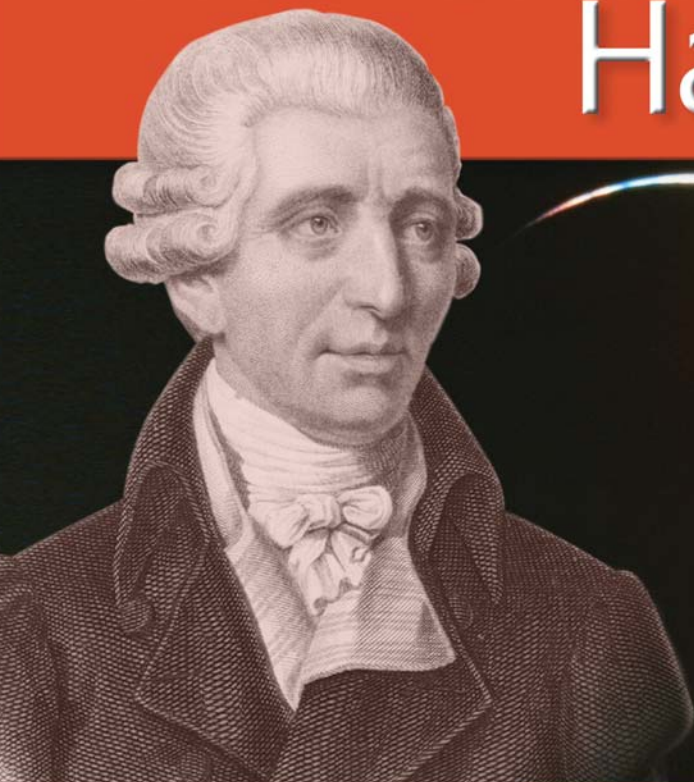


ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

# The Creation: Haydn



**Sunday 18th November 2007, 3.00pm**

**Conductor:** Richard Jenkinson

**Soloists:** Nicki Kennedy (soprano)

Harriet Webb (alto)

Sean Clayton (tenor)

Adrian Powter (baritone)

**Royal Tunbridge Wells Choral Society Orchestra**

**Leader:** Jane Gomm



**The Assembly Hall, Tunbridge Wells**

**In celebration of the  
100th birthday of  
Roy Douglas,  
President RTWCS**



**Programme £2.50**

**[www.rtwcs.org.uk](http://www.rtwcs.org.uk)**

### **President**

Roy Douglas

### **Vice President**

Derek Watmough MBE

### **Musical Director and Conductor**

Richard Jenkinson

### **Accompanist**

Anthony Zerpa-Falcon

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We are very grateful to our Patrons for their valuable support. We no longer have help to pay our production costs from the Arts Council or the Local Authority. If you would like to become a Patron and support the Society in this way please contact Gerald Chew, on 01892 527958. For £45 per annum you will receive a seat of your choice for our Spring, Autumn and Christmas concerts each season. If you have a favourite seat, this will be reserved for you.



The Royal Tunbridge Wells Choral Society is a member of NFMS ("Making Music") and is a Registered Charity No 273310.

For further information about the Society visit our website [www.rtwcs.org.uk](http://www.rtwcs.org.uk)

## Roy Douglas, RTWCS President. Born 12th December 1907

Happy 100th birthday! Roy Douglas has been the distinguished President of the RTWCS since the early 1990s. He takes a lively interest in our activities and attends our concerts whenever he is able. In his younger days he frequently took the percussion part in our orchestra.

His close association with the most famous British composers of the twentieth century gave him a unique insight into their music and provided him with a fund of stories with which to instruct and entertain his hearers. The President's slot at our AGMs has frequently been the best part of the evening.

In 2004 the society celebrated its own centenary with a performance of William Walton's *Belshazzar's Feast*. The conductor's score, supplied by the publisher, Oxford University Press, was a facsimile of the beautifully hand-written score made by Roy Douglas when he was collaborating with Walton – a real labour of love.

We are privileged to have enjoyed our association with Roy over many years. We congratulate him on his 100th birthday and offer him our thanks, our affection and our very best wishes.

Helen MacNab RTWCS Secretary

Roy Douglas was born in Royal Tunbridge Wells, Kent on 12 December 1907. Roy started to play the piano when he was five, and at ten he was composing little piano pieces. His mother squeezed a shilling a week out of her meagre housekeeping money to pay for lessons "so that I could learn to play from the music", but because of recurrent heart trouble he had very little formal education as a child, and he never had any lessons in composition, orchestration or conducting.

From the age of eight, when well enough, he "spent many hours playing the piano, reading at sight everything I could find from Beethoven to ragtime". The family moved to Folkestone, Kent in 1915, and in his teens he played regularly in local concerts. When he was 20 he joined the Folkestone Municipal Orchestra as mustel organist, deputy pianist, celesta player, extra percussionist, librarian and assistant programme-builder – all for £6 a week for 14 performances and two rehearsals.

When Folkestone Council cut orchestra salaries Roy resigned and made a "decidedly risky" move to the world of music in London, where he lived in Highgate with his parents and sister, Doris. But the move paid off, for he was soon talent-spotted by the London Symphony Orchestra and from 1933 he was a full member, as pianist, organist, celesta player, fourth percussionist and librarian.

