

# Coronation Anthems: Handel Magnificat: J.S. Bach



George Frederick Handel (1685-1759) (oil on canvas) by Italian School, (18th century)  
Civico Museo Bibliografico Musicale, Bologna, Italy/ The Bridgeman Art Library

**Sunday 12th November 2006**

**Conductor:** Richard Jenkinson

**Soloists:** Nicola-Jane Kemp (soprano)  
Louise Armit (mezzo-soprano)  
Julian Alexander Smith (tenor)  
Adrian Powter (baritone)

**Royal Tunbridge Wells Choral Society Orchestra**

**Leader:** Jane Gomm

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TUNBRIDGE WELLS  
CHORAL  
SOCIETY

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**A Civic Concert to celebrate  
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# Programme

## **Coronation Anthem No. 1**

*Zadok the Priest*

## **Coronation Anthem No. 2**

*Let thy hand be strengthened – Let justice and judgment – Alleluia*

## **Coronation Anthem No. 3**

*The King shall rejoice – Exceeding glad – Glory and worship  
Thou hast prevented him – Alleluia  
G.F. Handel*

## **Orchestral Suite No. 3 in D**

*Ouverture – Air – Gavottes – Bourrée – Gigue  
J.S. Bach*

## **Interval**

## **Coronation Anthem No. 4**

*My heart is inditing – Kings' daughters – Upon thy right hand  
Kings shall be thy nursing fathers  
G.F. Handel*

## **Magnificat in D**

*Magnificat – Et exultavit – Quia respexit humilitatem – Omnes generationes  
Quia fecit mihi magna – Et misericordia – Fecit potentiam – Deposuit potentes  
Esurientes implevit bonis – Virga Jesse floruit – Suscepit Israel  
Sicut locutus est – Gloria Patri – Sicut erat in principio  
J.S. Bach*

# Notes

## **G.F. Handel (1685-1759) Coronation Anthems**

It is difficult to imagine more festive music than the anthems Handel composed for the coronation of King George II and Queen Caroline in Westminster Abbey on 11th October 1727. For public or royal occasions Handel was the ideal laureate, perhaps the only great artist to rise unflinchingly to the needs of great events, or rather rise above them, for the grandeur with which our imaginations invest the English 18th century is largely a consequence of Handel's magnificent tributes to such events as the Peace of Aix-la-Chapelle (1748) or the Coronation of George II.

The sudden death of King George I had made Handel aware of the necessity to forestall any possible breach with the new monarch, with whom his relations had been less cordial than with his father. In four weeks he composed the four anthems, *Zadok the Priest*, *The King Shall Rejoice*, *My Heart is Inditing* and *Let Thy Hand be Strengthened*.

The style of the anthems is quite different from that of the oratorios (performed in the theatre) on account of the different building for which they were intended. Handel was not the man to waste finer points of detail on large forces in the reverberant space of the Abbey. His ceremonial manner is wholly extrovert in tone and deals in masses and broad contrasts rather than delicate shades of colour. The singers, all male, comprised the 10 boys and 26 men of the Chapel Royal, augmented for the occasion to a total strength of 47: 12 trebles, 14 altos, 7 tenors and 14 basses. The orchestra on this occasion was much larger than the choir and is said to have numbered 160. These proportions seem strange to us, but were not unusual in Handel's day. The singers, of course, were all professionals.

The Coronation was a scene of magnificence, the like of which had never previously been witnessed at the Abbey. The richness, the display of wealth inseparable from the Georges, was manifest to the fullest degree. And it was fully matched by the music. The first anthem *Zadok the Priest* is perhaps the most splendid of all such compositions. Its orchestral opening, derived in essence from the *Nisi Dominus* of 1707, is comparable (as Basil Lam has pointed out) only with certain of Beethoven's quavers for no fewer than 22 bars of moderate time, while the violins in thirds or sixths build up a series of arpeggio figures, all the most elementary progressions, until the chorus in seven parts with trumpets and drums enter with the opening words. Nothing could be more inspiring than this choral harmony, with its simple diatonic chords. The entire anthem is homophonic, with scarcely a trace of counterpoint, and firmly rooted to the tonic key of D major. It is a supreme example of Handel's power to make a unique statement with the minimum of technical means.

