



Bach

St John Passion

**The Assembly Hall Theatre,
Tunbridge Wells TN1 2LU**

Sunday 29th March 2009, 3.00pm

Tenor (Evangelist): Daniel Auchincloss

Bass (Christus): Paul Reeves

Conductor: Richard Jenkinson

and introducing:

Ellie Laugharne: Soprano

Jake Arditti: Countertenor

Peter Davoren: Tenor

Andrew Finden: Baritone

with

The Royal Tunbridge Wells Choral Society

and the Royal Tunbridge Wells Choral Society Orchestra



Programme £2.00

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Programme

St John Passion, BWV 245

Johann Sebastian Bach (1685 – 1750)

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

Although Passion music was popular in some parts of Germany in the early 18th century, in particular in Hamburg, it was new to Leipzig. In 1721 Johann Kuhnau had introduced the genre to the city with his St. Mark Passion, but he died a year later; by the time his vacant post of Cantor at the Thomasschule was filled by Bach in 1723, there was no real tradition of Passion music to build on.

It appears that Bach composed five Passion settings, but only two have survived complete. Annual performances at Leipzig on Good Friday alternated between the city's two principal churches, the Thomaskirche and the Nikolaikirche, the first performance of the St John Passion took place on 7 April 1724 in the Nikolaikirche and the work was repeated with alterations at the Thomaskirche the following year. Later the work received two further revisions: one for a performance around 1730 and one in the later 1740s.

The anonymous text of the St. John Passion is a compilation based in part on the famous Passion poem of B.H. Brockes. The biblical passages from St. John's Gospel are set as recitative for the Evangelist, for Jesus and for various minor characters, or as choruses with urgent orchestral accompaniments which represent the mob calling for Jesus's crucifixion (these crowd choruses were known as "turbae"). The arias, which would have been sung by members of the chorus, set free contemplative texts and provide a personal response to the action. The free chorales, using traditional Lutheran words and melodies, offer a communal response and frequently employ bold, striking harmonies. The whole work, like Bach's St. Matthew Passion, is framed by two massive choruses.



Words: *St John Passion* (recitatives in italics)

Part 1

Prologue

Lord and Master in all lands the gath'ring nations hail Thee Lord. Show by Thy Cross and Passion Thou art the true eternal Son, whom still we know, when in Thy manhood thus brought low, as Master and as Lord.

Christ is betrayed

Jesus went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples. And Judas, which betrayed him, knew the place also: for Jesus oft-times resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Therefore Jesus, knowing all things that should come upon him, went forth and said unto them, "Whom seek ye?" They answered:

Chorus

Jesus of Nazareth.

Jesus saith unto them, "I am he."

Judas also, which betrayed him, was standing with them. As soon then as he had said unto them, "I am he" they went backward, and fell to the ground. Then asked he them again. "Whom seek ye?"

And they said:

Chorus

Jesus of Nazareth.

Jesus answered, "I have told you that I am he; if therefore ye seek me, let these go their way."

Chorale

O mighty Love, O love, beyond all measure, that bids Thee walk this way of sore displeasure! I live my life, with all the world can offer, and Thou must suffer!

Peter's sword

That the saying might be fulfilled, which he spake, "Of them which thou gavest me have I lost none." Then Simon Peter having a sword, drew it out and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter, "Put up thy sword into the scabbard: shall I not drink the cup which my Father hath given me?"

Chorale

Thy will, O God, be alway done on earth as in the courts of Heaven;

Give us in pain to lean thereon, to welcome joy or sorrow giv'n.

Teach us to know thee by Thy Son, that we may say 'Thy will be done'.

Christ is bound and led to Annas

Then the band and the chief captain, and the officers of the Jews, took Jesus, and bound him, and led him away to Annas first; for he was father-in-law to Caiaphas which was the high priest that same year. Now Caiaphas was he which gave counsel to the Jews, that it was expedient that one man should die for the people.

