

VOICES FOR HOSPICES  
BT

1994

# *Hallelujah for Hospices*

*8th October 1994*

BBC RADIO



Radio presentation on  
8th October 1994 by  
BBC Radio Two 88-91 FM





## VOICES FOR HOSPICES 1994

*On October 5th 1991 the explosion of sound, which I hoped would be heard as a Voice for Hospices, materialised in a way we could none of us have predicted. Now, another such explosion is planned for October 8th 1994, this time with the most popular of all choral works as its basis.*

*The music is vital but just as vital is the message it carries: that the work of the Hospice, wherever it takes place, is something we must support and value.*

A handwritten signature in black ink, which appears to read 'Anthony', is centered below the text.

*The Earl of Harewood KBE*

The first page of the Chorus *Hallelujah* on the cover is reproduced by kind permission of The British Library, and can be found in the Music Library (E.452.a).

We are very grateful to Clifford Frost Ltd for their assistance with the design and printing of this commemorative cover.

# BT VOICES FOR HOSPICES 1994

8 October 1994

You are participating in the world's largest simultaneous singing event. As your voice resounds, as you listen to Handel's stirring and uplifting *Messiah*, so too do hundreds of thousands of others. The common bond is to raise funds for local hospices.

**BT VOICES FOR HOSPICES 1994** is vitally important to the hospice movement to raise funds and create awareness of its key role in the community. Seventy-five percent of the 203 hospices in the British Isles are funded voluntarily.

Three years ago just under £500,000, together with many other benefits, was raised from a smaller event. In 1994, with over 200 venues and the participation of some of the world's leading soloists, conductors and orchestras, and with your help, we hope to raise much more to help fund the estimated 50,000 hospice admissions per year. Approximately 100,000 home care patients are also seen annually and 5,000 people attend day care facilities in just one week.

Whichever of our nationwide venues you are in - and they range from the north of Scotland to the Isle of Wight and Northern Ireland to East Anglia and every county in between - you are united in our cause to finance hospices, their special care for patients, and the support they extend to families. As Rodger Broad, BT Head of Corporate Sponsorship, says:

*"There are very few opportunities so worthwhile as those offered by the VOICES FOR HOSPICES project. We are delighted to be supporting such a deserving cause and the valuable work undertaken by the hospice movement. The genuine enthusiasm of all those involved is truly uplifting."*

We are indebted to **British Telecommunications plc (BT)** for its sponsorship and enabling events to occur, and to **BBC Radio Two** for launching today's countdown.

In conjunction with the Council for Music in Hospitals, during October and November, BT is also providing around 120 free concerts in hospices to provide musical entertainment for patients, their families and staff.

In the UK we have around 154 simultaneous performances of *Messiah* with over 50 additional performances worldwide. We are delighted that hospices in many parts of the world have responded to our invitation and are joining us today, raising their *Voices for Hospices* too. As Dr Cynthia Goh (Singapore) wrote in a recent letter: *"It's great to be in this together!"*

For various local, religious or cultural reasons, not all international performances will consist of the entire *Messiah*, but all will be including at least some of its well known choruses.

However much of Handel's work we sing we will be united in spirit, surrounding the world with a chain of praise in support of those who care for the dying and those for whom they care.

Wishing you much joy and success in raising your *Hallelujah for Hospices*, and our grateful thanks for your financial support.

Sheila Hurton

Chairman: National Executive Committee

# VOICES FOR HOSPICES

President: The Earl of Harewood, KBE

Vice President: Martyn Lewis

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Michael Blackburn Chairman

Sheila Hurton

Iain Baxter

Roger Formby

\* \* \* \* \*

## BT VOICES FOR HOSPICES 1994

is very grateful to:

**BRITISH TELECOMMUNICATIONS plc (BT)** for its very generous and sympathetic sponsorship without which the project could not have proceeded

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**NATIONAL ASSOCIATION of HEAD TEACHERS** for free distribution of leaflets to schools.

The Staff, Volunteers, Friends and Retail Department of The Princess Alice Hospice for their invaluable help in countless ways, so willingly given, during the two years of planning.

All those throughout the UK who have supported the project with great enthusiasm and much hard work.

