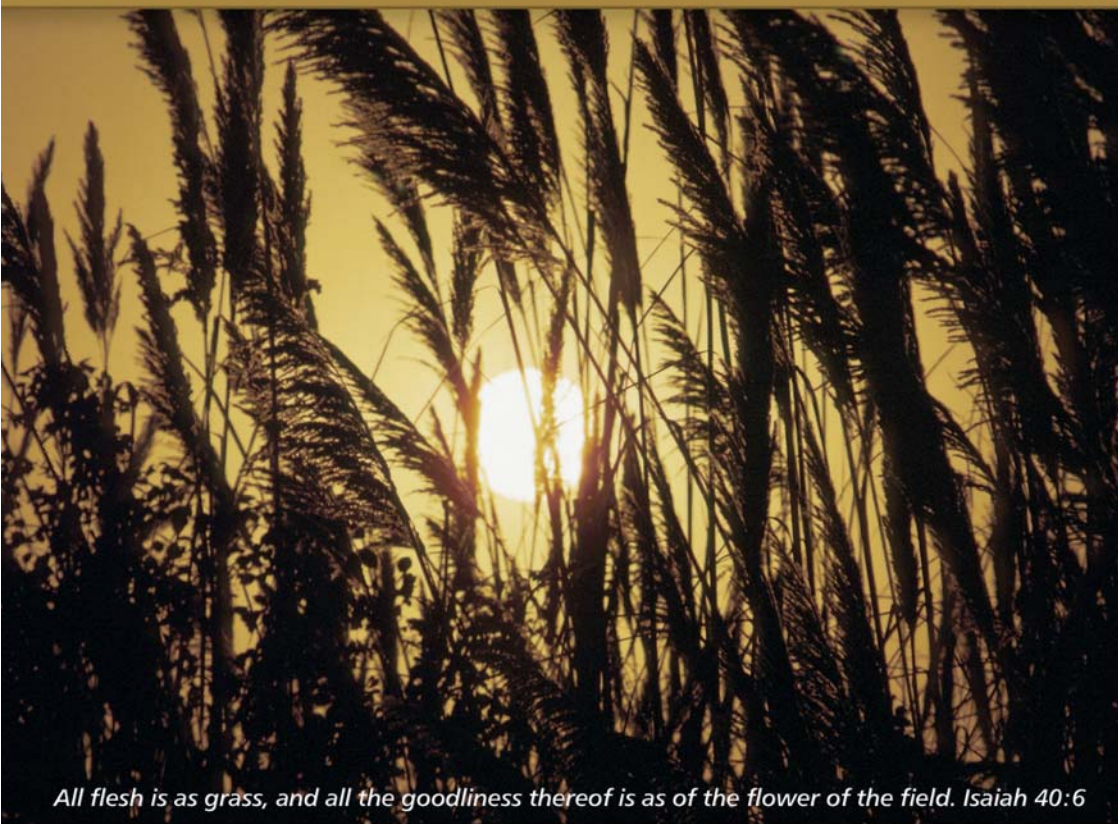


Requiem: Brahms

Variations on the St Anthony Chorale: Brahms



All flesh is as grass, and all the goodness thereof is as of the flower of the field. Isaiah 40:6

Sunday 20th November 2005

3pm The Assembly Hall, Tunbridge Wells

Conductor: Richard Jenkinson
Soloists: Charlotte Kinder (soprano)
Stefan Holmström (bass-baritone)
Bernardi Symphony Orchestra
Leader: Andrew Bernardi

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Programme £2

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Programme

Variations on the St Anthony Chorale, Opus 56a

By Johannes Brahms

A German Requiem, Opus 45

By Johannes Brahms

Parts I, II and III

Interval

A German Requiem

Parts IV, V, VI, VII

A German Requiem – Johannes Brahms (1833 - 1897)



When Johannes Brahms selected texts for his German Requiem he avoided the liturgical Requiem completely, preferring instead to set passages of powerful poetry from the Scriptures. As a result, he created a very different outlook and perspective on death, dying and what may lie beyond. Whereas the traditional Latin Requiem Mass pleads for the peace of the souls of the dead, Brahms' Requiem finds words of hope. There is only one hint of the Dies Irae, with its dreadful picture of terror at the last judgement; but when Brahms' last trumpet sounds, it is to proclaim the hope of resurrection, triumph and reunion beyond the frailty and despair of mortal life.

