

**ROYAL TUNBRIDGE WELLS CHORAL SOCIETY**

**86th SEASON**

**ASSEMBLY HALL, TUNBRIDGE WELLS  
SUNDAY 12th NOVEMBER 1989**

**3.00 p.m.**

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**CREATION**

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**J. HAYDN**

**Jacquelyn Fugelle  
Richard Braebrook  
Robert Poulton**

*Soprano  
Tenor  
Baritone*

*Orchestra led by*    **RITA JAMES**

**CONDUCTOR  
DEREK WATMOUGH**

*Programme 40p*

# THE CREATION

Asked why he was taking so long to compose *The Creation* - he actually worked on it for two years - Haydn replied "I spend much time over it because I intend it to last a long time". First performed in Vienna in 1798, the work was immediately acclaimed as a masterpiece and has ever since held its place as one of the most loved and most often performed works in the choral repertoire.

It was commissioned by Baron van Swieten, the wealthy patron and ardent Handelian who, a decade earlier, had helped to keep Mozart financially afloat with commissions to re-orchestrate *Messiah* and other works by Handel ('authenticity' not being as fashionable then as it is now). He asked Haydn for a work "in the manner and spirit of Handel"; and *The Creation*, though using of course a different musical language, certainly equals Handel in splendour and imagination, with its memorably tuneful arias, superb choruses, and extraordinarily rich and effective orchestration.

The rather curious libretto was prepared by van Swieten himself from the creation account in Genesis (used only in the *recitativo* narrative) and a re-hash of book VII of *Paradise Lost*; which relates, in the poet's words, "how, and wherefore, this world was first created". Although in no way recalling Milton's sonorous iambics, the book does have a quaintness - we meet at one point a 'cheerful' lion and a 'flexible' tiger - and a charm of its own. The 'cast' consists of three archangels; Raphael (bass), Uriel (tenor) and Gabriel (soprano); Adam and Eve (bass and soprano) appear in Part III. The chorus, according to Sir Donald Tovey, "may be considered as that of the heavenly hosts".

The work opens with an orchestral 'Representation of Chaos'. Modern ears attuned to Boulez and Stockhausen may not find the music particularly chaotic; but its ambiguous harmonies were certainly 'advanced' for their time, and the piece is still apt and effective. Raphael then sings the opening verses of genesis, soon taken up by the chorus who rise to a radiant C-major chord on the last word of "and there was light"; hell's black spirits are banished in a tenor recitative followed by a jagged choral fugue, and "A new created world springs up at God's command": a choral setting of marvelously effective simplicity. Gabriel, followed by the chorus, sings the praise of God on this second day of creation; and after Raphael has celebrated the rain and the waters, Gabriel takes up again with the vegetable world which he extols in one of the best known arias, "With verdure clad"; after which the chorus rejoices in the Lord who has "clothed both heaven and earth in stately dress" - a particularly fine fugue. Uriel sings of the sun, the moon and the stars; and Part I ends with the justly famous chorus "The heavens are telling", interspersed with archangelic trios.

Part II introduces the animals. Gabriel praises the eagle who "soars aloft on mighty pens" (a Miltonic archaism meaning feathers), then the lark and the nightingale, whose "soft enchanting lays" are extolled at some length - here too Haydn seems to match Handel in a fondness for writing nightingale music. Gabriel sings again of the beauties in birds, fish and the whale, "the immense Leviathan" (another Miltonic term) before he is joined by his two colleagues in a trio, asking rhetorically who can number God's many works. This leads into another chorus, "The Lord is great", to which Gabriel and Uriel contribute brilliant coloraturas.

Raphael now celebrates the big cats - lion and tiger - followed by stag, horse and cattle. But still (he sings in an aria) the work was not complete: God had not yet created Man, "that wondrous being" able to offer him thanks and praise. He does so, however in the short recitative which immediately follows; and Uriel sings the aria "In native worth", which has been called "the quintessence of Haydn and the perfection of *bel canto*".