And finally to the National Executive Committee, National Co-ordinator and Overseas Co-ordinator:

Sheila Hurton	(NEC Chairman)	Rowena Dean	(Home Counties)	Elizabeth Smith	(North-East/North)
Terry Taylor	(Help the Hospices)	Carol Hollingsworth	(London Central)	Ernie Smyth	(Scotland/Northern Ireland)
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		Hazel McGill	(North-East/Yorkshire)	Elizabeth White	(Essex/East Anglia)
Barbara Hampel	(Marie Curie Foundation)	Val Maden	(North-West)	Jacqui Wood	(Midlands)
		John Nickson	(North-West)	Jean Deane	(Secretary)

Alexandra White (National Co-ordinator)

Hilary Elfick (Overseas Co-ordinator)

an exceptional team whose constant support, hard work and enthusiasm have been a very special feature throughout the organisation of

**BT VOICES FOR HOSPICES 1994**

*Hospice at home is very grateful to...*

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for generously sponsoring a section of the orchestra, the Mayor's reception, publicity posters and providing programme sellers

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for generously sponsoring the soloists

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for generously sponsoring a section of the orchestra and assisting with publicity through local branches

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for generously sponsoring a section of the orchestra

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for generously sponsoring the Conductor

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for their generous donations towards the cost of individual members of the orchestra

*Hospice at home is very grateful to...*

**Rapido '91 and TWTS** for programme production

**Bridget Furneaux** for design and layout

*Hospice at home is indebted to...*

**The Soloists** - for generously donating their services at greatly reduced fees

**Howard Gascoine** - for concert management

Richard Morley - Tunbridge Philharmonic Society

Helen McNab - Royal Tunbridge Wells Choral Society

and the 150 members of the three Coral Societies who have so generously given their time and talent that has enabled this performance of the Messiah.



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*is supporting*

**BT VOICES FOR HOSPICES 1994**

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**3-21 October 1994**

# HANDEL, *MESSIAH* and CHARITY

*And from that time to the present, this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, enriched succeeding managers of the Oratorios, more than any single production in this or any country.*

In these terms Charles Burney, the musical historian, described *Messiah* in 1785, more than half a century after the work's composition and first performance. The particular association of *Messiah* with charitable enterprises began during Handel's own lifetime, and at the composer's instigation. We do not know for certain the circumstances of performance that Handel envisaged when he wrote *Messiah* in the summer of 1741. Charles Jennens, the compiler of the text, said that he expected Handel to perform the oratorio 'for his own Benefit, in Passion Week', presumably in the course of one of his regular London theatre seasons. But soon after finishing *Messiah* Handel set off for Dublin, where he gave a series of subscription performances. The first performance of *Messiah* came in as an extra event after the close of his subscription season, and it was given for the benefit of three charities - two Dublin hospitals and the 'Relief of the Prisoners in the several Gaols'.

*Messiah* was rapturously received in Dublin, but found a very different reception in London, where Handel introduced it into his programme at Covent Garden Theatre in 1743. It sparked off a controversy in the London newspapers about whether the subject of the 'Sacred Oratorio' was fit matter for performance in the public theatres. The controversy did not recur when Handel revived the oratorio in his theatre seasons of 1745 and 1749: indeed, no special attention seems to have been paid to the oratorio at this time. However, the reputation of the work changed dramatically in 1750 when Handel gave *Messiah* in aid of the Foundling Hospital, a London children's charity. The first performance in the Foundling Hospital chapel was so over-sold that Handel agreed to a second performance. Thereafter, he gave *Messiah* in aid of the Hospital every year, raising during his lifetime a sum in excess of £5,800 - a prodigious sum for the period.

The success of *Messiah* through its association with the Foundling Hospital performances almost certainly had beneficial effects on the audience for Handel's regular theatre oratorio seasons, and on the reputation of the composer himself. But it would be wrong to exaggerate this aspect: although Handel's popularity with a new section of the London public may have filled seats for him in the theatre, he never attempted to capitalise by running a longer season with more performances. And we need have no doubts about the genuineness of Handel's own charitable motives. More than a decade before his first association with the Foundling Hospital, he had become one of the founders of a charity for professional musicians, and it seems quite likely that his outlook on charities had been influenced in his early years by the activities of August Hermann Francke in Halle. The 'Great and Good Mr Handel' would surely have been pleased that his Sacred Oratorio has continued to be associated with relieving and improving the human condition.

Donald Burrows

*Donald Burrows is a founding Council Member of the Handel Institute, which exists to promote a wider understanding of Handel and his music. Information on the Handel Institute can be obtained from the secretary, Professor Colin Timms at:*

*The University of Birmingham, Music Department  
The Barber Institute of Fine Arts  
Ring Road North, PO Box 363  
BIRMINGHAM B15 2TT*