*Let Thy Hand be Strengthened*, lighter in texture than [the other three anthems], has only five vocal parts (two altos) without trumpets or drums. This liberates Handel from the key of D major, which the trumpets impose on the other anthems. Here the key is G major, with a grave expressive *Larghetto* in E minor for the words "Let justice and judgment be the preparation of thy seat." Ready as Handel was to express the external pomp of the occasion, he emphasized in this section the deeper thoughts implicit in the coronation service, although his acquaintance with the Hanoverians would not have made him unduly hopeful of the fulfillment of this pious aspiration.

The original performance in the Abbey was less well-rehearsed than might have been expected for such an occasion. As Winton Dean recalls, William Wake, the then Archbishop of Canterbury noted: "the anthems were in confusion, all irregular music". It was evidently a typical Georgian occasion. But their splendour won the new King's regard. From the day of his coronation he remained faithful to the great Mr Handel as Handel was faithful to his court.

*This note was supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies.*

## **J.S. Bach (1685-1750) *Orchestral Suite No. 3 in D BWV 1068***

*Ouverture – Air – Gavottes 1 & 2 – Bourrée – Gigue*



Bach's four orchestral suites were called in his day "ouvertures" – note the French spelling. There are plenty of French influences in these works: notably the absence of the introductory allemande (German dance) and the presence of French forms: the bourrée, gavotte and minuet. The first and fourth orchestral suites are thought to date from Bach's years at Cöthen. Suite No. 2 and this suite (arguably the most popular of the four) probably date from the 1730s, when Bach was directing the Leipzig Collegium Musicum, a chamber orchestra made up of university students and town musicians.

The particular use of the term "Ouverture" for this type of piece springs from the French tradition of "curtain-raising" first movements followed by one or more dances before the action of a play or opera began. Bach's first movement, also confusingly enough called "Ouverture" (or "overture" to use the English spelling), also follows the French shape of a grandiose dotted-rhythm opening, a faster section beginning imitatively (in this case also using a perpetual-motion figure) and concluding with the dotted rhythms again.

The Air is a little piece of musical genius. A lovely, calming melody, it is one of Bach's most familiar tunes. Once known in an infamous 19th-century arrangement *Air on the G string*, it has also experienced the attention of the advertisers of a certain brand of cigar; yet it continues to captivate. The two gavottes are played in sandwich order: 1 - 2 - 1. The bourrée, like the gavottes, is a dance movement in duple time. The final gigue is in a joyful 6/8 rhythm.

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# Notes (continued)

## J.S. Bach *Magnificat in D, BWV 243*

Bach's *Magnificat* belongs to a relatively small corpus of liturgical material using the Latin language, although it has to be said that that corpus does include the great *Mass in B minor*. The Lutheran liturgy allowed for the performance of certain items in Latin, including the *Magnificat*, which was performed during Vespers on the major feast days. Normally, it was sung in plainchant to Luther's German translation, but on such occasions as Christmas a more elaborate setting in Latin was required. This work of Bach, to quote Professor Ivor Keys, is "a full-dress Latin *Magnificat*" dating from Christmas Day 1723, Bach's first Christmas at Leipzig. In its original version it was notated in E flat, though this may have been because the organ Bach used was a semitone flat. Bach interpolated four seasonal items between the main movements of the *Magnificat*, namely *Von Himmel hoch, Freut euch und jubiliert*, *Gloria in excelsis Deo* and *Virga Jesse Floruit*. He revised the whole piece between 1728 and 1731, recasting it in D and omitting the Christmas material. This is the form in which the work is usually performed today. There are 12 numbers. Professor Keys's descriptions of them follow.