We have now reached the Sixth Day, when "Achieved is the glorious work": the opening words of the chorus which ends Part II. It is in two parts: a shorter first part, followed by a *Poco adagio* lyrical trio in E flat, after which the chorus is taken up again, with Haydn's powers fully extended in a magnificent double fugue. The much shorter third part begins with an introduction painting the first morning of the world in unusual but effective orchestral colouring; three flutes

supported by pizzicato string chords. Uriel describes how Adam and Eve walk hand in hand in the rosy-mantled dawn, while "From heaven's angelic choir pure harmony descends". It does so in fact in the next number: an extended duet in which Adam and Eve sing of all creation's praise of its Lord, supported and sometimes interrupted by the chorus (who 'take over' entirely at the end); the whole passage is a *tour de force* in which Haydn's inspiration never for a moment flags.

The long duet which follows, in which Adam and Eve celebrate their connubial bliss, is omitted from this performance (it would be a pity to risk extinguishing all the new created light and joy in the deepening gloom of an English November evening) and we go straight into the final chorus; all voices are enjoined to sing the Lord and magnify His name through all creation in Haydn's favourite key of B-flat, bringing the work to a brilliant and satisfying conclusion.

## CREATION PART THE FIRST

- |    |                         |                                   |
|----|-------------------------|-----------------------------------|
| 1  | Introduction .....      | Representation of chaos           |
| 2  | Recit. and Chorus ..... | In the beginning                  |
| 3  | Air .....               | Now vanish before the holy beams  |
|    | Chorus .....            | Despairing cursing range          |
| 4  | Recit. ....             | And God made the firmament        |
| 5  | Solo and Chorus .....   | The marv'llous work               |
| 6  | Recit. ....             | And God said, Let the waters      |
| 7  | Air .....               | Rolling in foaming billows        |
| 8  | Recit. ....             | And God said, Let the earth       |
| 9  | Air .....               | With verdure clad                 |
| 10 | Recit. ....             | And the heavenly host             |
| 11 | Chorus .....            | Awake the harp                    |
| 12 | Recit. ....             | And God said, Let there be lights |
| 13 | Recit. ....             | In splendour bright               |
| 14 | Chorus .....            | The heavens are telling           |

## PART THE SECOND

- |     |                       |   |
|-----|-----------------------|---|
| 15  | Recit. ....           | And God said, Let the waters            |
| 16  | Air .....             | On mighty pens                          |
| 17  | Recit. ....           | And God created great whales            |
| 18  | Recit. ....           | And the Angels                          |
| 19  | Trio .....            | Most beautiful appear                   |
| 20  | Trio and Chorus ..... | The Lord is great                       |
| 21  | Recit. ....           | And God said, Let the earth bring forth |
| 22  | Recit. ....           | Straight opening                        |
| 23  | Air .....             | Now heaven in fullest glory shone       |
| 24  | Recit. ....           | And God created man                     |
| 25  | Air .....             | In native worth                         |
| 26  | Recit. ....           | And God saw everything that he had made |
| 27  | Chorus .....          | Achieved is the glorious work           |
| 27a | Trio .....            | On thee each living soul awaits         |
| 27b | Second Chorus .....   | Achieved is the glorious work           |

## PART THE THIRD

- |    |                       |                              |
|----|-----------------------|------------------------------|
| 28 | Introduction .....    | In rosy mantle appears       |
|    | Recit. ....           | By thee with bliss           |
| 29 | Duet and Chorus ..... | Of stars the fairest         |
|    | Duet and Chorus ..... | O happy pair                 |
| 30 | Recit. ....           | Sing the Lord, ye voices all |
| 31 | Chorus .....          |                              |

JACQUELYN FUGELLE (soprano) studied at the Guildhall School of Music where she gained her Associateship diploma with Distinction in Performance. While on the Opera Course she performed many leading roles including Zerbinetta in Richard Strauss's "Ariadne" for which she was highly acclaimed in the national press. She was a prizewinner in the "Young Musician" competition organised by the Greater London Arts Association and, as part of her prize, gave a recital at the Purcell Room. She was placed second in the Kathleen Ferrier Memorial Competition and was awarded the Silver Medal by the Worshipful Company of Musicians who also sponsored her Wigmore Hall Debut for which Joan Chissell of "The Times" gave her a glowing review. She went on to win the Royal Society of Arts Decca Award which enabled her to study in Rome and Vienna.

