

RTWCS

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

Nelson Mass: Haydn

Requiem: Duruflé

Symphony No. 5 in D: Boyce

Concerto for two trumpets: Vivaldi



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Sunday 17th April 2005

3pm The Assembly Hall, Tunbridge Wells

Soloists: Lesley-Jane Rogers (soprano)
Patricia Hammond (mezzo soprano)
John Upperton (tenor)
Graham Dinnage (bass)

Bernardi Chamber Orchestra
(leader Andrew Bernardi)

Conductor: Richard Jenkinson

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Music**
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Programme £1

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Programme

Boyce - Symphony No 5 in D

William Boyce (c. 1710 – 1779) was an English organist, composer and music editor. His musical training began as a chorister in St Paul's Cathedral, London, where he was also articulated as an organ pupil to Maurice Greene. He went on to hold various organists' posts in London, including St Michael's, Cornhill, and HM Chapel Royal where he was also appointed composer. He was also conductor of the Three Choirs Festival in 1737 and subsequent years.

As a composer, he is remembered chiefly for organ voluntaries, church anthems and songs, but his symphonies represent another significant facet of his work as one of the leading musicians of his time.



Durufié – Requiem

Maurice Durufié (1902 – 1986) was a pupil in the Rouen Cathedral choir, before going on to study the organ in Paris with Tournemire, Vierne and Gigout. He lived mostly in Paris, becoming organist of St-Etienne-du-Mont, and professor of harmony at the Paris Conservatoire.



Though he was recognised as a famous organist in his time, he was not a prolific composer; the *Requiem*, completed in 1947, is by far his largest and most important work. Its model is clearly Fauré's *Requiem*: the same passages of text have been selected, and there is very similar use of soloists, including Pie Jesu sung by a solo female voice.

Durufié himself wrote of the work: *My Requiem is entirely composed on Gregorian themes from the Mass for the dead. At times I have followed the text, with the orchestral part only coming in to support or comment; at other places I have used the text only as a guide, or even left it altogether. As a general rule, I have above all tried to feel deeply the particular style of the Gregorian themes: and I have done my best to reconcile as far as possible the Gregorian rhythmic patterns, within the demands of modern bar-structures. The work represents the*

notion of tranquility, faith and hope.

Today's performance is in the composer's own reduced orchestral version, for strings, trumpets, organ, harp and timpani.

I. Introit

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion et tibi reddetur votum in Jerusalem.

Lord, grant them eternal rest, and let perpetual light shine upon them. Thou shalt have praise in Zion, O God: and homage shall be paid to Thee in Jerusalem.

II. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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

III. Domine Jesu Christe

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, Domine, de Marte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of the faithful departed from the pains of hell, and the bottomless pit; deliver them from the jaw of the lion, lest hell engulf them, lest they be plunged into darkness. But let the holy standard-bearer Michael lead them into the holy light, as Thou didst promise Abraham and his seed. Lord, in praise we offer to Thee sacrifices and prayers, do Thou receive them for the souls of those whom we remember this day: Lord, make them pass from death to life. As Thou didst promise Abraham and his seed.

IV. Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

V. Pie Jesu

Pie Jesu, Domine, dona eis requiem. Pie Jesu, Domine, dona eis requiem sempiternam.

Gentle Lord Jesus, grant them rest. Gentle Lord Jesus, grant them eternal rest.

VI. Agnus dei

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

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

VII. Lux aeterna

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

Let the perpetual light shine upon them, O Lord, with Thy saints for ever, for Thou art merciful. Lord, grant them eternal rest; and let the perpetual light shine upon them for thou art merciful.

VIII Libera me

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo dum discussio venerit atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde, dum veneris judicare saeculum per ignem. Requiem aeternam dona eis Domine, et lux perpetua luceat eis. Libera me, etc

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be shaken; when Thou shalt come to judge the world by fire. I am seized with fear and trembling, until the trial shall be at hand and the wrath to come. That day, that day of wrath, of calamity and misery, a great day and exceeding bitter, when Thou shalt come to judge the world by fire. Lord, grant them eternal rest; and let perpetual light shine upon them. Deliver me, etc.

