



Royal Tunbridge Wells Symphony Orchestra

with The Royal Tunbridge Wells Choral Society

A CONCERT FOR EUROPE

Sponsored by Eurotunnel in association with Kent
County Council Arts and Libraries

Conductor: Derek Watmough

Leader: Martin Loveday

50p

4th October 1992

Eurotunnel and Kent County Council Arts & Libraries

For the past six months, Kent County Council's Arts & Libraries with funding from South East Arts, and sponsored by Eurotunnel has presented a series of over 100 musical events that celebrate the diversity and richness of European music. The Heartstrings Season of Music for Europe, as well as celebrating Britain's closer links with Europe has fostered the emerging tradition of music in libraries.

Soloists

JACQUELYN FUGELLE, soprano, began her operatic career with Kent Opera, has undertaken major roles with various companies and has performed many times at the Festival Hall and Barbican.

EILEEN SHAW, contralto, toured extensively with the D'Oyly Carte Opera Company singing the principal roles before appearing regularly in concert, recording and television. She is now with the English National Opera.

RICHARD BRAEBROOK, tenor, lives in Tunbridge Wells and is also with ENO. He sings regularly with many of the leading choral societies and is equally at home on the concert platform as he is singing in cabaret.

ANTHONY CUNNINGHAM, baritone, pursues a busy concert career throughout the country singing opera, oratorio and work in the light music field. He is also a member of ENO.

Conductor

DEREK WATMOUGH who lives and teaches in Crowborough, is Music Director of the RTW Choral Society and this will be his third appearance with the orchestra. We are all delighted that he has recently been awarded the MBE for his outstanding services to music in the area.

Programme

The National Anthem

arranged by John Hollingsworth

Fanfare for Europe

George Newson

A Fanfare specially commissioned by KCC Arts and Libraries for their season of music for Europe.

Symphony No. 5 in B flat

Schubert 1797-1828

Allegro. Andante con moto. Menuetto. Allegro vivace.

The only performance in the composer's lifetime of this gem of a Symphony was in 1816. It was played by an amateur orchestra in a private house in Vienna. The Orchestra had grown out of a family quartet in which the composer played the violin and his father the cello (not very well).

INTERVAL

We are grateful to THE MUSIC CENTRE for the recordings we raffle at this concert.

Tea will be served in the Buffet during the interval.

Symphony No. 9 in D minor, Opus 125, the Choral**Beethoven 1770-1827****Allegro ma non troppo. Molto vivace. Adagio molto e cantabile. Presto.**

The last movement of this Symphony sets some lines from Schiller's "Ode to Joy", which exhorts all mankind to be brothers.

Beethoven's method of composing was to write down ideas for tunes, even scraps of a few notes, alter them again and again until he was satisfied, and so a composition would take shape, sometimes over many years. He began to make sketches for this Symphony as an orchestral work in 1818, but he first thought about setting Schiller's poem in 1793. The whole work as we know it was first heard in 1824 — heard by the audience, but Beethoven was by then stone-deaf and could only see they were clapping. To us this would be like television with the sound turned off.

In a mysterious haze of sound the violins play a repeated two-note descending figure which foreshadows the first theme, beginning with the notes of the chord of D minor, crashing down through the orchestra. There is a sense of forging ahead, although a gentler moment comes when an up-and-down phrase on the woodwind brings in the second theme, one of ever-widening leaps over a staccato accompaniment. A figure in jerky rhythm follows, and we have the bricks, as it were, with which Beethoven built his mighty structure.

Next comes a Scherzo, though it isn't labelled as such. It starts with great descending octaves in a rhythmic figure that comes very often in the movement. A quieter middle section follows, but one feels power held in leash. In the peaceful slow movement there are two themes, both heard first on the strings; these are later elaborated.

After the serenity of that movement comes a great crash, a clash of notes, Beethoven at his most impatient. A restless passage, a recitative-like phrase on cellos and basses, another clash and another recitative, and then, as though the composer's way of working is set audibly before us, various themes are tried: the opening of the first movement, but the cellos and basses reject it. Part of the Scherzo, but that won't do either, neither will two bars of the Adagio. Then comes a fragment the cellos and basses accept, and we begin to hear that great melody, full of joy, which has been adopted as the Anthem of the European Community. Soon the whole orchestra plays an extended version of it — the movement is a huge set of free variations — but the slash comes again, and the recitative, this time with the baritone soloist singing "O friends, not these sad sounds!" and to the great tune he begins to sing Schiller's words. Soloist and choir alternate and there is a huge climax, a pause, then, almost tentatively at first, a joyful march, which swings along exuberantly. Near the end of the movement there are a few bars of radiant stillness, then a triumphant ending, the achievement of the vision of both poet and composer. M.V.

