

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY
WITH THE BACH-CHOIR, WIESBADEN

Edward Elgar: The Kingdom

150th
anniversary
1857-1934



ROCHESTER CATHEDRAL

7.45pm Sunday 27th May 2007

Conductor: Richard Jenkinson

Soloists: Sally Harrison (soprano)
Kim-Marie Woodhouse (mezzo-soprano)
Jon English (tenor)
Christopher Foster (baritone)

Bernardi Symphony Orchestra

Leader: Andrew Bernardi

Programme £3

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TUNBRIDGE WELLS
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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

Programme

Edward Elgar: *The Kingdom, Op. 51*

**Prelude: Jerusalem
In the Upper Room**

**II. At the Beautiful Gate
The Morn of Pentecost**

**III. Pentecost
In the Upper Room
In Solomon's Porch**

Interval – 20 Minutes

**IV. The Sign of Healing
At the Beautiful Gate
The Arrest**

**V. The Upper Room
In Fellowship
The Breaking of Bread
The Prayers**

Notes

Elgar's oratorio *The Kingdom*, for soloists, choir and orchestra, was first performed at the Birmingham Festival of 1906. The composition of its music had been spread over some five years; the assembly of the words from the Bible and other sources had intermittently occupied Elgar for even longer. The piece, originally looked upon as Part 2 of *The Apostles*, was to be part of a great religious trilogy embracing the Christian story of the vision of the Church Universal. It took a good many years for Elgar to put such an enormous project to rest, and we are not entitled to say that he did not carry the musical guns to complete it. One practical consideration, in the field of musical design, is the difficulty of open-endedness. The Passion narratives, and for that matter *Gerontius*, have each a natural conclusion, but the trilogy would have had to go on till the Day of Judgment (which was indeed envisaged).

There are three motifs to which Elgar provides unmistakable landmarks in the excitable prelude designated *Jerusalem*:

A, after a drum roll a noble four-time semi-martial theme, with many modulations.

B, after a marked quieting and slowing, a solemn march, repeated forte, with insistent upbeat triplets.

C, a sweet yet impressive three-time passage like the *Nimrod* variation in the *Enigmas*, not in theme but in noble feeling, with some allusions to B.

The soloists, who enter with the chorus, are: Soprano – Mary; Contralto – Mary Magdalene; Tenor – John; Bass – Peter.

This first scene, *In the Upper Room* forms a portal leading into the narrative. The reaction to Christ's numerous promises sung by the soloists is the choral response of *O praise the name of the Lord*, and the *Amen* leads to the next step, the replacement of Judas, initiated by Peter. At the chord climax after the election of Matthias the music reverts unequivocally to the instrumental beginning of the work, closing the scene, but sending the twelve forth through the portal: *Ye are the messengers of the Lord*.

The next scene evokes the morning, using only the two Marys and forming a musical intermezzo leading to the Pentecost scene, but preparing for the healing, later on, of the lame man already in his place at the Beautiful Gate. Exceptionally the Upper Room scene is introduced by a sentence of narration, but accompanied by the orchestra. After an invocation featuring beautiful unaccompanied passages the rushing wind and the tongues of fire tell their own graphic tale. At the height of the male chorus the women and motif A enter in splendour (*The Lord put forth His hand*). Now the contralto narrates, the chorus, as in Bach, changes its role to that of astonished witnesses, accompanied by the brio of a typically Elgarian fugato. It is characteristically Peter who delivers what might be called his first, short sermon, in which motif B is revealed as the potentially triumphant march setting the Kingdom on its way. The ensuing extended and massive chorus can be thought of as the musical end of a great paragraph.

Part Four tells us of the healing of the lame man by Peter and John at the Beautiful Gate, providing an obvious reuse not only of the "lameness" motif but of the "astonishment" fugato. Peter and John are arrested and this evokes from Mary a wide-ranging threnody (*The sun goeth down*), beginning and ending in darkness, but far from despair.

With the return to the upper room the chorus, again momentarily unaccompanied, reverts to the role of Disciples and Holy Women and to the music of their first utterances – the music is already turning full circle. The return from arrest of Peter and John evokes in succession a march of joy and defiance, a calm "*breaking of bread*" and at last in solemn thanksgiving the strains of motif C from the Prelude. It is interrupted by the *Lord's Prayer*, but resumes, intermingled for the last time with the onward march of the Kingdom.

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

Words

Prelude: Jerusalem

I. In the Upper Room

The Disciples and the Holy Women

Seek first the Kingdom of God, and His righteousness.

Peter

Peace be multiplied unto you.

The Disciples and the Holy Women

Peace; peace be unto thee, and peace be to thine helpers.

Peter

'Where two or three are gathered together in My Name, there am I in the midst of them'.

