

THE MASSED CHOIRS OF  
THE ROYAL TUNBRIDGE WELLS CHORAL SOCIETY  
& EAST GRINSTEAD CHORAL SOCIETY  
PRESENT

# VERDI REQUIEM

**The Assembly Hall Theatre,  
Sunday November 9th 2008, 3.00pm**

**Soprano: Sandra Ford**

**Mezzo-soprano: Catherine King**

**Tenor: Joseph Cornwell**

**Bass: Martin Robson**

**Royal Tunbridge Wells Choral Society**

**East Grinstead Choral Society**

**and the Royal Tunbridge Wells Choral Society Orchestra**

**Conductor: Richard Jenkinson**



**Programme £2.00**

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# Programme

## *Fanfare for the common man*

Aaron Copland (1900 – 1990 )

## *Requiem*

Giuseppe Verdi (1813 – 1901)

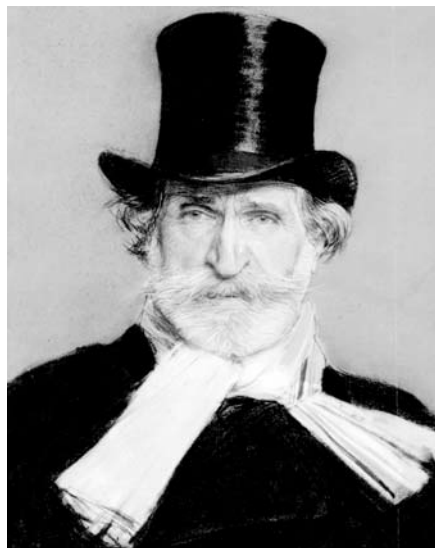
### Note on applause:

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 notes

On the 22nd May 1873, in Milan, the great Italian poet and novelist Alessandro Manzoni slipped on the steps of the church of San Fedele as he was going in to early morning Mass and was carried home unconscious. He was 89, and so his ensuing death was not entirely unexpected; but Verdi had regarded Manzoni with a quite extraordinary reverence ever since he had read the celebrated classic novel *I Promessi Sposi* at the age of 16, and the author's death left him heart smitten with emotion and grief. "perhaps after I have thought it over and measured my strength", he wrote to Giulio Ricordi, his publisher, "I shall propose something to honour his memory." ("Measured my strength" is interesting. Verdi at 60 was still at the height of his powers: *Aida* had been produced only a year earlier. But a really large-scale choral work was something he had never before attempted, and it presented unfamiliar problems.) The "something" turned out to be the *Requiem*, which had its first performance at St Mark's Church in Milan on 22nd May 1874 (the first anniversary of Manzoni's death), with Verdi himself composing a specially chosen choir of 120 singers and an orchestra of 110 players. The work was rapturously received by the audience, and subsequent performances in Paris and Vienna were equally successful. London, too, was impressed, but there were some reservations expressed concerning the theatrical character of the music – an objection still felt by some. Theatrical it certainly is; but Verdi was simply using the musical language that came naturally to him; anything else would have been inconsistent with the depth and sincerity of his feelings. Furthermore, although the liturgical aspect is respectfully treated, the work was intended for the concert hall, not the church. A third point concerns the character of the text, much of which comprises the terrifying medieval *Dies Irae* sequence, full of vivid – not to say lurid – imagery of the Last Judgment; for which, it could be argued, the uninhibited approach of a Berlioz or a Verdi is more appropriate than, say, the more restrained polyphonic settings of Palestrina and Victoria, fine though they are. But the really clinching argument is, of course, the overwhelming effectiveness of the music. Verdi's *Requiem* is a work of astonishing imagination, beauty and power. And people who don't like it (one is tempted to say) don't really like music.



## 1. Requiem and Kyrie

The work opens quietly with a slow falling phrase on muted cellos. A gentle crescendo leads to a magical change from the minor to the major key. While the chorus murmurs the prayer for eternal rest. *Te decet hymnus*, set to a plainsong-flavoured melody for unaccompanied choir, is followed by a repeat of the hushed opening music. The four soloists then enter successively with the urgent *Kyrie eleison* prayer set to a noble theme with choral accompaniment; and the movement ends with *Christe eleison* (one of Verdi's departures from liturgical tradition): an eight part chordal progression through remote keys to a final resting point in the 'home key' of A Major.