*Programme notes are author's copyright***OUR NEXT CONCERT**

DAME MOURA LYMPANY
CONDUCTOR: BARRY WORDSWORTH
DOROTHY BERRY CONCERT

1st
November
1992

Romanza from Symphony No 5
Symphony No 4 — "Italian"
Piano Concerto No 2 in B flat

Vaughan Williams
Mendelssohn
Brahms

Dorothy Berry who died in December 1990, was Chairman of the RTWSO for 27 years and, by way of tribute, we have invited one of her favourite pianists to perform one of her favourite works — Dame Moura Lympany and Brahms' No 2. The orchestra's more personal tribute comes in the form of the Romanza from Vaughan Williams' 5th Symphony, surely one of the loveliest movements from all his symphonies; and to complete this unique programme, Mendelssohn's 4th Symphony, a musical picture of his tour of Italy in 1826.

THIS CONCERT IS SPONSORED BY THE FRIENDS OF THE ORCHESTRA

Orchestra

1st VIOLINS

Martin Loveday
Cynthia Fleming
Nina Bentley
Raymond Alexander
Sally Brooke-Pike
Deborah Kirk
Catherine Smart
Susan Baker
Harry Saunders
Daniel Weatherley
Alex Colville
Mabel Allen

2nd VIOLINS

Stephen Dinwoodie
Margaret Bradley
Mary Findlay
Barbara Hebditch
Anne MacWatt
Lynn Cook
Anthony Cosstick
Michael Sumpter
Joan Evenett
Michael Hankin
Christoph Reppel
Marie France

Janet Bjorn
Julia Schmidt-
Pathmann

VIOLAS

Jeremy White
Jane Taunton
Lynn Whitley
Philippa Kirk
Jennifer Moore
Margaret Wilson
Jane Pamment
William Ball
Caroline Scott
Marjorie Ayling
Emma Rainforth
Emily Stuart-Pennink

CELLOS

Chloe Allman-Ward
Alison Howard-Lucy
Valerie Haynes
Rosemary Lee
Susan Martin
Susan Cumming
Sarah Stuart-Pennink
Jonathan Ayling
Maxine Cunliffe
Claudia Erdmann

DOUBLE-BASSES

John Bass
Allan Pearce
Simon Taunton
Rachel Knowles
Ingela Weeks

FLUTES

Patrick Taggart
Ian Audsley

PICCOLO

Libby Summers

OBOES

Helen Pye
Kitty Pluygers

CLARINETS

Jane Rhind
Stephen Rhind

BASSOONS

Andrew Stowell
Tanya Weeks

CONTRA

BASSOON
Simon Couzens

HORNS

David Lee
Catherine Rattray
David Clack
Patrick Strevens

TRUMPETS

Simon Ferguson
Michael Meeks
David Simmonds

TROMBONES

Alan Gout
Effie Sparkhall
Martin Nicholls

TIMPANI

Alan Taylor

PERCUSSION

Nigel Shipway
Tony Summers
Marjorie Vinall

LIBRARIANS

Jane Taunton
Simon Taunton

OCTOBER CONCERT DIARY

9th	8.00pm	The Opera Company/La Traviata	Trinity Arts Centre
10th	7.45pm	CODA recital/Eva Stewart	Sacred Heart School
14th		Vanbrugh Quartet	Cranbrook School
17th	7.30pm	Kent Sinfonia/Raphael Wallfisch	Maidstone. Mote Park
18th	3.00pm	Green Room Music Club/Trio of London	Trinity Arts Centre

TICKETS IN ADVANCE for any of our future concerts can be bought in the foyer, either in the interval or after the concert; or by contacting Ralph Hebditch, 9 Smythe Close, Tunbridge Wells (0892 528043); or from the Assembly Hall Box Office on 0892 530613 during the two weeks before each concert.

Any matter other than tickets, please contact the Hon. General Secretary, Miss M. Vinall, Brenchley, Kent (Brenchley 2494).

The Orchestra is affiliated to the N.F.M.S. and gratefully acknowledges financial assistance from South East Arts and Tunbridge Wells Borough Council.