Mary, Mary Magdalene, John and Peter

Remember the words of the Lord Jesus,-

The Disciples and the Holy Women

Jesus, the Holy One.

John

Surely they are My people.

The Disciples and the Holy Women

So He was their Saviour;

Mary

For while all things were in quiet silence, and that night was in the midst of her swift course,

Thine almighty Word leaped down from heaven out of Thy royal throne.

The Disciples and the Holy Women

The Light of the world.

Mary Magdalene

The Dayspring from on high hath visited us, to guide our feet into the way of peace.

The Disciples and the Holy Women

The Way, The Truth, And the Life.

John

Did not their heart burn within them while He talked with them by the way?

Peter

He took bread, and blessed it, and brake, and gave it to us.

The Disciples and the Holy Women

The True Vine; The Bread of Life.

All

Let them give thanks whom the Lord hath redeemed; He remembered His holy promise.

In the concord of brethren, in the love of neighbours, O praise the Name of the Lord our God

The true Vine, the bread of Life; He brake, and gave It to us.

Praise the Name of our God, that hath dealt wondrously with us.

Amen.

Words (continued)

Peter

Men and brethren: It was needful that the scripture should be fulfilled,
Which the Holy Ghost spake before by the mouth of David concerning Judas,
Who was guide to them that took Jesus: for he was numbered among us,
And had obtained part of this ministry.

The Disciples and the Holy Women

'Let his habitation be desolate, and let no man dwell therein, and his office let another take.'

Peter

Wherefore of these men which have companied with us all the time that the Lord Jesus went in and out among us, must one be ordained to be a witness with us of His resurrection.

Peter, John and the Disciples

Thou, Lord, which knowest the hearts of all men, shew of these two
The one whom Thou hast chosen, to take the place in this ministry and apostleship.

Choral Recitative

They gave forth their lots: (The lot is cast; but the whole disposing thereof is of the Lord.)
and the lot fell upon Matthias; and he was numbered with the eleven Apostles.

John, Peter, Mary, Mary Magdalene, The Disciples and the Holy Women

The Lord hath chosen you to stand before Him to serve Him;
You shall be named the Priest of the Lord.

Chorus

O ye priests! Seemeth it but a small thing that God hath separated you
To bring you near to Himself, to stand before the congregation to minister unto them?
O ye priests! For it is not ye that speak, but the Spirit of your Father which speaketh in you:
The Lord hath chosen you; ye are the messengers of the Lord of hosts.
It is not ye that speak, but the Spirit of your Father which speaketh in you.
O ye priests! This commandment is for you.

II. At the Beautiful Gate

The Morn of Pentecost

Mary and Mary Magdalene

The singers are before the altar; they make sweet melody,
And sing the words of David, the sweet psalmist;
He beautified the feasts that the temple might sound from morning.

The Lord hath prepared a sacrifice; the day of the First Fruits.

This man, lame from his mother's womb is carried daily to the Beautiful Gate;
To him that is afflicted pity should be shewed;
let us give alms of such things as we have.
The blind and the lame came to Jesus in the temple and He healed them,
He knew their sorrows; Himself took their infirmities and bare their sicknesses.

He hath looked down from the height of His sanctuary, to hear their sighing.

The service of the Lord is prepared; the day of the First-Fruits: let us go into the house of the Lord.

III. Pentecost

In the Upper Room

Recitative (Tenor)

And when the day of Pentecost was fully come, they were all with one accord in one place.

The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

Mystic Chorus (Sopranos and Contraltos)

The Spirit of the Lord shall rest upon them; the spirit of wisdom and understanding,
The spirit of counsel and might, the spirit of knowledge.

Come from the four winds, O Spirit!

I will pour forth of My Spirit, and they shall prophesy;
And I will shew wonders in the heaven above, and signs on the earth beneath.

John

When the Comforter is come, we shall bear witness;

Peter

And speak as moved by the Holy Spirit.

The Disciples

When the great Lord will, we shall be filled with the Spirit of understanding.

Recitative (Mezzo-Soprano)

And suddenly there came from heaven a sound as of the rushing of a mighty wind,
and it filled all the house where they were sitting;
and there appeared unto them tongues parting asunder, like as of fire;
and it sat upon each one of them:—
and they were all filled with the Holy Spirit, and began to speak with other tongues,
as the Spirit gave them utterance.

The Disciples

He, Who walketh upon the wings of the wind, shall baptize with the Holy Ghost,
And with fire. He, Whose ministers are flaming fire, shall baptize with the Holy Ghost,
And with fire.

Mystic Chorus (Sopranos and Altos)

(The Lord put forth His hand, and touched their mouth;
God hath spoken, who can but prophesy?)