Although Jacquelyn Fugelle has undertaken many operatic roles and was for several years a member of the English National Opera Company, she has become established in the field of oratorio and recital, performing not only in the major concert halls and cathedrals in this country, but extensively abroad in Canada, Germany, Norway, Iceland, Belgium and at the Festivals of Bordeaux, Lille and Tours. She was soprano soloist in Handel's "Israel in Egypt" broadcast live on television from Stockholm and gave two recitals on Hilversum Television in Holland. Among her foreign broadcasts are Handel's "Messiah" in Norway, Bach's "B Minor Mass" in Iceland and Mendelssohn's "Lobgesang" in Paris.

Nearer home Jacquelyn Fugelle has performed on BBC's Radio 3. She was soprano soloist in a Viennese Evening with the BBC Concert Orchestra broadcast from the Opera House. She has been guest artist on Radio 2's popular programme "Friday Night is Music Night".

Jacquelyn Fugelle is currently touring with Kent Opera performing the role of the niece in "Peter Grimes"

RICHARD BRAEBROOK (tenor). He was born in Huddersfield and is currently in his eighth season at the London Coliseum with the English National Opera. He studied at the Royal College of Music and has sung with the BBC Singers and the former D'Oyly Carte Company as Principal Tenor, touring the UK, Canada, Australia, New Zealand and the USA. He is a founder member of the Kensington Gore Singers with whom he has sung for the Queen Mother at Windsor. In his capacity as an accomplished pianist and conductor he was also Musical Director of the Feltham Choral Society. Richard has sung with many major societies throughout Great Britain and looks forward very much to singing with the TWCS here again. His recent concerts include memorable performances of the St. John Passion (Evangelist), Dream of Gerontius, (Elgar), Messiah (Handel), Serenade for Tenor, Horn and Stirrup (Britten), and Elijah (Mendelssohn).

ROBERT POULTON (baritone). He was born and educated in Brighton. He studied under Rudolf Piernay at the Guildhall school of Music and Drama winning several major awards which included the Silver Medal for Singing and the Lord Mayor's Prize. He undertook further studies at the European Opera Centre in Belgium and toured Belgium and Holland in operatic roles before returning to the Guildhall, where he attended the Opera Course on a BP Scholarship. After leaving the Guildhall he spent a year at the National Opera Studio, London.

His operatic roles include the Ferryman in Britten's "Curlw River" for Nexus Opera which was performed at Bath festival in 1986 and at the BBC Proms and televised by the BBC. Since that year he has been associated with Glyndebourne and has sung the roles of Ramiro in "L'heure Espagnole"; Tom Cat and Clock in Ravel's "L'enfant et les Sortilèges" and Douphol in Verdi's "Traviata" for their Touring Opera. In 1987 he was awarded the Glyndebourne Esso Touring Opera Prize and this year their John Christie Award.

Future engagements include De Bretigny in Puccini's "Manon" and Leandro in "The Love for Three Oranges" for Opera North; the Foreman in Janacek's "Jenufa" for Glyndebourne Festival Opera and the title role in Mozart's "Le Nozze de Figaro" for Glyndebourne Touring Opera.

Robert Poulton is by no means exclusively an operatic artist and has a wide oratorio repertoire ranging from Purcell and Haydn through to Vaughn Williams and Finzi. He has sung in most of London's major venues, throughout the UK and in Singapore. Early next year he will appear with the Scottish Chamber Orchestra conducted by Sir Charles Groves.



We acknowledge the work undertaken by Di Phillips of our alto Section who died recently. As well as singing with the society she has sung with many other groups in the locality. She will be sadly missed as our Publicity Officer - a post she enjoyed and carried out with great expertise.

(L.A.L.)

## PART THE FIRST

### INTRODUCTION REPRESENTATION OF CHAOS

#### RECITATIVE — *Raphael*

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

#### CHORUS

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

#### RECITATIVE — *Uriel*

And God saw the light, that it was good: and God divided the light from the darkness.

#### AIR

Now vanish before the holy beams  
The gloomy shades of ancient night.  
The first of days appears.  
Now chaos ends and fair order prevails.  
Affrighted fly hell's spirits back in  
throngs:

Down they sink in the deep abyss  
To endless night.

#### CHORUS

Despairing cursing rage attends their  
rapid fall.

A new-created world springs up at  
God's command.