## 2. Dies Irae

After a startling detonation of four staccato orchestral chords the chorus enters with a wild swirling theme powerfully expressive of power and grief, quieting down to a sotto voce monotone at *Quantus tremor est futurus*. This leads straight into:

- i) *Tuba mirum*. Trumpet fanfares, echoed 'off-stage', build up to a climax reinforced by the choir and the rest of the orchestra. *Mors stupebit* is given to the bass solo, with a subtle and effective orchestral accompaniment.
- ii) *Liber scriptus*. The mezzo-soprano enters unaccompanied on the dominant A, reaching the key chord of D minor with tremendous emphasis on *Unde mundus judicetur* (When creation comes to trial). An eloquent solo aria follows, punctuated by *Dies irae* from the chorus, whispered at first, then bursting with full force.
- iii) *Quid sum miser*. A trio for the three upper solo voices, accompanied by violins and viola with a solo bassoon and expressive flowing bass.
- iv) *Rex tremendae majestatis*. The opening words are thundered out by the chorus basses, followed immediately by entries from all four soloists on *Salva me*: a reminder that the majestic King is also the fount of grace (*Fons pietatis*) whose prerogative is mercy. The full chorus combines and the movement builds up to a great emotional climax.
- v) *Recordare*. A duet for soprano and mezzo soprano accompanied by a reiterated rhythmic figure given to the woodwind.
- vi) *Ingemisco*. The tenor soloist takes up the penitential prayer in a mood of tender lyricism evoked by the reference to Mary Magdalen (*Qui Mariam absolvisti*).
- vii) *Confutatis maledictis*. This solo bass pleads for mercy at the hour of death in an expressive aria over a gently throbbing orchestral accompaniment. The final cadence moves unexpectedly into G minor, and the chorus blazes in again with *Dies Irae*.
- viii) *Lacrymosa*. A simple and unforgettable tune, given first to the mezzo-soprano soloist and then taken up by the chorus. *Pie Jesu Domine* is set to a short unaccompanied passage for the solo quartet.

## 3. Domine Jesu

The whole movement is set as a solo quartet. One of the great moments of the work comes with the entry of the soprano as Michael the Standard-Bearer (*sed signifer sanctus Michael*): on an E held for five whole bars. With *Quam olim Abrahae* Verdi seems to hint at the fugue which is usual at this point, but we are given instead a powerful sequence based on a falling chromatic scale. *Hostias...* is set to an exquisite melody which moves within the compass of five notes; *Quam olim Abrahae* is repeated, and the movement ends with the soprano floating gently and prayerfully on a high A flat.



## Interval (15 minutes)

## 4. Sanctus

Trumpet callers usher in the chorus, divided into two choirs, who sing the whole of the Sanctus, Benedictus and Hosanna in an unbroken double fugue which bounces along joyfully in striking contrast to the rest of the work. "If it is dance-like," Donald Tovey writes, "the dance is that of the Sons of the Morning".

## 5. Agnus Dei

The plaintive melody is set with daring originality, for the soprano and mezzo-soprano soloists, who sing in octaves, unaccompanied. The chorus follows, also in unison octaves. After the soloists have repeated the tune in the minor, the choir answers with a richly harmonised version of the last six bars. There is a third statement of the tune by the soloists decorated with three flutes in flowing counterpoint. Choir, soloists and orchestra unite at the close.

## 6. Lux Aeterna

The violins shimmer with the never-fading light, introducing a trio for the three lower solo voices. The gentle intimate mood of the mezzo soprano's opening bars gives way to a darkly coloured funeral chant in B flat minor intoned by the bass. The three voices unite in a brief unaccompanied passage of luminous part-writing, after which a repetition of *Et lux perpetua*, set to a broad lyrical tune, carries the movement along to the end.