Among the distinguished conductors under whom he played were Bruno Walter, Hamilton Harty, Adrian Boult, John Barbirolli, Henry Wood and Malcolm Sargent. In addition, he played many ballet seasons at the Alhambra, Coliseum and Drury Lane theatres. He recalls playing the piano part in *Petrushka* eighty times, and "in the *Prince Igor dances* I played triangle and tambourine, both parts together, one with each hand."

During the 1930s he played the piano in many West End shows including revivals of *The Desert Song* and *The Vagabond King* as well as performing light music in such well-known restaurants as the Savoy and Frascati's, and in many popular cinemas.

"Disgusted and horrified by the many bad orchestrations of Chopin's music for the ballet *Les Sylphides*," he writes, "I eventually created my own orchestration in 1936." For this work, he was originally offered an outright fee of £10. However, Roy's version published by



14 White Gables  
Dorking  
7/10/10

Dear Douglas

Herewith f.r. of Pte arrangement  
of Rook

- Reason (i) concern at ~~some~~ ~~correct~~  
error of note etc  
(ii) concern all other  
errors of judgement  
(iii) all the other notes  
may be a mistake &  
I think we will get back  
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of for time to time

7, 14th before you should  
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always to correct your advice!

Henry does not like to have the score  
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(for alterations & copy of  
yourself)

- I finally to arrange for  
copy to be sent - but he  
will be late  
I had very happy evening in  
your exploration of  
Royal Academy

A sample of RVW's handwriting in  
a letter to Roy Douglas

Boosey and Hawkes, was quickly taken up and continues to be used by ballet companies all over the world. It has also been recorded many times, so that it still produces a useful income.

As an orchestrator Roy was indefatigable during and after the Second World War and worked with many composers including William Walton, John Ireland, Alan Rawsthorne, Walter Goehr, Arthur Benjamin and Anthony Collins. He prepared a full orchestral arrangement of Liszt's *Funerailes*, and orchestrated all Richard Addinsell's music for eight BBC programmes and 24 films, "including the notorious *Warsaw Concerto*" (Chappell & Co. Inc. New York: 1942). He also arranged orchestral accompaniments for such well-known singers as Peter Dawson, Paul Robeson, Elisabeth Schumann and Richard Tauber for HMV recordings.

"From 1944 until the death of Ralph Vaughan Williams in 1958," he writes, "I had the unforgettable experience of being his friend and musical assistant, helping him to prepare works for performance and publication, including his last four symphonies and the opera *Pilgrim's Progress*. As Roy makes clear in his book *Working with Vaughan Williams* (British Library Publishing: 1988), the composer's manuscripts were very difficult to read. A large part of his job was to provide accurate and legible copies, and to correct the numerous mistakes in the original scores. He also had to deal with the many changes made in rehearsal, and to correct proofs.

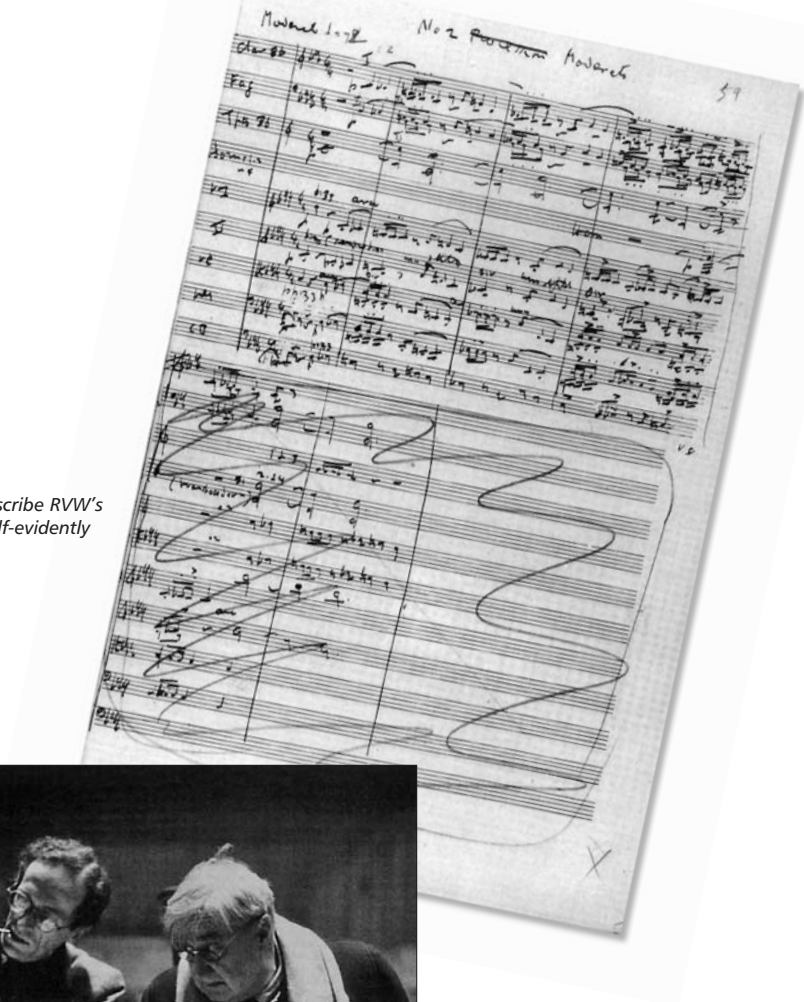
Vaughan Williams described this process as "washing the face" of his music, while Roy saw himself as a "musical midhusband" to the composer's new-born works. For 30 years, from 1942 to 1972, he performed a similar service for William Walton, whose scores were not quite so difficult to read. But he, too, would frequently change his mind, often at the very last minute.