# **Conductor**

## **Derek Watmough**

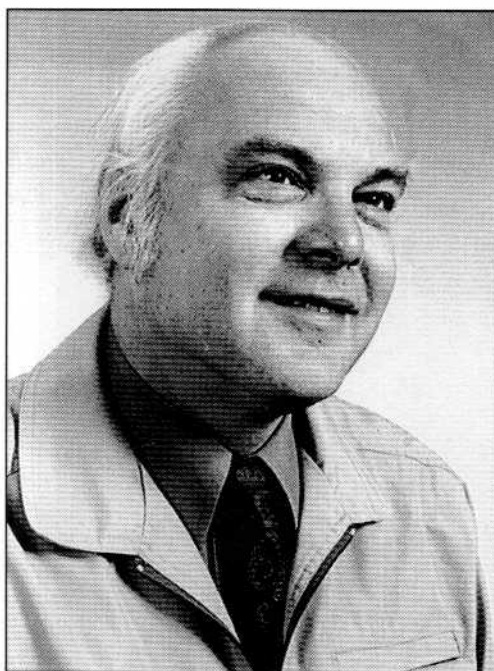
Derek Watmough was born in Yorkshire and as a teenager, played violin for several years in the National Youth Orchestra of Great Britain.

He read both Classical Languages and Music at the University of Durham where he was leader of the University Orchestra and then came south to teach at the Royal Grammar School, High Wycombe for five years. Subsequently he taught in Tunbridge Wells and Crowborough until 1993.

Derek has been Musical Director of Tunbridge Wells Choral Society since 1973 and he has guest conducted the Tunbridge Wells Symphony Orchestra on a number of occasions. In summer he conducts the Tunbridge Wells Sinfonietta and he has directed piano concerts from the keyboard both with them and with the Mid-Sussex Sinfonia whose chief conductor he has been since 1990.

In addition he accompanies and sings with Crowborough Choral Society and he plays chamber music with the Sussex Camerata and the Little London Trio whose members play with the London Philharmonic Orchestra.

In June 1992 Derek was awarded the M.B.E. for services to music in the area.



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## Alison Pearce

Alison Pearce is one of the United Kingdom's top soprano soloists with a career which takes her all over the world.

She has performed in Brazil, the Far East, Scandinavia, the Netherlands, Spain and most of the other European countries, as well as making frequent appearances with choirs and orchestras in London's major venues and throughout England.

This year her engagements include performances of Elis Pehkonen's *Russian Requiem* with the Bach Choir and Sir David Willcocks, and Mahler's *Eighth Symphony* at the Royal Festival Hall, Britten's *War Requiem* at the Royal Albert Hall on Remembrance Sunday and in the Netherlands, a tour of *Messiah* throughout France and Spain as well as William Mathias' *Lux Aeterna* at the Three Choirs Festival with the RLPO conducted by Roy Massey.

She has recently returned from her third recital tour of the Far East, a gala opera concert in Belgium and concerts with harp featuring some of the songs from her four CDs of Celtic Music.

Alison is looking forward to rounding off this year with performances of Vaughan Williams' *Sea Symphony*, Tippett's *Child of our Time*, a recital with Howard Blake of his vocal music, plus master classes and lecture recitals in various parts of the country.

## Margaret Cable

Firmly established as one of Britain's leading mezzos, Margaret Cable's career has taken her all over Europe, Scandinavia, Israel and USA, while, in the UK, she appears regularly at the major British Festivals including the Bath Festival, the Three Choirs Festival and the Henry Wood Promenade concerts.

Outstanding in the baroque repertoire, Miss Cable sings in many performances using original instruments. Bach's *St. Matthew Passion* with Andrew Parrott at the Proms and Handel's *Messiah* at the Lucerne Festival with Christopher Hogwood and the Academy of Ancient Music were among many such performances in the Tercentenary year of these composers.

On the operatic stage she has sung the roles of Mrs. Grose in *The Turn of the Screw*, Dorabella in Jonathan Miller's production of *Così fan Tutte* and Marcellina in *Figaro* - all for Kent Opera. The latter production was presented with great success at the 1986 Vienna International Festival.

Her wide-ranging voice and fine musicianship bring invitations to sing a very varied repertoire. Recent broadcasts range from Handel's *Belshazzar* to Tippett's *A Child of our Time* and include works by Arthur Bliss and Robin Holloway with orchestra and 20th Century English Songs.

Her many recordings include Haydn Masses with the Academy of Ancient Music, madrigals directed by Sir Peter Pears, and works by Scarlatti and Mozart with George Guest and the choir of St. John's College, Cambridge, while in complete contrast she has recorded a disc of Glazunov songs, and William Mathias's *Lux Aeterna* with the Bach Choir and LSO conducted by Sir David Willcocks. Her recordings of Handel's *Carmelite Vespers* with Andrew Parrott and the Taverner Players has recently been released, and last year she made a complete *Messiah* recording with the same forces.