Air (Countertenor)

Chains of bondage that I wrought me, He who has bought me in my stead is wearing chains of bondage. He from rankling sores that scourge me thoroughly to purge me, wounds and death is bearing.

And Simon Peter followed Jesus, and so did another disciple.

Air (Soprano)

I follow in gladness to meet Thee, and hold Thee in sight, my Life and my Light.

Then order my way, and spare not, I pray, Thyself to pursue me, to urge and entreat me.

Christ's examination before Annas

Now that disciple was known to the high priest, and entered in with Jesus into the palace of the high priest. But Peter stood at the door without. Then that other disciple which was known unto the high priest went out and spake unto her that kept the door and brought Peter in. Then saith the damsel that kept the door unto Peter "Art not thou also one of this man's disciples?" He saith, "I am not." And the servants and officers stood there, who had made a fire of coals, (for it was cold) and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine Jesus answered him, "I have spoken openly to the world; I ever taught in the synagogues, and in the Temple, whither the Jews always resort; and in secret spake I nothing. Why askest thou me? Ask them that have heard me, what I have said unto them: behold, they know what I said."

And when he had thus spoken one of the officers which stood by, struck Jesus with the palm of his hand, saying, "Answerest thou the high priest so?" Jesus answered him, "If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?"

Chorale

Ah! Whence this hatred shown Thee? Whose hands are laid upon Thee to do Thee this despite? Thee, who beyond our telling in man's estate excelling hast ordered all Thy ways aright.

'Tis I have done this wounding, By heedless sins abounding as sands upon the shore; Twas I Lord who forsook Thee, when cruel soldiers took Thee, to bring Thee tribulation sore.

Peter's denial

Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself: They said therefore unto him:

Chorus

Art thou not one of his disciples?

He denied it, and said, "I am not." One of the servants of the high priest, being a kinsman of him whose ear Peter cut off, saith, "Did not I see thee in the garden with him?" Peter then denied again. And immediately the cock crew. And Peter remembered the words of Jesus and he went out. And wept bitterly.

Air (Tenor)

Ah! My soul, what end awaiteth thee? Who then will stand beside me? Shall I stay, shall I wait to see rock and mountain fall to hide me? Nought on earth can help afford; Heart is failing, Shame prevailing; Mine the deed abhorred: Yea, the servant hath denied his Lord.

Chorale

Peter, faithless thrice denies that his Lord he knoweth. When he meets those earnest eyes, weeping, forth he goeth.

Jesu turn to look on me, who persist in sinning; set my fettered conscience free, free for new beginning.



Interval (15 minutes)

Part II

The Sinless Sufferer

Chorale

He, whose life was as the light, grace and truth unshaken, in the darkness of the night like a thief was taken; judgment of a godless court, witness falsely offered scorn and spitting, ribald sport, as foretold He suffered.

Christ is arraigned before Pilate

Then led they Jesus from Caiaphas into the Judgment hall: and it was early; and they themselves entered not into the Judgment hall, lest they should be defiled: but that they might eat the Passover. Pilate then went out unto them, and said, "What accusation bring ye against this man?" They answered and said unto him:

Chorus

If this man were not a malefactor, we had not delivered him to thee.

Then said Pilate unto them, "Take ye him, and judge him according to your law." The Jews therefore said unto him:

Chorus

It is not lawful for us to put any man to death.

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered again into the Judgment hall and called Jesus, and said unto him, "Art thou the King of the Jews?" Jesus answered, "Sayest thou this of thyself, or did others tell it thee of me?" Pilate answered, "Am I a Jew? Thine own nation, and the chief priests have delivered thee unto me: What hast thou done?" Jesus answered, "My Kingdom is not of this world: if my kingdom were of this world, then would my servants fight that I should not be delivered to the Jews: but now is my kingdom not from hence."

