



Scottish Mutual  
Assurance

# Haydn Creation

5th October 1991



## A MESSAGE FROM THE CHAIRMAN

Over the past 10 years, the name Hospice at Home has become synonymous with a caring and professional service which has been greatly appreciated both by terminally ill patients and by those caring for them.

This charity performance of Haydn's "Creation" offers a unique opportunity to join with people around the United Kingdom in celebrating the Hospice movement and making donations towards its support.

On behalf of the Council of The Care Foundation - the charity which runs Hospice at Home - I would like to thank the three choirs, the soloists, orchestra, conductor, and participants, who have made themselves available for this occasion, also the Companies and local businesses whose generous sponsorship has covered the costs of this event.

Please consider your own response by completing the form at the back of this programme. In this way you will be enabling Hospice at Home to alleviate pain and improve the quality of life for its patients and their families.

A handwritten signature in cursive script, appearing to read 'T. McGuire'.

Dr. Ted McGuire

## A MESSAGE FROM THE MAYOR

Most of us are lucky enough to have both Health and Happiness but particularly through cancer few of us can have escaped the trauma which those who are dying and their loved ones suffer. It is because of these experiences that I have chosen Hospice at Home as one of my two charities for the Mayoral Year. The aim is to have money in order to bring some support and happiness to those who are suffering and those who care for them.

I am asking for your help in the form of donations, time, sponsoring events, participating or selling tickets. A number of events such as Team Assault course (27th October), Medieval Banquet (16th November), Grand Raffle (by 17th January), Masked Ball (18th April) and Car Boot Fair (26th April) have been arranged.

Hospice at Home a Tunbridge Wells Health Authority Area Charity needs your help and I hope that you will all give generously.

James E. Scholes  
MAYOR



# **VOICES FOR HOSPICES**

*Hospice at Home is very grateful to*

**MEPC DEVELOPMENTS LIMITED, BULL WORLDWIDE INFORMATION SYSTEMS,  
BRITISH GAS, NATIONAL PROVIDENT INSTITUTION**  
for generously sponsoring the Orchestra

**MCL GROUP LIMITED**  
for generously sponsoring the Soloists

**TUNBRIDGE WELLS EQUITABLE FRIENDLY SOCIETY**  
for generously sponsoring the Conductor

**THE PPP GROUP**  
for their assistance with the printing and design of the programme inside pages

**SCOTTISH MUTUAL ASSURANCE**  
for covering the hire of the Assembly Hall

**SEEBOARD**  
for covering the cost of Mayor's reception

**CRIPPS HARRIES HALL**  
for covering the cos. of the handbills

**SEVENOAKS PRINT CENTRE**  
for the artwork and preparation of posters

**COBLANDS NURSERY**  
for the floral decorations

**LAMBERHURST VINYARD**  
for their donation of wine at the Mayors reception

**THE NATIONAL COMMITTEE**  
*is very grateful to*

**SCOTTISH MUTUAL ASSURANCE**  
without whose generous sponsorship the project could not have developed on a national scale.  
Their enthusiasm and kindness have been overwhelming.

**HELP THE HOSPICES**  
for grants to help the funding of the national organisation.

**TRUSTEE SAVINGS BANK**  
for their generosity in arranging public donation facilities in all branches.

**CLIFFORD FROST LTD**  
for their assistance with the printing and design of the programme cover.

**BBC Radio 2** and all other local and national media

**ALL THE CONDUCTORS, SOLOISTS AND MUSICIANS**  
who have joined the project so enthusiastically.

**RICHARD STILGOE**  
for his gift of **THE BIG BANG** for children to sing.

*and finally to the Chairman and National Executive Committee, Advisory Panel and Council of VOICES FOR HOSPICES and to all those, too many to mention, who have supported the project with great enthusiasm and much hard work.*

Best wishes  
from  
Lloyds Bank.



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THE THOROUGHBRED BANK.

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**DEREK WATMOUGH** is the newly appointed Musical Director of the Mid Sussex Sinfonia, and has been conducting the Orchestra since October 1990.

Derek Watmough is at present Head of Music at the Beacon Community College, Crowborough, and is very well known as a talented musician in the East Sussex and Kent areas. Born in Yorkshire, he was a violinist with the National Youth Orchestra of Great Britain and then went on to read classical languages and later music at the University of Durham. He is an excellent pianist and plays regularly with several chamber ensembles.

Derek has been Musical Director of Tunbridge Wells Choral Society since 1973 and is Vice Chairman and occasional conductor of the Tunbridge Wells Symphony Orchestra.



**ALISON PEARCE** is one of the United Kingdom's most distinguished and sought-after soprano soloists in oratorio, opera and recital work. She sings with many choral societies and music clubs across the United Kingdom, and also enjoys a highly successful international career.