1. The *Magnificat* opens with an extended concerto-style movement for the full forces, with the voices occupying the position of the concertino group. The big scale of the work is established by the size of the orchestral refrain, which with its three trumpets sets the mood of festive joy: "My soul doth magnify the Lord."
2. Aria (Second soprano): "And my spirit hath rejoiced..." Again, like a concerto, the strings surround the voice with a refrain, complete at beginning and end, partial at the breathing-spaces.
3. Soprano aria with oboe d'amore: "For He hath regarded the lowliness of His handmaiden; for behold from henceforth... shall call me blessed..." This is a beautiful graceful air in which the voice and obbligato instrument make a perfect pairing.
4. The sentence is left unfinished by the soloist as the chorus breaks in with a powerful depiction of "all generations".
5. Bass aria with cello obbligato: "For He that is mighty hath magnified me". The falling scales in the accompaniment's refrain are perhaps a reminder of the descending power exerted on Mary.
6. Duet for alto and tenor, flutes and muted strings: "And His mercy is on them that fear Him." Just before the end the tenor gives a realistic 'written-in' vibrato to the notion of fear.
7. Chorus: "He hath shewed strength with his arm, He hath scattered the proud..." This is a magnificent fugal movement. Noteworthy is the thrilling sixth entry of the theme by the first trumpet after the chorus have finished their five. The dispersal is very graphic too.
8. Tenor aria with unison violins: "He hath put down the mighty..." This is another tour-de-force. In it the falling scales surely portray the "putting down" of the mighty, while the rising ones describe the exaltation of the humble.
9. Alto aria with two flutes: "He hath filled the hungry... The rich He hath sent empty away." A spark of slightly malicious humour in this text is caught by the last empty rest for the flutes, instead of their expected cadence.
10. Trio: "He remembering His mercy..." Prominent in the accompaniment are the oboes, delivering the ancient plainsong associated with the *Magnificat*.
11. Chorus: "As He promised to our forefathers..." The ancient promise evokes an old-fashioned but powerful fugue in response.
12. Chorus: "Glory be to the Father..." The word "gloria" is given to each person of the Trinity, and at the words "as it was in the beginning" we do indeed recall the brilliance of the opening movement.

*This note was supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies.*

# Words

## George Frideric Handel: *Four Coronation Anthems*

### I

Zadok the priest and Nathan the prophet anointed Solomon King.

And all the people rejoiced and said:

God save the King, long live the King! May the King live forever! Amen. Alleluia!

### II

Let thy hand be strengthened, and thy right hand be exalted.

Let justice and judgment be the preparation of thy seat! Let mercy and truth go before thy face!

Alleluia!

### III

The King shall rejoice in thy strength, O Lord!

Exceeding glad shall he be of thy salvation.

Glory and worship hast thou laid upon him.

Thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head.

Alleluia!

### IV

My heart is inditing of a good matter; I speak of the things which I have made unto the King.

Kings' daughters were among thy honourable women.

Upon thy right hand did stand the Queen in vesture of gold; and the King shall have pleasure in thy beauty.

Kings shall be thy nursing fathers, and queens thy nursing mothers.



# Words (continued)

## J.S. Bach: *Magnificat*

### 1. Chorus – *Magnificat*

Magnificat anima mea Dominum.

*My soul doth magnify the Lord.*

### 2. Aria (Mezzo-soprano) – *Et exsultavit*

Et exsultavit spiritus meus in Deo salutari meo. *And my spirit hath rejoiced in God my Saviour.*

### 3. Aria (Soprano) – *Quia respexit humilitatem*

Quia respexit humilitatem ancillae suae  
ecce enim ex hoc beatam me dicent.

*For he hath regarded the lowliness of his  
handmaiden. For behold, from henceforth  
shall call me blessed.*

### 4. Chorus – *Omnes generationes*

Omnes generationes.

*All generations.*

### 5. Aria (Baritone) – *Quia fecit mihi magna*

Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.