IX. In Paradisum

In paradisum deducant te angeli, in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

Into Paradise may the Angels lead thee: at thy coming may the Martyrs receive thee, and bring thee into the holy city Jerusalem. May the Choir of Angels receive thee and with Lazarus, once poor, may thou have eternal rest.

Vivaldi – Concerto for 2 Trumpets



Antonio Vivaldi (1678 –1741) was a leading figure in Venetian musical life – a noted violinist and prolific and popular composer. From 1704 to 1740 he was in charge of the music at the Conservatorio dell’Ospedale della Pietà, one of four famous Venetian music schools for girls. This afforded Vivaldi a marvellous field for musical experimentation and – like many teachers – he may have learned most from his own pupils! He certainly showed a wide knowledge of instruments, which in his orchestral compositions was considered one of the best of his day; his writing is notable for mastery in handling orchestral forces and intuition for effects (antiphony and echo for example, as in the Concerto for Two Trumpets).

Vivaldi is perhaps best known for his concertos (nearly four hundred in all) but he was also a great composer of opera (at least forty) plus oratorios, cantatas and church music.

The *Concerto in C for Two Trumpets, Strings and Continuo* (Opus 46, No 1) is in three sections: a lively opening Allegro in four time, a very brief Largo and another Allegro, this one with three beats in a bar.

Interval

Haydn – Nelson Mass

Joseph Haydn (1732 – 1809) composed his *Mass in D minor* between 10th July and 31st August 1798; it was first performed in September that year to celebrate the “Name Day” of the Princess Esterházy.

The work was strangely subtitled *Missa in Angustiis* (literally “narrow” or “restricted”) which might be freely translated as “Mass in Time of Fear”. Two years earlier, Haydn had composed a “Mass in Time of War” and in fact the *Mass in D minor* coincided with the historic naval battle of AbuQir, or the Battle of the Nile, from which Nelson emerged as the triumphant victor over the French.

It has been said that the unusual appearance of a trumpet fanfare near the end of the Benedictus marks the news of Nelson’s victory; others, however, have stated that the news could not have arrived until many weeks after the completion of this work. Who can say for certain? – but it is certainly a tremendous effect!



What does seem likely is that the work was performed during the visit of Nelson and Lady Hamilton in September 1800 to Eisenstadt Castle, the home of Haydn's patron, Prince Esterházy. Several concerts were arranged in the guests' honour, and from that time the work was known as the Nelson Mass.

The work is scored for strings and organ, with no woodwind, but with the addition of three trumpets and timpani. This scoring, and the use of the dark, solemn key of D minor (compare for example Mozart's Requiem) lends a special colouring to the music, bordering on severity at times, yet leading to marvellously joyous passages in the major key, concluding with one of the most triumphant *Dona nobis pacem*s in the whole choral repertoire!

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 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 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, art most high. With the Holy Ghost, in the glory of God the Father. Amen.

III. Credo

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium omnium. Et ex Patre natum ante omnia saecula. 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 coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum 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 baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. Born of the Father before all ages; God of God, light of light, true God of true 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, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures. And ascended into heaven, He sitteth at the right hand of the Father. And He shall come again with glory to judge both the living and the dead; of whose kingdom there shall be no end. And in the Holy Ghost, the Lord and giver of life. Who proceedeth from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the Prophets. And in one holy, catholic and apostolic Church. I confess one baptism for the remissions of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

IV. Sanctus

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

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

V. Benedictus

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

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

VI. Agnus Dei

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

Lamb of God, who takest away the sins of the world, have mercy on us. Lamb of God, who takest away the sins of the world, grant us peace. Grant us peace.

