

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY PRESENTS



A Beethoven Spectacular

Coriolanus Overture
Choral Fantasia
Mass in C

Conducted by Richard Jenkinson
with piano soloist Anthony Zerpa-Falcon and the RTWCS Orchestra

The Assembly Hall Theatre, Tunbridge Wells TN1 2LU
Sunday April 18th 2010, 3pm

ROYAL
TUNBRIDGE WELLS
CHORAL
SOCIETY

Programme £2.00

www.rtwcs.org.uk

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For further information about the Society visit our website

www.rtwcs.org.uk

In memoriam

This concert is performed in memory of our departed friends:

Malcolm Beresford,

7th October 1946 – 12th February 2010, tenor with the RTWCS chorus

Richard Gosling

d. 27th March 2010, bass with the RTWCS chorus

John Sumner

3rd July 1935 – 6th December 2009, Operations Manager at The Assembly Hall Theatre

Programme

Overture – Coriolanus, op. 62

Choral Fantasia, op. 80

INTERVAL – 15 MINUTES

Mass in C, op. 86

Ludwig van Beethoven, 1770 – 1827

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

Overture: Coriolanus, Op. 62

The first performance of H. V. Collin's tragedy Coriolanus (or Coriolan, to give it its German title) was given late in the year 1802 with incidental music arranged by Stadler from Mozart's *Idomeneo*. Although Beethoven was almost certainly acquainted with Shakespeare's *Coriolanus*, it was for the play by Collin that this overture was written. The music seems to follow the spirit of Collin's plot more closely than that of Shakespeare, for the scurrying quavers in the strings show us an indecisive Coriolanus whose triumphal return as conqueror, no doubt portrayed in the opening bars, is so soon to be followed by his banishment from Rome. It is not without difficulty that the ambassadors who are later sent from the city succeed in overcoming his pride. This scene is surely described by the spacious tune presented by the first violins and later taken up by other parts of the orchestra. The overture, which began with a unison fortissimo from the strings, draws quietly to its close, to end on a unison C once more from the strings, but this time pizzicato and pianissimo.

Choral Fantasia, Op. 80

Beethoven was a radical and his musical compositions were often far ahead of their time. The man who had scandalized Goethe by not uncovering his head in the presence of the King of Prussia, asserting that his nobility was “here” in his heart and “here” in his mind, was, in the year 1808, in somewhat unsettled circumstances. Despite a flurry of creative activity he had no regular or dependable source of income and was living in Vienna, a city which had barely noticed Mozart's death, partly due to parallel problems a decade and a half earlier. As a result, when Beethoven finally obtained access to the Theater an der Wien for the night of 22 December, 1808, he arranged to give an enormous benefit concert.

The evening was planned in Miltonic grandeur. It was to involve four hours of music, largely unfamiliar. It included the first performance of the *Fifth* and *Sixth Symphonies*, the first public performance in Vienna of the *Fourth Piano Concerto* (with Beethoven as soloist), parts of the *Mass in C* and the Scene and Aria, *Ah! Perfidio*. In addition Beethoven was to improvise.

As if that were not enough he decided he needed a finale and quickly threw together the work now known as the *Choral Fantasia*. This is to some extent a forerunner of the *Ninth Symphony* in that it includes a choral finale to words by Schiller and uses a theme with a distinct similarity to that of the *Ode of Joy*. It opens with a piano solo introduction in C minor, leading to the entry of the orchestra in the same key, recitativo-style. The piano then announces the main theme and variations for flute, oboes, clarinets, string quartet and full orchestra lead to the dramatic entry of the solo voices and chorus.

Dedicated thoughtfully to Maximilian Joseph, King of Bavaria and written at the last minute, the work was under-rehearsed. The orchestra, already on bad terms with Beethoven after a dispute in rehearsal for an earlier charity concert, broke down in the middle of the *Fantasia* and had to be restarted. Beethoven had quarreled with the original soprano and a substitute had to be found. The theatre was bitterly cold. Success was mixed and the financial results unknown. In including it in this afternoon's programme the Society is confident that none of this will apply!