Recitative (Mezzo-Soprano)

And there were dwelling in Jerusalem Jews, devout men, from every nation under heaven;
And when this sound was heard, the multitude came together,
And were all amazed, and marvelled.

Words (continued)

In Solomon's Porch

The People

Behold, are not all these which speak, Galilaeans?

And how hear we, every man in our own tongue, wherein we were born?

John

He, Who walketh upon the wings of the wind, hath baptized with the Holy Ghost, and with fire.

The People

We do hear them speak in our tongues the wonderful works of God!

Peter

He, Whose ministers are flaming fire, hath baptized with the Holy Ghost, and with fire.

The People

These men are full of new wine, they are truly full of power, even the Spirit of the Lord. They drink, and forget the law, and pervert the judgement. With stammering lips and another tongue will He speak to this people.

When they heard, they trembled, like men whom wine hath overcome, their lips quiver.

Because of the Lord, and because of the words of His holiness.

We hear them speak in our tongues; what meaneth this?

Peter

(I have prayed for thee, that thy faith fail not; and thou, when thou art converted, strengthen thy brethren.)

Ye men of Judaea, and all ye that dwell at Jerusalem, be this known unto you, and give ear unto my words:

This is that which was spoken by the Prophet, – 'It shall come to pass in the last days, saith God,

I will pour forth of My Spirit upon all flesh:
and your sons and your daughters shall prophesy,
and your young men shall see visions, and your old men shall dream dreams;
and it shall be that whosoever shall call on the Name of the Lord shall be saved.'

Ye men of Israel, hear these words: Jesus of Nazareth, a Man approved of God unto you by mighty works, and wonders, and signs, which God did by Him in the midst of you, as ye yourselves also know;

Him, being delivered up by the determinate counsel and foreknowledge of God, ye, by the hand of lawless men did crucify and slay:

This Jesus hath God raised up, whereof we are all witnesses.

Mystic Chorus (Sopranos and Contraltos)

(The Lord put forth His hand, and touched their mouth;
God hath spoken who can but prophesy?)

Peter

Therefore, being exalted at the right hand of God,
and having received of the Father the promise of the Holy Ghost.

He hath poured forth this, which ye now see and hear.

Let all the house of Israel know assuredly, that God hath made Him both Lord and Christ:--
This Jesus Whom ye crucified.

The People (Tenors and Basses)

(His blood be on us, and on our children.)

Peter

Whom ye crucified.

Mezzo-Soprano (Solo)

(Daughters of Jerusalem, weep not for Me,
but weep for yourselves, and for your children.)

The People

Men and brethren, what shall we do?
We have denied the Holy and Righteous One,
and asked for a murderer to be granted to us; we have killed the Prince of life.
Men and brethren, what shall we do?

Peter

Repent, – and be baptized every one of you, in the name of Jesus Christ;
for to you is the promise, and to your children, and to all that are afar off,

Even as many as the Lord our God shall call unto Him.

The People

In the Name of Jesus Christ;
For to us is the promise, and to our children and to all that are afar off, even as many as
the Lord our God shall call unto Him.
Pour upon us the Spirit of grace.

Peter

In the Name of Jesus Christ.

The People

Pour upon us the Spirit of grace.

All

There shall be a fountain opened to the house of David.
In the Name of Jesus Christ: of His own will, God brought us forth by the word of truth,
That we should be a kind of first-fruits of His creatures,
In the Name of Jesus Christ, whom the God of our fathers hath glorified.

Interval – 20 Minutes

Words (continued)

IV. The Sign of Healing

At the Beautiful Gate

Recitative (Mezzo-Soprano)

Then they that gladly received his word were baptized,
And continued steadfastly in the Apostles' teaching, and in Fellowship,
In the Breaking of Bread, and the Prayers;
And fear came upon every soul, and many wonders and signs were done by the Apostles.

The man that was lame, at the Beautiful Gate,
Seeing Peter and John about to go into the temple, asked to receive an alms;
And Peter Fastening his eyes upon him, with John, said:—

Peter

Look on us silver and gold have I none; but what I have, that give I thee,
In the Name of Jesus Christ of Nazareth, rise up and walk.

The People

This is he which sat for alms, lame from his mother's womb.
He entereth the temple, walking and praising God!

Peter

Ye men of Israel, why marvel ye at this man?
The God of Abraham, of Isaac, and of Jacob, the God of our fathers hath glorified His
Servant Jesus, whom ye delivered up:
by faith in His Name hath His Name made this man strong, whom ye behold and know.

John

Unto you that fear his Name shall the Sun of righteousness arise with healing in His wings.
Unto you first God, having raised up His servant, sent Him to bless you,
in turning away every one of you from your iniquities.

Peter and John

Turn ye again, that your sins may be blotted out,
That so there may come seasons of refreshing from the presence of the Lord.