*For he that is mighty hath magnified me,  
and holy is his name.*

### 6. Aria (Mezzo-soprano, Tenor) – *Et misericordia*

Et misericordia a progenie in progenies  
timentibus eum.

*And his mercy is on them that fear him  
throughout all generations.*

### 7. Chorus – *Fecit potentiam*

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

*He hath shewed strength with his arm; he  
hath scattered the proud in the imagination  
of their hearts.*

### 8. Aria (Tenor) – *Deposuit potentes*

Deposuit potentes de sede  
et exaltavit humiles.

*He hath put down the mighty from their seat,  
and hath exalted the humble and meek.*

### 9. Aria (Mezzo-soprano) – *Esurientes implevit bonis*

Esurientes implevit bonis  
et divites dimisit inanes.

*He hath filled the hungry with good things  
and the rich he hath sent empty away.*



## **Appendix. Aria (Soprano and Baritone) – *Virga Jesse floruit***

Virga Jesse floruit,  
Emanuel noster apparuit,  
induit carnem hominis,  
fit puer delectabilis  
Alleluia

*Jesse's maid then fruit did bear,  
Emanuel our Lord appeared to us;  
Himself in mortal flesh he put,  
A child most pleasing he became;  
Alleluia.*

## **10. Chorus – *Suscepit Israel***

Suscepit Israel puerum suum recordatus  
misericordiæ suæ.

*He remembering his mercy hath holpen  
his servant Israel.*

## **11. Chorus – *Sicut locutus est***

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in sæcula.

*As he promised to our forefathers,  
Abraham and his seed for ever.*

## **12. Chorus – *Gloria Patri***

Gloria Patri, gloria Filio, gloria  
et Spiritui Sancto!  
Sicut erat in principio et nunc et semper  
et in sæcula sæculorum. Amen.

*Glory be to the Father, and to the Son  
and to the Holy Ghost!  
As it was in the beginning, is now,  
and ever shall be, world without end. Amen.*

## Performers



### **Richard Jenkinson – Conductor**

Richard received his early musical training through the Sussex County Music Service. He won a scholarship to continue his studies at the Royal College of Music, where - among many inspirational characters - Sir David Willcocks was a great influence and source of inspiration. During this time, Richard won major prizes, and was awarded the medal of the Worshipful Company of Musicians.

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 major choirs and choral societies in and around London and Southern England.

This Season promises to be as busy as ever: conducting a wide variety of works, including Haydn's *Stabat Mater*, Bach's *Missa Brevis in G minor*, Vivaldi's *Gloria* and, of course, RTWCS's eagerly anticipated performance of *The Kingdom* during the Elgar anniversary. He is also much in demand as concert organist, and is looking forward to various Concert Tours abroad.

The son of a Freechurch Minister, Richard began playing the organ for services as a boy, going on to hold various Organist/Director of Music posts in a wide variety of places, including the parish churches of Croydon, Ewell and most recently, East Grinstead. However, he is now concentrating on all the other aspects of his professional life.



### **Nicola-Jane Kemp – Soprano**

Nicola-Jane Kemp studied at Chetham's School of Music, Girton College, Cambridge, the RCM and RSAMD. A coloratura soprano, her signature role is Queen of the Night from Mozart's *The Magic Flute* which she has sung for many companies including the Académie Européenne de Musique d'Aix-en-Provence. Other roles include *Pretty Polly (Punch and Judy)* for Music Theatre Wales, Konstanze (*Die Entführung*) for The London Opera Players, *Lakmé* for Belcanto Opera and Zerbinetta (*Ariadne auf Naxos*) at St John's Smith Square.

She has sung in two New Year Galas at the Queen Elizabeth Hall and sung *Carmina Burana* with the Royal Philharmonic Orchestra. She sang *A Mind of Winter* by George Benjamin with the Orchestre Léonard de Vinci in Rouen, France and was soloist for the Jubilee concert in 2002 at Chatsworth House, returning in 2003 and 2006 by popular demand. She has made two recent New Year tours of the UK singing Viennese operetta with the London Gala Orchestra and Guildford Philharmonic, and is a regular guest soloist for open air concerts round the UK. In December she was guest soloist for New Year Galas in Egypt, and made her debut on BBC Radio 2 *Friday Night is Music Night* with the BBC Concert Orchestra.