# David Fieldsend

Since winning the coveted Gold Medal of the Guildhall School of Music and Drama, Yorkshire-born David Fieldsend has established a fine reputation in many fields: in concerts and oratorios with orchestras and choral societies throughout the UK and in opera with many of our major opera companies. His work takes him all over the world: to countries in Europe and to cities as far apart as Warsaw and Lisbon, Anchorage and Jerusalem.

After his operatic debut as Vanja *Katya Kabanova* at the Wexford Festival, David was offered a principal contract with Scottish Opera, where he performed over 25 roles in five years, including Jacquinio *Fidelio*, Arturo *Lucia di Lammermoor*, Moser *Die Meistersinger* and Almaviva *The Barber of Seville*. Since his return to England, he has appeared with Opera North, the Singers Company, Travelling Opera, Cambridge University Opera, Chelsea Opera Group and Dorset Opera. In 1983, he made his debut at the Royal Opera House, Covent Garden as Struhan *Der Rosenkavalier*. Opera engagements have also taken him to Paris as Bardolpho *Falstaff* and to Jerusalem as Borsa *Rigoletto*.

His film, television and radio broadcasts include *The Yeomen of the Guard* for ATV, several appearances for Scottish Television and the BBC with Scottish Opera, and he was recently featured in one of Channel 4's series "Top C's and Tiaras" with Julia Migenes Johnson.

He is a distinguished concert artist and has appeared at all the major London venues and with choral societies throughout the UK.

For a number of seasons, David has been principal tenor with the D'Oyly Carte Opera Company, with whom he has sung the roles of Nanki-Poo *The Mikado*, Ralph Rackstraw *HMS Pinafore*, Frederick *The Pirates of Penzance*, Marco *The Gondoliers*, Fairfax *The Yeoman of the Guard* and the title role in *Orpheus in the Underworld*. He returns to the company in 1994/95 to sing Eisenstein *Die Fledermaus*.



# Graham Titus

Born in Newark, Graham Titus began his musical career as organ scholar of Clare College, Cambridge, where he read music. However, on leaving Cambridge, he scored immediate success as a singer and furthered his vocal studies with Joseph Hislop and Elizabeth Flemming.

After joining Glyndebourne Festival Chorus, he made his London concert debut in the Purcell Room as the winner of the Young Musicians Platform and, in the same year, was a finalist in the Leeds National Musicians Platform, which led to a television appearance (Schubert *Lieder*) and a radio broadcast (Schumann's *Dichterliebe*). In the following year, he was a prizewinner in 's-Hertogenbosch International Singing Competition, and subsequently appeared on Dutch radio and television. Since then he has been a regular broadcaster for Radio 3 - *Lieder* by Brahms, Schumann and "The *Lied* before Schubert", he has performed with the Hallé (Goehr's *Sonata about Jerusalem*) and at the Proms *Nelson Mass*, he has toured Mahler's *Kindertotenlieder* with the Ballet Rambert; and has given recitals at the Wigmore Hall.

In the world of opera, he has performed roles for English National Opera, Opera North, London Opera Factory (including the televised performance of Birtwistle's *Punch and Judy*), the Handel Opera Society and the New Opera Company. His radio recordings include Arne's *Judith* and Verdi arias.

Recent work includes concerts at St. John's Smiths Square (with Leon Lovett), Romsey Abbey, Salisbury Cathedral (under Richard Seal), Worcester Choral Society (with Donald Hunt), Lincoln Cathedral (Colin Walsh), Smiths Square (Julian Williamson), Queen Elizabeth Hall (Gregory Rose), *L'Enfance du Christ* (Ron Corp) and Hereford Cathedral (Roy Massey) among many others. In 1994, he sang in the première of a new work by Francis Grier in the Mayfield Festival and in another première by the same composer in the Three Choirs Festival in 1995.

# ***The Brandenburg Philharmonic Orchestra***

The BPO was formed in 1982 as a direct result of continued requests for a high quality classical orchestra to fulfil 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 its 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.

## ***Members participating in this performance***

### ***First Violins***

Roger Garland – Leader  
Peter Tanfield  
Elizabeth Partridge  
Stephen Morris  
Ian Belton  
Missy Hirsch  
Rachael Allen  
Caroline Bishop

### ***Second Violins***

Helen Cass  
Basil Smart  
Andrew Roberts  
Kay Barker  
Dawn Neller  
Gillian Brightwell