#### RECITATIVE — *Raphael*

And God made the firmament, and  
divided the waters which were under  
the firmament from the waters which  
were above the firmament; and it was so.  
Now furious storms tempestuous rage,  
Like chaff, by the winds impelled are  
the clouds,

By sudden fire the sky is inflamed,  
And awful thunders are rolling on high.  
Now from the floods in steam ascend  
reviving showers of rain,  
The dreary wasteful hail, the light and  
flaky snow.

#### AIR — *Gabriel*

The marv'ulous work behold amaz'd  
The glorious hierarchy of heaven;  
And to th' ethereal vaults resound  
The praise of God, and of the second  
day.

#### CHORUS

And to th' ethereal vaults resound  
The praise of God, and of the second  
day.

#### RECITATIVE — *Raphael*

And God said, Let the waters under  
the heavens be gathered together to one place,  
and let the dry land appear: and it was so.  
And God called the dry land earth, and  
the gathering of waters called he seas:  
and God saw that it was good.

#### AIR

Rolling in foaming billows,  
Uplifted, roars the boisterous sea.  
Mountains and rocks now emerge,  
Their tops among the clouds ascend.  
Through th' open plains, outstretching  
wide,

In serpent error rivers flow.  
Softly purling, glides on  
Through silent vales the limpid brook.

#### RECITATIVE — *Gabriel*

And God said, Let the earth bring forth  
grass, the herb yielding seed, and the  
fruit tree yielding fruit after his kind,  
whose seed is in itself, upon the earth: and  
it was so.

#### AIR

With verdure clad the fields appear,  
Delightful to the ravish'd sense;  
By flowers sweet and gay  
Enhanced is the charming sight.  
Here fragrant herbs their odours shed;  
Here shoots the healing plant.  
With copious fruit the expanded  
boughs are hung;  
In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.

#### RECITATIVE — *Uriel*

And the heavenly host proclaimed the  
third day, praising God, and saying,

#### CHORUS

Awake the harp, the lyre awake,  
And let your joyful song resound.  
Rejoice in the Lord, the mighty God;  
For he both heaven and earth  
Has clothed in stately dress.

#### RECITATIVE — *Uriel*

And God said, Let there be lights in the  
firmament of heaven, to divide the day  
from the night, and to give light upon the  
earth; and let them be for signs, and for  
seasons, and for days, and for years. He  
made the stars also.

#### RECITATIVE — (*Accompanied*)

In splendour bright is rising now the  
sun,  
And darts his rays; a joyful happy  
spouse,  
A giant proud and glad  
To run his measur'd course.  
With softer beams and milder light,  
Steps on the silver moon through silent  
light.

The space immense of th' azure sky  
A countless host of radiant orbs adorns.  
And the sons of God announced the  
fourth day

In song divine, proclaiming thus his  
power:

#### CHORUS

The heavens are telling the glory of  
God,  
The wonder of his work displays the  
firmament.

#### TRIO

Today that is coming speaks it the day  
The night that is gone to following  
night.

#### CHORUS

The heavens are telling the glory of  
God,  
The wonder of his work displays the  
firmament.

#### TRIO

In all the lands resounds the word  
Never unperceived, ever understood.

#### CHORUS

The heavens are telling the glory of  
God,  
The wonder of his work displays the  
firmament.

## PART THE SECOND

#### RECITATIVE — *Gabriel*

And God said, Let the waters bring forth  
abundantly the moving creature that hath  
life, and fowl that may fly above the earth  
in the open firmament of heaven.

#### AIR

On mighty pens uplifted soars  
The eagle aloft, and cleaves the air,  
In swiftest flight, to the blazing sun.  
His welcome bids to mom the merry  
lark,

And cooing calls the tender dove his  
mate,  
From ev'ry bush and grove resound  
The nightingale's delightful notes;  
No grief affected yet her breast,  
Nor to a mournful tale were tun'd  
Her soft enchanting lays.

#### RECITATIVE — *Raphael*

And God created great whales, and every  
living creature that moveth; and God  
blessed them, saying, Be fruitful all, and  
multiply.

Ye winged tribes be multiplied  
And sing on every tree; multiply,  
Ye finny tribes, and fill each wat'ry  
deep;

Be fruitful, grow, and multiply,  
And in your God and Lord rejoice.  
And the angels struck their immortal  
harp, and the wonders of the fifth day  
sung.