She appears frequently with Britain's leading orchestras, as well as being heard regularly in oratorio and lieder recital on BBC Radio 3.

In addition, she has been soloist in the world premieres of works by such notable contemporary composers as Alun Hoddinott and Domonic Muldowney, and in John McCabe's "Music's Empire", which was first performed by the Halle Orchestra and televised by Granada.

Alison has also starred in many of the major operatic prima donna roles including those in "La Traviata", "I Lombardi", "Nabucco", "L'Elisir d'Amore", "Lucia di Lammermoor" and "Les Pecheurs de Perles".

This year her engagements include the title role in Puccini's "Manon Lescaut" in Dublin, R. Strauss "Four Last Songs" in London, Mozart "Requiem" in the Netherlands and Bach "Christmas Oratorio" in Spain.

**NEIL MACKENZIE** was born in Glasgow and won a choral scholarship to Clare College, Cambridge, where he studied music. While still an undergraduate, he performed Britten's song-cycle "Winter Words" in the Purcell Room, subsequently broadcasting the canticle "Journey of the Magi" by the same composer for Radio 3 from the Queen Elizabeth Hall.

After a time as a lay clerk under Simon Preston in the choir of Christ Church, Oxford, where he also held the post of Director of Music of the Cathedral School, he moved to London, where he now successfully combines his work with the BBC Singers with freelance career in concerts, recitals and oratorios. His wide-ranging repertoires and fine musicianship lead to engagements throughout the UK, including the Proms, Aldeburgh and the Almeida Festival, and internationally to festivals in Toronto, Aix-en-Provence, Cork and Granada.



Neil MacKenzie's discography includes solos in a recent recording for Hyperion of Monteverdi's Vespers of 1610, for which he received significant critical acclaim in both the British and French press.



## **ANTHONY MICHAELS-MOORE**

studied at Newcastle University and at the Royal Scottish Academy of Drama with Eduardo Asquenz and Neilson Taylor. He was the first British winner of the Luciano Pavarotti/Philadelphia Opera Competition in 1988.

After his debut with the Royal Opera in 1987, he became a member of the Company, since when he has sung numerous major roles in "Jenufa", "Un Ballo in Maschera", "Boris Godounov", "Turandot", "Madame Butterfly", "Rigoletto", "I Pagliacci", "Peter Grimes", "Der Freischütz", "Arabella", and "La Bohème". He has also appeared with English National Opera; as Figaro in "The Marriage of Figaro" with Opera North; Figaro in "Il Barbiere di Siviglia" with the Welsh National Opera and in "Cosi Fan Tutte" with the Philadelphia Opera.

Future engagements at Covent Garden include performances in "Die Fledermaus", "Die Zauberflöte" and "La Bohème"; Guglielmo in "Cosi Fan Tutti" and the Don in "Don Giovanni" for Canadian Opera; Figaro in Barcelona; the Count in

ENO's new production of "The Marriage of Figaro" and as Germont in "La Traviata" for Opera North.

Recent concert engagements have included performances in "Carmina Burana" at the Royal Festival Hall and Mahler's 8th Symphony televised on Channel 4. Anthony broadcasts frequently on BBC's "Friday Night is Music Night". In October he makes his USA concert debut in Beethoven's "Missa Solemnis" in Los Angeles.



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In 1869

Brahms wrote his *Alto Rhapsody*.

Bruckner completed his *Symphony No. 0*.

Wagner's *Das Rheingold* was played for the first time.

Verdi started sketching his *Requiem*.

Grieg wrote his *Piano Concerto in A minor*.

Hans Pfitzner was born.

Johann Strauss wrote *Wine, Women and Song*.

John Sainsbury opened his first shop.

Good year, 1869





## THE BRANDENBURG PHILHARMONIC ORCHESTRA

The BPO was formed in 1982 as a direct result of continued requests for a high quality classical orchestra to fulfill a wide range of performances.

In common with all London based orchestras (apart from BBC staff orchestras), it is based around a regular group of freelance players, many of whom play regularly with, or are members of the major established orchestras. Members are commonly drawn from LSO, LPO, Philharmonia, BBCSO, ROH, and ENO.

The orchestra, or it's smaller counterpart the Brandenburg Chamber Orchestra has performed in a wide range of venues including the Fairfield Halls, the Theatre Royal Drury Lane, the Savoy Hotel, and Tunbridge Wells.

