gate and in the cathedral in Ypres. Richard also hosted the UK Tour by the "Royal Dutch Orpheus Choir" and was delighted and honoured to lead the recent return visit to Holland, including participation in their National Remembrance Day commemorations. Plans are now well in hand for a choral exchange between Richard's UK singers, and choirs in Spain's Costa Brava.

Forthcoming concerts include conducting Mozart's Great Mass in C minor and 40<sup>th</sup> Symphony, plus plans for Orff's Carmina Burana, Bach's St. John Passion and St. Matthew Passion, and works by Vaughan Williams, Handel, Chilcott, Lauridsen and Cecilia McDowall.



**Ray Maulkin** studied at the Purcell School and the Royal Academy of Music. Whilst still at college he was accompanist to the Southend Boys' Choir and appeared regularly with them in a busy concert schedule which took him into many concert venues both in this country and abroad. He played the piano part of Britten's Golden Vanity at the Purcell Room and played the organ part for Britten's Missa Brevis in the Queen Elizabeth Hall as well as in many broadcasts and recordings.



Ray's interest in church music began when he sang as a chorister in his local church choir where he quickly developed an interest in both the church music repertoire and in organ music. He spent many hours practising in freezing cold churches! After completing the graduate course at the Royal Academy of Music he continued to study the organ. Ray has had the opportunity to play many fine instruments including those of Westminster Abbey, Gloucester and Canterbury Cathedrals, and made a recording of French music by Widor and Vierne.

## ***East Grinstead Choral Society***

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# East Grinstead Choral Society – Join us!

Like what you've heard? Why not try it yourself? East Grinstead Choral Society is one of the friendliest and most welcoming groups around. Members come mainly from East Grinstead but also from a large surrounding area. If you'd like to join us then we'll be delighted to hear from you! Newcomers are always welcome at any of our rehearsals, which are on Thursdays from 7.30-9.45pm at The Jubilee Community Centre, East Grinstead. If you're interested then please visit our website [www.egcs.org.uk](http://www.egcs.org.uk) for more information, or speak to any member of the choir.

## Our next concert:

**Saturday 12 December** 7pm – Lingfield Parish Church

**Carol concert:** carols for choir and audience, wine and mince pies!

## Next term:

**Saturday 12 March 2016** 7pm – St Mary's Church, East Grinstead

**Mozart – The Great Mass in C minor**

## Support us:

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“easyfundraising” is a brilliant way to raise money for the choir. Shop online from over 2,700 retailers and they'll give a donation every time you buy something, at no extra cost.

Go to [www.easyfundraising.org.uk/causes/egcs](http://www.easyfundraising.org.uk/causes/egcs) to sign up.



# **Mozart's Great Mass in C minor**

**Saturday 16 January 2016 10am - 3pm**

**Sackville School, East Grinstead**

## **Workshop – open to all!**

Come and join us next term as we begin to explore the Great Mass in C minor by Mozart. We'll have expert tuition from friend of the choir and international vocal coach, Penny Jenkins, as well as from our own Richard Jenkinson. It'll give those who don't know the work a taste of what's to come, and for those already familiar with it, the opportunity to delve deeper into this unsurpassed masterpiece!

Members £15 – Visitors £20

(includes score hire and hot and cold drinks during the day)

Please book via our website, or with the booking form available from our front of house team this evening.

 **[www.egcs.co.uk](http://www.egcs.co.uk)**



**Saturday 12 December 7pm**

The Church of St Peter and St Paul  
Lingfield, Surrey RH7 6AH

# Carols and Christmas Cheer!

***East Grinstead Choral Society***

with Christopher Harris - *piano and organ*

Directed by Richard Jenkinson

£12 adult / £5 students and children / £25 family (2 adults, 2 children)

***Includes wine / soft drink and a mince pie!***

Tickets available from Bullfrog Music or online



***www.egcs.co.uk***

Registered charity number 101961