## 7. Libera Me

Here we are back once again with the terror and despair suggested by thoughts of the Last Judgment. The soprano soloist, and then the chorus, mutter the opening words in monotone; and after an agitated, intensely dramatic recitative for the soloist the chorus erupts with the now familiar but always startling *Dies irae*. There follows a passage of the most moving beauty: a repeat of *Requiem aeternam* as heard at the opening of the work, but with the unaccompanied choir, led by the solo soprano, singing music which was formerly only given by the orchestra. The work ends with a fugue on *Libera me Domine*. Any feeling that its sprightliness is inappropriate to the solemnity of the text is entirely dispelled when the soprano soloist enters with the theme at half speed and in the major mode – yet another great moment. The final page has the soloist and chorus murmuring the prayer for deliverance in a hushed 'pppp'; and, as one commentator has put it, "the music ends, poised over the void".



# Words: *Requiem*

### Introitus and Kyrie: Soloists & chorus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

Grant them eternal rest, Lord, and let perpetual light shine on them.

A hymn becometh Thee, O God in Sion, and a vow shall be paid to Thee in Jerusalem. Hear my prayer, to Thee all flesh shall come.

Lord, have mercy upon us. Christ, have mercy upon us.

### Dies Irae: Soloists & chorus

Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.

Quantus tremor est futurus, quando Judex est venturus cuncta stricte discussurus.

Day of wrath, that day shall dissolve the world in ashes, as David and the Sybil testify.

How much trembling there will be, when the Judge has come to weigh all things exactly.

### Tuba Mirum: Bass & chorus

Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thrunum. Mors stupebit et natura cum resurget creatura Judicanti responsura.

The trumpet scattering wondrous sound through the graves of every land will drive all before the thrones. Death and nature will be astounded when creation rises again to answer the Judge.

### **Liber Scriptus: Mezzo soprano & chorus**

Liber scriptus proferetur, in quo totum continetur unde mundus iudicetur. Iudex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.

A book of writings shall be brought containing everything for which the world will be judged. Therefore when the Judge sits whatever is hidden will appear, nothing will go unavenged.

Day of wrath, that day shall dissolve the world in ashes, as David and the Sybil testify.

### **Quid Sum Miser: Soprano, mezzo soprano & chorus**

Quid sum, miser, tunc dicturus, quem patronem rogaturus cum vix justus sit securus?

What shall I, wretch that I am, say then? Whose patronage shall I ask when the righteous are hardly safe?

### **Rex Tremendae: Solo quartet & chorus**

Rex Tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.

King of dread majesty, who freely savest the redeemed, save me, fount of pity.

### **Recordare: Soprano & mezzo soprano**

Recordare, Jesu pie, quod sum causa tuae viae, ne me perdas illa die. Quaerens me sedisti lassus, redemisti crucem passus, tantus labor non sit cassus.

Remember, merciful Jesus, that I am the cause of Thy journey, let me not be lost on that day. Seeking me Thou didst suffer on the Cross, let not such travail be in vain.

Iuste Iudex ultionis, donum fac remissionis ante diem rationis.

Just Judge of vengeance, grant me the gift of remission before the day of reckoning.

### **Ingemisco: Tenor**

Ingemisco tanquam reus, culpa rubet vultus meus, supplicanti parce, Deus. Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab haedis me sequestra, statuens in parte dextra.

I groan as one guilty, my countenance blushes with guilt, spare the supplicant, O God. Thou who didst absolve Mary and listen to the robber hast given me hope also. My prayers are unworthy, but Thou, good Lord, have mercy lest I burn in everlasting fire. Allow me a place among the sheep, and from the goats divide me, setting me upon Thy right hand.

### **Confutatis: Bass & chorus**

Confutatis maledictus, flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

When the wicked are confounded and consigned to bitter flames, call me with the blessed. I pray, a kneeling supplicant, my heart contrite as ashes, take into Thy care my end.

Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.

Day of wrath, that day shall dissolve the world in ashes, as David and the Sybil testify.