Over the years Roy has composed many original works including an oboe quartet (1932); two quartets for flute, violin, viola and harp (1934/1938); a trio for flute, violin and viola (1935); *Six Dance Caricatures* for wind quintet (1939); *Two Scottish Tunes* for strings (1939); *Elegy* for strings (1945); *Cantilena* for strings (1957); *Festivities* and *A Nowell Sequence* for strings (1991). He has written music for 32 radio programmes, five feature and six documentary films. "In my 70th year I started writing music for brass band, and when I was 73 I wrote my first piece for military band commissioned by the WRAC." Since then he has mainly composed pieces for local players and is an energetic President of Royal Tunbridge Wells Choral Society.

In 1943 Roy was one of the founder members of the Society for the Promotion of New Music and an early committee member of the Composers' Guild of Great Britain, formed in 1944, and was their Treasurer for five years.

In 1939 Roy moved back to Royal Tunbridge Wells, and after the Second World War he joined the local Drama Club. "For 22 years, I found acting an excellent way of forgetting musical problems." He played many roles, including Oberon, Shylock, Touchstone, Ben Gunn

*The ability to transcribe RVW's compositions is self-evidently a skilful one!*



*Roy Douglas with Ralph Vaughan Williams at a rehearsal for Sinfonia Antartica*

and Dr Chasuble, and produced three plays on the Pantiles (the colonnaded walkway in Royal Tunbridge Wells). For eight years he was Chairman of the Tunbridge Wells Drama Club. Motor-cycling was another recreation which gave Roy great pleasure. When he was 51 he bought a Triumph 200cc Tiger Cub, which took him all over England. This "lively little bike" was replaced by a Triumph 350cc on which he covered more than 55,000 miles – until he was 80, when his doctor put a stop to this "possibly eccentric" activity. "But," Roy adds, "I still feel sadly deprived of my beloved motor-bike."

*John Walton © 2005*

**Boosey & Hawkes**

**wishes**

**Roy Douglas**

**a very happy**

**100th birthday!**

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BOOSEY & HAWKES



## Roy Douglas

The British Library has the greatest pleasure in sending congratulations and warmest wishes to Roy Douglas on his 100th birthday.

As author, performer, composer and assistant to many British composers whose manuscripts now form part of the Music Collections of the British Library, he played a major role in British musical life in the 20th century.

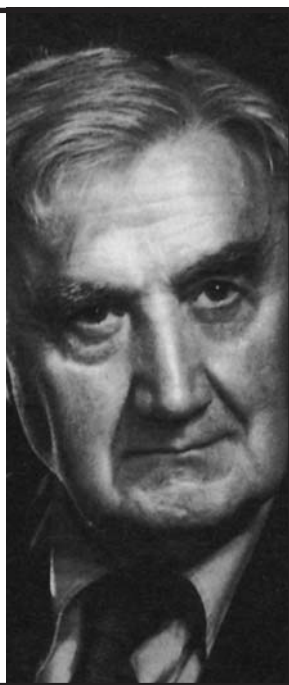
Details of the British Library's Music Collections, Sound Archive and related events may be found at [www.bl.uk](http://www.bl.uk)

## The Ralph Vaughan Williams Society

wishes our Vice-President,  
Roy Douglas, warm congratulations  
on the occasion of his 100th birthday  
on 12 December 2007

[www.rwvsociety.com](http://www.rwvsociety.com)    [www.albionrecords.org](http://www.albionrecords.org)

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# The Creation: notes

The term “oratorio” has over the centuries strayed a great deal from its original meaning of an extended musical setting of a religious libretto, and has encompassed non-religious dramas for the concert hall (as opposed to stage works). Initially very popular in Italy and thereafter in Germany and France, it reached its zenith in England as a result of Handel’s numerous great works in the genre, including of course *Messiah*. It is from this latter stable that Haydn’s great achievement in the form, *The Creation*, comes.

When Haydn visited London in 1794–95, the impresario J.P. Salomon gave him a libretto which had originally been intended for Handel (by an unknown librettist described by Haydn as ‘Lidley’). This was for an oratorio to be entitled *The Creation* and was based on three sources: 1. The Creation story in Genesis; 2. Milton’s *Paradise Lost* and 3. Sections from the Psalms. From the start Haydn envisaged it as a bilingual work, and asked his friend and patron, the Austrian diplomat Baron Gottfried van Swieten, to translate and produce a German libretto while also revising the English libretto to make it fit the musical setting. Inevitably in the process van Swieten (not an English speaker) produced some rather clumsy syllabic emphases and some strange syntax. Latterly, some English performers have adopted the procedure of giving the work in German or revising van Swieten’s English to make it less stilted.