The roots of the work can be traced back many years before its first performance. Schumann, his friend and champion, had died tragically in 1856. Brahms had sketched a choral piece at that time, but had put it aside. It was after the death of his mother in 1865 that he really set to work, completing the first, second and fourth movements in just two months. These were performed for the first time in Vienna in 1867 but the audience was not impressed. However, in 1868 a *German Requiem* of six movements was performed in Bremen Cathedral to overwhelming success. The audience included many of the leading figures in German musical life, and it was with this work – and at that concert – that Brahms established himself as a composer of genius, with public approval.

The poetry and music combine powerfully; this is a *Requiem* which can look confidently into the face of death itself and the grave, demanding – almost defiantly – to know where is the sting; where is the victory? Always in the work, at times of deepest darkness, the words and music of comfort and consolation are not far away; nowhere is this more apparent than in the fifth movement, added by Brahms a year after completion of the rest of the work – in memory of his mother. A serene solo floats high above the musical texture; and, as the movement draws to a close, it is as though this maternal voice were becoming ever more distant, journeying into a sea of peace and tranquillity, toward an unseen haven of rest and happiness. And yet, though far away, somehow it is possible to look back and offer – perhaps – that ongoing sense of reassurance, well-being and eternal love which is the hallmark of the entire work.

The words

I) Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn sie sollen getröstet werden. *Matth. 5,4.*

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben. *Ps.126, 5,6.*

II) Denn alles Fleisch

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. *1. Petri 1,24.*

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. So seid geduldig. *Jacobi 5,7.*

Aber des Herrn Wort bleibet in Ewigkeit. *1. Petri 1,25.*

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen. *Jesaias 35,10.*

III) Herr, lehre doch mich

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Handbreit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich. *Ps.39, 5.6.7.8.*

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an. *Weish. Sal. 3,1.*

Blessed are they that mourn, for they shall have comfort. *Matthew 5:4*

They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him. *Psalms 126:5,6*

Behold, all flesh is as the grass, and all the goodness of man is as the flower of grass; for lo, the grass withereth, and the flower thereof decayeth. *1 Peter 1:24*

Now, therefore, be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain. So be ye patient. *James 5:7*

But the word of the Lord endureth for ever. *1 Peter 1:25*

The redeemed of the Lord shall return again, and come rejoicing unto Zion; gladness, joy everlasting, joy upon their heads shall be; joy and gladness, these shall be their portion, and sighing shall flee from them. *Isaiah 35:10*

Lord, make me to know the measure of my days on earth, to consider my frailty that I must perish. Surely, all my days here are as an handbreadth to Thee; and my lifetime is as naught to Thee. Verily, mankind walketh in a vain show, and their best state is vanity. Man passes away like a shadow, he is disquieted in vain, he heapeth up riches, and cannot tell who shall gather them. Now, Lord, O what do I wait for? My hope is in thee. *Psalms 39:4-7*

But the righteous souls are in the hand of God, nor pain, nor grief shall nigh them come. *Wisdom of Solomon 3:1*

IV) Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar. *Ps. 84, 2.3.5.*

V) Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen. *Ev. Joh. 16,22.*

Ich will euch trösten, wie Einen seine Mutter tröstet. *Jes. 66,13.*

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden. *Sirach 51,35.*

VI) Denn wir haben hie

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. *Ebr. 13,14.*

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? *I. Korinther 15, 51-55.*

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen. *Off. Joh. 4,11.*

VII) Selig sind die Toten

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach. *Off. Joh. 14,13.*

How lovely is Thy dwelling place, O Lord of hosts! For my soul, it longeth, yea fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God. O blest are they that dwell in Thy house; they praise Thy name evermore. *Psalm 84:1,2,4*