### **Louise Armit – Mezzo-soprano**

Born in South Wales, Louise Armit studied at the Royal Northern College of Music.

Her operatic engagements have included Model and Doubt (*The Second Mrs Kong*) and Olga (*Eugene Onegin*) for Glyndebourne Festival Opera, Amor (*Orfeo ed Euridice*) for Scottish Opera Go Round and Cherubino (*Le nozze di Figaro*) and Second Lady (*Die Zauberflöte*) for Glyndebourne On Tour.

An experienced concert artist, Louise Armit has sung *The Dream of Gerontius* with the Sussex Symphony Orchestra, the *Nelson Mass* with the English Chamber Orchestra and the Mozart *Requiem* with the London Mozart Players. Her repertoire further includes the Bach *B Minor Mass*, Beethoven *Choral Symphony*, Rossini *Petite Messe Solennelle* and the Vivaldi *Gloria*.

Louise Armit is now a member of the Royal Opera House, Covent Garden. Her recent engagements have included Dorabella (*Così fan tutte*) for Diva Opera in Japan, Second Lady (*Die Zauberflöte*) for Glyndebourne Festival Opera and Tisbe (*La cenerentola*) for both Glyndebourne On Tour and Stanley Hall Opera.

*Louise Armit appears by kind permission of the Royal Opera House, Covent Garden*



### **Julian Alexander Smith – Tenor**

Born in Sheffield, Julian Alexander Smith read Biochemistry at The University of Bristol, furthering his studies at Trinity College of Music and the Royal College of Music, gaining a 1st Class Honours degree in Music and awards including the Wilfred Greenhouse Alt Prize for oratorio.

He began his career at Glyndebourne since when operatic engagements have included The Judge (*Beatrice Cenci*) at the Spitalfields Festival, Liancourt (*Le Roi Malgré Lui*) for Grange Park Opera, title-role in *Samson* at Dartington Hall and Famigliari di Seneca (*L'Incoronazione di Poppea*) at the Megaron, Athens. He sings regularly in concert, his engagements including the *Christmas Oratorio* at Douai Abbey, *Evangelist St John Passion* at the Cambridge Guildhall, *Brigg Fair* for Cheltenham Bach Choir, *Messiah* with the London Festival Orchestra, *The Creation* in Guildford Cathedral, *The Seasons* at the Petersfield Festival, *Janáček Rikadla* with the Britten Sinfonia (broadcast on BBC Radio 3) and Tavener *Celtic Requiem* at St John's, Smith Square.



## Performers (continued)



### **Adrian Powter – Baritone**

Born in Cambridge, Adrian Powter studied at the Royal Northern College of Music. He began his career at Glyndebourne Festival Opera, since when he has sung for companies including the Deutsche Staatsoper, Berlin, Glyndebourne Festival and Touring Operas, the Opéra de Rouen, Carl Rosa Opera, Cork Opera Works, Longborough Festival Opera, Opera Restor'd and Stowe Opera. His repertoire includes Jupiter (*Peleus and Thetis*), The Abbot (*Curlew River*), Peter (*Hansel and Gretel*), Forester (*The Cunning Little Vixen*), Guglielmo (*Così fan tutte*), Figaro (*The Marriage of Figaro*) and Giuseppe (*The Gondoliers*).

Concert work has taken him throughout the UK, as well as to Germany, Italy, The Netherlands, Singapore and Spain, working with orchestras including the Academy of Ancient Music, the Darmstadt Hofkapelle, the English Symphony Orchestra, the Hallé Orchestra, the Orchestra of the Age of Enlightenment and the Royal Liverpool Philharmonic Orchestra. His broadcasts include *Friday Night is Music Night* for BBC Radio 2.