Haydn’s *The Creation*, which was first performed in Vienna on 30 April 1798, was part of an Indian summer of choral pieces that graced his old age. Apart from the six masses he completed for the name day of Princess Maria Hermengild, wife of his employer Prince Nikolaus Esterházy the younger, he also composed the devoutly religious *Seven Last Words from the Cross*, a choral reconstruction of an earlier instrumental work, and a secular oratorio *The Seasons*. But it is *The Creation* that rises above these other achievements. It stands as one of the true pinnacles of the oratorio repertoire, of equal rank alongside Handel’s *Messiah* and Elgar’s *The Dream of Gerontius*. It is the work of Haydn at his greatest – a man in his mid-sixties, with a wealth of experience, known throughout the musical world. The influence of his young friend Mozart (who had died in 1791) is there, but his own strong personality and his devout, yet simple nature shines through in some of the most moving music ever penned. Among its most remarkable elements we may consider the shifting, rootless orchestral harmonies depicting chaos at the very outset of the work and the sheer simplicity of the blaze of C major, which accompanies the word ‘Light’ in *let there be Light*. Such an effect never fails to impress and excite, and the naive onomatopoeia which accompanies such sections as *God created great whales* is also unfailingly delightful. The work abounds in solo arias of the finest quality and most delightful charm. The heroic nature of the tenor aria *In native worth* contrasts with the tenderness of the soprano aria *In verdure clad*, both classics of their kind. Similarly, the sheer strength of such choruses as *Awake the Harp*, *The Heavens are Telling* and *Achieved is the Glorious Work* marks them out among the finest choral movements ever written.

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

## Note on applause:

We are more than happy to hear you applaud if you wish to show your appreciation of the performance! So as to cause as little disruption as possible to the flow of the piece we have indicated places where there is a suitable pause for applause by the symbol:





# Programme

## The Creation

Franz Joseph Haydn (1732-1809)

### Part the First

### Part the Second, Scene 1

### Interval (15 minutes)

### Part the Second, Scene 2

### Part the Third

## Words

### Part the First

#### Introduction: Representation of Chaos

#### Recitative – Raphael

In the beginning God created the heaven and the earth;  
and the earth was without form, and void;  
and darkness was upon the face of the deep.

#### Chorus

And the Spirit of God moved on the face of the waters.  
And God said, Let there be light: and there was light.

#### Recitative – Uriel

And God saw the light, that it was good:  
and God Divided the light from the darkness.

#### Air

Now vanish before the holy beams  
The gloomy shades of ancient night.  
The first of days appears.  
Now chaos ends, and order fair prevails.  
Affrighted fly hell's spirits black in throngs:  
Down they sink in the deep abyss to endless night.

#### Chorus

Despairing cursing rage attends their rapid fall.  
A new-created world springs up at God's command.

# Words (continued)

## Recitative – Raphael

And God made the firmament,  
and divided the waters which were under the firmament from the waters which were  
above the firmament: and it was so.  
Now furious storms tempestuous rage,  
Like chaff, by the winds impelled are the clouds,  
By sudden fire the sky is inflamed,  
And awful thunders are rolling on high.  
Now from the floods in steam ascend reviving showers of rain,  
The dreary wasteful hail, the light and flaky snow.

## Air – Gabriel

The mar'v'lous work behold amaz'd  
The glorious hierarchy of heaven;  
And to th'ethereal vaults resound.  
The praise of God, and of the second day.

## Chorus

And to th'ethereal vaults resound  
The praise of God, and of the second day.

## Recitative – Raphael

And God said, Let the waters under the heavens be gathered together to one place,  
and let the dry land appear: and it was so.  
And God called the dry land earth, and the gathering of waters called he seas:  
and God saw that it was good.

## Air

Rolling in foaming billows,  
Uplifted, roars the boisterous sea.  
Mountains and rocks now emerge,  
Their tops among the clouds ascend.  
Through th'open plains, outstretching wide,  
In serpent error rivers flow.  
Softly purling, glides on  
Through silent vales the limpid brook.

## Recitative – Gabriel

And God said, Let the earth bring forth grass, the herb yielding seed,  
and the fruit-tree yielding fruit after his kind, whose seed is in itself,  
upon the earth; and it was so.

## Air

With verdure clad the fields appear,  
Delightful to the ravish'd sense;

By flowers sweet and gay  
Enhanced is the charming sight.  
Here fragrant herbs their odours shed;  
Here shoots the healing plant.  
With copious fruit the expanded boughs are hung;  
In leafy arches twine the shady groves;  
O'er lofty hills majestic forests wave.

### **Recitative – Uriel**

And the heavenly host proclaimed the third day, praising God, and saying,

### **Chorus**

Awake the harp, the lyre awake,  
And let your joyful song resound.  
Rejoice in the Lord, the mighty God;  
For he both heaven and earth  
Has clothed in stately dress.

### **Recitative – Uriel**

And God said, Let there be lights in the  
Firmament of heaven, to divide the day from  
the night, and to give the light upon the earth;  
and let them be for signs, and for seasons, and  
for days, and for years. He made the stars also.

### **Recitative (Accompanied)**

In splendour bright is rising now the sun,  
And darts his rays; a joyful happy spouse,  
A giant proud and glad  
To run his measur'd course.  
With softer beams, and milder light,  
Steps on the silver moon through silent night.  
The space immense of th'azure sky  
A countless host of radiant orbs adorns.  
And the sons of God announced the fourth day,  
In song divine, proclaiming thus his power;

### **Chorus**

The heavens are telling the glory of God,  
The wonder of his work displays the firmament.

### **Trio**

To day that is coming speaks it the day,  
The night that is gone to following night.

# Words (continued)

## Chorus

The heavens are telling the glory of God,  
The wonder of his work displays the firmament.

## Trio

In all the lands resounds the word.  
Never unperceived, ever understood.

## Chorus

The heavens are telling the glory of God,  
The wonder of his work displays the firmament.



## Part the Second, Scene One

### Recitative – Gabriel

And God said, Let the waters bring forth  
Abundantly the moving creature that hath life,  
And fowl that may fly above the earth in the  
Open firmament of heaven.