### **Lacrimosa: Soloists & chorus**

Lacrimosa dies illa, qua resurget ex favilla iudicandus homo reus. Huic ergo parce Deus. Pie Jesu Domine, dona eis requiem. Amen.

Sorrowful that day when rising from the ashes sinful man goes to be judged. Therefore spare him, O God. Good Lord Jesus, grant them rest. Amen.



**Interval (15 minutes)**



### **Domine Jesu: Solo quartet**

Domine Jesus Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pain of hell and from the deep pit; deliver them from the lion's mouth, lest hell swallow them, lest they fall into darkness; and let the standard-bearer, St Michael, bring them into the holy light, which Thou didst promise of old to Abraham and his seed. We offer Thee, Lord, sacrifice of prayers and praise; receive them for those whom this day we commemorate; make them, Lord to pass from death to life; which Thou didst promise of old to Abraham and his seed.

### **Sanctus: Fugue for double chorus**

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy Lord God of Hosts. Heaven and Earth are full of Thy glory. Hosanna in the highest.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

### **Agnus Dei: Soprano, mezzo soprano & chorus**

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Who takest away the sins of the world, grant them eternal rest.

### **Lux Aeterna: Mezzo soprano tenor & bass**

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Cum sanctis tuis in aeternum, quia pius es.

Let eternal light shine upon them Lord, with Thy saints for ever, for Thou art merciful. Grant them eternal rest, Lord, and let perpetual light shine on them. With Thy saints for ever, for Thou art merciful.

### **Libera Me: Soprano & chorus**

Libera me, Domine de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; Dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis

Libera me, etc

Deliver me, O Lord, from eternal death, on that awful day, when the heavens shall be moved, and the earth; When thou shalt come to judge the world by fire.

I am siezed by trembling, and I fear the moment when the trial comes, and the coming wrath, when the heavens shall be moved, and the earth.

A day of wrath, that day of calamity and misery, an exceedingly great and bitter day. Grant them eternal rest, O Lord and let perpetual light shine upon them.

Deliver me, O Lord etc



## Performers



### Richard Jenkinson – Conductor

Richard 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 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 of the major venues. 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 Music Makers*, *Te Deum & Benedictus* and *The Kingdom*, 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 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 alongside the new and stimulating! His own works as a composer and arranger also continue to be popular, with a recent recording by Chelmsford Cathedral Choir, and performances in New Jersey, USA.

Last Season included conducting combined choirs for concerts in Austria, and last month directing choirs, orchestra and soloists from Germany for a performance of Handel's *Messiah* (highlights) and other works. Further tours are planned for this Season, including Ypres in Belgium and Barcelona.

Other future plans include conducting Bach's *St. Matthew Passion* and *St. John Passion*, *The Armed Man* by Karl Jenkins, Beethoven's *Missa Solemnis* and Puccini's *Messa di Gloria*.



### Sandra Ford – Soprano

Born in South Africa, Sandra Ford studies with Jeffrey Talbot in London. She made her début with English National Opera as **Olympia**, **Antonia**, **Giulietta** and **Stella** in Graham Vick's production of *The Tales of Hoffmann* and was awarded a Laurence Olivier Award for Outstanding Achievement. She subsequently joined English National Opera as a principal soprano where her roles have included **Micaëla** *Carmen*, **Mimi** *La bohème* (both Leoncavallo and Puccini), **Elvira** *Ernani*, **Gilda** *Rigoletto*, **Violetta** *La traviata* and **Leonora** *Il trovatore*.

Her other operatic engagements have included **Ludmilla** *Ruslan and Ludmilla* for Dorset Opera, **Despinio** *The Greek Passion* for the BBC Symphony Orchestra, **Marquise de Cathé** *Un giorno di Regno* at the Buxton Festival and **Violetta** *La traviata* at the Komische Oper, Berlin.

Sandra Ford has recorded for Chandos and sings regularly in concert, her major engagements including Beethoven *Symphony No. 9* at the Barbican Hall, *Messiah* at Guildford Cathedral, Verdi *Requiem* with the Hallé Orchestra and Verdi *Te Deum* with the London Philharmonic Orchestra.