Musical Director: Robert Porter

Chairman: Geoffrey Young

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### MEMBERS PARTICIPATING IN THIS PERFORMANCE

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#### **Violin 1**

Clive Lander - Leader  
Basil Smart  
Stephen Levine  
Joseph Frolich  
Roland Roberts  
Gillian Findlay  
Andrew Walton  
Fenella Barton

#### **Violin 2**

Catherine Thompson  
Claire Connors  
Susan Kinnersley  
Michael Hall  
Erica Cottrell  
Susanne Borrett  
Susan Hamerton  
Tracey Colvin

#### **Viola**

Russell Thackeray  
Adrian Turner  
Peter Collyer  
Claire Smith

#### **Cello**

David Bucknall  
Martin Robinson  
Miriam Lowbury  
Michael Ronayne  
Erica Simpson  
Tim Volkard

#### **Bass**

Catherine Elliott  
Elizabeth Bradley  
Martin Myers

#### **Flute**

Margaret Campbell  
Luke Strevens  
Lyn Peters

#### **Oboe**

Michael Winfield  
Imogen Smith

#### **Clarinet**

John Carnac  
Victoria Medcalf

#### **Bassoon**

Mayrick Alexander  
Diedre Dundas-Grant

#### **Contra Bassoon**

Kim Murphy

#### **Horn**

Mark Johnson  
Mark Paine

#### **Trumpet**

Michael Laird  
Claire Duncan

#### **Trombone**

Roger Harvey  
Simon Wills  
Ron Bryans

#### **Timpani**

Christopher Hind

#### **Harpsichord**

Yat-soon Yeo



## HOW IT ALL BEGAN .....

Early in 1989, in a small office in a hospice in Surrey, the idea of 'Voices for Hospices' was born after a local first and very successful 'Come and Sing'. Local singers had immediately encouraged us to arrange another 'Come and Sing' and, knowing of the many thousands who sing each week in choirs and choral societies throughout the UK, we thought they might enjoy a similar opportunity to sing for their local hospice. And how wonderful it would be if we could all sing at the same time! This would hopefully draw attention to the very caring work of hospice units and to their need for funds.

Six or seven large cathedrals - a manageable number - were envisaged as performance venues but before proceeding any further we needed to know how other hospices felt about this idea. Without their support the project wouldn't work! We need not have worried. A leaflet outlining the project sent out in May 1989 via Help the Hospices brought immediate replies and within six weeks we had positive replies from around 40 hospices. Looking at pins stuck in a map as the replies continued to come in clearly showed that six or seven venues were not going to be enough for geographic and economic reasons. And enthusiastic replies still kept coming. By the beginning of August 1989, the need to form a National Executive Committee to co-ordinate and guide the project became apparent and the NEC was formed, having its first - and very exciting - meeting in September 1989.

Meanwhile the replies still kept coming - and the administrative work involved in dealing with them grew and grew - so the appointment of a part-time National Co-ordinator was urgent. As we had no sponsorship at this stage a loan was taken, as an act of faith, and the NEC appointed Mrs Alexandra White who joined the Voices for Hospices team on 1st November 1989 - and she continues to be our only salaried employee. We were delighted to welcome the Earl of Harewood as President of Voices for Hospices 1991 and also formed an Advisory Panel whose members were generously offering us specialist advice in those fields in which we knew we would be involved.

At this point yet another generous offer was extended, this time by Napp Laboratories who offered to sponsor concerts in participating hospices by musicians from the Council For Music In Hospitals in the weeks around 5th October 1991. Now the patients would be able to join in the project with their own live music.

The work to be sung on 5th October 1991 - Haydn's Creator - was the unanimous choice at the January 1990 NEC meeting. But the shadow of lack of sponsorship hung over us and threatened to affect the national identity of the project. However just before Easter 1990 we heard the wonderful news that Scottish Mutual Assurance had offered sponsorship to cover venue hire, national organisational costs, publicity, programme covers and the co-ordinator's salary. The support in so many ways and the sympathy with the project which SMA has since shown has been so reassuring - how fortunate we have been to have such a sponsor.

A further development in the autumn of 1990 was the offer from Richard Stilgne to write a short work for young people to sing in their own fund raising events to support their local hospices. Thereby 'Calling Young Voices For Hospices' was born. To end a most exciting year Voices For Hospices became a private charitable company on 15th November 1990 with Michael Blackburn, Chairman of the Board of Touche Ross, as the Chairman of the Council.

March was a time of increasing activity nationwide with organisers approaching choirs and preparing to make the most of the big day. In early March the BBC Radio 2 enthusiastically offered help with the project, including broadcasting a countdown to 7.30pm on 5th October for the simultaneous 'baton drop'. This was the beginning of growing media interest, so essential for maximum success.

We know that the support and kindness which have sustained us since the earliest days will carry us through to 5th October when we will all share in a unique musical experience to benefit hospice care units everywhere.

Wishing you all much happiness and success on 5th October!