### Air

On mighty pens uplifted soars  
The eagle aloft, and cleaves the air,  
In swiftest flight, to the blazing sun.  
His welcome bids to morn the merry lark,  
And cooing calls the tender dove his mate.  
From ev'ry bush and grove resound  
The nightingale's delightful notes;  
No grief affected yet her breast,  
Nor to a mournful tale were tun'd  
Her soft enchanting lays.

### Recitative – Raphael

And God created great whales, and every  
living creature that moveth; and God blessed  
them, saying, Be fruitful all, and multiply.  
Ye winged tribes, be multiplied,  
And sing on every tree; multiply,  
Ye finny tribes, and fill each wat'ry deep;  
Be fruitful, grow, and multiply,  
And in your God and Lord rejoice.  
And the angels struck their immortal harps,  
And the wonders of the fifth day sung.

## **Trio**

### **Gabriel**

Most beautiful appear, with verdure young adorn'd,  
The gently sloping hills; their narrow sinuous veins  
Distil, in crystal drops, the fountain fresh and bright.

### **Uriel**

In lofty circles play, and hover in the air,  
The cheerful host of birds; and as they flying whirl  
Their glittering plumes are dy'd as rainbows by the sun.

### **Raphael**

See flashing through the deep in thronging swarms  
The fish a thousand ways around.  
Upheaved from the deep, th'immense Leviathan  
Sports on the foaming wave.

### **Gabriel, Uriel, and Raphael**

How many are thy works, God!  
Who may their number tell?

## **Trio and Chorus**

The Lord is great, and great his might, His glory lasts for ever and for evermore.



## **Interval**

### **Part the Second, Scene Two**

#### **Recitative – Raphael**

And God said, Let the earth bring forth the  
living creature after his kind, cattle, and creeping  
thing, and beast of the earth, after his kind.  
Straight opening her fertile womb,  
The earth obey'd the word,  
And teem'd creatures numberless,  
In perfect forms, and fully grown.  
Cheerful, roaring, stands the tawny lion.  
With sudden leap the flexible tiger appears.  
The nimble stag bears up his branching head.  
With flying mane and fiery look, impatient neighs the noble steed,  
The cattle, in herds, already seek their food  
On fields and meadows green,  
And o'er the ground, as plants, are spread  
The fleecy, meek, and bleating flocks,  
Unnumber'd as the sands, in swarms arose the hosts of insects.  
In long dimension creeps, with sinuous trace, the worm.

# Words (continued)

## **Air**

Now heaven in fullest glory shone;  
Earth smil'd in all her rich attire;  
The room of air with fowl is filled;  
The water well'd by shoals of fish;  
By heavy beasts the ground is trod:  
But all the work was not complete;  
There wanted yet that wondrous being,  
That, grateful, should God's power admire,  
With heart and voice his goodness praise.

## **Recitative – Uriel**

And God created Man in his own image,  
in the image of God created he him.  
Male and female created he them.  
He breathed into his nostrils the breath of life,  
and man became a living soul.

## **Air**

In native worth and honour clad,  
With beauty, courage, strength, adorn'd,  
Erect, with front serene, he stands  
A man, the lord and king of nature all.  
His large and arched brow sublime  
Of wisdom deep declares the seat!  
And in his eyes with brightness shines  
The soul, the breath and image of his God.  
With fondness leans upon his breast  
The partner for him form'd,  
A woman, fair and graceful spouse,  
Her softly-smiling virgin looks,  
Of flow'ry spring the mirror,  
Bespeak him love, and joy, and bliss.

## **Recitative – Raphael**

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

## **Chorus**

Achieved is the glorious work;  
The Lord beholds it, and is pleas'd.  
In lofty strains let us rejoice,  
Our song let be the praise of God.

## **Trio**

### **Gabriel and Uriel**

On thee each living soul awaits;  
From thee, O Lord, all seek their food;  
Thou openest thy hand,  
And fillest all with good.

### **Raphael**

But when thy face, O Lord, is hid,  
With sudden terror they are struck;  
Thou tak'st their breath away,  
They vanish into dust.

### **Gabriel, Uriel and Raphael**

Thou sendest forth thy breath again,  
And life with vigour fresh returns;  
Revived earth unfolds new strength  
And new delights.

## **Chorus**

Achieved is the glorious work;  
Our song let be the praise of God  
Glory to his Name for ever.  
He sole on high exalted reigns. Hallelujah!



## **Part the Third**

### **Introduction – Morning**

#### **Recitative – Uriel**

In rosy mantle appears, by music sweet awak'd,  
The morning, young and fair,  
From heaven's angelic choir  
Pure harmony descends on ravish'd earth.  
Behold the blissful pair,  
Where hand in hand they go: their glowing looks  
Express the thanks that swell their grateful hearts.  
A louder praise of God their lips  
Shall utter soon; then let our voices ring,  
United with their song.

#### **Duet – Adam and Eve**

By thee with bliss, O bounteous Lord,  
Both heaven and earth are stor'd.  
This world so great, so wonderful.  
Thy mighty hand has fram'd.

# Words (continued)

## Chorus

For ever blessed be his power,  
His name be ever magnified.

## Adam

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

## Chorus

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

## Eve

And thou that rul'st the silent night  
And all ye starry hosts,  
Ev'rywhere spread wide his praise  
In choral songs about.

## Adam

Ye mighty elements, by his power  
Your ceaseless changes make;  
Ye dusky mists, and dewy streams,  
That rise and fall thro' th' air;

## Chorus

Resound the praise of God our Lord.  
Great his name, and great his might.