#### TRIO

#### *Gabriel*

Most beautiful appear, with verdure  
young adorn'd,  
The gently sloping hills; their narrow  
sinuous veins  
Distill, in crystal drops, the fountain  
fresh and bright.

#### *Uriel*

In lofty circles play, and hover in the  
air,  
The cheerful host of birds; and as they  
flying whirl  
Their glittering plumes are dy'd as  
rainbows by the sun

*Raphael*

See flashing through the deep in  
thronging swarms  
The fish a thousand ways around.  
Upheaved from the deep, th' immense  
Leviathan  
Sports on the foaming wave.

*Gabriel, Uriel and Raphael*

How many are thy works, O God!  
Who may their number tell?

**TRIO AND CHORUS**

The Lord is great, and great his might,  
His glory lasts for ever and for  
evermore.

**RECITATIVE — Raphael**

And God said, Let the earth bring forth  
the living creature after his kind, cattle,  
and creeping thing, and beast of the earth,  
after his kind.

Straight opening her fertile womb,  
The earth obey'd the word,  
And teem'd creatures numberless,  
In perfect forms and fully grown.  
Cheerful, roaring, stands the tawny  
lion. With sudden leap

The flexible tiger appears. The nimble  
stag

Bears up his branching head. With  
flying mane,  
And fiery look, impatient neighs the  
noble steed.

The cattle, in herds, already seek their  
food

On fields and meadows green.  
And o'er the ground, as plants, are  
spread

The fleecy, meek, and bleating flocks.  
Unnumber'd as the sands, in swarms  
arose

The hosts of insects. In long dimension  
Creeps, with sinuous trace, the worm.

**AIR**

Now heaven in fullest glory shone;  
Earth smil'd in all her rich attire;  
The room of air with fowl is filled;  
The water swell'd by shoals of fish;  
By heavy beasts the ground is trod:  
But all the work was not complete;  
There wanted yet that wondrous being,  
That, grateful, should God's power  
admire,  
With heart and voice his goodness  
praise.

**RECITATIVE — Uriel**

And God created Man in his own image,  
in the image of God created he him. Male  
and female created he them.

He breathed into his nostrils the air of life,  
and Man became a living soul.

**AIR**

In native worth and honour clad,  
With beauty, courage, strength, adom'd  
Erect, with front serene, he stands  
A man, the lord and king of nature all.  
His large and arched brow sublime  
Of wisdom deep declares the seat!

And in his eyes with brightness shines  
The soul, the breath and image of his  
God.

With fondness leans upon his breast  
The partner for him form'd  
A woman, fair and graceful spouse.  
Her softly-smiling virgin looks,  
Of flow'ry spring the mirror,  
Bespeak him love, and joy, and bliss.

**RECITATIVE — Raphael**

And God saw everything that he had  
made, and behold, it was very good. And  
the heavenly choir, in song divine, thus  
closed the sixth day.

**CHORUS**

Achieved is the glorious work;  
The Lord beholds it, and is pleas'd  
In lofty strains let us rejoice,  
Our song let be the praise of God.

**TRIO**

*Gabriel and Uriel*

On thee each living soul awaits;  
From thee, O Lord, all seek their food;  
Thou openest thy hand,  
And fillest all with good.

*Raphael*

But when thy face, O Lord, is hid,  
With sudden terror they are struck;  
Thou tak'st at their breath away,  
They vanish into dust.

*Gabriel, Uriel and Raphael*

Thou sendest forth thy breath again,  
And life with vigour fresh returns;  
Revived earth unfolds new strength  
And new delights.

**CHORUS**

Achieved is the glorious work;  
Our song let be the praise of God.  
Glory to his name for ever.  
He sole on high exalted reigns.  
Hallelujah!

**PART THE THIRD**

**INTRODUCTION — MORNING**

**RECITATIVE — Uriel**

In rosy mantle appears, by music sweet  
awak'd,

The morning, young and fair.

From heaven's angelic choir  
Pure harmony descends on ravish'd  
earth.

Behold the blissful pair,  
Where hand in hand they go; their  
glowing looks

Express the thanks that swell their  
grateful hearts.