Ye now are sorrowful, howbeit ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you. *John 16:22*

Yea, I will comfort you, as one whom his own mother comforteth. *Isaiah 66:13*

Look upon me; ye know that for a little time labour and sorrow were mine, but at the last I have found comfort. *Eccles. 51:27*

Here on earth have we no continuing place, howbeit we seek one to come. *Hebrews 13:14*

Lo, I unfold to you a mystery. We shall not all sleep when He cometh, but we shall all be changed in a moment, in a twinkling of an eye, at the sound of the trumpet. For the trumpet shall sound, and the dead shall be raised incorruptible, and all we shall be changed. Then, what of old was written, the same shall be brought to pass. For death shall be swallowed in victory! Death, O where is thy sting? Grave, where is thy triumph? *1 Corinthians 15:51,52,54,55*

Worthy art Thou to be praised, Lord of honour and might, for thou hast earth and heaven created, and for Thy good pleasure all things have their being, and were created. *Revelation 4:11*

Blessed are the dead which die in the Lord from henceforth. Saith the spirit, that they rest from their labours, and that their works follow after them. *Revelation 14:13*

Programme (continued)

Variations on the St Anthony Chorale – Johannes Brahms (1833 - 1897)

Though by the end of his long career Johannes Brahms had successfully created works in most of the musical forms, he was notoriously critical of his own work, and for many years avoided writing orchestral pieces. The popular conceit is that he did not want to compete with his idol, Beethoven, in writing symphonies. Whatever the reason, by 1873 he had composed only five orchestral pieces: two serenades, a piano concerto, and two choral works with orchestra, one of which, the German Requiem, had taken him 11 years to complete. The *Variations on the St Anthony Chorale*, published in 1873, marked not only his first purely orchestral piece since the second Serenade in 1860, it was a turning point for the composer.

In 1872 Brahms had turned 40, and had recently settled down as the director of the orchestra and choir of the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna. Two years earlier his friend C.F. Pohl, a music historian, had introduced Brahms to a set of divertimenti for winds then attributed to Haydn. Brahms liked the theme of the second, called the *Chorale St. Antoni*, and copied the tune in his notebook. (The tune was based on a hymn sung by pilgrims on St. Anthony's Day, and historians now believe the piece was possibly written by Haydn's student Ignatz Pleyel.) Brahms first showed a set of variations on the St. Anthony theme in two-piano form to pianist and composer Clara Schumann, his longtime friend and supporter, in September of 1873. Trying out a work in two-piano form was typical for Brahms; he could play it with an accomplished pianist like Schumann, and he needed reassurance before going to the public. He gave the orchestral version to his publisher only two months later. The premiere in Vienna that November was a great success, and Brahms, heartened by this reception, is said to have gained the confidence to complete his Symphony No. 1 in C minor three years later, in 1876.



At the time Brahms completed these variations, he had already published several well-received sets of variations on themes of Schumann (1854), Handel (1861), and Paganini (1862-3). But he was critical of how he and his contemporaries handled such works, writing to violinist Joseph Joachim in 1856: "I sometimes ponder on variation form, and it seems to me it ought to be more restrained, purer. Composers in the old days used to keep strictly to the base of the theme as their real subject. Beethoven varies the melody, harmony and rhythms so beautifully. But it seems to me that a great many moderns... cling nervously to the melody, but we don't handle it freely, we don't really make anything new out of it, we merely overload it."

Perhaps this was in his mind when he worked on the *St. Anthony Variations*. Not only did it mark the turning point in his career as an orchestral composer, it is the first set of independent variations for orchestra by any composer. And in his inventiveness and range, Brahms was far from "clinging nervously" to any theme.

The opening (*Chorale St. Antoni*) introduces the St. Anthony theme as it was presented in the "Haydn" work, with oboes and bassoons, now supported by strings and horns. Brahms's orchestration evolves to include more of the orchestra, but not in any way that "overloads" the theme: he lets us hear it clearly in the character of its original form, so that we might appreciate what attracted him to it in the first place.