Mass In C, opus 86

Beethoven is the composer who effected the change in musical style from classical to romantic. His was not an easy nor a comfortable life and he suffered mentally and physically from being the son of an overambitious father and from his encroaching deafness from the age of 30. He became a lonely and isolated figure: from being a virtuoso pianist and composer, he was forced to rely solely on his compositions and his unconventional attitude marked him as a rebel in social as well as musical terms.

The *Mass in C* was composed in 1807, during a period of intense activity which also produced the *Fifth Symphony*. At the time, Beethoven was conscious that he risked comparison with the established masterpieces of Haydn. Nevertheless, he succeeded in breaking new ground. There are many original and unconventional moments which foreshadow the great *Missa Solemnis* of 1823, such as the sudden switches of sonority from chorus to orchestra and back again, his treatment of the fugal sections and the contrasting of the vocal quartet with the chorus. He achieves formal unity by the simple means of recalling the theme of the opening *Kyrie* during the concluding *Dona Nobis Pacem*.

Programme Notes by John Nightingale, David Hardin and Aberystwyth Choral Society. These notes were supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies.

Performers

Richard Jenkinson – Conductor

Richard 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.

He 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.

Richard is now looking forward to his exciting new appointment as Conductor of The London Orpheus Choir, a post that he will take up in September, following in the illustrious footsteps of James Gaddarn.

This season has also seen the launch of Richard's new chamber choir Meridian Voices with performances at many venues in southern England, including *Folk Songs, Madrigals and Picnics on the Lawn* for The National Trust.

Richard's parallel career as organist and church musician continues to flourish. As concert organist he has recently "been the orchestra" for performances of Haydn's *Nelson Mass* and Karl Jenkins' *Stabat Mater*, with Haydn's *Creation* similarly scheduled in April. He is also booked this season for appearances at Chichester and Rochester cathedrals.

Away from music, Richard's interests include sport (mostly viewed from the safety of the sofa!) plus good wine and local beer!

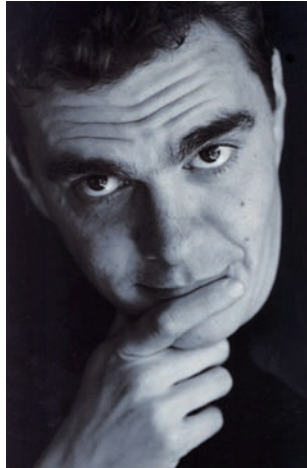


Anthony Zerpa-Falcon – Piano

A prize-winner of both national and international competitions, Anthony Zerpa-Falcon has established a reputation for exciting and individual interpretations of a wide repertoire, ranging from Purcell to Ligeti. He has won prizes at top international piano competitions such as the 44th Maria Canals in Barcelona, the Guerrero Foundation in Madrid and the National Federation of Music Societies Britten/Pears Award.

Born in Kent, into an Anglo-Spanish family, Anthony gave his first recital at the age of twelve, and made his concerto debut three years later playing the Schumann *Piano Concerto*. He has performed at prestigious venues across the UK and abroad – in the South Bank Centre, St John's Smith Square, the Barbican Centre, the Wigmore Hall, the Accademia Giuseppe Verdi in Milan, the Palau de la Musica in Barcelona, the Auditorio Nacional in Madrid and the Concert Hall of the Forbidden City in Beijing.

After completing his post-graduate studies at the Guildhall School of Music in the class of Joan Havill, he was invited to study at the International Piano Academy in the town of Cadennabia on Lake Como. As one of only six students selected from around the world he received classes for two years from some of the world's leading concert artists and professors, including Dmitri Bashkirov, Murray Perahia, Alicia de Larrocha, Karl Schnabel, Charles Rosen, and Leon Fleisher.



Soloists



Sarah Redgwick – Soprano

During 2008 / 2009, Sarah Redgwick made debuts as **Rosalinda** *Die Fledermaus* with London Lyric Opera and as **Violetta** *La traviata* for Scottish Opera, for whom she has also recently sung **Giannetta** *L'elisir d'amore* and **Pousette** *Manon*. Born in Wakefield, she graduated with first class honours from the Guildhall School of Music, winning the GSMD Gold Medal for Singers.