## Catherine King – Mezzo Soprano

Catherine King is acknowledged as one of the most versatile mezzo-sopranos of her generation with a huge repertoire ranging from music of the Middle Ages to contemporary works by Tansy Davies and John Woolrich. A graduate of Cambridge University and the GSMD, she has performed with many of the UK's leading ensembles, and her operatic engagements have included *Alisa Lucia di Lammermoor* (Iford Arts), *Vitige Flavio* (Early Opera Company), *Ernesto Il mondo della luna* (Opera Della Luna), *La Speranza L'Orfeo* (English Bach Festival), *The Fairy Queen* (RTSI TV) and *Filipjevna Eugene Onegin* (Opera Project). A member of Gothic Voices, current highlights include tours with the Israel Camerata singing *Dido Dido and Aeneas*, and with the New London Consort singing J. S. Bach's *Easter Oratorio* and Vivaldi *Gloria*. She has recorded extensively, and her disc *Forgotten Arias of a Venetian Master*, Arie Serie by Galuppi, was selected as a GRAMOPHONE Editor's Choice CD.



## Joseph Cornwell – Tenor

After studying music at York University and singing at the GSMD, Joseph Cornwell began his career with The Consort of Musicke and the Taverner Consort. Singing under conductors such as William Christie, Harry Christophers, Eric Ericson, Sir John Eliot Gardiner, Gabriel Garrido, Hervé Niquet and Andrew Parrott, his international engagements have taken him throughout Europe and to North America and the Far East as well as throughout the UK. Operatic engagements have included performances in France, Germany, Italy, Lisbon and the USA, and his many recordings include Handel *Acis & Galatea* (GRAMOPHONE Baroque Vocal CD of the Year), Purcell *King Arthur* (GRAMOPHONE Editor's Choice CD of the Month), Rossini *Petite Messe Solennelle* and Vivaldi *Arsilda, Regina di Ponto*. Current engagements include *Orfeo L'Anima del Filosofo* for the Atelier Lyrique de Tourcoing, the *St Matthew Passion* for Capella Cracoviensis, Monteverdi *Vespers 1610* with the Gabrieli Consort and *Dido and Aeneas* with the New London Consort.



## Martin Robson – Bass

Martin Robson read music at Leeds University and studied singing at the Royal Northern College of Music. He has appeared with the Royal Opera, English National Opera, English Touring Opera, Music Theatre Wales, the Opéra national du Rhin and the Rome Opera, as well as at the Aix-en-Provence Festival. His CD credits include *The Rake's Progress* and *Threni*, whilst concert work has taken him to America, Belgium, France, Germany, Italy, Israel, Luxembourg, New Zealand, Norway, Spain and Switzerland, in addition to performances for choirs and festivals in Britain. He has appeared with many leading orchestras and ensembles including the Bournemouth Symphony Orchestra, Les Arts Florissants, the London Mozart Players, the London Symphony Orchestra and the Moscow Virtuosi. Amongst the conductors he has worked with are Stephen Barlow, Ivor Bolton, William Christie, Mark Elder, Sir John Eliot Gardiner, Reinhard Goebel, Bernard Haitink, Vladimir Spivakov and Christian Thielemann.



## Fanfare for the Common Man

Due to production issues this piece will not be performed at today's concert.

*We are sorry to announce that Joseph Cornwell, our advertised tenor soloist, is unwell and has had to withdraw from this concert. However we are very grateful to Andrew Mackenzie-Wicks who has agreed to take his place at short notice.*

## Andrew Mackenzie-Wicks – Tenor



Andrew Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He studied Music at Durham University and singing at the Royal Northern College of Music, assisted by The Countess of Munster Musical Trust.

Operatic engagements include Glyndebourne Festival, English National Opera, Scottish Opera, Welsh National Opera, Opera North, Grange Park Opera, Opera Northern Ireland, Castleward Opera, Dublin Opera Theatre Company, Buxton Festival Opera, English Touring Opera, and Early Music, Russia. He has performed roles ranging from Handel and Mozart to Rossini, Donizetti, Puccini, Strauss and extending into contemporary works by Stravinsky, Weir, Prokofiev and Britten.