### ***Violas***

Ian Rowbothom  
Andrew Beazley  
Heather Birks  
Pip Worn

### ***Cellos***

Rhydian Shaxson  
Dominic O'Dell  
David Burrowes  
Ann Lines

### ***Basses***

Anthony Houghan  
Mark Thistlewood  
Edwin Hooson

### ***Oboes***

David Presley  
Victoria Hunt

### ***Bassoon***

Robert Porter

### ***Trumpets***

Maurice Murphy  
Simon Ferguson

### ***Timpani***

Peter Fry

### ***Harpsichord***

Martin Ennis

*Musical Director:*

Robert Porter

*Chairman:*

Geoffrey Young

# *The Messiah - a sacred*

## *Part 1*

- |    |  |                    |
|----|--|--------------------|
| 1  | Sinfonia – (Overture)                        |                    |
| 2  | Comfort ye my people                         | Tenor Recit.       |
| 3  | Ev'ry valley shall be exalted                | Tenor Aria         |
| 4  | And the Glory of the Lord                    | Chorus             |
| 5  | Thus saith the Lord                          | Bass Recit.        |
| 6  | But who may abide the day of his coming      | Alto Aria          |
| 7  | And he shall purify                          | Chorus             |
| 8  | Behold a virgin shall conceive               | Alto Recit.        |
| 9  | O thou that tellest good tidings to Zion     | Alto Aria & Chorus |
| 10 | For behold, darkness shall cover the earth   | Bass Recit.        |
| 11 | The people that walked in darkness           | Bass Aria          |
| 12 | For unto us a child is born                  | Chorus             |
| 13 | Pifa (Pastoral Symphony)                     |                    |
| 14 | There were shepherds abiding in the field    | Soprano Recit.     |
|    | And lo, the angel of the Lord came upon them | Soprano Recit.     |
| 15 | And the angel said unto them                 | Soprano Recit.     |
| 16 | And suddenly there was with the angel        | Soprano Recit.     |
| 17 | Glory to God                                 | Chorus             |
| 18 | Rejoice greatly, O daughter of Zion          | Soprano Aria       |
| 19 | Then shall the eyes of the blind be opened   | Alto Recit.        |
| 20 | He shall feed his flock, like a shepherd     | Alto/Soprano Aria  |
| 21 | His yoke is easy                             | Chorus             |

————— *Interval for 20 minutes* —————

# *oratorio*

## ***Part 2***

22	Behold the Lamb of God	Chorus
23	He was despised	Alto Aria
24	Surely He hath borne our griefs	Chorus
25	And with His stripes we are healed	Chorus
26	All we like sheep have gone astray	Chorus
27	All they that see Him laugh Him to scorn	Tenor Recit.
28	He trusted in God	Chorus
29	Thy rebuke hath broken His heart	Tenor Recit.
30	Behold and see if there be any sorrow	Tenor Aria
31	He was cut off out of the land of the living	Tenor Recit.
32	But thou didst not leave His soul in hell	Tenor Aria
33	Lift up your heads, O ye gates	Chorus
36	Thou art gone up on high	Alto Aria
38	How beautiful are the feet	Soprano Aria
40	Why do the nations so furiously rage together?	Bass Aria
41	Let us break their bonds asunder	Chorus
42	He that dwelleth in heaven	Tenor Recit.
43	Thou shalt break them	Tenor Aria.
44	Hallelujah	Chorus

## ***Part 3***

45	I know that my redeemer liveth	Soprano Aria
46	Since by man came death	Chorus
47	Behold, I tell you a mystery	Bass Recit.
48	The trumpet shall sound	Bass Aria
53	Worthy is the Lamb – Blessing and honour	Chorus

– Amen



# ***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 nearly 100 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 Relinger 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 this evenings' conductor Derek Watmough M.B.E.

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

In 1992 the Society celebrated its Silver Jubilee with a concert in the Assembly Hall, Tunbridge Wells with a performance of the Brahms German Requiem and the Violin Concerto.

## ***Members participating in this performance***

### ***Sopranos***

Maureen Ashurst  
Angela Bickerton  
Valerie Casbolt  
Jill Clay  
Pauline Dinsdale  
Jane Driscoll  
Bridget Furneaux  
Pat Gatwood  
Linda Harcourt  
Diana Hutchinson  
Miriam Penn  
Margaret Rhee  
Maureen Thorpe  
Sheila West  
Sheila Whitfield

### ***Altos***

Mary Harris  
Caroline Hobbs  
Pat Morrison  
June Pettitt  
Angela Schellander  
Mary Sweetman  
Anne Symons  
Jan Wardle  
Audrey White

### ***Tenors***

Ian Boulton  
Peter Dinsdale  
Gordon Eaton  
Phillip Marriott

### ***Basses***

Jim Barker  
John Charman  
Tony Colyer  
Barry Davis  
Tony Forsdyke  
John McLachlan  
David McNab  
David Penn  
Geoff West

# ***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. Allen 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. Robin Morrish became conductor for the 48th season in 1993.

Over the past 48 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.