## Eve

Ye purling fountains, tune his praise;  
And wave your tops, ye pines.  
Ye plants, exhale, ye flowers, breathe  
To him your balmy scent.

## Adam

Ye that on mountains stately tread,  
And ye that lowly creep;  
Ye birds that sing at heaven's gate,  
And ye that swim the stream;

## Eve and Adam

Ye creatures all, extol the Lord;



## **Chorus**

Ye creatures all, extol the Lord; Him celebrate, him magnify.

## **Eve and Adam**

Ye valleys, hills, and shady woods,  
Made vocal by our song,  
From morn till eve you shall repeat  
Our grateful hymns of praise.

## **Chorus**

Hail! Bounteous Lord! Almighty, hail!  
Thy word call'd forth this wondrous frame,  
The heavens and earth thy power adore;  
We praise thee now and evermore.

## **Recitative – Adam**

Our duty we have now perform'd,  
In offering up to God our thanks.  
Now follow me, dear partner of my life,  
Thy guide I'll be; and every step  
Pours new delights into our breasts,  
Shows wonders everywhere.  
Then mayst thou feel and know the high degree  
Of bliss the Lord allotted us,  
And with devoted heart His bounties celebrate.  
Come, follow me, thy guide I'll be.

## **Eve**

O thou for whom I am, my help, my shield,  
My all, thy will is law to me;  
So God our Lord ordains; and from obedience  
Grows my pride and happiness.

## **Recitative – Uriel**

O happy pair! And happy still might be  
If not misled by false conceit.  
Ye strive at more than granted is;  
And more desire to know, than know ye should.

## **Chorus**

Sing the Lord, ye voices all,  
Magnify his name thro'all creation,  
Celebrate his power and glory,  
Let his name resound on high.  
Praise the Lord. Utter thanks.  
Jehovah's praise for ever shall endure. Amen.

# Performers



## **Richard Jenkinson – Conductor**

Richard Jenkinson has a busy and successful career as a professional musician: conductor, organist, continuo player, accompanist, director of choral workshops and composer. He was a scholarship student at the Royal College of Music in London, where he won many prizes and awards for his work, and where Sir David Willcocks (one of the greatest experts in choral music in Britain) was a huge influence and guide.

Richard works regularly with many choral societies, chamber choirs and church choirs in and around London/Southern England, and has appeared at many major venues, most recently conducting Elgar's *The Kingdom* with RTWCS in Rochester Cathedral. As a concert organist he has played in venues such as King's College, Cambridge, Truro, Arundel and Southwark Cathedrals, and many major churches and important concert halls in England and abroad.

His repertoire as conductor includes most of the major works, including the *Requiems* of Verdi, Mozart and Brahms, Bach's *St. John Passion*, *B minor Mass* and *Christmas Oratorio*, Handel's *Messiah*, *Coronation Anthems*, etc., Elgar's *The Kingdom* and *The Music Makers*, Mendelssohn's *Elijah*, Poulenc's *Gloria*, Haydn's *Creation* and various Masses, plus many more modern works by composers such as Britten, Langlais, Kodaly, Walton, Tippett, Howard Blake, Duruflé, Lloyd Webber, John Rutter and Karl Jenkins.

Richard's choral work with various choral societies has been recognised in awards for "Choral Enterprise," and in the commissioning of new works from living composers: interesting and challenging programmes, performing the familiar and great alongside the new and stimulating! His own works as a composer also continue to be popular, with a recent recording by Chelmsford Cathedral Choir, and forthcoming performances in New Jersey, USA.

Future plans for Richard include conducting two performances of Mozart's *Requiem*, plus Puccini's *Messa di Gloria*, Bach's *St. Matthew Passion*, Dvorak's *Mass in D*, Purcell's *Te Deum & Jubilate* and Horovitz's *Captain Noah and his Floating Zoo!*



## **Harriet Webb – Mezzo Soprano**

Harriet read music at Manchester University where she studied violin with Ronald Birks of the Lindsay Quartet and singing with Diane Matthews at the Royal Northern College of Music. She currently studies with Sarah Dunstan.

Harriet has sung and made numerous recordings with several of the top London chamber choirs and groups such as the BBC Singers, Polyphony and the King's Consort and her own five voice group Amici.

Solo work has included performances of Bach: *St Matthew Passion*, *St. John Passion*, *Christmas Oratorio* and *Magnificat*; Vivaldi: *Gloria*; Handel: *Messiah*, *Israel in Egypt* and *Dixit Dominus*; Pergolesi *Stabat Mater*; Brahms: *Alto Rhapsody*; Elgar: *The Music Makers*; Mendelssohn: *Elijah*; Mozart: *Requiem*; Duruflé: *Requiem*; Bruckner: *Requiem*; Liszt: *Via Crucis*; Charpentier: *Messe de Minuit* and Britten: *Rejoice in the Lamb* and *Christ's Nativity*. Harriet has also participated in a masterclass on English song with Ian Partridge.

## Nicki Kennedy – Soprano

Nicki Kennedy has sung in concert with the Darmstadt Hofkapelle, the English Chamber Orchestra, Florilegium, Die Kölner Akademie, Les Musiciens du Louvre, Le Parlement de Musique, the Orchestre des Champs-Élysées, the Philharmonia Orchestra, the Royal Philharmonic Orchestra and the Turin Philharmonic Orchestra, as well as at the festivals of Ambronay, Halle, Pontoise and Sylvanes, the Boston Early Music Festival, the London Handel Festival, Stamford Lively Arts and the Three Choirs Festival.