Extensive concert engagements include international tours with the Monteverdi choir, the Gabrieli consort, and the King's Consort. Notable performances include BBC proms, Mozart *Requiem* and *C min Mass* in the U.S.A. and Europe; a televised performance of Handel *La Ressurrezione* in Rome; *Christmas*

*Oratorio* in Copenhagen, *Messiah* in Mexico City and *War Requiem* in Germany and Russia.

Andrew Lives in Lewes, Sussex, with his wife and three children.

## Performers (continued)



### 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 Ouelet  
Prunella Sedgwick  
Cynthia Eraut  
Rachel Eyres  
Amanda Rupp  
Rowena Wort  
Michele Turner

### Violin 2

Rachel Hess  
Frances Clack  
Muriel Parker  
Corrina Perry  
Lynn Cook  
Julia Atkinson  
Anne MacWatt  
Caroline Veall

### Viola

Nigel Goodwin  
Graham Coldwell  
Lynn Whitley  
Jane Taunton  
Bill Ball  
Christopher Denny

### Cello

Karen Stephenson  
Valerie Haynes  
Ethan Merrick  
Sonya Smith  
Susan Martin  
William Bass

### Double bass

Colin Moore  
Oliver Springett  
Jessica Burnett-Wain  
David Gonella

### Flute

Libby Summers  
Claire Specht

### Piccolo

Sarah Hein

### Oboe

Helen Pye  
Christine Greer

### Clarinet

Jane Rhind  
Stephen Rhind

### Bassoon

Matthew Taylor  
Jo Turner  
Anna Meadows  
Elizabeth Hesketh

### Horn

David Clack  
Ruth O'Reilly  
Kathryn Wallnut  
Martin Bayliss

### Trumpet

Jeremy Clack  
Edward Pascal  
Steve Walton  
Alex Cromwell

### Off stage trumpets

Martin Rockall  
Giles Liddiard  
John MacDomnic  
Alex Caldon

### Trombone

Alan Gout  
Effie Sparkhall  
Sarah Burnett

### Tuba

John Elliott

### Timpani & percussion

Francis Beuttler  
Paul Merser

# Members of the choir

## Sopranos

Glynis Avis  
Gaye Barnard  
Margaret Barnett  
Margaret Beeny  
Diana Blower  
Pam Booth  
Cathy Brooke  
Heather Champion  
Susan Chandler  
Maureen Chapman  
Jane Clifford  
Pamela Coe  
Amy Cordani  
Sue Cordani  
Liz Crothall  
Patsy Dale  
Diana Dann  
Suzie Duke  
Jill Dunstall

Doreen Duthie  
Joyce Eckett  
Kay Fox  
Jackie Frewing  
Elena Gente  
Audrey Hadfield  
Katy Hawes  
Barbara Hazleden  
Andrea Holt  
Ann Huggett  
Rosemary Hughes  
Abigail Ingram  
Jenny Jessop  
Eve Johnson  
Jackie Kennedy  
Elena Lewis Grey  
Ros Livesey  
Julie McGlashan  
Helen MacNab

Moira McMillan  
Catherine Mangan  
Mary Marshall  
Gill Matson  
Barbara Maw  
Judith Moulange  
Gemma Murphy  
Jane Oatey  
Gill Olliver  
Mary Osborn  
Michèle Palmer  
Helen Phillips  
Patricia Prior  
Jane Reed  
Christina Robinson  
Sue Rogers  
Victoria Scott  
Barbara Seymour  
Felicia Shanahan

Angela Sharpe  
Karen Simpson  
Maureen Simpson  
Laura Singleton  
Christine Smith  
Tamsin Spring  
Anne Sydney  
Joan Thomas  
Johanna Thorpe  
Lynn Varley  
Audrey Wallin  
Sheila Walsh  
Liz Warren  
Margaret Watt  
Selma Wells  
Catherine Whitlock