Chorale

O king of glory, King for time unending, how can I serve Thee, what for Thee be spending? How may this mortal heart contrive to show Thee how much I owe Thee.

Barabbas

Pilate therefore said unto him, "Art thou a King then?" Jesus answered, "Thou sayest that I am a King. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice." Pilate saith unto him, "What is truth?" And when he had said this, he went out again unto the Jews and saith unto them, "I find in him no fault at all. But ye have a custom, that I should release unto you one at the Passover: will ye therefore that I should release unto you the King of the Jews?" Then cried they all again, saying:

Chorus

Not this man, but Barabbas.

Christ is scourged

Now Barabbas was a robber. Then Pilate therefore took Jesus and scourged him.

Arioso (Bass)

Come, ponder, O my soul, thy burden'd heart unbinding, with trembling hope and anxious rapture finding thy chiefest good in Jesu's sorrow. Those thorns that crown Him, though He suffer, to thee the flowers of heaven will seem, to thee the sweetest fruit will his sharp wormwood offer: then gaze, for ever gaze on Him.

Air (Tenor)

Behold Him: See His back all torn and bleeding, for pardon pleading, is like the face of Heaven.

Whereon, against the dark oppression of clouds that figure man's transgression set the Bow, by God's concession the sign and pledge of sin forgiv'n.

And the soldiers plaited a crown of thorns, and put it on his head, and they put on him a purple robe, and said:

Chorus

Now we hail thou King of the Jews.

And they smote him with their hands. Pilate therefore went forth again and saith unto them, "Behold, I bring him forth to you, that ye may know that I find no fault in him." Then came Jesus forth, wearing the crown of thorns, and the purple robe: and Pilate saith unto them, "Behold, the man." When therefore the chief Priests and officers saw him, they cried out:

Chorus

Crucify him!

Christ is delivered to the Jews

Pilate saith unto them, "Take ye him, and crucify him: for I find no fault in him." The Jews answered him:

Chorus

We have a law, and by that same law he should perish, for he made himself the Son of God. *When Pilate therefore heard that saying, he was the more afraid, and went again into the Judgment hall and saith unto Jesus, "Whence art thou?" But Jesus gave him no answer. Then saith Pilate unto him, "Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?" Jesus answered, "Thou could'st have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin." And from thenceforth Pilate sought to release him.*

Chorale

O Christ, Thy fetters mean release for souls that lie in durance: Thy dungeon is our house of peace for refuge and assurance. Hadst Thou not served as thrall before, thralls were we now and evermore.

The King of the Jews

But the Jews cried out, saying:

Chorus

If thou set this man free, thou art not Caesar's friend: for whosoever maketh himself a king, is foe unto Caesar.

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat, in a place that is called the pavement, but in the Hebrew, Gabbatha. And it was the preparation of the Passover and about the sixth hour: and he saith unto the Jews, "Behold your King." But they cried:

Chorus

Away with him, crucify him!

Pilate saith unto them, "Shall I crucify your King?" The chief Priests answered and said:

Chorus

We have no king but Caesar.

Golgotha

Then delivered he him unto them to be crucified: and they took Jesus, and led him away. And he bore his cross, and went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha.

Air (Bass with chorus)

Haste, haste, poor souls ensnar'd in treason. Get you from your noisome prison. Oh where? Haste, haste to Golgotha. Wings of faith for all are given, Fly! Yon Cross your haven; all your hopes are flowering there.

The crucifixion

And there they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And there was written, JESUS OF NAZARETH, THE KING OF THE JEWS. This title then read many of the Jews, for the place was nigh to the city where Jesus was crucified, and it was written in Hebrew and Greek and in Latin. Then said the chief priests of the Jews to Pilate:

Chorus

Write thou not, 'the King of the Jews', rather that he himself hath said this: 'I am their King and Master'.

Pilate answered, "What I have written, I have written."