Recent and current engagements include Dandini (*La cenerentola*) at the Kijani Kenya Festival, Schaunard (*La bohème*) for Castleward Opera, Frank (*Die Fledermaus*) for Scottish Opera, Bonario (*La capricciosa corretta*) for Bampton Classical Opera and *Messiah* for Raymond Gubbay Ltd at the Bridgewater Hall, Manchester.



### **Jane Gomm – Orchestra leader**

Daughter of the well-known light music pianist Dennis Gomm, Jane was born in Worthing, Sussex. She studied the violin with Frederick Grinke at the Royal Academy of Music in London and with Eli Goren at the Guildhall School of Music. Since leaving music college she has been a member of the London Mozart Players, the London Festival Orchestra and the Orchestra of St John's and in 1986 joined the City of London Sinfonia. With these orchestras she has toured Europe, Nigeria, Australia and South America.

Jane also directs her own chamber music group, The Ruskin Ensemble, which has given concerts in music clubs, arts centres, castles and country houses throughout Britain and The Netherlands. They have performed at the Brighton and Edinburgh Festivals, the British Embassy in Paris and at Number 11 Downing Street. They are particularly committed to taking music into the community and have given over 50 concerts in small villages. With the Ensemble Jane leads improvisational workshops with children of all ages and cultural backgrounds and gives concerts in hospices, hospitals and residential homes. More recently Jane became artistic advisor of the Tunbridge Wells International Music Festival.

# Members of the RTWCS Orchestra

## Violin 1

Jane Gomm – leader  
Daniel Weatherley  
Marie-France Ouellet  
Vreni Gould  
Michael Hitchcock  
Corinna Perry

## Violin 2

Rachel Hess  
Frances Clack  
Julia Atkinson  
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## Viola

Jane Taunton  
Lynn Whitley  
Philippa Kings

## Cello

William Bass  
Valerie Haynes  
Helen Isaac

## Double bass

Colin Moore  
Oliver Springett

## Flute

Sarah Wicks  
Claire Langford

## Oboe

Helen Pye  
Nancy Sargeant

## Bassoon

Molly Gibbs  
Elizabeth Hesketh

## Trumpet

Jeremy Clack  
Paul Speed  
Giles Liddiard

## Timpani

Tim Saxby

## Continuo

Anthony Zerpafalcon

# Members of the choir

## Soprano 1

Diana Blower  
Heather Champion  
Susan Chandler  
Patsy Dale  
Diana Dann  
Ann Greenfield  
Jane Higbee  
Eve Johnson  
Alison Kain  
Ruth McChesney

Moira McMillan  
Barbara Maw  
Michèle Palmer  
Pat Prior  
J Rogers  
Margaret Smith  
Linda Turbett  
Ann Tutt  
Audrey Wallin  
Catherine Whitlock

## Soprano 2

Glynis Avis  
Suzie Duke  
Jill Dunstall  
J Eckett  
Barbara Hazelden  
Carole Heasman  
Andrea Holt  
Ann Huggett  
Rosemary Hughes  
Jenny Jessup

Sheila Jones  
Helen MacNab  
Mary Marshall  
Lesley Rye  
Ann Spillman  
Jane Tatum  
Jane Taylor  
Kate Terry  
Johanna Thorpe  
Liz Warren

## Alto 1

Marion Chase  
Peggy Flood  
Eileen Gall  
Ruth Gray  
Caroline Horobin  
Victoria Joyce  
Shirley Nankivell  
Shirley Nott

Sylvia Parsons  
Olivia Seaman  
Yvonne Spencer  
Heather Styles  
Alison Syers  
Muriel Thatcher  
Felicity Wilkin

## Alto 2

Claire Bigwood  
Margaret Butcher  
Pauline Coxshall  
Mair Davies  
Sheila Day  
Pippa Doran  
Jean Finch  
Joanna Finlay  
Annette Grey  
Heather Herrin