## ***Members participating in this performance***

### ***Sopranos***

Bridget Thomas  
Jane Minster  
Christine de Smith  
Anne Metherell  
Penny Wearing  
Gillian Crust  
Nanette Gate  
Elizabeth Russel  
Di Dartnell  
Hilary Morgan  
Nikki Liddiard  
Kay Taylor  
Christine Day  
Sarah Day  
Brenda Ansdell  
Sarah Ornellas

### ***Altos***

Gill Arkle  
Jennifer Trew  
Ann Gorvett  
Alison Gilbert-Smith  
Susan Wright  
Linda Moore  
Pauline Green  
Vivien Gardner  
Sheila Cobourne

### ***Tenors***

Harvey Mahon  
Richard Pegden  
Paul Rayner  
Edward Maughan

### ***Basses***

Mike Gorvett  
David Packer  
Mark Plumbley  
Howam Evans  
Duncan Evans  
David Wright  
John Smalman-Smith

# ***Royal Tunbridge Wells Choral Society***

Was founded in 1904 by Francis Foote. He was its conductor for nearly 40 years. Since then conductors have included Dr Harold May and Trevor Harvey. Derek Watmough became the Choir's Musical Director in 1973. The Society has also sung under the direction of Sir Adrian Boult. Sir Charles Groves, Richard Hickox, Brian Wright, a former member, and Myer Fredman.

The Society aims to perform 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.

Since 1985 the Choral Society has taken part in several concerts jointly with the Bach Choir of the Lutherkirke, Wiesbaden, both in Tunbridge Wells and in Germany. The latest venture was in May this year in celebration of the Society's 90th birthday. The Dream of Gerontius by Elgar was performed very successfully and enjoyably both in Wiesbaden and in Tunbridge Wells.

Average membership is 120 and singers come from a wide area to Monday night rehearsals.

The Society's accompanist is Wilmarc Ellman.

## ***Members participating in this performance***

### ***Sopranos***

Jane Bishop  
Debra Bruce  
Jeni Davison  
Sue Ellman  
Cecilia Hare  
Andrea Holt  
Linda Hull  
Edna Jackson  
Mary Marshall  
Jill Martin  
Barbara Maw  
Margaret Mortimore  
Winnie Roszak  
Ann Spillman  
Eve Staden  
Muriel Thatcher  
Johanna Thorpe

### ***Altos***

Claire Bigwood  
Julia Blake  
Marjorie Blyth  
Ruth Clark  
Lynne Davis  
Geni Feast  
Jean Finch  
Joanna Finlay  
Nicola Fletcher  
Doreen Flint  
Peggy Flood  
Ruth Gray  
Annette Grey  
Mary Guy  
Frieda Hansard  
Olive Hansard  
Jean Heritage  
Frances Lee  
Caroline Lewis  
Jane Lewis  
Jane Lindeyer  
Joan Lowdon  
Pat Maxwell  
Judy Ménage  
Jan Nash  
Mary Standen  
Celia Sumner

### ***Tenors***

Malcolm Beresford  
Elisabeth Carr  
Ron Ewins  
John Harding  
John Holt  
Aidan Lee  
Len Lee  
Keith Mitchell  
Tom Walter  
Michael Web

### ***Basses***

Chris Bacon  
Peter Ball  
Jim Frize  
Richard Gosling  
Charles Hare  
Neil Hare  
John Heritage  
Mark Hudson  
Arthur Hull  
Mark Rees  
Cyril Rogers  
John Smith  
John Spary  
Clive Steward  
Phillip Webb  
Edward Welby



## Giving choice to cancer patients ... and their families

Ask people with cancer – or their relatives and close friends – what is most important to them during their illness, and most will say it is to be in familiar surroundings with the people they love, to be free of distressing symptoms and able to enjoy life, and to have a say in the care they receive.

Hospice at Home's established home care service, new day hospice and planned in-patient unit are combining to offer a sensitive and flexible service which answers these needs.

*"People have this notion that hospice is about dying. But it isn't! It's about living – living to the full until the very last moment. You have only to look at me to know it works!"*

*A patient.*

Hospice at Home has offered specialist support to people with advanced cancer, motor neurone diseases and HIV related illnesses since 1980. In the last year it helped more than one in three people dying from cancer in West Kent and the northern part of East Sussex. Its unique approach involves:

- \* focus on patient and family, not just the illness
- \* specialist symptom control
- \* 24 hour on-call service free of charge
- \* recognition of family support through illness and in bereavement
- \* close liaison with GPs, district nurses and hospital staff
- \* educating other professionals on how to help others cope with change and loss



More and more people with incurable illnesses are choosing to be cared for in their own homes. Hospice at Home provides a specialist team of a consultant and clinical nurse specialists, backed up by its own social workers and counsellors. They work closely with the patient's family, GP and district nurses.