A louder praise of God their lips  
Shall utter soon; then let our voices  
ring,  
United with their song.

**DUET — Adam and Eve**

By thee with bliss, O bounteous Lord,  
Both heaven and earth are stor'd.  
This world so great, so wonderful.  
Thy mighty hand has fram'd.

**CHORUS**

For ever blessed be his power,  
His name be ever magnified.

*Adam*

Of stars the fairest, pledge of day,  
That crownst the smiling morn;  
And thou, bright sun, that cheer'st the  
world,

Thou eye and soul of all;

**CHORUS**

Proclaim in our extended course  
Th' almighty power and praise of God.

*Eve*

And thou that rul'st at the silent night  
And all ye starry hosts,  
Ev'rywhere spread wide his praise  
In choral songs about.

*Adam*

Ye mighty elements, by his power  
Your ceaseless changes make;  
Ye dusky mists, and dewy streams,  
That rise and fall thro' th' air;

**CHORUS**

Resound the praise of god our Lord.  
Great his name, and great his might.

*Eve*

Ye purling fountains, tune his praise;  
And wave your tops, ye pines.  
Ye plants, exhale, ye flowers, breathe  
To him your balmy scent.

*Adam*

Ye that on mountains stately tread,  
And ye that lowly creep;  
Ye birds that sing at heaven's gate,  
And ye that swim the stream;  
Eve and Adam

Ye creatures all, extol the Lord;

**CHORUS**

Ye creatures all, extol the Lord;  
Him celebrate, him magnify.  
Eve and Adam  
Ye valleys, hills, and shady woods,  
Made vocal by our song,  
From morn till eve you shall repeat  
Our grateful hymns of praise.

**CHORUS**

Hail! bounteous Lord! Almighty, hail!  
Thy word call'd forth this wondrous  
frame,

The heavens and earth thy power adore;  
We praise thee now and evermore.

**RECITATIVE — Uriel**

O happy pair! and happy stail might be  
If not misled by false conceit.

Ye strive at more than granted is;  
And more desire to know, than know  
ye should.

**CHORUS**

Sing the Lord, ye voices all,  
Magnify his name thro' all creation  
Celebrate his power and glory,  
Let his name resound on high.  
Praise the Lord. Utter thanks.  
Jehovah's praise for ever shall endure.  
Amen.

# THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

## 86th SEASON

<b>Honorary Life President:</b>	John H. Johnson
<b>Chairman:</b>	Helen McNab
<b>Musical Director and Principal Conductor:</b>	Derek Watmough
<b>Honorary Life Member:</b>	Anthony Smith-Masters

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We are most grateful for the support of Patrons and Vice Patrons, and new ones are always welcome. Please ring or write to the General Secretary, Mr L.A. Lee, 233 Greggs Wood Road, Tunbridge Wells (Tunbridge Wells 21937).

The choir rehearses on Monday evenings from September to April. New members are always welcome. There is a simple and private audition. Please contact the Membership Secretary Miss M Standen - 38 Sandhurst Avenue, Pembury, Kent TN2 4JZ, Tel Pembury 2048 - we shall be pleased to have you join us.

## SOME FORTHCOMING CONCERTS

18/11/89	Tonbridge Philharmonic Society	Hildenborough Parish Church	8.00pm
19/11/89	Green Room Club	Trinity Arts Centre	3.00pm
26/11/89	Crowborough Choral Society	Trinity Arts Centre	7.00pm
3/12/89	Royal Tunbridge Wells Symphony Orchestra	Assembly Hall	3.00pm
9/12/89	Music at King Charles		7.00pm
16/12/89	Heathfield Choral Society	St Margaret's Church, Buxted	7.45pm

The Royal Tunbridge Wells Choral Society acknowledges, with thanks, financial assistance from the South East Arts Association and the Borough of Royal Tunbridge Wells.



## FUTURE CONCERTS BY THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY AT THE ASSEMBLY HALL AT 3.00 p.m.

**1989**

Sunday 10 December    Carols, with Alexandra Leigh,  
Mayfield Band and Bidborough Junior  
School

**1990**

Sunday 25 March        German Requiem - *Brahms*.  
Chichester Psalms - *Bernstein*