Operatic engagements have included *Cena Furiosa* (Aix-en-Provence Festival and La Monnaie), *Oriana Amadigi* (Der Lautten Compagney), the title role in *Semele* (Opera Parnassus), *Amore L'Incoronazione di Poppea* (the Megaron, Athens), Lubanara *The Philosopher's Stone* (Collegium Musicum 90) and Barzane Arsilda, *Regina di Ponto*, Vagasa *Juditha Triumphans*, Angelica *Orlando Furioso* and Lucio *Tito Manlio* (Barga Festival).

She has broadcast for BBC Radio, France Musique, RAI 3 and WDR and her recordings include *Iphigénie en Tauride*, *Meder Passionsoratorium nach Matthäus*, Rodrigo *Ausencias de Dulcinea*, *Arsilda*, *Regina di Ponto*, *Juditha Triumphans*, *Tito Manlio* and two volumes of Vivaldi Cantatas.

Her current engagements include Philidel *King Arthur* (Der Lautten Compagney) and concerts with the Brook Street Band (Wigmore Hall), Ensemble Toubillon (St Wenceslas Festivities, Prague) and Die Kölner Akademie (Utrecht Early Music Festival).



## Sean Clayton – Tenor

Sean Clayton trained at the Birmingham Conservatoire and London's Royal College of Music. Operatic roles have included Elder Gleaton (*Susannah*) and Don Eusebio (*L'occasione fa il ladro*) (Wexford Festival Opera), Apollo (*Semele*) (British Youth Opera), Shepherd (*Orfeo*) (English Bach Festival Trust), Shepherd (*Orfeo*) and Sailor (*Dido and Aeneas*) (English Touring Opera), Rupert Burns (*The Impresario*) and Toby (*The Medium*) (Second Movement), Fenton (*The Merry Wives of Windsor*) (Opera South), M. Prospect (*Not In Front of the Waiter*) (Jubilee Opera) and Giocondo (*La pietra del paragone*) and Fenton (*Falstaff*) (Stanley Hall Opera).

He has sung in concert with the Gävle Symphony Orchestra and has also appeared with the Apollo Chamber Orchestra, the English Chamber Orchestra, the Irish Baroque Orchestra, the London Mozart Players and the Ten Tors Orchestra, as well as at Symphony Hall, Birmingham, the Queen Elizabeth Hall, St Martin-in-the-Fields, St John's, Smith Square, Philharmonic Hall, Liverpool, The Music Hall, Aberdeen, and most of the major UK Cathedrals.

Current engagements include Little Bat (*Susannah*) (English Touring Opera), Sandy (*The Lighthouse*) (Montepulciano Festival), Aurelius (*King Arthur*) (Der Lautten Compagney), *Carmina Burana* (Emilia Romagna Festival, Bologna, and Ljubljana Festival) and Rossini *Petite Messe Solennelle* (Rome).



## Performers (continued)



### **Adrian Powter – Baritone**

Born in Cambridge, Adrian Powter studied at the RNCM and 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, Bampton Classical Opera, Carl Rosa Opera, Castleward Opera, Cork Opera Works, Longborough Festival Opera, Opera Restor'd, Scottish Opera 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*), Schaunard (*La bohème*) and Frank (*Die Fledermaus*).

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.

Current engagements include Capulet in Benda's *Romeo and Juliet* (Bampton Classical Opera), Pluto (*L'Orfeo*) (English Bach Festival Trust), Masetto (*Don Giovanni*) (English Touring Opera), Marcello (*La bohème*) (Garden Opera) and Baron Douphol (*La traviata*) (Scottish Opera).



### **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 adviser of the Tunbridge Wells International Music Festival.

# Members of the RTWCS Orchestra

## Violin 1

Jane Gomm – leader  
Marie-France Ouellet  
Rachel Eyres  
Vreni Gould  
Michael Hitchcock  
Siobhan O'Connor  
Catherine Smart  
Nicki Goodwin

## Violin 2

Rachel Hess  
Frances Clack  
Julia Atkinson  
Lynn Cook  
Muriel Parker  
Anne MacWatt  
Corinna Perry  
Michele Turner

## Viola

Nigel Goodwin  
Jane Taunton  
Fiona Lockwood  
Lynn Whitley  
Bill Ball  
Christopher Denny

## Cello

William Bass  
Valerie Haynes  
Helen Isaac  
Frances Carpenter  
Ethan Merrick  
Fiona Childs

## Double bass

Colin Moore  
Oliver Springett  
Jessica Burnett-Wain  
Evert Martin

## Flute

Libby Summers  
Claire Langford

## Oboe

Helen Pye  
Isable Pearce

## Clarinet

Andrew Sutton  
Michelle Andrews

## Bassoon

Julia Staniforth  
Jo Turner

## Contra

Catherine Duckett

## Horn

David Clack  
Peter Griffiths

## Trumpet

Bill Cooper  
Edward Pascal

## Trombone

Alan Gout  
Effie Sparkhall  
Peter Harvey

## Timpani

Tim Saxby

## Harpichord

Christopher Harris

# Members of the RTWCS choir

## Sopranos

Nicole Averill  
Glynis Avis  
Diana Blower  
Heather Champion  
Susan Chandler  
Liz Crothall  
Patsy Dale  
Suzie Duke  
Jill Dunstall