## Altos

Fiona Ablett  
Isabella Barton  
Claire Bigwood  
Diana Bourne  
Wendy Brian  
Margaret Butcher  
Marion Chase  
Pauline Coxshall  
Janice Cullen  
Mair Davies  
Lucy Doherty  
Moi Eaton-Williams  
Jean Finch  
Joanna Finlay

Eileen Gall  
Enid-Mary Gayler  
Ruth Gray  
Chris Grist  
Annette Grey  
Gwyneth Gwenlan  
Sharon Harrison  
Shirley Harrison  
Jane Hartley  
Heather Herrin  
Jane Jackson  
Sheila Jones  
Victoria Joyce  
Rebecca Kenyon

Jane Lamb  
Margaret Lyall  
Christine Matthews  
Shirley Morgan  
Shirley Nankivell  
Magali Nicole  
Sylvia Parsons  
Diana Passmore  
Gillian Penny  
Carolyn Ponder  
Sally Prangnell  
Catherine Rigby  
Ros Robertson  
Shirley Robinson

Olivia Seaman  
Yvonne Spencer  
Joyce Stevens  
Chris Straw  
Audrey Stuart-Black  
Celia Sumner  
Sue Taylor  
Muriel Thatcher  
Marion Ward  
Hilary Weston  
June Wheeler  
Felicity Wilkin  
Mary Woodroffe

## Tenors

Nigel Baelz  
Malcolm Beresford  
George Clifford  
James Day  
Ian Dobson

Don Haley  
Bob Hawley  
John Holt  
Guy Huntrods  
Matthew Jones

Gareth Looker  
Peter Norgate  
Peter Puttock  
Alan Spencer

Toby Thompson  
Derek Watmough  
Chris Yate

## Basses

John Adams  
Kim Barnett  
Clive Brock  
Patrick Campbell  
Gerald Chew  
Andrew Clifford  
Mike Dowden  
Roy Dunstall

Mark Ellis  
Richard Gosling  
Gavin Grant  
David Ham  
Trevor Harrison  
Trevor Hurrell  
John Kemp  
Geoff Lamb

David Lyall  
Alistair Matson  
Michael Meade  
David Millar  
Chris Parker  
Cyril Rogers  
Eric Scott  
Neville Schofield

Michael Selway  
Nick Seymour  
John Spary  
Kevin Stacey  
David Stevens  
Clive Steward  
Denis Treston  
David Wildman

# The choirs



In November 1904 rehearsals began for the **Royal Tunbridge Wells Choral Society's** first concert, a performance of Brahms' *Requiem*, under the baton of its founder, Francis J Foote, in May 1905. The Society has been staging concerts almost every year for 104 years since that inaugural concert. There have been many highlights during that time, one of which was a performance in May 1910 in the Great Hall, of the Verdi *Requiem* in memory of King Edward VII who had recently died. This work was not performed again by the Society for nearly 50 years; there have been only four performances since then, the most recent 10 years ago, so we are delighted to be staging this work today, jointly with singers from the East Grinstead Choral Society. Other more recent highlights have been the concert to celebrate our Centenary in 2004, when we welcomed the Bach Choir of Wiesbaden to sing with us, and many joint concerts with them, both here and in Wiesbaden and a performance of Haydn's *The Creation* in November 2007 to celebrate the 100th birthday of our distinguished President, Roy Douglas.

The Society continues to flourish as membership and audiences grow and we look forward to a future of many memorable concerts.



**East Grinstead Choral Society** was founded in 1952 and is one of the best established choral groups in the area. The membership currently stands at about 90 singers and members come from East Grinstead and the surrounding areas with some travelling from further afield to join the regular weekly rehearsals. Rehearsals are held at Imberhorne Lower School, Windmill Lane on a Thursday evening during term time. New members are always welcome. Visit [www.egcs.co.uk](http://www.egcs.co.uk) for more information.