Helen Holcroft  
Gillian Penny  
Catherine Rigby  
Ros Robertson  
Audrey Stuart-Black  
Celia Sumner  
Sue Taylor  
Hilary Weston  
June Wheeler

## Tenors

Alan Clarkson  
Derek Day

James Day  
David Firshman  
Donald Haley

John Holt  
Guy Huntrods  
Gareth Looker

Alan Spencer  
Derek Watmough

## Bass 1

Clive Brock  
Patrick Connelly  
Mark Ellis  
Gavin Grant  
David Ham

Michael Holcroft  
David Miller  
Cyril Rogers  
Clive Steward

## Bass 2

John Adkins  
Gerald Chew  
Richard Gosling  
Trevor Harrison  
Mark Hudson

Trevor Hurrell  
John Moffat  
Eric Scott  
Michael Selway

## Other local concerts

### **East Grinstead Choral Society**

*Saturday 9th December 2006 at 7.30pm; Sackville School, East Grinstead*

Christmas Concert

*Saturday 31st March 2007 at 7.30pm; Ardingly College Chapel*

Bach: *Missa Brevis in G minor*

Haydn: *Stabat Mater*

*Saturday 23rd June 2007 at 7.30pm; Imberhorne Lower School, East Grinstead*

Supper Concert: *Highlights from Handel*

**Box Office: 01342 328774**

### **The Royal Tunbridge Wells Symphony Orchestra**

*Sunday 3rd December 2006 at 3.00pm; The Assembly Hall, Tunbridge Wells*

Bizet: *Carmen*

Mozart: *Horn Concerto No. 2 K417 & Concerto Rondo K371*

Tchaikovsky: *Swan Lake*

**Box Office: 01892 530613**

### **Tonbridge Philharmonic Society**

*Saturday 17th February 2007; St Stephen's Church, Tonbridge*

Nicolai: *Overture – Merry Wives of Windsor*

Arujinian: *Trumpet Concerto*

Franck: *Symphony in D Minor*

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

### **Tonbridge Music Club**

*Saturday 2nd December at 8.00pm; Weald of Kent Grammar School for Girls, Tonbridge*

*English Chamber Orchestra Wind Ensemble*

Gounod: *Petite Symphonie*

Taffanel: *Wind Quintet*

Villa-Lobos: *Bachiana Brasileira No. 6 for flute and bassoon*

Mozart: *Serenade in C minor, K388*

**Box Office: 01732 838698**

# Forthcoming concerts to be given by the choir

## Sunday 10th December 2006, 6.30pm

St Barnabas Church, Stanley Road, Tunbridge Wells

John Rutter *Brother Heinrich's Christmas* and carols for choir and audience.



## Saturday 24th March 2007

3.30pm at St Mary's Church, Goudhurst

7.00pm at Vale Royal Methodist Church, Vale Road, Tunbridge Wells

John Stainer *The Crucifixion*, Malcolm Williamson *Procession of Palms*.



## Sunday 27th May 2007, 7.30pm

Rochester Cathedral

Edward Elgar *The Kingdom*.

With the Bach Choir of the Lutherkirche, Wiesbaden.



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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 return to us and we will send you advance information as it becomes available.

Please send me advance information about RTWCS concerts.

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Looker Strategic Communications is proud to design and produce the publicity material for the Royal Tunbridge Wells Choral Society.

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## Would *your* company like to sponsor the Royal Tunbridge Wells Choral Society?

Give your brand a lift by putting your company name in front of a discerning audience of listeners. Opportunities exist to sponsor the RTWCS whereby your logo will appear on all publicity material. For further information please return the slip below.

Please contact me to discuss sponsorship opportunities with the RTWCS

First name/initials and surname \_\_\_\_\_

Job title) \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ Postcode \_\_\_\_\_

Please return to: Gareth Looker (Publicity Officer)  
Looker Strategic Communications Ltd., 44 Newton Road, Tunbridge Wells, Kent TN1 1RU