**Sheila Hurton**  
**Chairman, National Executive Committee**  
**July 1st 1991**

## THE CREATION by Joseph Haydn

When Joseph Haydn arrived at Dover on January 1st 1791 at the invitation of the impresario J. P. Salomon it was to begin one of the most successful partnerships in musical history. Today, two hundred years later, we celebrate a friendship that produced the 12 London symphonies and this great oratorio.

Like Mozart's *Requiem*, written that same year, an air of mystery surrounds *The Creation*. When Haydn was leaving England at the end of his second visit, Salomon gave him a handwritten libretto with this title. The text was originally intended for Handel, and it is believed to have been written by Sheridan's father-in-law, Thomas Linley. It is based mainly on Genesis and on Milton's *Paradise Lost*. Handel considered his command of English inadequate for such a project and Haydn seems to have had the same reservations since, on his return to Vienna, he approached an aristocratic colleague, Baron van Swieten for help. As well as being Prefect of the Imperial Library, van Swieten was also an amateur composer who had recently formed an oratorio society. The Baron duly translated and edited the text and his original manuscript shows that he was not afraid to make suggestions concerning the setting of particular passages. At the words 'And there was light', he indicated that the phrase should be sung only once and this is one of a number of instances where Haydn seems to have followed his advice.

In the orchestral introduction 'Representation of Chaos', Haydn matches the Enlightenment's view of the beginning of the world with a stunning use of deceptive cadences and faltering harmony. Thereafter the first two parts of the work describe the six days of Creation. Each day has a similar pattern: biblical narrative, a central section of description or lyrical comment, and a hymn of praise. As in Handel's oratorios, the chorus are important characters in the drama and depict angels glorifying their Maker. The narrative and descriptive passages are given to three soloists who represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass).

Haydn returned to Vienna inspired by the English choral tradition. He worked for nearly 18 months to produce a score that he hoped would stand comparison with the finest of Handel's oratorios. 'I was never so devout as during that time when I was working on *The Creation*' he once said. The result must have exceeded his most cherished hopes. From its premiere right up to the present day, performers and listeners have responded warmly to the life-affirming spirit that pervades this magnificent score. Tonight's performances will be no exception.

**Denis McCaldin- Haydn Society of Great Britain**

*The Haydn Society of Great Britain exists to promote a wider knowledge and understanding of the music of Joseph Haydn and his circle. Details of membership (£4 p. a.) from the Secretary.*

*Music Department, University, Lancaster, LA1 4YW. tel. (0524) 65201 x 3431.*

It is an offence (punishable by fine and/or imprisonment) against the provisions of the Dramatic and Musical Performers Protection Act 1958, to make any recording of a musical performance without obtaining the prior written permission of the performers.

# THE CREATION

## Part the First

*Inauguration.*

### REPRESENTATION OF CHAOS RECITATIVE

*Raphael.*

In the beginning God created the heavens 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 order first prevails.  
Afrighted fly hell's spirits black in throngs;  
Down they sink in the deep abyss  
To endless night.

CHORUS.

Despairing cursing rage ascends 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 hail, by the winds impelled are the clouds.  
By sudden fire the sky is inflamed,  
And awful thunders are rolling on high.  
Now from the clouds in steers ascend reviving  
showers of rain.  
The dreary wasteful hail, the light and flaky snow.

AIR - *Gabriel.*

The marvellous work behold amazed  
The glorious hierarchy of heaven;  
And rosin' ethereal voices resound  
The praise of God, and of the second day.

CHORUS.

And to th' ethereal voices 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, from the boisterous sea,  
Mountains and rocks now arrange  
Their tops among the clouds, around.  
Through th' open plains, outstretching wide,  
In serpentine rivers flow,  
Sately hunting, glides or  
Through silent caves 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 raptur'd sense:  
By flowers sweet and gay  
Enhanced to 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 heavens lust proclaimed the third day,  
praising God, and saying

CHORUS.

Awake the harp, the lyre awake,  
And let your joyful songs 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 the 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.

In splendour bright is rising now the sun,  
And thus his rays a joyful happy spouse,  
A giant mould and glad  
To run his measured course,  
With softer beams, and milder light,  
Steps on the silver moon through silent  
night.

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.

To day that is coming speaks in 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 meet the merry lark,  
And cooing crails the tender dove his mate,  
From every bush and grove resound  
The nightingale's delightful notes:  
No quiet afternoon yet her breast  
Nor to a mournful tale were lent  
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 funny tribes, and fill each wat'ry deep. Be fruitful, grow and multiply in your God and Lord rejoice. And the angels struck their immortal harps, and the wonders of the fifth day sung.

TRIO

*Gabriel.*

Most beautiful appear, with verdure young  
adorn'd,  
The gently sloping hills, their narrow straits  
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  
wheel  
Their glittering flames are dy'd as rainbows  
by the sun

*Raphael.*

See flashing through the deep in thronging  
swarms  
The fish a thousand ways around,  
Upheav'd 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.