The first variation, *Poco piu animato*, immediately involves us in something much more: various sections of the orchestra play pulsing notes in the chords of the theme, while two contrapuntal moving parts play against them. This is but a taste of what's to come throughout the piece, as Brahms systematically changes everything but the essential structure of the theme in each variation.

The second variation, for example, *Piu vivace*, changes the key to minor, syncopates the rhythm, and gives us an insistent, dance-like movement.

The third variation, *Con moto* is indeed a study in motion, with a steady, ever-flowing version of the theme weaving back and forth between sections of the orchestra and individual instruments.

Variation four, *Andante con moto*, transforms the theme into a haunting minor melody over broad, slow lower strings and winds.

The fifth variation, *Vivace*, presents an energetic scherzo somewhat reminiscent of Brahms's hero Beethoven that leads immediately into a regal, brassy second *Vivace* - Variation six.

Variation seven, *Grazioso*, is a gentle siciliano, a slow 6/8 or 12/8 form associated in Brahms's day with pastoral scenes and romantic melancholy.

The last variation, *Presto non troppo*, is a bit of sleight of hand: quickly moving parts almost manage to hide the theme in their winding melodies, with the pedal points spread out over six octaves.

But it is in the long *Finale* that Brahms demonstrates his prowess. For this section is in the form of a Baroque passacaglia, with a five-bar basso ostinato sounding the theme under an ever-changing series of 17 variations that transform through a series of harmonic and rhythmic enhancements to end in a triumphant coda and restatement of the *Chorale St. Antoni*.

Without a doubt, Brahms proved that he could handle a melody "freely" and create something altogether new.

Barbara Heninger

Advance information

We hope you enjoyed this concert – if so, you may like to be kept informed about our future concerts. Please fill in your details below and we will send you advance information as it becomes available:

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Performers

Richard Jenkinson – conductor



Richard grew up in Sussex, and received his early musical training through the County Music Service. He won a scholarship to continue his studies at the Royal College of Music in London, where – among many inspirational characters – Sir David Willcocks was a great influence and source of inspiration.

Richard now has a busy and vibrant career as a freelance musician, specialising in choral music of all kinds, as conductor, accompanist and composer, working regularly with many of the major choirs and choral societies in and around London and South East England.

He is also Director of Music at St. Swithun's Church in East Grinstead, where he enjoys all the challenges and opportunities

of a major parish church, including regular concerts and recitals, as well as services with the excellent parish choir.

Following the success and critical acclaim of concerts with his choirs last year, this season promises to be busier than ever for Richard: Brahms and Mozart programmes with Royal Tunbridge Wells Choral Society, Bach's *Christmas Oratorio* and Karl Jenkins' ubiquitous *Armed Man* with East Grinstead Choral Society, plus works by Vivaldi, Pergolesi, Handel and Mozart in his exciting new appointment as Musical Director to Bookham Choral Society in Surrey.

After music (a long way after music!) Richard's other great love is sport – but usually just from the touch-line... or, better still, from the sofa, with a large beer for sustenance!

Charlotte Kinder – soprano

Born on the Fylde Coast in Lancashire, Charlotte Kinder began her studies at Chetham's School of Music before attending the Royal Northern College of Music, the National Opera Studio, London (where she was supported by the Friends of Covent Garden, the Goldsmiths Company and the Sybil Tutton Trust) and the Conservatorio di Santa Cecilia, Rome.

Her operatic engagements have included **Frasquita** *Carmen* for Welsh National Opera, **Susanna** *Le nozze di Figaro* for Diva Opera, **Carolina** *Il matrimonio segreto* for Les Azuriales Opera Festival, **Gretel** *Hänsel und Gretel* and **Karolka** Jenufa for Opera North, **Susanna** *Le nozze di Figaro* for Opera Project, **Pamina** *Die Zauberflöte* for Longborough Festival Opera, **Suor Genovieffa** *Suor Angelica* for the Bochum Symphony Orchestra and **Adele** *Die Fledermaus* for English Touring Opera.