Chorale

Thy Name is shining on my Lord Jesu, day and night, Thy Cross alone hath won me my inmost heart's delight; for now by faith depicted, the saving truth I see, how Thou, O most afflicted, hast shed thy blood for me.

The soldiers therefore, when they had crucified Jesus, took his garments (and made four parts, to every soldier a part) and also his coat: now the coat was without seam, woven from the top throughout. They said therefore one to another:

Chorus

Let us not divide it, but cast lots for it, who shall have it:

That the Scripture might be fulfilled, which saith They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother and the disciple standing by, whom he loved, he saith unto his mother, "Woman, behold thy son." Then saith he to the disciple, "Behold thy mother."

Chorale

See Him now, the Righteous One, His last hour abiding, for His Mother, faithful Son, faithful care providing. Work, O man, for righteousness, God and man befriending; Death shall come without distress, all disquiet ending.

It is finished

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith, "I thirst." Now there was set a vessel, full of vinegar; and they filled a sponge with vinegar and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said, "It is finished."

Air (Countertenor)

All is fulfilled. O hope to fainting souls extended! This mournful night shows me Thy day of labour ended. The Lion of Judah fought the fight, and hath prevailed. It is finished.

And he bowed his head, and gave up the ghost.

Air (Bass) with Chorale

My Lord and Saviour, let me ask Thee exalted in Thy crucifixion Thou hast avowed: It is fulfilled. Jesu Thou by toilsome death. Deathless life art earning. O say, shall Death his captives yield. I, in stress of failing breath, where shall I be turning. Can I then, through Thy last affliction the realm of life inherit? Dost Thou the whole world's ransom pay, but to Thee, my Ransomer? Dear my Lord, receive me; How can Thy parched lips declare it! But lo, Thy head bowed down. Give but what Thy wages were, more Thou could'st not give me. But lo, Thy head bowed down replies in silence.

The Rending of the Veil

And behold, the veil of the Temple was rent in twain, from the top to the bottom: and the earth did quake; and the rocks were rent. And the graves were opened, and many bodies of saints arose.

Arioso (Tenor)

My heart, behold the world intent a share in Jesu's pain to borrow: the sun in sable shroud of sorrow, the severed veil, the mountains rent, the quaking earth, the dead returning, their Maker cold in death are mourning. Wilt thou, my heart, do now thy part?

Air (Soprano)

O heart, melt in weeping, and pour out thy dolour. The Highest to honour; tell truly to earth and to heaven thy pain, thy Jesus is slain.

The Jews therefore, because it was the preparation, that the bodies should not remain on the Cross upon the Sabbath day (for that Sabbath day was an high day) besought Pilate that their legs might be broken and that they might be taken away. Then came the soldiers and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs. But one of the soldiers pierced his side with a spear, and forthwith came therout blood and water. And he that saw it, bore record, and his record is true, and he knoweth that he saith true, that ye might believe. For these things were done that the Scripture should be fulfilled, "A bone of him shall not be broken." And again another Scripture saith, "They shall look on him whom they pierced."

Chorale

Help us, O Thou Son of God, by Thy bitter passion, still to tread where Thou hast trod, armed against temptation; from the Tree of scorn to seek fruits of mediation, whence to bring through poor and weak, store of rich oblation.

The Descent from the Cross

And after this, Joseph of Arimathaea (being a disciple of Jesus, but secretly for fear of the Jews) besought Pilate that he might take away the body of Jesus, and Pilate gave him leave: he came therefore, and took the body of Jesus. And there came also Nicodemus, he who at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus and wound it in linen clothes, with the spices, as the manner of the Jews is to bury: now in the place where he was crucified there was a garden and in the garden a new tomb wherein was never man yet laid. There laid they Jesus, because of the Jews' preparation day, for the tomb was nigh at hand.

At the Sepulchre

Chorus

Lie still, lie still, O sacred limbs lie sleeping, and I will lay aside my weeping; I too may rest in peace. The grave that was appointed you to close the sum of suffering due, shall be my path to heaven, from hell my full release.