The Arrest

Recitative (Mezzo-Soprano)

And as they spake, the priests and the Sadducees came upon them, being sore troubled,
Because they proclaimed in Jesus the resurrection of the dead:
and they laid hands on them, and put them in ward unto the morrow;
for it was now eventide.

Mary

The sun goeth down; Thou makest darkness, and it is night:
I commune with mine own heart, and meditate on Thee, in the night watches.

Blessed are ye when men shall persecute you for His sake.
They deliver them up to the council, they are hated of men for his Name's sake;
all this is come upon them:— some shall they kill and crucify;
Blessed are ye, reproached for the Name of Christ.
Rejoice, ye partakers of His sufferings, that when His glory shall be revealed
ye may be glad also with exceeding joy

How great are Thy signs, how mighty are Thy wonders;

Who healeth all infirmities.

The Gospel of the Kingdom shall be preached in the whole world;
the Kingdom and the patience, which are in Jesus.
the Branch of the Lord shall be beautiful and glorious.

Thou makest darkness; I meditate on Thee;
In the night Thy song shall be with me, a prayer unto the God of my life.

V. The Upper Room In Fellowship

The Disciples and the holy Women

The voice of joy is in the dwelling of the righteous:
the stone which the builders rejected is become the head of the corner.

John

The rulers asked: By what power, or in what name, have ye done this?

Then Peter, filled with the Holy Spirit, said:
'In the Name of Jesus Christ.'

The Disciples and the holy Women

In none other is there salvation: Neither is there, under heaven,
any other name wherein we must be saved.

Peter

And when they took knowledge of us that we had been with Jesus,
they charged us not to speak at all, nor teach in His Name;
we cannot but speak the things we saw and heard.

John

Finding nothing how they might punish us,
concerning a good deed done to an impotent man, they further threatened us;
and being let go, we are come to our own company.

The Disciples and the holy Women

Lord, Thou didst make the heaven, and the earth, and the sea, and all that in them is.
The rulers gather together against the Lord and his Anointed:
Lord, behold their threatenings;
Grant Thy servants to speak Thy word with all boldness while Thou stretchest forth Thy
hand to heal.

Praise the Name of our God that hath dealt wondrously with us.

The Breaking of Bread

The Disciples and the holy Women

Thou, Almighty Lord, hast given food and drink to mankind;
but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy
Servant.

Peter

If any is holy:-

The Disciples

Let him come.

Words (continued)

Peter

If any is not;-

The Disciples and the holy Women

Let him repent.

Mary, Mary Magdalene, John and Peter

In the Name of Jesus Christ.

John

Give thanks, – first for the Cup

The Disciples and the Holy Women

We thank Thee, our Father, for the Holy Vine.

Peter

Give thanks, – for the Broken Bread.

The Disciples and the holy Women

We thank Thee, our Father, for the Life and Knowledge.

As this Broken Bread was grain scattered upon the mountains,
and gathered together became one, so may Thy Church be gathered together
from the bounds of the earth into Thy Kingdom.

The prayers

All

Our Father,
Which art in Heaven,
hallowed be Thy Name;
Thy Kingdom come,
Thy will be done on earth
as it is in Heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive them that trespass against us,
and lead us not into temptation,
but deliver us from evil:
for Thine is the Kingdom,
the power and the glory;
for ever and ever,
Amen.

John

Ye have received the Spirit of adoption.

Peter

Whereby we cry, Abba, -

Men

Father.

All

Thou, O Lord, art our Father, our Redeemer,
and we are Thine.

The Elgar Society

The Royal Tunbridge Wells Choral Society gratefully acknowledges the invaluable contribution made by the The Elgar Society to help enable this concert to take place.