# CREATION

And teard creatures numberless,  
In perfect forms, and fully grown  
Cheerful roaring, stands the tawny lion,  
With sudden leap  
The flexible tiger appears. The nimble stag  
Bars up his branching head, with flying mane,  
And fieri 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 leop, 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 and id in all rich array  
The court of air with swad is filled,  
The water swells by shoals of fish,  
By heavy beasts the ground is trod:  
But all the world was not complete.  
There wimed yet that wondrous being,  
That grateful should God's power adore,  
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 breath of life,  
and Man became a living soul.

## AIR

In native worth and Honour clad,  
With beauty, courage, strength, adorn'd,  
Erect, with front serene, he stands  
A man, the end and aim of nature all.  
His large and arched brow sublime  
Of wisdom deep becomes 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 sooty smiling virgin looks,  
Of bowty, spring the mirror,  
Break him love, and joy, and bliss.

## RECITATIVE.

*Raphael.*

And God saw every thing that he had made, and  
beheld, it was very good. And the heavenly choir,  
in song divine, thus flood the sixth day.

## CHORUS.

Achieved is the glorious work,  
The Lord bends o'er, 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 overest thy hand,  
And blisest all with good.

*Raphael.*

But when they face, O Lord is hid  
With sudden terror they are struck

Thou tak'st their breath away,  
They vanish into dust.

*Gabriel, Uriel, and Raphael.*

Thou sendest forth thy breath again,  
And life with vigour fresh returns:  
Reviv'd earth untolds 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!

---

## INTERVAL of 20 minutes

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## Part the Third.

*Female Chorus.*

## MORNING RECITATIVE.

*Uriel.*

In rosy mantle appears, by music sweet awak'd  
The morning, young and late,  
From heaven's angelic choir  
Pure harmonic 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 magnifi'd.

*Adam.*

Of stars the faintest, pledge of day,  
That crown'st the setting morn:  
And thou, bright sun, that cheer'st the world,  
Thou eye and soul of all;

## CHORUS.

Proclaim in your extended course  
Thy almighty power and praise of God.

*Eve.*

And thou, that m'ld the silent night  
And all ye starry hosts,  
Everywhere 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 raise your tops, ye pines,  
Ye plants, exhale, ye flowers, breathe  
To him your halmy 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 now till eve you shall repeat  
Our grateful hymns of praise.

## CHORUS

Hail! bounteous Lord! Almighty, hail!  
The word could forth his wondrous frame,  
The heavens and earth thy power adore:  
We praise thee now and evermore

## RECITATIVE.

*Uriel.*

O happy pair! and happy still might be  
If not troubled 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

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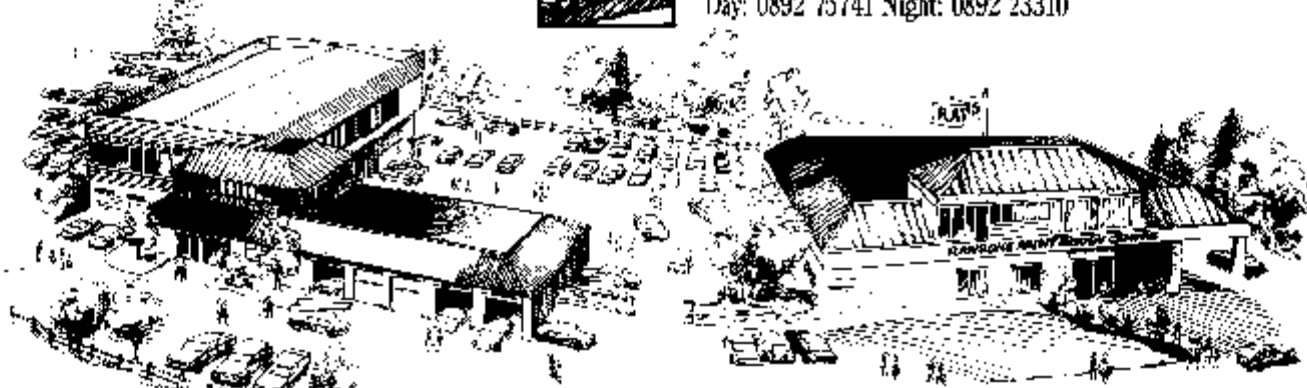
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Hospice at Home helps by providing control of pain and other distressing symptoms, emotional support for the patient and their family, and counselling and support for the bereaved. The service, which is entirely free to those in need, is operated by The Care Foundation, a registered charity, in association with Tunbridge Wells Health Authority. The charity requires £320,000 to provide the service in 1991.