Chorale

Ah! Lord, when my last end is come, bid angels bear my spirit home to Abr'ham's bosom going; my flesh, laid in the quiet tomb, shall sleep until the day of doom, nor pain nor sorrow knowing.

And when from death you waken me, let my unworthy eyes then see, with tears of joy, my soul's reward, my Saviour and my risen Lord. Lord Jesu Christ give ear to me, thee will I praise eternally.



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. A recent highlight was directing the choir for the most moving *Last Post Ceremony* at the Menin Gate, Ypres in Belgium. His repertoire as conductor includes most of the major works, including the *Requiems* of Verdi, Mozart and Brahms, Bach's *B minor Mass* and *Christmas Oratorio*, 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.

The current season is busier than ever for Richard, including, amongst many other things, performances of Handel's *Messiah*, plus Bach's *St. John* and *St. Matthew Passions* – all within eight days!

Richard's parallel career as organist and church musician continues to flourish, with appearances this year at the cathedrals of Winchester, Hereford, Canterbury... and Barcelona!



Daniel Auchincloss – Tenor – Evangelist

Canadian tenor Daniel Auchincloss has performed as soloist with such groups as the Britten Sinfonia, the City of London Sinfonia, the Gabrieli Consort, La Grande Écurie et la Chambre du Roy, The Orchestra of the Age of Enlightenment and the Salzburg Camerata in Rome. Operatic engagements have taken him to Germany, Greece and Poland, as well as throughout the UK

Recordings include Bach *Cantatas* with I Barocchisti, Britten *Negroes* with BCMG (a *Sunday Times* CD of the Week), *Sacred Music of Claudio Monteverdi* with The King's Consort and *The Fairy Queen* with the Coro della Radio Svizzera (RTSI TV).

Current engagements include *Nencio L'infedelta delusa* at the Potsdam Early Music Festival, *Don Basilio Le nozze di Figaro* at the Théâtre des Champs-Élysées, the *St John Passion* for the Amadeus Choir, Toronto, the *St Matthew Passion* at The Sage, Gateshead, *The Fairy Queen* at the Opéra de Lille and *King Arthur* for Toronto Masque Theatre.

Paul Reeves – *Christus*

Paul Reeves studied at the Guildhall School of Music and Drama and the National Opera Studio.

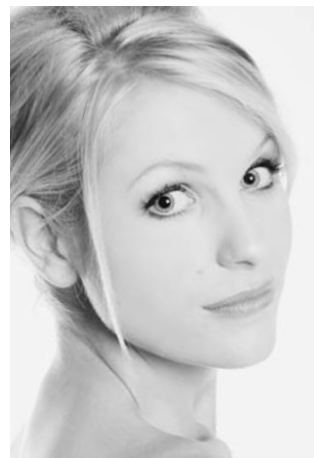
He has appeared at the Staatsoper Berlin, the Linbury Studio Theatre and the Wexford Festival, as well as with Garsington Opera, Glyndebourne Festival Opera, ENO, ETO, Opera North, The Opera Group and Raymond Gubbay in repertoire ranging from Handel to Birtwistle.

He sings regularly in concert, including the Première of *The Water Diviner's Tale* (Rachel Portman) for the BBC Proms and current engagements include **Dikoy** *Katya Kabanova* (Scottish Opera On Tour), **Angelotti** *Tosca* and **Ribbing** *Un ballo in maschera* (Opera Holland Park), **Don Basilio** *The Barber of Seville* (Welsh National Opera), **Abimelech** *Samson et Dalila* and **Sparafucile** *Rigoletto* (Anna Livia Festival, Dublin), **Mr Olen** *Street Scene* (Opéra de Toulon), Beethoven *Choral Symphony* (Brighton Philharmonic Orchestra) and Verdi *Requiem* (Royal Albert Hall). His recordings include *The Shops*, now available on NMC CD.