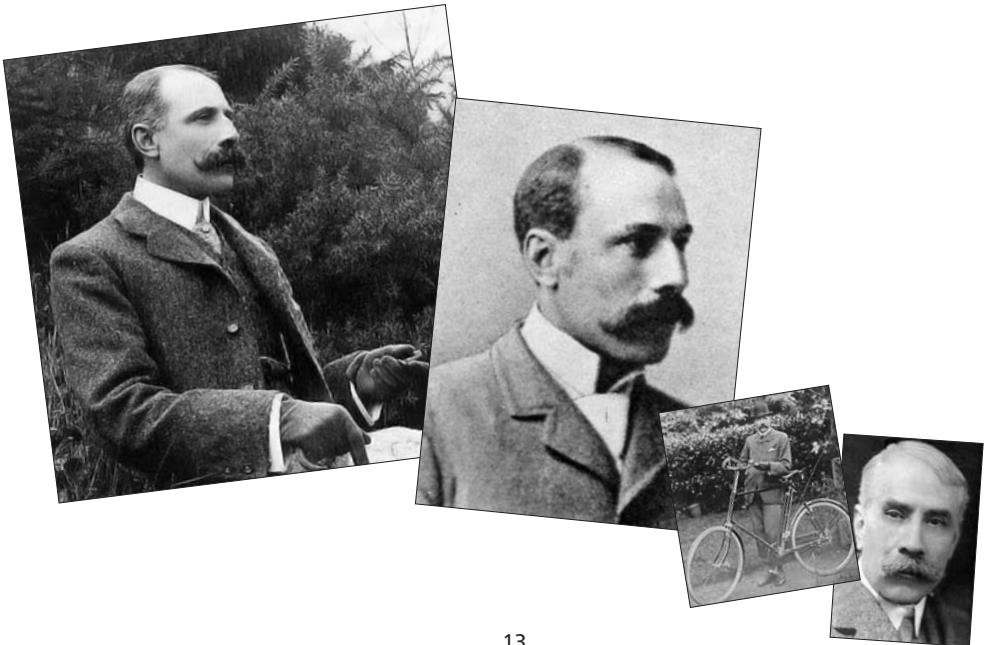
The Elgar Society is the largest UK composer society, with nine regional branches and a worldwide membership. Its objective is to promote knowledge of the composer Sir Edward Elgar, his music and his life. This it does through:

- the sponsorship of recordings;
- the promotion and encouragement of Elgar performances and broadcasts around the world;
- its website, which has now attracted over 15% of the Society's current membership, many from abroad;
- the publication three times a year of a journal and newsletter, sent free to members;
- the publishing and recording activities of the Society's own imprint, Elgar Editions;
- the completion over the next 15 years or so of a uniform edition of all of Elgar's published works.

If you wish to join or receive further details about The Elgar Society, please visit the Society's website (www.elgar.org) or contact:

**The Membership Secretary,
2 Marriott's Close,
Haddenham,
Aylesbury,
Bucks. HP17 8BT.
Tel: 01844 299239**

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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.



Klaus Uwe Ludwig –

Director of the Bach-Chor, Wiesbaden

Klaus studied Lutheran Church Music at Heidelberg, and solo singing and conducting at Mannheim Music Academy and was awarded Konzert-Diplom with distinction for "artistic organ playing". At the age of 34 he was awarded the title of "Director of Church Music", one of the youngest to hold this title.

Since 1978 he has been attached to the Lutheran Church in Wiesbaden, founding the Bach-Chor Wiesbaden and the other groups associated with it (among others the Chamber Choir "Kleine Kantorei", a children's choir, the Bach Orchestra Wiesbaden and the Johann-Walter-Kreis Wiesbaden).

He is a composer of several children's operas (Singspiele) for solos, children's choir and orchestra.

In 1980 and 2000 he performed Bach's complete works for organ and in 1989-91 the works of Max Reger. He is also an interpreter of French and German Romantic music, a Director of premières, known for unusual programme combinations, organ concerts at home and abroad, LP and CD recordings, and performances on TV and radio.

In 1998 he was awarded the "Scroll of Honour for Culture and Art" of the Hessian Ministry for Science and Arts in acknowledgement of his achievements and his dedicated work with the Bach-Chor Wiesbaden. In 2003, together with the Bach Choir Wiesbaden, he was awarded the Cultural Prize of the Provincial Capital Wiesbaden.

We are delighted to have Klaus play the organ in today's performance.

Sally Harrison – soprano

Sally Harrison studied at the Royal Northern College of Music and the National Opera Studio. Her roles have included Micaëla (*Carmen*), Romilda (*Xerxes*), Pamina (*The Magic Flute* – English National Opera), Lucia (*Lucia di Lammermoor*) (Stowe Opera), Poppea (*Agrippina* – Buxton Festival), Minette (*The English Cat*), Fiordiligi (*Così fan tutte*) and Musetta (*La bohème* – Co Opera, Ireland), Countess Almaviva (*Le nozze di Figaro* – OTC, Dublin), and Yum-Yum (*The Mikado* – La Fenice, Venice).

Concert engagements have included performances with the Bavarian Radio Symphony Orchestra, Bournemouth Sinfonietta, Ensemble Modern and the London Sinfonietta as well as at Symphony Hall, Birmingham, the Frome and Harrogate Festivals and the Hallé Proms. She has broadcast for Gulf Radio and BBC Radio 2's Friday Night is Music Night and her recordings include Mercédès (*Carmen* – Chandos) and Sultana Rose-in-Bloom (*The Rose of Persia* – cpo).