A recent addition to the services offered by The Care Foundation is an Information Centre for people living with serious illness, their relatives, carers and friends. Situated next to the out-patients department at Sevenoaks Hospital, the information desk is manned by volunteers for 4 sessions a week, or reached by telephone at any time on 0732 455155. The centre has a large range of leaflets and details of local resources on living with serious illness, together with contacts for advice and specialised treatment.

**Best  
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## **CROWBOROUGH CHORAL SOCIETY**

Was founded in 1967 by Colin Moore, the present Musical Director. Since its formation the Society has studied and performed choral music from a broad span of musical history in over 80 concerts. As well as performing in Crowborough, the Society has presented concerts over a wide area of Sussex, and since 1977 larger scale concerts have been given at Tunbridge Wells. The Society has also sung at Montargis, Crowborough's French twin town, and since 1979 has developed a strong link with the Belinger Kantorei from Rellingen, a small town in the Kreis Pinneberg area of north Germany which is twinned with the County of East Sussex.

The Choral Society's accompanist is John Wardle, Assistant Director of Music at Beacon Community College, Crowborough, and Organist and Chormaster of All Saints' Church, Crowborough.

Colin Moore is Director of the County Music Groups for the East Sussex Education Authority, and is a member of the senior staff at the County Music School, Lewes.

In 1992 the Society celebrates its Silver Jubilee with a concert in the Assembly Hall, Tunbridge Wells with performances of the Requiem and Violin Concerto by Brahms.

---

### **MEMBERS PARTICIPATING IN THIS PERFORMANCE**

---

#### ***Sopranos***

Maureen Ashurst  
Valene Casbolt  
Jill Clay  
Jeni Davison  
Pauline Dinsdale  
Bridget Fumeaux  
Patricia Galwood  
Ann Haig-McVitty  
Linda Harcourt  
Miriam Penn  
Gill Sudbery  
Maureen Thorpe  
Sheila West

#### ***Altos***

Alison Boswell  
Kathy Cooper  
Joan Gascoine  
Olive Glass  
Mary Harris  
Pan Lowe  
Ann Maltby  
Mary Sweetman  
Ann Symons  
Pauline Trotter  
Edna Waller  
Elizabeth Yonge

#### ***Tenors***

Peter Dinsdale  
Gordon Eaton  
Alan Holroyd  
John Wardle

#### ***Basses***

Jim Barker  
Peter Driscoll  
Tony Forsdyke  
John Hart  
Jeff Hide  
John Hobbs  
John McLachlan  
David McNab  
David Penn  
Eric Scott  
Geoff West

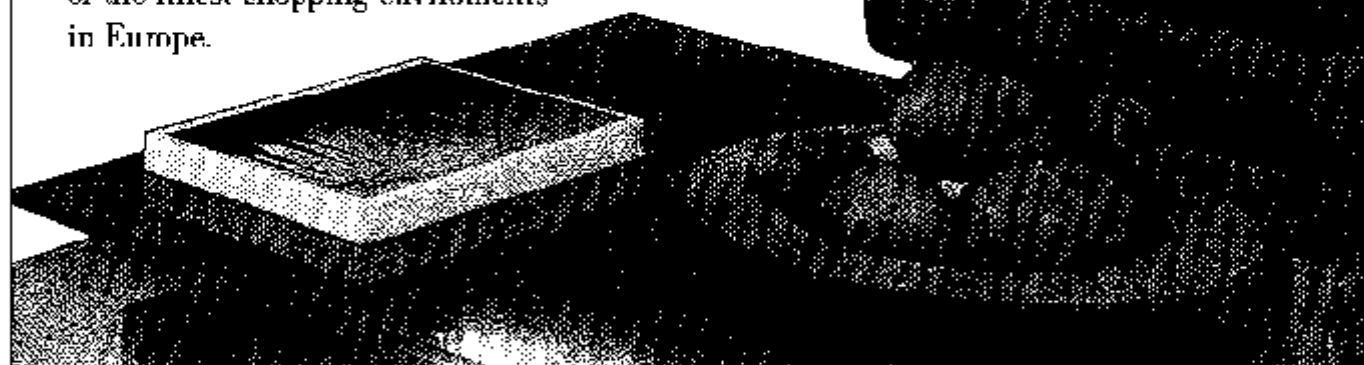
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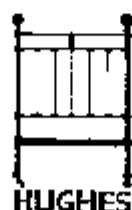
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## TONBRIDGE PHILHARMONIC SOCIETY

Tonbridge once possessed a Choral Society and an Orchestral Society, but they both ceased to exist during the inter-war years. In 1946 the Rt. Reverend Russell White decided to revive the Choral Society and together with a group of influential people, established the new Philharmonic Society which gave its first concert in the parish church conducted by Dr. Alan Bunny, Director of Music at Tonbridge School. By the end of 1948 the Society was well established. The accompaniment was provided by the organ and a small orchestra of mainly local instrumentalists.