Ellie Laugharne – *Soprano*

Ellie was educated in Devon at West Buckland School. After a music degree at Birmingham University, she studied at the Birmingham Conservatoire under the tutelage of Catherine Benson. During her year at the Conservatoire Ellie was awarded the Singing Prize and went on to win the overall interdepartmental performance prize. She was also awarded the Postgraduate course prize for over-all excellence. Over the summer of 2007, Ellie performed a principal role in *Tobias and the Angel* (Jonathan Dove) at the Buxton Operatic Festival and trained with British Youth Opera in their production of Mozart's *The Magic Flute*. Other performing experiences include appearances at The Ritz, London, Birmingham Symphony Hall and Twickenham Rugby Stadium. Ellie is currently studying on the Artist Masters Programme learning with John Evans at The Guildhall School of Music and Drama where she is generously supported by the Worshipful Company of Tobacco Pipe Makers, the JLD Charitable Trust and the E M Behrens Foundation.



Jake Arditti – *Countertenor*

His first professional role was in the chorus performing *Tosca* at the English National Opera, where he also had his first solo role in Puccini's *Il Trittico* playing **Gherardino** in *Gianni Schicchi*. He sang in Humperdink's *Hansel and Gretel* and Janacek's *Cunning Little Vixen*, also with the E.N.O. In 1999 played **Yniold** in Debussy's *Pelleas et Melisande*, in a Graham Vic production at Glyndebourne.

Jake has recorded for BBC television and the National Theatre. His debut as a countertenor was as the **Dying Swan** in *Carmina Burana*, performed at Snape Maltings in 2003, which he also performed at the Fairfield Hall. At the National Theatre in 2008, he performed as soloist in Middleton's *The Revenger's Tragedy*. He is now back at the National appearing in *Dido Queen of Carthage*. Jake recently recorded *Papalote* by Mexican composer Hilda Paredes, written specifically for him and string quartet. Jake is in his final year at the Guildhall School of Music studying with the renowned Counter-Tenor Andrew Watts and will continue postgraduate studies at the Royal College of Music.



Performers (continued)



Peter Davoren – Tenor

Originally from London, Peter graduated at University of Leeds last summer with honours and was awarded the Elgar Prize for his performance as **Orbin** in *Caractacus*. At Leeds he was the conducting scholar at St. Anne's R.C. Cathedral and was also the director for the University Chamber Choir, conducting Tallis' *Spem in alium*.

As a soloist his work has included Schubert's *Die Schöne Müllerin*, Wolf's *Mörike-Lieder*, Mozart's *Requiem*, Handel's *Messiah*, Belshazzar, Finzi's *Dies Natalis*, Puccini's *Messe di Gloria*, Rossini's *Petite Messe Solennelle*, Bach's *B minor Mass*, *Christmas Oratorio*, *St John Passion*, *St Matthew Passion* and many more. Operatically, he has performed as **Don Basilio** in *The Marriage of Figaro* and **Don Ottavio** in *Don Giovanni*. Peter is currently studying on the postgraduate course at the Royal Academy. He will be representing the Royal Academy at the Kyoto International Music Student Festival in Japan during May. He is a member of the Rodolfus Choir, the Monteverdi Choir, the Armonico Consort, The Dmitri Ensemble and the choir of St James, Spanish Place.



Andrew Finden – Baritone

In his second year on the prestigious Opera Course at the Guildhall School of Music and Drama, Australian Andrew has performed **Vertigo** (Gluck's *La Rencontre Imprévue*), **Macheath** (Gay's *The Beggar's Opera*), **Billy Bigelow** (Roger's *Carousel*), **Ernesto** (Haydn's *Il mondo della luna*), **David** (Barber's *Hand of Bridge*), **Dr Gregg** (Moore's *Gallantry*), **Ben** (Menotti's *The Telephone*), **Masino** (Haydn's *La vera costanza*), Faure's *Requiem*, Britten's *Canticle IV: Journey of the Magi*, Haydn's *Creation*, Mendelssohn's *Elijah*, and Vaughan Williams' *Five Mystical Songs*.