Current engagements include Pat Nixon (*Nixon in China* – Greek National Opera), La Musica (*L'Orfeo* – English Bach Festival Trust), La Folie (*Platée* – The Megaron, Athens), Mozart *Mass in C Minor* (Parco della Musica, Rome), and *A Sea Symphony* (Tokyo Symphony Orchestra).



Kim-Marie Woodhouse – mezzo soprano

Born in Melton Mowbray, Kim-Marie Woodhouse studied singing and performance at the Welsh College of Music & Drama with Maureen Guy where she graduated with distinction. In 1993 she won the Mary Garden International Singing Competition.

Her operatic engagements have included Mercédès (*Carmen*), Second Wood Nymph (*Rusalka*), Carmela (*La vida breve*), Cupid (*Orpheus in the Underworld*), Suzy (*La rondine*), Ernestina (*Love's Luggage Lost*), Fortune Teller (*Arabella*), Annina (*La traviata*) and Lady-in-Waiting (*Der Zwerg*) for Opera North, Hosta (*Sarka*) for Wexford Festival Opera, Herodias (*Salome*) for Piggots Barn Opera and Fenena (*Nabucco*) for The Opera Company.

An accomplished concert performer, she has sung *Sea Pictures* at Llandaff Cathedral, *Messiah* at The Music Hall, Aberdeen, and Verdi *Requiem* at Rochester Cathedral, as well as a wide range of performances with choral societies throughout the UK.

Kim-Marie Woodhouse appears as Third Lady in Kenneth Branagh's new film of *The Magic Flute* and her other recent engagements have included Teodata (*Flavio*) for The Early Opera Company, Dorabella (*Così fan tutte*) for Garden Opera, Zerlina (*Don Giovanni*) for Opera North, Schwertleite (*Die Walküre*) for the Oxford Philomusica and *Odysseus Unwound* for Tête-à-Tête. Current engagements include Flora (*La traviata*) for Diva Opera.



Performers (continued)



Jon English – tenor

Jon English is justly renowned for the flexibility of his voice, which encompasses a wide-ranging repertoire, from liturgical to opera, Baroque to 20th-century, ensemble to solo work. He gained his early vocal experience in church choral groups, and sang professionally in both Sheffield and Ely Cathedral Choirs. In January 1998 he was appointed as a member of the world-famous choir of St. Paul's Cathedral.

Jon also sings regularly with the BBC Singers, European Voices and the Age of Enlightenment Choir, and has recorded for television and radio, and on CD for labels such as Hyperion, Koch and Teldec. He appears regularly with choral societies around the country, where the qualities of his voice make him as at ease with Bach and Handel as with the larger-scale works of Rossini and Elgar.

His recent performances have included Janacek's *Mass in E flat*, Beethoven's *Missa Solemnis*, Haydn's *Creation*. Future projects include the *Creation*, Stainer's *Crucifixion*, Schubert's *Mass in E flat* and *Magnificat*, as well as Brahms' *Liebeslieder Waltzes*.

When not singing, Jon indulges in his other favourite pastimes – his dogs, home improvements, golf, football and real ale (although not necessarily in that order!) – all of which provide the antidote to the busy life of a professional musician.



Christopher Foster – baritone

We welcome Christopher Foster as baritone soloist. Due to unforeseen circumstances Owen Gilhooly is unable to appear – we wish him well in the Cardiff Singer of the Year Competition.

Christopher Foster was educated at Newcastle University and the Britten-Pears School for Advanced Musical Studies. Winning the N.F.M.S. Young Concert Artists' Award, he was also a finalist in the Richard Tauber Competition at The Wigmore Hall.

He has performed in Europe with orchestras such as Anima Eterna, the BBC Concert Orchestra, the BBC Symphony Orchestra, the Britten Sinfonia, La Chapelle Royale, Les Musiciens du Louvre and Vlaams Radio Orkest. This includes the *B minor Mass* (BWV 232) at the Teatro Monumental (for Spanish Television), the Latvian premiere of Elgar's *Dream of Gerontius*, *Messiah* at the Auditorio Nacional de Musica, Madrid, as well as in the Concert Hall of Beijing's Forbidden City, and two concerts in a Stravinsky Festival in Luxembourg.

Christopher has appeared on radio broadcasts in Belgium and France, as well as BBC Radio3. These have included Bach's *St Matthew Passion* (BWV 244); the world premiere of Britten's *The Rescue of Penelope* at the Aldeburgh Festival; Bruch's *Schön Ellen* and the world premiere of Donizetti's cantata *Christopher Columbus*; and Schumann's *Manfred* and Stravinsky's *Le Rossignol* (both at the Royal Festival Hall).