Previous engagements have included **Marzelline** *Fidelio*, **Adèle** *Die Fledermaus* and **Actor** *A Night at the Chinese Opera* (Scottish Opera), **Sidonie** *Armide* (Buxton Festival), **Zerlina** *Don Giovanni*, **Susanna** *Le nozze di Figaro* and **Brigitta** *Iolanta* (Opera Holland Park), **Mimi** *La bohème* (Scottish Opera On Tour), **Clorinda** *La cenerentola* (Welsh National Opera), **Second Playmate** *Der Zwerg* (Opera North) and *Essential Scottish Opera* on tour.

She recently appeared in *Last Night of the Proms* with the Royal Philharmonic Orchestra and was featured on STV's *The Royal Blind Scottish Royal Variety Performance*. Current engagements include **Marzelline** *Fidelio* for Opera Holland Park, **Rosalinda** *Die Fledermaus* for Opera Della Luna, **Gilda** *Rigoletto* for Opéra de Baugé and *New Year's Eve Galas* for Raymond Gubby Ltd.



Sean Clayton – Tenor

Selected by William Christie for *Le Jardin des Voix* in 2009, which toured to Aix-en-Provence, Barcelona, Berlin, Caen, London, New York, Oslo and Paris, Sean Clayton made his Glyndebourne Festival Opera debut in 2009 as **Summer** *The Fairy Queen*, a performance that he repeated for his debut at the 2009 BBC Proms.

Born in Wolverhampton, he began his training at the Birmingham Conservatoire and graduated from the RCM, where he was a Van Beugel Scholar. In opera, he has also worked with companies including the English Bach Festival Trust, English Touring Opera, the Cantiere Internazionale d'Arte di Montepulciano, Stanley Hall Opera and Wexford Festival Opera, whilst concert highlights have included performances with the Irish Baroque Orchestra, the Gävle Symphony Orchestra and the Young Janacek Philharmonic.

Sean Clayton's recent and current engagements include **Aurelius** *King Arthur* with Der Lautten Kompagny, Berlin, the *B Minor Mass* with the RTÉ National Symphony Orchestra, Monteverdi *Sixth Book of Madrigals* and **Spirit** *Dido and Aeneas* and *The Fairy Queen* for Les Arts Florissants, and J. S. Bach *Magnificat* at the 2010 Three Choirs Festival, Hereford.

Katherine Allen – Mezzo-Soprano

Winner of the Ysgoloriaeth W. Towyyn Roberts at the National Eisteddfod 2006, Katherine Allen studied the Royal Academy of Music. She made her professional debut on the 2007 *Essential Scottish Opera Tour* and has since sung **Sandman** *Hänsel und Gretel* (Korn / Ferry Opera Holland Park), **Second Lady** *Die Zauberflöte* (Oxford Philomusica), **Tisbe** *La cenerentola* and **Flora** *La traviata* (Scottish Opera), **Olga** *Eugene Onegin* (Iford Arts) and **Wellgunde** *Das Rheingold* (Longborough Festival Opera).

She sings regularly in concert throughout the UK, including *Messiah* (Raymond Gubbay Ltd) and recitals in the Crush Bar of the Royal Opera House, Covent Garden, and at the Aberystwyth Music Fest, the Swansea Festival and the Wales Millennium Centre. Recordings and broadcasts include Cecilia McDowall's *Laudate* (Dutton CD) and *In Tune* (BBC Radio 3).

Current engagements include **Mercédès** *Carmen* for Scottish Opera On Tour, **Carolina** *Elegy for Young Lovers* (Cover) for English National Opera, **Cherubino** *The Marriage of Figaro* for Mid Wales Opera, **Zulma** *L'italiana in Algeri* for the Opéra de Limoges and at the Grand Théâtre du Provence, Aix-en-Provence, and J. S. Bach *Magnificat* at the Three Choirs Festival, Gloucester 2010.