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 below and we will send you advance information as it becomes available:

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Performers

Richard Jenkinson – conductor

Richard Jenkinson 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 has also recently been appointed to the post of Director of Music at St Swithun's Parish Church in East Grinstead, where he is already enjoying the challenges and opportunities that a major church provides. His new post as Musical Director to the Royal Tunbridge Wells Choral Society is proving to be equally rewarding, as this well-known choir moves forward into the next chapter of its musical life.

Lesley-Jane Rogers – soprano

Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to postgraduate level. She now specialises in oratorio and solo cantatas, and is heralded as one of the most versatile soloists of today, with a vast repertoire of several hundred works. She has worked with many leading conductors and orchestras, and her discography includes Sir Peter Maxwell Davies' opera *Resurrection*, Carl Rüttli's *Magnificat* and *Alpha et Omega*, Sadie Harrison's *Aster*, Julia Usher's *Sacred Physic*, as well as several recordings with the Wren Baroque Soloists. Lesley-Jane has also 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. She has recently released a CD of Schubert Lieder with the pianist Christopher Ross.

Patricia Hammond – mezzo soprano

Patricia Hammond studied singing in Vancouver and Switzerland before moving to London in 2001, studying with, amongst others, Valerie Masterson CBE, Hugues Cuenod and Kari Lovaas. She has performed as a recitalist in Canada, the US, Switzerland and Great Britain, and in numerous festivals including the Brighton and Frome Festivals, and for the Anglo-Suisse Foundation and Opera Omnibus. She was presented by Tom Conti in his recital series at the Wabe in Hampstead, and has collaborated with John Julius Norwich and James Grout, among others. Patricia is in increasing demand as a soloist in oratorio, and has performed in such venues at the St Pierre Cathedral in Geneva, Leeds Town Hall, the Helenus Atticus Theatre in Athens, St John's Smith Square, and the Linbury Theatre, Royal Opera House, Covent Garden, under such conductors as Martin Knizia, Christopher Herrick, Nicholas Cleobury, John Pryce Jones, David Ronblou and Jason Thornton. Operatic roles include Syrene in Handel's *Alceste*, Neried in *Acis and Galatea* and Nymph and Shade in Gluck's *Telemaco*. Her solo CD, *Le Charme* (Belleville records, BEVI 001) is now available in shops and on Amazon.co.uk.

John Upperton – tenor

John's linguistic skills and musicianship place him in high demand with opera companies such as ENO, Birmingham Opera Company, Garsington Festival Opera, New Israeli Opera, Longborough Festival Opera, Chelsea Opera Group, Opera Holland Park, Midsummer Opera and many of the smaller touring companies. He has sung most of the lyric and high-lyric tenor roles, but is now drawn to the non-heldentenor Wagnerian repertoire as well as the works of Janacek and other 20th-21st century composers. His versatility has guided him through the bel canto roles encompassing the demanding Rodrigo (*La Donna del Lago*), Pirro (*Ermione*) and Il Duca (*Rigoletto*). He is no stranger to the recital platform but he prefers to concentrate on the dramatic song repertoire such as Liszt's *Tre Sonetti di Petrarca*, Finzi's *Dies Natalis*, Berlioz' *Les Nuits d'été*, Janacek's *The Diary of One Who Disappeared* (for which he made a special study of the Czech language before performing it at the Purcell Room) and Dvorak and Poulenc song cycles.

Graham Dinnage – bass

Graham Dinnage has performed extensively as a baritone soloist in concerts and recitals in the UK and Europe. He has made a number of recordings as a soloist for the BBC, Classic FM and Kevin Mayhew Productions, and with ensembles such as Concertare, A Capella Portuguesa and Corydon Singers. He teaches at the Guildhall School of Music and Drama, specialising in academic and technical training for singers. He is a founder member of The Octavian Ensemble (a vocal and instrumental group specialising in Baroque and Renaissance music) and Major Sixth (a sextet of four singers and two pianists). Graham is the founder musical director of the Warlock Singers, who gave their début concerts in December 2004 to considerable critical acclaim, and he is also musical director of the North Downs Consort, a Surrey-based chamber choir. Graham studied both singing and organ at Trinity College from where he graduated with First Class Honours and the Grace Wylie Prize in 1992, and in addition to singing and teaching, he also performs as a freelance organist around the Home Counties.