Vernon Handley succeeded as conductor in 1958 and started the Orchestral Section as part of the Society, what was then one of very few combined choral and orchestral societies in Britain. He handed over to Dr. Bela de Csillery, the County Music Advisor, in 1961. Anthony Gould, who was on the music staff of Tonbridge School followed in 1964. The Society's Silver Jubilee Concert took place on May 22, 1971 when Verdi's Requiem was performed. In 1972 John Cullen, who had been Director of Music at Tonbridge School succeeded Tony Gould as conductor.

Over the past 45 years the Society has performed most of the major choral and orchestral works in the repertoire. In 1988 the Society lost its 'home' when Tonbridge School Chapel was severely damaged by fire, since then its concerts have been in various local venues.

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### MEMBERS PARTICIPATING IN THIS PERFORMANCE

---

#### **Sopranos**

Madeline Garrigue  
Marie Bell  
Christine Roche  
Sarah Ormelles  
Christine Day  
Jane Minster  
Callian Crust  
Kay Taylor  
Annabelle Hayward  
Elizabeth Russell  
Janice Morley

#### **Altos**

Annie Mills  
Jennifer Drew  
Teresa Murphy  
Ann Gorvett  
Pauline Green  
Linda Moore  
Susan Wright  
Isabel Denny

#### **Tenors**

Paul Rayner  
Louis Nel  
Matthew Morley

#### **Basses**

Kit Denny  
John Smallman Smith  
John Sanders  
Howard Evans  
Mike Gorvett  
Peter Albertini  
David Packer  
David Wright  
Tony Howard

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## ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

Was founded in 1904 by Francis Foote. He was its conductor for nearly 40 years. Since then there have been seven conductors including Dr Harold May, Trevor Harvey and Myer Fredman. Derek Warmough worked with these three musicians until 1975 when he became the Choir's principle conductor. The Society has also sung under the direction of Sir Adrian Boult, Sir Charles Groves, Richard Hickox and Brian Wright (a former member) and Myer Fredman.

The Society aims to perform all the major choral works, presenting them at the Assembly Hall with an orchestra. Professional soloists are engaged in an endeavour to maintain as high a standard as possible.

Sometimes the Choir is involved in concerts at other venues. Two notable ones were Bach's St. Matthew Passion at Gyndebourne in 1949, '50 and '51 where one of the soloists was Kathleen Ferrier, and a Robert Myer Concert at the Royal Festival Hall. There have been two visits to Wiesbaden, the first in 1985 and the second in August this year. The Lutherkirke Bach Choir from Wiesbaden came to sing with the Society here in 1987 and again in May, 1991. The exchange visits this year have resulted in the production of a compact disc.

Average membership is 120 and singers come from all directions to Monday night rehearsals.

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### MEMBERS PARTICIPATING IN THIS PERFORMANCE

---

#### **Sopranos**

Margaret Audsley  
Jill Dunstall  
Sue Elman  
Freida Greyling  
Oive Hansard  
Andrea Holt  
Linda Hull  
Diana Hutcheson  
Eana Jackson  
Helen MacNab  
Mary Marshall  
Barbara Maw  
Margaret Mortimore  
Munel Nopper  
Eve Stander  
Muriel Thatcher  
Eileen Tompsett  
Johanna Thorpe  
Julie Tucker

#### **Altos**

Majorie Blyth  
Jessica Brown  
Elizabeth Carr  
Ruth Clark  
Olga Clarke  
Pippa Doran  
Johanna Finlay  
Doreen Flint  
A. Grey  
Frances Lee  
Jane Lindeyer  
Joan Lowdon  
Pat Maxwell  
Judy Memage  
Joyce Stredder  
Celia Sumner  
Barbara Tattersall

#### **Tenors**

R. Evans  
John Holt  
Brian Jones  
Aidan Lee  
Leonard Lee  
Keith Mitchell  
Geoff Stredder  
Tom Walter

#### **Basses**

Peter Ball  
Maurice Clarke  
Roy Dunstall  
Alan Endersby  
Simon Gilbert  
Richard Gosling  
Arthur Hill  
Mark Rees  
Cyril Rogers  
Michael Webb