Hospice at Home also recognises that people who are dying, and their families, often need far more than physical care. So in addition to tackling pain and other symptoms, its home care nurses also spend time listening to fears and letting people know they won't be left to cope alone.

*"There's so much we can do to improve a patient's quality of life and make it easier for their family," says Dr Jenny Kitchen, Hospice at Home's Medical Director. "I just wish people were referred to us sooner."*

## **Welcome to the day hospice**

Hospice care aims to put people back in control of their lives by offering them choices and providing the support to make the most of those choices. This July after months of careful planning, fundraising and the appointment of a staff nurse, a new day hospice opened its doors at Allen Gardiner House to give patients and their carers another dimension of care.

*"It's a break for patients and it's a wonderful break for their families too – a chance to have a day centred on you, rather than on the routines of daily life". Bridget Brockdorff, Day Hospice Manager.*

The day centre provides fresh faces and a change of scenery for the patient who may have been unable to get out of the house, as well as the chance to talk about any worries away from home. And very importantly it also gives families a break.

## Next ... an in-patient hospice

West Kent and the northern parishes of East Sussex are the only parts of south east England where people do not have access to an in-patient hospice. This has meant that for those who need admission the only options are a busy acute ward, cottage hospital or nursing home, none of which can provide the atmosphere and expertise of a hospice.

The proposed hospice will be purpose-built to create an environment which meets the specific needs of patients and their families. Its site, at Pembury near Tunbridge Wells, lies in the heart of the catchment area, providing easy access for people throughout West Kent and East Sussex.

*"We have great difficulty in finding appropriate care facilities for people with cancer within the Tunbridge Wells area. This does not occur in any other areas that we serve, because there are hospices already well established in those areas. Therefore we often have to accept sub-standard patterns of care for Tunbridge Wells residents. This is extremely unsatisfactory and would be prevented by the establishment of a hospice in the area."*

*Dr David Pickering, Consultant Clinical Oncologist*

The hospice will offer the choice of specialised in-patient care to the one in four local people who will die of cancer. For the first time, people being cared for at home and requiring a period of intensive symptom control, respite care, or extra support at the end of their life, will be able to choose to be nursed locally by a familiar team.

*"Why do my wife and I believe in supporting Hospice at Home? Because we've seen both a young friend and a close relative benefit from magnificent care at hospices in other parts of the country and we want that kind of care to be available in our area". A benefactor*



## **The Care Foundation Information Service**

When you, or someone close to you, has just been diagnosed as having a serious illness, bewilderment and panic can get in the way of the questions you want to ask. Last year, almost 500 local people turned to The Care Foundation's Information Service for the answers.

Run by two staff and 16 fully trained volunteers, the service is based at Sevenoaks Hospital where its premises have been refurbished with the help of grants from Tonbridge and Malling Borough Council and Sevenoaks District Council.

Anyone can visit, write in or phone for help and information (0732 455155 Ext 1397). People who are distressed can talk with volunteers in a private area.

## **Our care is free to you .....** **but we do have to pay for it**

Hospice at Home makes no charge for the care it provides. And when the bedded hospice opens, there will still be no charge for the service.

Yet it costs over £1500 to send out the home care team each day. About £500 of that comes from service agreements with the West Kent and East Sussex Health Authorities. But Hospice at Home has to raise the extra £1000 – each and every day – itself.

Please complete the response form enclosed in this programme to indicate how you could help.