He has performed the role of **Mr Brooke** in the Israeli premiere of Mark Adamo's opera *Little Women*, and covered the role of **Steward** in Jonathan Dove's opera *Flight* for British Youth Opera. This year Andrew performed as soloist in Alisdair Nicholson's *Two Sisters, A Rose, A Flood and Snow* with the London Symphony Orchestra in the Barbican Centre, was a guest performer with emerging chamber group The Prince Consort, and performed with the Israel Philharmonic Orchestra under Maestro Paul Nadler in a Gala Concert at the New Israeli Opera.



Jane Gomm – Orchestra Leader

Sussex-born Jane 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 directs her own chamber music group, The Ruskin Ensemble, giving 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 11 Downing Street. Committed to taking music into the community they have given over 50 concerts in small villages. 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 to the Tunbridge Wells International Music Festival.

Members of the RTWCS Orchestra

Violin 1

Jane Gomm – leader
Marie-France Ouelet
Nicky Goodwin
Ingrid Sellschop
Gavin Davies
Claire Turk

Violin 2

Rachel Hess
Joyce Fraser
Vreni Gould
Julia Chellel

Viola

Nigel Goodwin
Jane Taunton
Lynn Whitley
Mike Briggs

Cello

Andrew Fuller
William Bass
Felix Buser

Double bass

Colin Moore
Oliver Springett

Flute

Libby Summers
Sarah Hein

Oboe

Helen Pye
Christine Greer

Bassoon

Lindsay Dubery

Harpichord

Christopher Harris

Organ

Jeremy Barham

Spotlight on...an occasional look at other performers

Andrew Fuller - Cello

Andrew Fuller is Principal cellist with the Royal Philharmonic Concert Orchestra, the New Queen's Hall Orchestra and the Primavera Chamber Orchestra, with whom he also appears as soloist. He was Associate Principal Cello with the Royal Philharmonic Orchestra from 1990-1997. Andrew was a founder member of the York Piano Trio from 1987 to 1990; since then he has been a guest with many chamber groups including: the Brindisi Quartet, the Coull Quartet and the 4th Dimension String Quartet. He is also much in demand as Guest Principal Cellist with orchestras including the Royal Philharmonic, the Hallé and the Royal Liverpool Philharmonic Orchestra. He has recorded several CDs for Dutton Records, two of which were selected as Editor's Choice in *The Gramophone*.

Barbara Maw

Barbara's is a familiar face to many people in the musical life of Tunbridge Wells. She has sung in the soprano section of the Choral Society since she joined in 1982 and took over management of the orchestra in 1986. Not only has she managed the orchestra for the Choral Society but also for the Royal Tunbridge Wells Symphony Orchestra, and her knowledge and expertise in organising these two orchestras has been outstanding. We have always been able to rely on her assembling all the relevant musicians, music, music stands and so on by the beginning of the rehearsal on the morning of concert days without any indication of all the hard work and difficulties beforehand. Now she has decided to relinquish this role and we wish to express our thanks to her for all her hard work for the Society's orchestra, which has been such an important factor in the success of our concerts. Happily she is continuing to sing with the sopranos!