In addition to a wide range of oratorio performances, her concert work has included an Opera Gala with the Royal Liverpool Philharmonic Orchestra and her recordings include Britten *The Company of Heaven*, Cinema Choral Classics and *The Lord of the Rings* for Silva Screen Records.

Among her current engagements are **Pamina** *Die Zauberflöte* for Diva Opera (which she will also cover for English National Opera), the *Nelson Mass* in Arundel Cathedral, Mozart *Mass in C Minor* at the Dorking Hall, Szymanowski *Stabat Mater* in Chester Cathedral and the 2005 / 2006 Johann Strauss Gala for Raymond Gubbay Ltd.



Stefan Holmström – bass-baritone



Born in Sweden, Stefan Holmström studied at the Malmö College of Music and the GSMD. A finalist in the 1998 Richard Tauber Prize, his teachers have included Dorothy Irving, Britta Johansson and Rudolf Piernay, he has undertaken Masterclasses with Birgit Nilsson and, currently, is working with Nan Christie and Paul Farrington. Stage engagements have included *The Vicar Albert Herring* (Kammeroper Schloss Rheinsberg), *Mephistopheles Faust* (Opera South), *Count Almaviva La mère coupable* (Camberwell Pocket Opera), *The Forester Forty Hares and a Cunning Little Vixen* (English Touring Opera), *Masetto Don Giovanni* (London Opera Players), *Le Gendarme Les mamelles de Tirésias* (Grange Park Opera) and *Ramiro L'heure espagnole* (Pimlico Opera). During 2004 / 2005, Stefan Holmström was a Samling Foundation Scholar

studying with Sir Thomas Allen and Malcolm Martineau. Recent concert work has included Frank Martin's *In Terra Pax* (Royal Liverpool Philharmonic Orchestra), *Messiah* (Royal Concert Hall, Nottingham), Mozart *Mass in C Minor* (St John's, Smith Square) and *Requiem* (Philharmonic Hall, Liverpool) and Verdi *Requiem* (Sussex Symphony Orchestra). He has just completed a successful run as *Alidoro La cenerentola* (Garden Opera) and his future engagements include further performances as *Alidoro* (Kijani Kenya Festival), the *Nelson Mass* (Arundel Cathedral) and the Mozart *Mass in C Minor* (Tonbridge Philharmonic Society).

Andrew Bernardi – leader

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



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

The group has recently produced a special CD of English music, which is available at today's concert.

Members of the choir

Sopranos:

Diana Blower
Deborah Bruce
Heather Champion
Susan Chandler
Jane Clifford
Patsy Dale
Jill Dunstall
Joyce Eckett
Ann Greenfield
Frieda Hansard
Barbara Hazelden

Janet Higbee
Jenny Jessup
Eve Johnson
Sheila Jones
Helen MacNab
Mary Marshall
Moirá McMillan
Janine Nicol
Michèle Palmer
Miriam Penn

Patricia Prior
Glynda Rendell
Lesley Rye
Esme Sanger
Christine Smith
Margaret Smith
Jane Taylor
Ann Tutt
Audrey Wallin
Joanne Wye

Altos

Jessica Brown
Margaret Butcher
Marion Chase
Pauline Coxshall
Sheila Day
Helen Featherstone
Pat Felix
Jean Finch
Joanna Finlay
Peggy Flood
Eileen Gall
Karen Gillett

Ruth Gray
Annette Grey
Heather Herrin
Shirley Nankivell
Shirley Nott
Mavis Oakley
Sylvia Parsons
Gillian Penny
Catherine Rigby
Ros Robertson
Olivia Seaman

Sue Smith
Yvonne Spencer
Helen Sterling
Audrey Stuart-Black
Heather Styles
Celia Sumner
Alison Syers
Sue Taylor
Muriel Thatcher
June Wheeler
Felicity Wilkin

Tenors

Malcolm Beresford
Stephen Davis
James Day

Guy Huntrods
Gareth Looker

Derek Oakley
Alan Spencer

Basses

John Adkins
Clive Brock
Gerald Chew
Patrick Connelly
Roy Dunstall
Mark Ellis
Richard Gosling