Katherine Allen appears by kind permission of English National Opera



Samuel Evans – Baritone

A finalist in the 2007 Kathleen Ferrier Awards, Samuel won the 2009 Maisie Lewis Prize, which led to a Wigmore Hall recital, and both First Prize and the Audience Prize at the London Welsh Young Singer of the Year Competition 2009. He read Music at King's College, Cambridge, and furthered his studies at the Royal Academy of Music. Further study has included a year as a Samling Foundation Scholar during 2008 / 2009.

He appeared on the 2009 Essential Scottish Opera tour and has performed **Traveller** *Curlew River* for Mahogany Opera, **Leporello** *Don Giovanni* for opera by definition, **Giacchino** in Paer's *Leonora* for Bampton Classical Opera, **Aeneas** *Dido and Aeneas* for the Armonico Consort and **Judas** *The Pilgrim's Progress* with the City of London Sinfonia under the late Richard Hickox. He also sang the **High Priest** in Rameau's *Castor et Pollux* under Sir John Eliot Gardiner at the Salle Pleyel, Paris.

During 2009 / 2010 Samuel Evans will be studying on the Opera Course of London's Royal College of Music, where he will sing **The Speaker** *Die Zauberflöte*. Other engagements currently include **Pallante** *Agrippina* for Barber Opera, J. S. Bach *Magnificat* at the Three Choirs Festival, Gloucester 2010 and Schumann *Requiem* for the Ten Tors Orchestra.





Harriet Webb – Mezzo Soprano

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

Harriet is an extremely experienced concert singer and has sung with several of the country's top chamber choirs, including Polyphony and the BBC Singers as well as her own 5-voice group Amici. She has made numerous recordings, mainly with the Hyperion label, including appearances as a soloist on several discs.

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

Solo engagements for Spring 2010 include performances of Karl Jenkins: *Stabat Mater*, Dvorak: *Stabat Mater*, Handel: *Messiah* and Bach: *Mass in B Minor*.

Roland Millar – Baritone

Roland has been active in the area as both a singer and a conductor for nearly 20 years. He sings with choirs locally and in London and regularly performs as soloist with them, as well as appearing as a guest soloist with others. Roland has also conducted various children's and adult choirs and currently conducts the Forest Row Orchestra and the Grosvenor Orchestra in Tunbridge Wells.

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Jane Gomm – Orchestra Leader

Sussex-born Jane studied the violin at the Royal Academy of Music in London. Since leaving college she has been a member of the London Mozart Players, the London Festival Orchestra and the Orchestra of St. Johns and in 1986 joined the City of London Sinfonia.

In January this year, for the second consecutive year, the CLS was resident orchestra at the prestigious Cartagena International Music Festival, a beautiful, historic city in Colombia. During the festival each section of the orchestra was joined by a professional Colombian musician and world renowned soloists who all took part in the extensive outreach programme with hundreds of talented young children from all over Colombia eager for the opportunity of being part of this exciting, vibrant festival.

Jane also directs her own chamber music group, The Ruskin Ensemble and has performed with them at the Edinburgh and Brighton Festivals, the British Embassy in Paris, Number 11 Downing Street and music clubs and country houses throughout the British Isles and the Netherlands. The Ensemble returns to the Brighton Festival next month with their new programme *All True Love*, an evening of romantic music, poetry and prose.



The Royal Tunbridge Wells Choral Society Orchestra

First violins

Jane Gomm
Claire Turk
Nicky Goodwin
Ingrid Sellschop
Tim Good
Anne Martin

Second violins

Rachel Hess
Joyce Fraser
Rachel Eyres
Julia Chellel
Shareen Godber

Violas

Nigel Goodwin
Mike Briggs
Lynn Whitley
Jane Taunton

Cellos

David Burrowes
William Bass
Felix Buser
Ethan Merrick

Basses

Colin Moore
Oliver Springett

Flutes

Abigail Burrows
Sarah Wicks

Clarinets

Andrew Sutton
Jane Panayi

Oboes

Helen Pye
Christine Geer

Bassoons

Julia Staniforth
Jo Turner

Horns

Jonathan Hassan
Ian Stott

Trumpets

Eddie Maxwell
Richard Thomas

Percussion

John Rockliffe

Organ

Christopher Harris

The choir

Sopranos

Glynis Avis
Annalize Bagshaw
Diana Blower
Sylvia Byers
Heather Champion
Susan Chandler
Maureen Chapman
Amy Cordani
Sue Cordani
Liz Crothall