The choir

Sopranos

Glynis Avis
Diana Blower
Susan Chandler
Linda Collins
Sue Cordani
Liz Crothall
Suzie Duke
Jill Dunstall

Joyce Eckett
Elena Gente
Ann Greenfield
Ann Huggett
Rosemary Hughes
Eve Johnson
Jackie Kennedy
Elena Lewis-Grey

Helen MacNab
Barbara Maw
Michèle Palmer
Patricia Prior
Jane Reed
Sue Rogers
Lesley Rye
Victoria Scott

Karen Simpson
Maureen Simpson
Ann Spillman
Johanna Thorpe
Audrey Wallin
Liz Warren
Selma Wells

Altos

Diana Bourne
Margaret Butcher
Anne Carwardine
Marion Chase
Joanna Finlay
Jean Finch
Eileen Gall
Enid-Mary Gayler
Ruth Gray

Annette Grey
Sharon Harrison
Shirley Harrison
Heather Herrin
Teresa Hurley
Jane Jackson
Sheila Jones
Victoria Joyce
Margaret Lyall

Moira McMillan
Shirley Morgan
Shirley Nankivell
Sylvia Parsons
Diana Passmore
Gillian Penny
Catherine Rigby
Ros Robertson
Shirley Robinson

Olivia Seaman
Audrey Stuart-Black
Celia Sumner
Muriel Thatcher
Hilary Weston
Felicity Wilkin

Tenors

Malcolm Beresford
James Day
Don Haley

Guy Huntrods
Gareth Looker

Peter Norgate
Alan Spencer

Derek Watmough
Piers Woods

Basses

Clive Brock
Mike Dowden
Roy Dunstall
Richard Gosling
Gavin Grant
Tony Greener

David Ham
Trevor Harrison
David Hewitt
Trevor Hurrell
John Kemp
David Lyall

Michael Meade
David Miller
John Moffat
John Procter
Cyril Rogers
Eric Scott

Michael Selway
Clive Steward
John Wyatt-Clarke



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 over a hundred years since that inaugural concert. Recent highlights have been the concert to celebrate our Centenary in 2004, when we welcomed the Bach Choir of Wiesbaden to sing with us, 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 more memorable concerts.

The Valuations Executive



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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 (RTWCS Publicity Officer)
Looker Strategic Communications Ltd., 1 Lime Hill Road, Tunbridge Wells, Kent TN11 1LJ

Forthcoming concerts to be given by the choir

Summer Sing 2009 – Choral Classics

Saturday 13th June at 7pm;
St John's Church, Amherst Road,
Tunbridge Wells TN4 9LG

Come and sing! A series of informal rehearsals for novices or old hands, culminating in a public concert. Contact Victoria Joyce on 07803 605820.

Autumn Concert 2009

Sunday 8th November at 3pm;
The Assembly Hall Theatre, Tunbridge Wells

Jenkins: *The Armed Man*
Purcell: *Te Deum & Jubilate in D (for St Cecilia's Day)*

Christmas Concert 2009

Sunday 13th December
St Mary's Church, Goudhurst

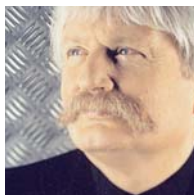
Seasonal performances including audience participation and the popular Wadhurst Band.

Spring Concert 2010:

Beethoven Spectacular

Sunday 18th April at 3pm;
The Assembly Hall Theatre, Tunbridge Wells

Coriolanus Overture, Choral Fantasia, Mass in C



Other local concerts

East Grinstead Choral Society

Saturday 4th April 2009 at 6.30pm;
Ardingly College Chapel
Bach: *St Matthew Passion*
Further information: www.egcs.co.uk

Royal Tunbridge Wells Symphony Orchestra

Sunday 5th April 2009 at 3pm;
The Assembly Hall Theatre, Tunbridge Wells
Derek Watmough – conductor
Anthony Zerpa-Falcon – piano
Ireland: *A London Overture*
Elgar: *Enigma Variations*
Rachmaninov: *Piano Concerto No. 2*
Further information: www.rtwso.org

Tonbridge Music Club

Saturday 9th May 2009 at 8pm;
Weald of Kent Grammar School
Philip Moore and Simon Crawford-Phillips – piano duo.
Schubert: *Fantasy in F minor, D940*
Ravel: *Daphnis et Chloé*
Poulenc: *Sonata*
Stravinsky: *The Rite of Spring*
Further information: www.tmc.org.uk

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