Operatic roles include Sam Trouble in *Tahiti*, Don Alfonso (*Così fan tutte*), Figaro (*Le nozze di Figaro*), Masetto (*Don Giovanni*) and Alidoro (*La Cenerentola*), Marullo (*Rigoletto*) and Germont (*La traviata*). Recordings include Purcell's *Timon of Athens* conducted by Trevor Pinnock and Bach's *Cantata BWV 34* conducted by Sir John Eliot Gardiner.

Andrew Bernardi – leader

Andrew Bernardi was educated at Skinners' School, later graduating from Leeds University before studying violin under Malcolm Layfield. John Ludlow, the late 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 regularly performs in venues from the Royal Albert Hall, to Symphony Hall Birmingham, the Barbican and Lucerne Switzerland. He plays with groups including Guildford Philharmonic, the London Concert Orchestra, Charivari Agreeable, and his Bernardi Chamber Ensemble. Andrew 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 where he has performed over five hundred concerts. Andrew has performed recorded and broadcast sound tracks with artists as varied as Nigel Kennedy, Natalie Cole and the late Lord Menuhin, Rik Wakeman, Jasper Carrot and Gordon Giltrap. He has also been asked to play on several sound tracks including the sequel to 'Talented Mr Ripley.' Andrew appears in the films 'Nanny McPhee' and 'Pride and Prejudice.'

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.



Members of the Bernadi Symphony Orchestra

Violin 1

Andrew Bernardi
Rachel Rowentree
Katheryn James
Judith Templeman
Caroline Bishop
Rosie Campton
Sophie Appleton
Lana Trotovsek

Violin 2

John Parsons
Emily Stienitz
David Williams
Kathy Adams
Helen Robinson
Emer Calthorpe
David Bennett
Valta Nunn

Viola

Nic Pendlebury
Jim Sliegh
Fay Sweet
Clara Garcia Oliver
Victoria Rawlins
Henrietta Ridgeon

Cello

Julia Graham
Rachel Van Der Tang
Nick Allen
Ethan Merrick
Dominic O Dell
Carla Sanfelix
Izquierdo

Double bass

Helen Rowlands
Mike Mansbridge
Mark Thistlewood
Liz Hosford
Gaynor James

Flute

Bruce Martin
Sarah de Bats
Frank Nolan

Oboe

Graham Salter
Illyd Jones

Clarinet

Hale Hambleton
Barry Graham

Bassoon

Francesca Carpos
Simon Chiswell
Cathy Duckett

Horn

Richard Wainright
Kevin Elliott
Martin Hepple
Christine Norsworthy

Trumpet

Julian Brewer
Giles Liddiard
John Shaddock

Trombone

Phil Dale
Tom Lees
Rob Burges

Tuba

Steven Wick

Timpani / percussion

Nigel Ship
Scott Bywater
Chris Nall

Harp

Helen Tunstall

Members of the RTWCS choir

Sopranos

Diana Blower
Heather Champion
Susan Chandler
Patsy Dale
Diana Dann
Suzie Duke
Jill Dunstall
Joyce Eckett
Ann Greenfield
Barbara Hazelden

C A Heasman
Andrea Holt
Ann Huggett
Rosemary Hughes
Jenny Jessup
Eve Johnson
Sheila Jones
Helen MacNab
Mary Marshall

Barbara Maw
Moirá McMillan
Louise Packham
Michele Palmer
Jayne Potter
Patricia Prior
Jill Rogers
Lesley Rye
Ann Spillman
A Syers

Jane Tatum
Kate Terry
Johanna Thorpe
Linda Turbett
Audrey Wallin
Elizabeth Warren
Catherine Whitlock
Gaenor Wright

Altos

Claire Bigwood
Margaret Butcher
Marion Chase
Pauline Coxshall
Mair Davies
Pippa Doran
Kay Dunlop
Jean Finch

Joanna Finlay
Eileen Gall
Enid Gayler
Ruth Gray
Annette Grey
Cordula Grzonka
Heather Herrin
Helen Holcroft

Caroline Horobin
Victoria Joyce
Shirley Nott
Sylvia Parsons
Catherine Rigby
Rosalyn Robertson
Olivia Seaman
Yvonne Spencer

Audrey Stuart Bla
Heather Styles
Celia Sumner
Alison Syers
Muriel Thatcher
Hilary Weston
June Wheeler
Felicity Wilkin

Tenors

Michael Barlow
Alan Clarkson
James Day

David Firshman
Donald Haley

John Holt
Guy Huntrods

Gareth Looker
Alan Spencer

Basses

John Adkins
Clive Brock
Gerald Chew
Patrick Connelly
Michael Dowden

Roy Dunstall
Mark Ellis
Richard Gosling
Gavin Grant
David Ham

Trevor Harrison
Michael Holcroft
Robin Howden
Michael Meade
David Miller

John Moffat
Cyril Rogers
Eric Scott
Michael Selway
Clive Steward

Members of the Wiesbaden Bach choir

Soprano

Sandra Best
Martina Böhme
Cornelia Buck
Almut Ernst
Adelheid Ewen
Dr. Monika Goertler