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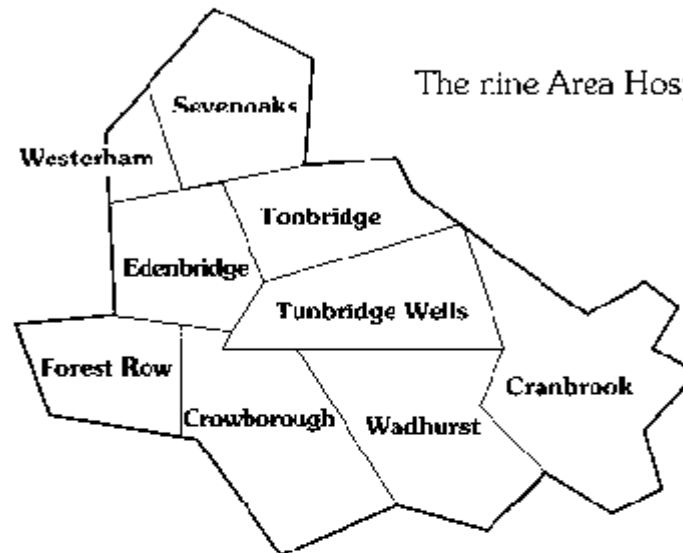
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## HOW YOU CAN HELP HOSPICE AT HOME

### ***By Joining Your Area Hospice Link***

The Hospice Link Representatives welcome participation by individuals and groups in raising funds for Hospice at Home. Please contact the office for further details. Tel. (0892) 544877.



### ***By Giving A Donation***

All donations of whatever size will be gratefully received and acknowledged. Please give generously.

**Covenants** and the new **Gift Aid** scheme provide tax-effective ways for individuals and Companies to donate to the Charity. If you are paying income tax you can increase the value of your gift by one third through tax relief.

You may also deposit a lump sum covering all instalments of a Deed of Covenant. For example a gift of £100 could be used by The Care Foundation immediately and we could reclaim £33 tax over the 4 year period.

### ***By Leaving A Legacy In Your Will***

A legacy to Hospice at Home will cost you nothing now. We will only receive the money when you have no further use for it. Your legacy gift, no matter how small, will help us continue our work with the terminally ill. *Legacies and lifetime gifts benefiting a charity are totally exempt from Inheritance Tax.*

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For further information, including the sample forms of wording for bequests, please contact Hospice at Home or your solicitor.



### RESPONSE FORM

To David Payne  
 Administrator  
 The Care Foundation  
 (Hospice at Home)  
 Michael Tetley Hall  
 Sandhurst Road  
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- I would like to support Hospice at Home by:
- becoming a Friend of Hospice at Home  
*(by donating £5.00 or more you will be recognised as a Friend for the following year and be kept up to date through the quarterly newsletter)*
  - helping with fund raising events in my Area Hospice Link
  - leaving a legacy in my will

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- I enclose the Deed of Covenant attached.
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Beckenham, St George's Parish Church  
Berkhamsted, St Peter's Church  
Bexhill-on-Sea, De La Warr Pavilion  
Birmingham University, The Great Hall  
Blackburn Cathedral  
Bolton, Victoria Hall  
Bradford Cathedral  
Brentwood Centre  
Bristol, Clifton Cathedral  
Bromsgrove, North-East Worcestershire College  
Bury St Edmunds, St Edmundsbury Cathedral  
Canterbury Cathedral  
Carlisle Cathedral  
Cheltenham Ladies College  
Chesterfield Parish Church (The Crooked Spire)  
Chichester Cathedral  
Clifton, St James' Church  
Clevedon, All Saints Church  
Colchester Garrison Church  
Coventry Cathedral  
Deby Cathedral  
Douglas (Isle of Man), Trinity Methodist Church  
Durham Cathedral  
Easbourne, St Saviour's Church  
Exeter University, The Great Hall  
Fleetwood, Marine Hall  
Guildford Cathedral  
Halifax Parish Church  
Harrow School Speech Room  
Hayle, The Chapel of St Michael's Hospital  
Hemel Hempstead, The Pavilion  
Hereford Cathedral  
High Wycombe, All Saints Church  
Hove, All Saints Church  
Hull City Hall  
Hunstanton, Princess Theatre  
Ipswich, St Margaret's Church  
Kidderminster, St Mary's Church  
King's Lynn, St Margaret's Church  
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Lichfield Cathedral  
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Redditch, North East Worcestershire College  
Rochdale, Champness Hall  
Ryde (Isle of Wight) Town Hall  
St Albans Abbey  
Salford Cathedral  
Scarborough, Queen Street Methodist Church  
Sevenoaks, Stag Theatre  
Sheffield Cathedral  
Shrewsbury School  
Stafford, Syclefields Hall  
Stockport, St George's Church  
Swinton, Holy Rood Church  
Taunton, St Mary's Church  
Tewkesbury Abbey  
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- Violino 1<sup>o</sup>
- Violino 2<sup>o</sup>
- Viola
- Violoncello
- Basso
- Piano
- Organo
- Chitarra
- Batteria

The score contains musical notation including notes, rests, and dynamic markings. The handwriting is in blue ink on aged paper.