Andrew Bernardi – leader

Andrew Bernardi was educated at Skinners' School and later graduated from Leeds University before studying violin under Malcolm Layfield's direction. John Ludlow, Hugh Bean and Francis Mason have also subsequently helped Andrew develop as a violinist. After winning the Lebel postgraduate scholarship to study at Trinity College of Music, Andrew entered the music profession where he has been in demand as an exceptionally versatile violinist. He regularly performs with orchestras including Guildford Philharmonic, and the Bournemouth Symphony Orchestra. He has become involved with commercial music-making as a session musician with groups such as the BBC Big Band and also within Raymond Gubby's hugely successful popular classical concert series. Andrew has performed, recorded and broadcast soundtracks with artists as varied as Nigel Kennedy, Natalie Cole and the late Lord Menuhin. Andrew has also appeared in two films to be released this year – *Pride and Prejudice*, and Emma Thompson's screenplay *Nanny MacPhee* featuring Colin Firth, Angela Lansbury and Derek Jacobi. Andrew's ensemble has been led by a will to communicate with and develop new audiences for music. The group has recently produced a special CD of English music, which is available at today's concert. Andrew believes passionately in the importance of working with young musicians and this interest has led him to have positions on the staff at Trinity College of Music. He regularly conducts a number of youth orchestras and is founder and Artistic Director of Shipley Festival.

Andrew plays on a Claude Pieret violin c.1700 and a fine bow by Voirin, formerly owned by the late Lord Menuhin

Andrew Baars – organ

Andrew Baars is currently Assistant Director of Music at Worth School and Organist at Worth Abbey Church. Before his move to West Sussex five years ago he spent much of his life in Devon, growing up in Torquay and graduating with a music degree from Exeter University. His love of travel and organ playing have coincided at various times and he has accompanied the school choir on recent tours to Prague, Budapest and Tokyo. His attachment to French organ music always makes its mark in his recitals. He spent five months in Paris immediately prior to his move to Worth, attending concerts and organ recitals in the great churches of the city. Andrew returned to France last summer to give a recital in Lion-sur-Mer, Normandy, to commemorate the 60th anniversary of the D-Day landings. He gave another organ recital at Westminster Cathedral at the beginning of the year which included music by French composers. Later this year he will be playing in Munich before making a return visit to Normandy.

Members of the Choir

Sopranos:

Angela Bell
Diana Blower
Susan Chandler
Patsy Dale
Jill Dunstall
Joyce Eckett
Sue Ellman
Ann Greenfield
Anita Haaverstad
Frieda Hansard
Barbara Hazelden
Janet Higbee

Rosemary Hughes
Jenny Jessop
Sheila Jones
Alison Kain
Kate Knight
Diana MacFarlane
Helen MacNab
Mary Marshall
Barbara Maw
Gabrielle Molloy
Janine Nicol
Eileen Phillips

Kathy Phillips
Patricia Prior
Esme Sanger
Carol Smith
Margaret Smith
Ann Spillman
Joanne Surtees
Jane Taylor
Katie Taylor
Audrey Wallin

Altos

Claire Bigwood
Jessica Brown
Margaret Butcher
Marion Chase
Pauline Coxshall
Diane Dale
Patricia Felix
Jean Finch
Joanna Finlay
Peggy Flood
Eileen Gall
Karen Gillett

Ruth Gray
Annette Gray
Jane Hough
Jane Lewis
Caroline McCann
Shirley Nankivell
Magali Nicole
Mavis Oakley
Sylvia Parsons
Gillian Penny
Fiona Reynolds
Olivia Seaman