*Simultaneous performances, commencing at 7.30 p.m., will be taking place in:*

## **ENGLAND**

Altrincham Parish Church  
Ardingly College Chapel  
Aylesbury, St Mary's Church  
Banbury, Chenderit School  
Barnstaple, Queens Theatre  
Bath Abbey  
Bedford School, The Great Hall  
Beverley Minster  
Bexhill-on-Sea, De La Warr Pavilion  
Birmingham Town Hall  
Blackburn Cathedral  
Bolton, Victoria Halls  
Bradford Cathedral  
Brentwood Cathedral  
Bristol, Clifton Cathedral  
Bromsgrove, North East Worcestershire College  
Broxbourne Civic Hall  
Burnham on Crouch, St Mary's Church  
Bury, Stand Church, Whitefield  
Buxton, St John's Parish Church  
Cambridge, King's College Chapel  
Caterham, United Reformed Church  
Chelmsford Cathedral  
Chester Cathedral  
Chesterfield Parish Church  
Chichester Cathedral  
Clacton-on-Sea, St John's Church  
Colchester, Charter Hall  
Coventry Cathedral  
Croydon, Fairfield Halls  
Dartford, The Orchard Theatre  
Doncaster, The Dome  
Dulwich College  
Dunstable, Queensway Hall  
Durham Cathedral  
Eastbourne, St Saviour's Church  
Ellesmere College  
Epping, St John the Baptist Church  
Epsom, St Martin's Church  
Evesham Leisure Centre  
Exeter Cathedral  
Fleetwood Marine Hall  
Folkestone Christ Church  
Gloucester Cathedral  
Grimsby Central Hall  
Guildford Cathedral  
Halifax, Victoria Theatre  
Harrow, St George's Church  
Hemel Hempstead, The Pavilion  
Henley Parish Church  
Hereford Cathedral  
Hexham Abbey  
High Wycombe, All Saints Parish Church  
Hinckley, United Reformed Church  
Hitchin, St Mary's Church  
Hove, All Saints Church  
Huddersfield Town Hall  
Kidderminster Town Hall  
Lancing College Chapel  
Leeds, St George's Church  
Leicester, St James the Greater Church  
Lichfield Cathedral  
Liverpool Anglican Cathedral  
London, Hampstead Parish Church  
London, Hanwell, St Mellitus Church  
London, St Bartholomew's Hospital Great Hall  
London, St John's Smith Square  
London, St John's Wood Church  
London, St Paul's Cathedral  
Macclesfield Leisure Centre  
Maidstone Leisure Centre  
Maldon, All Saints Church  
Manchester Cathedral  
Manchester, West Didsbury Christ Church  
Mansfield Leisure Centre  
Market Harborough  
Milton Keynes, Church of Christ the Cornerstone  
Nantwich, St Mary's Church  
Newcastle-upon Tyne Cathedral Church of St Nicholas  
Northampton, Derngate Theatre  
Northwood, Emanuel Church  
Nottingham, Royal Concert Hall  
Oakham, School Chapel

Oldham Parish Church  
Orpington, Parish Church of All Saints  
Oxford, Christchurch Cathedral  
Peel (Isle of Man) Cathedral  
Penrith, St Andrew's Church  
Peterborough Cathedral  
Plymouth, St Andrew's Church  
Portsmouth Cathedral  
Preston Guildhall  
Rochdale, Champness Hall  
Rochester Cathedral  
Rotherham, All Saints Parish Church  
Ryde (Isle of Wight), All Saints Church  
Saffron Walden, St Mary the Virgin Church  
Salford Cathedral  
Salisbury Cathedral  
Sevenoaks, Stag Theatre  
Sheffield University Firth Hall  
Sherborne Abbey  
Solihull, St Alphege Church  
Southampton, La Sainte Union Chapel  
Southport, Holy Trinity Church  
St Albans, The Cathedral and Abbey Church  
St Edmundsbury Cathedral  
Stafford, The Gatehouse Theatre  
Stockport, St George's Church  
Stockton Parish Church  
Stourbridge, King Edward VI College  
Stratfield Mortimer, St Mary's Church  
Sunderland, Bishopwearmouth Parish Church  
Swindon, Holyrood Church  
Tewkesbury Abbey  
Thanet, St Lawrence College  
Thurrock, Grays Civic Hall  
Torquay, Central Church  
Tring Parish Church  
Truro Cathedral  
Tunbridge Wells, Assembly Hall  
Ulverston, Coronation Hall  
Uttoxeter Parish Church  
Warrington, Parr Hall  
Watford, St Mary's Church  
Wells Cathedral  
Westcliff on Sea, Crowstone St George's United Reformed Church  
Weston Super Mare, Victoria Methodist Church  
Weybridge, St James' Church  
Whitehaven, St James' Church  
Wigan Parish Church  
Wimbledon, Sacred Heart Church  
Winchester Cathedral  
Windsor Parish Church  
Worksop, Bassetlaw Leisure Centre  
Worth Abbey  
York Minster

## **WALES**

Bangor, Prichard Jones Hall  
Llangollen Town Hall  
Newport, St John the Baptist Church  
Penarth, St Augustine's Church  
Penmark Parish Church  
St Asaph Cathedral  
St David's Cathedral

## **SCOTLAND**

Ayr Town Hall  
Dornoch Cathedral  
Gilfillan Memorial Church  
Glasgow City Hall  
Gordonstoun, St Christopher's Chapel

## **NORTHERN IRELAND**

Belfast, St Anne's Cathedral  
Newry Sports Centre

*Overseas performances, commencing at 7.30 p.m. in their own time zone, will be taking place in:*

Argentina	France	Malta	South Africa
Australia	Holland	New Zealand	Sweden
Brazil	India	Norway	Uganda
Canada	Italy	Romania	USA
Eire	Kenya	Singapore	Zimbabwe