Maria Graetz
Dagmar Heizmann
Dorothea Höinghaus
Meike Kiesow
Sabine Klärner
Gomera Klapproth

Cordula Kürschner
Dorothea Kuhlemann
Bettina Kutnewsky
Birgit Ludwig
Beate Marwinsky-Mon

Beate Pfannmüller
Birgit Rasel
Katrin Reif
Renate Sawert
Beatrix Weber

Alto

Uta Ambrosius,
Ilse Bermann
Irmtraut Dagg
Susanna Deinert

Dr. Petra Fabri-Richters
Martina Haunstein
Annette Hellwig
Eva-Maria Hodel

Dr. Christiane Krüger-
Jan
Caroline Lohmann
Edith Mädche

Julia Meier
Beate Schmidt
Elisabeth Schmitt
Julie Wollstädter

Tenors

Christian Glosemeyer
Wolfram Heck

Georg Klaesius
Dr. Rüdiger Narbe

Andreas Sarajski

Bass

Friedemann Beyer
David Duncan

Georg Geißler
Michael Hofmeister

Eckhard Jung
Bodo Schuster

Volkmar Thedens-Jekel
Benjamin Weise

Other local concerts

The Warlock Singers

Sunday 17 June 2007 8pm;
Finchcocks Museum of Music, Goudhurst
and Thursday 21 June 2007 8pm;
All Saints' Church, Tudeley, Kent
'Go, Song of Mine' Elgar 150th Anniversary
Concert

The programme features some of Elgar's
favourite and lesser-known part songs, with
works by Warlock, Grainger, Pearsall,
Vaughan Williams and others.

Further information: www.warlock-singers.org or call 01732 866372.

Green Room Music

Sunday 16th September 2007 at
3.00pm; Trinity Theatre, Tunbridge Wells
Ruth Waterman (Violin) & Florian Uhlig
(piano) –

Elgar: *Mot d'Amour*; *Bizarrerrie Op 13 nos 1/2*
Mozart: *Sonata in E flat, K302*
Fauré: *Sonata no 1 in A, Op 13*
Elgar: *Rosemary*; *Sospiri Op 70*
Samuel Barber: *Canzone*
Beethoven: *Sonata in G, Op 30 no 3*

**Box Office: 01892 678678 or
www.trinitytheatre.net**

East Grinstead Choral Society

Saturday 23rd June 2007 at 7.30pm;
Imberhorne Lower School, East Grinstead
Summer Supper Concert:
Highlights from Handel

Box Office: 01342 328774

Tonbridge Music Club

Saturday 6 October 2007,
Weald of Kent Grammar School for Girls

Belcea String Quartet
Schubert: *Death and the Maiden* and
G major (D887) quartets

Saturday 27 October 2007,
Tonbridge School Chapel

The Sixteen conducted by Harry
Christophers *Masters of the Sistine Chapel* –
Allegri, Palestrina, Marenzio, Anerio

Further information: www.tmc.org.uk

The Royal Tunbridge Wells Symphony Orchestra

Sunday 7th October 2007 at 3.00pm;
The Assembly Hall, Tunbridge Wells

Paul Lewis plays Beethoven:
Piano Concerto No. 4

Box Office: 01892 530613

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.

Title (Mr/Mrs/Miss/Ms) _____

First name/initials and surname _____

Address _____

_____ Postcode _____

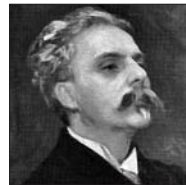
*Please return to: Gareth Looker (Publicity Officer)
Looker Strategic Communications Ltd., 44 Newton Road, Tunbridge Wells, Kent TN1 1RU*

Forthcoming concerts to be given by the choir

Saturday 7th July 2007, 7.30pm

Vale Royal Methodist Church, Vale Road, Tunbridge Wells

Fauré *Requiem*, *Cantique de Jean Racine* plus other short French works to celebrate the visit to Tunbridge Wells of The Tour de France!



Sunday 18th November 2007, 3.00pm

The Assembly Hall, Tunbridge Wells

Haydn *The Creation* – to celebrate the 100th birthday of the Royal Tunbridge Wells Choral Society's President, Roy Douglas. This is his favourite choral work.



Saturday 24th November 2007,

Lutherkirche, Wiesbaden

Edward Elgar *The Kingdom* – with the Bach Choir of Wiesbaden. If you enjoyed today's performance, why not hear it again in Germany?!



Saturday 16th December 2007

St Mary's Church, Goudhurst

Our regular seasonal performance of carols and festive music.

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.

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