The Society performs about 4 concerts a year and has recently performed *The Music Makers* by Elgar, Mozart's *Requiem* and works by Bruckner and Purcell. Concert Tours to Europe are arranged and EGCS visited Austria in October 2007 performing in Kufstein and Schwaz. In February 2009 EGCS are travelling to Ypres in Belgium to take part in the Last Post Ceremony at the Menin Gate and to sing in St Mark and St Nicholas Cathedral. Last month The Mindelheim Churches Choir and Chamber Orchestra made a welcome trip to East Grinstead for a most successful tour and joint concert.

East Grinstead Choral Society are delighted to be joining The Royal Tunbridge Wells Choral Society for this joint concert of Verdi's *Requiem*.

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# Forthcoming concerts to be given by the choir

## Carols at Scotney

Sunday 7th December 2008, 6.00pm  
Scotney Castle, Lamberhurst  
Traditional carols in a beautiful setting – listen and sing along! Mulled wine and mince pies. Wrap up warm and bring an umbrella!!  
Call 01892 893860 for further information, or visit  
[www.nationaltrust.org.uk/scotneycastle](http://www.nationaltrust.org.uk/scotneycastle)

## Christmas Concert 2008

Saturday 13th December 2008, 7.00pm  
St Barnabas Church, Tunbridge Wells  
Includes Ramirez: *Navidad Nuestra*

## Spring Concert 2009

Sunday 29th March 2009, 3.00pm  
The Assembly Hall, Tunbridge Wells  
Bach: *St John Passion*

## Summer Sing 2009

Saturday 4th or 25th July 2009  
Venue & programme t.b.c.  
Come and sing! A series of informal rehearsals for novices or old hands, culminating in a public concert.  
Contact Hilary Weston on 01622–871884

## Autumn Concert 2009

November 2009, Tunbridge Wells  
Precise date and venue t.b.c.  
Jenkins: *The Armed Man*  
Britten: *Hymn to St Cecilia*  
Chilcott: *Little Jazz Mass*



## Other local concerts

### East Grinstead Choral Society

Saturday 6th December 2008 at 7.30pm  
St Mary's Church, East Grinstead  
*Choral Classics* with Chameleon Brass  
Saturday 4th April 2009 at 7pm;  
Ardingly College Chapel  
Bach: *St Matthew Passion*  
Further information: [www.ecgs.co.uk](http://www.ecgs.co.uk)

### Royal Tunbridge Wells Symphony Orchestra

Sunday 7th December 2008 at 3pm;  
The Assembly Hall Theatre, Tunbridge Wells  
Humperdinck: *Overture, Hansel & Gretel*  
Prokofiev: *Peter and the Wolf*  
Coates: *The Three Bears – a Phantasy*  
Britten: *Simple Symphony*  
Khatchaturian: *Adagio from Spartacus*  
Leroy Anderson: *Christmas Festival*  
Further information: [www.rtwso.org](http://www.rtwso.org)

### Mayfield Festival Choir

Sunday 23rd November 2008  
Vaughn Williams: *Selection*  
Holst: *St Paul's Suite*  
Mozart: *Mass in C minor*  
Further information: [www.mayfieldchoir.co.uk](http://www.mayfieldchoir.co.uk)

### Green Room Music

Sunday 16th November 2008 at 3pm  
Trinity Theatre, Tunbridge Wells  
Royal String Quartet  
Mozart: *String Quartet K499*  
Mendelssohn: *String Quartet in A minor*  
Dvorak: *String Quartet Op 96 American*  
Further information:  
[www.greenroommusic.org](http://www.greenroommusic.org)



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There are pick-up points in Tunbridge Wells, Southborough and Tonbridge, or Tunbridge Wells and Crowborough, depending on the theatre and route.

A monthly newsletter keeps members informed of events and includes the booking forms – all for a very modest annual subscription.

**For full details contact our Membership Secretary, John Hobbs on 01892 852072 or e-mail him at [hobbsmallets@waitrose.com](mailto:hobbsmallets@waitrose.com), or visit [www.tunbridge-wells-gr-theatre-club.kk5.org](http://www.tunbridge-wells-gr-theatre-club.kk5.org)**



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