Joyce Eckett  
Ann Greenfield  
Katy Hawes  
Ann Huggett  
Rosemary Hughes  
Jenny Jessop  
Eve Johnson  
Sheila Jones  
Alison Kain

Helen MacNab  
Mary Marshall  
Barbara Maw  
Moira McMillan  
Michèle Palmer  
Pat Prior  
Jane Reed  
Kathleen Rose  
Lesley Rye

Ann Spillman  
Johanna Thorpe  
Linda Turbett  
Audrey Wallin  
Liz Warren  
Catherine Whitlock  
Gaenor Wright

## Altos

Margaret Butcher  
Anne Carwardine  
Marion Chase  
Pauline Coxshall  
Mair Davies  
Pippa Doran  
Jean Finch  
Joanna Finlay  
Eileen Gall  
Ruth Gray

Annette Grey  
Cordula Grzonka  
Shirley Harrison  
Carole Heasman  
Elisa Henson  
Heather Herrin  
Caroline Horobin  
Victoria Joyce  
Margaret Lyall  
Nicole Magali

Shirley Nankivell  
Sylvia Parsons  
Gillian Penny  
Jo Pollott  
Cathrin Rigby  
Ros Robertson  
Olivia Seaman  
Yvonne Spencer  
Audrey Stuart-Black  
Celia Sumner

Alison Syers  
Sue Taylor  
Kate Terry  
Muriel Thatcher  
Hilary Weston  
June Wheeler  
Felicity Wilkin

## Tenors

Malcolm Beresford  
Alan Clarkson  
James Day

David Firshman  
Don Haley  
Ken Hammond

Guy Huntrods  
Gareth Looker  
Peter Norgate

Alan Spencer  
Derek Watmough

## Basses

John Adkins  
Clive Brock  
Gerald Chew  
Roy Dunstall

Richard Gosling  
Gavin Grant  
Trevor Harrison  
Robin Howden

Trevor Hurrell  
David Miller  
John Moffat  
Cyril Rogers

Eric Scott  
Michael Selway  
John Spary  
Clive Steward

# Forthcoming concerts to be given by the choir

## Elgar in Wiesbaden

Saturday 24th November 2007

Wiesbaden, Germany

Edward Elgar *The Kingdom*

With the Bach Choir, Wiesbaden



## Carol Concert

Sunday 16th December 2007, 6.30pm

St Mary's Church, Goudhurst

Carols for choir and audience.



## Spring Concert 2008

Sunday 27th April 2008, 3.00pm

The Assembly Hall, Tunbridge Wells

Mozart *Requiem*

Puccini *Messa di Gloria*



## Summer Sing 2008

Saturday 28th June 2008, 7.30pm

Vale Royal Church, Tunbridge Wells

Rutter *Feel The Spirit*

Schubert *Mass in G*

The Summer Sing is the culmination of a series of informal rehearsals run in association with RTWCS.

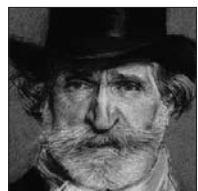


## Autumn Concert 2008

Sunday 9th November 2008, 3.00pm

The Assembly Hall, Tunbridge Wells

Verdi *Requiem*



## Other local concerts

### Tonbridge Music Club

Saturday 24 November 2007,  
Tonbridge School

Yevgeny Sudbin – piano

Haydn: *Sonatas in B minor and C major*

Medtner: *Sonata 'Reminiscenza'*

Chopin: *Two Mazurkas: Op 33 No 2 in C minor, Op 33 No 4 in B minor*

Scriabin: *Four Mazurkas from Op 3*

Scriabin: *Sonata No 2 in G# minor, Op 19*

Scriabin: *Sonata No 9, Op 68 'Messe Noire'*

Debussy: *L'Isle Joyeuse*

'Yevgeny Sudbin is already hailed as potentially one of the greatest pianists of the 21st century.' (*The Daily Telegraph*)

**Further information: [www.tmc.org.uk](http://www.tmc.org.uk)**

### Green Room Music

Sunday 25th November 2007 at 3.00pm;  
Trinity Theatre, Tunbridge Wells

I Fagiolini, *Il Divino Claudio*

Stylish presentations of Renaissance and Baroque music-theatre, together with virtuoso performances of contemporary repertoire have won I Fagiolini new and enthusiastic fans all over the world.

**Box Office: 01892 678678**  
[info@trinitytheatre.net](mailto:info@trinitytheatre.net)

### The Royal Tunbridge Wells Symphony Orchestra

Sunday 2nd December 2007 at 3.00pm;  
The Assembly Hall, Tunbridge Wells

Bach: *Concerto in D minor for Violin & Oboe BWV 1060*

Grieg: *Holberg Suite*

Albinoni: *Concerto in D minor Op 9 No 2 for Oboe*

Mozart: *Symphony No 41 in C 'Jupiter' K 551*

Conductor: Roderick Dunk

Soloists: Cynthia Fleming, violin; Jill

Crowther, oboe

**Box Office: 01892 530613**

### Penshurst Choral Society

Sunday 20th January 2008 at 7.30pm;  
St Pauls Church, Rusthall Common

Haydn: *Nelson Mass*

Haydn: *Spring from "The Seasons"*

Conductor Matthew Taylor

Penshurst Sinfonia

Penshurst Choral Society

**Tickets available on the door**

## 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 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 Ltd., 1 Lime Hill Road, Tunbridge Wells, Kent TN11 1LJ*



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