Gavin Grant
David Ham
Trevor Harrison
Michael Holcroft
Robin Howden
Mark Hudson
Vernon Jolly

David Miller
John Moffat
Cyril Rogers
Eric Scott
Michael Selway
Clive Steward

Members of the Bernardi Symphony Orchestra

Violin1

Andrew Bernardi – leader
Pete Hembrough
Penelope Howard
Anne Hubble
Andy Laing
Joanna West

Violin2

Martin Gill
John Parsons
Helen Robinson
Sophia Tennant

Viola

Oakki Lau
Nic Pendlebury
Victoria Rawlins
Henrietta Ridgeon

Cello

Nick Allen
Jonathan Few
Orlando Joplin

Double bass

Roy Benson
Mike Mansbridge

Harp

Julia Webb

Flutes

Rebecca Larson
Bruce Martin

Oboes

Lara Forbes
Ilyd Jones

Clarinets

Barry Graham
Hale Hambleton

Bassoons

Francesca Carpos
Simon Chiswell
Cathy Duckett (Contra)

Horns

Jane Han
Martin Hepple
Christine Norsworthy
Richard Wainright

Trumpets

Giles Lidiard
Julian Pore

Trombones

Rob Burgess
Phil Dale
Tom Lees

Tuba

Steve Wick

Timpani/percussion

Nigel Shipway
Oly Waton

Forthcoming concerts to be given by the choir

Sunday 11th December 2005 6.30pm

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

Sunday 26th March 2006 3.00pm

The Magic of Mozart! As most music-lovers will already know 2006 is the 250th anniversary of Mozart's birth. The choir will be performing his *Ave Verum Corpus*, *Solemn Vespers and Coronation Mass*. There will also be solo performances of *Exsultate Jubilate* and *Piano Concerto No. 21 in C "Elvira Madigan"* to complete a truly memorable event at the Assembly Hall, Tunbridge Wells.

To be confirmed:

Saturday 24th June 2006

Vivaldi *Gloria* and Rutter *The Sprig of Thyme*.

Civic Concert – Tunbridge Wells' 400th anniversary

Sunday 12th November 2006 (date to be confirmed)

Bach *Magnificat* and Handel *Coronation Anthems*, performed at the Assembly Hall, Tunbridge Wells.

These dates are a long way off, but it might be an idea to put them in your diary!

Other local concerts

East Grinstead Choral Society

Saturday, 10th December at 7.30pm; Ardingly College Chapel

Bach: *Christmas Oratorio*

Plus carols

Saturday, 13th May at 7.30pm; the Chequer Mead Arts Centre, East Grinstead

Jenkins: *The Armed Man*

Plus works by Brahms, Borodin and Verdi

Box Office: 01342 328774

The Royal Tunbridge Wells Symphony Orchestra

Sunday, 4th December at 3.00pm; the Assembly Hall, Tunbridge Wells

Schubert: *Overture in C in the Italian Style*

Mendelssohn: *Symphony No 4 "Italian"*

Beethoven: *Violin Concerto*

Box Office: 01892 530613

Green Room Music

Sunday, 27th November at 3.00pm; Trinity Theatre, Church Road, Tunbridge Wells

Karol Szymanowski Quartet

Haydn: *Quartet in F, Op. 77/2*

Szymon Laks: *Quartet No 3*

Schubert: *Quartet in G, D887*

Box Office: 01892 678678

Tonbridge Philharmonic Society

Saturday, 26th November at 7.30pm; Tonbridge School Chapel

Verdi: *Requiem*

Tickets from John Adams Bookshop and Country Garden, High Street, Tonbridge, or Brittens Music in Tunbridge Wells.

Tonbridge Music Club

Saturday, 3rd December at 8pm; Parish Church, Tonbridge

The Cardinal's Music:

"A ravishing programme of eight-part vocal music: Victoria's masterpiece *Missa Alma redemptoris mater* set within the framework of Gregorian chant, medieval carols, 16th century greats by Palestrina, Byrd, Dering and Isaac, and music by Matthew Martin and Tippett."

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