Yvonne Spencer
Helen Sterling
Heather Styles
Celia Sumner
Alison Syers
Claire Tankard
Sue Taylor
Muriel Thatcher
Ann Vidler
June Wheeler
Felicity Wilkin

Tenors

Malcolm Beresford
James Day

Guy Huntrods
Gareth Looker

Derek Oakley
Alan Spencer

Basses

John Adkins
Michael Barker
Clive Brock
Gerald Chew
Patrick Connelly
Roy Dunstall
Mark Ellis

Richard Gosling
Gavin Grant
Michael Holcroft
Robin Howden
Mark Hudson
Vernon Jolly
David Miller

John Moffat
Cyril Rogers
Eric Scott
Michael Selway
Clive Steward

Members of the Bernardi Chamber Orchestra

Violin

Andrew Bernardi – leader
Caroline Bishop
Adam Barker
Ruth Funnel
Martin Gill
Peter Hembrough
Andrew Laing
John Parsons
Phil Winter

Viola

Nic Pendlebury
Andy Byrt

Cello

Nick Allen
Jonny Few

Double bass

Mike Mansbridge

Trumpet

Julian Pore
John Shaddock
Helen Goddard

Timpani

Nigel Shipway

Harp

Helen Tunstall

Forthcoming concerts to be given by the choir

Summer concert

This year the Choral Society has organised a concert between seasons, which will take place on Saturday 2nd July at 7.30 pm in Vale Royal Methodist Church, Tunbridge Wells.

Members of the Society will be joined by other singers to rehearse for six Mondays prior to the concert. The works to be performed are *Chichester Psalms* by Leonard Bernstein and the *Requiem* by John Rutter. If you are interested in taking part in this event, please contact Sheila Jones (01892 531232) or Jane Lewis (01892 533809). The fee to take part will be £25 plus cost of hiring music. Further details are on our website www.rtwcs.org.uk.

If you prefer just to come and listen to the concert, tickets will be available at £10 each on the Door, or from the Treasurer in advance (01580 211814).

Sunday 14th November 2005

We are delighted to announce that we shall be performing a work which is a great favourite with both audiences and singers, the *Requiem* by Brahms. This has not been performed by the Society for nine years and so it will be new to some members of the choir. We feel sure that they will enjoy singing it, as most singers do. Another work by Brahms, the *St Antony Variations on a theme by Haydn*, will be performed by the orchestra and will help make this a memorable concert of Brahms' music.

Sunday 11th December 2005

Our regular audiences will be pleased to hear that we are to give another Carol Concert in St Mary's Church, Goudhurst, and plan to perform *Gloria* by John Rutter, alongside carols and other Christmas music.

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, 11th June at the Chequer Mead Arts Centre, East Grinstead

Orff: *Carmina Burana*

Jenkins: *The Armed Man*

Box Office: 01342 328774

Tonbridge Philharmonic Society

Saturday, 14th May at 7.30 pm at Tonbridge Baptist Church

Mozart: *Overture Così Fan Tutti*

Mendelssohn: *Violin Concerto* (soloist Gillian Ripley)

Beethoven: *Symphony No 8*

*Saturday, 25th June at 7.30 pm in Tonbridge School Chapel
(with the Arvolvy Choir of Le Puy-en-Velay)*

Saint-Saens: *Requiem*

Finzi: *For St Cecilia*

Poulenc: *Gloria*

**Tickets for both concerts from John Adams Bookshop and Country Garden, Tonbridge;
Camden Classics in Tunbridge Wells or the Hadlow Pharmacy.**

Tonbridge Music Club

Saturday, 7th May at 8 pm at West Kent College, Tonbridge

Leopold String Trio:

Beethoven: *String Trio in D, Op 9 No 2*

Taneyev: *String Trio in B minor*

Mozart: *Divertimento in E Flat, K 563*

Box Office: 01732 838698

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