Patsy Dale
Suzie Duke
Jill Dunstall
Joyce Eckett
Marie-Thérèse
Feeley
Elena Gente
Ann Greenfield
Barbara Hazelden
Andrea Holt

Ann Huggett
Rosemary Hughes
Jenny Jessup
Eve Johnson
Alison Kain
Elena Lewis-Grey
Helen MacNab
Barbara Maw
Susan Murray
Michèle Palmer

Pat Prior
Helena Read
Jane Reed
Kate Rigby
Maureen Simpson
Ann Spillman
Audrey Wallin

Altos

Becki Boorman
Margaret Butcher
Anne Cawardine
Marion Chase
Pauline Coxshall
Mair Davies
Moi Eaton-Williams
Jean Finch

Joanna Finlay
Enid-Mary Gayler
Yvonne Harris
Sharon Harrison
Shirley Harrison
Teresa Hurley
Jane Jackson
Sheila Jones

Liz Lambert
Moiria Mc Millan
Shirley Morgan
Shirley Nankivell
Magali Nicole
Chloe Nightingale
Ros Robertson
Shirley Robinson

Olivia Seaman
Yvonne Spencer
Audrey Stuart Black
Celia Sumner
Muriel Thatcher
Amanda Turner
Felcity Wilkin

Tenors

Alan Akers
Don Haley
John Holt

Guy Huntrods
Gareth Looker

José Luis Parody
Alan Spencer

Toby Thompson
Derek Watmough

Basses

John Adkins
Brian Akery
Clive Brock
Gerald Chew
Pat Connelly
Mike Dowden

Roy Dunstall
Gavin Grant
Trevor Harrison
Trevor Hurrell
David Lyall
Michael Meade

David Miller
John Moffat
Cyril Rogers
Eric Scott
David Scott Cowan
Michael Selway

John Spary
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. If you are interested in joining the choir please email Trevor Hurrell at hurrellt@gmail.com.

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.

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The performance

Overture – Coriolanus

Orchestra only



Choral Fantasia

*Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,*

*Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühen.*

*Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel;*

*Was sich drängte rau und feindlich
ordnet sich zu Hochgefühl.*

*Wenn der Töne Zauber walten
und des Wortes Weihe spricht,*

*Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht,*

*Äussre Ruhe, inn're Wonne
herrschen für den Glücklichen,*

*Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehen.*

*Großes, das ins Herz gedrungen,
blüht dann neu und schön empor,*

*Hat ein Geist sich aufgeschwungen,
halt ihm stets ein Geisterchor.*

*Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst,*

*Wenn sich Lieb' und Kraft vermählen,
lohnt den Menschen Göttergunst.*

Graceful, charming and sweet is the sound
Of life's harmonies,

And the sense of beauty engenders
Flowers which eternally bloom.

Peace and joy advance in perfect concord,
Like the rhythm of the waves;

All harsh and hostile elements
Are vanquished by sublime delight.

When the magic sounds reign
And the sacred word is spoken,

Magnificence takes form,
The night and the tempest turns to light:

In outward peace and inward bliss
Reign the fortunate ones.

Meanwhile art, and the spring sun,
Floods them, and the others, with light.

Something great in the heart
Then blooms anew in all its beauty.

As the spirit is taking flight,
A choir of spirits resounds in response.

Accept then, O you beautiful spirits,
Joyously the gifts of high Art.

When love and strength are united,
God's grace is bestowed upon Man.



Interval (15 minutes)

Mass in C

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

II. Gloria

*Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.*

*Laudamus te. Benedicimus te. Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.*

*Domine Deus, Rex coelestis, Deus Pater
omnipotens.*

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

*Qui tollis peccata mundi, suscipe
deprecationem nostram.*

*Qui sedes ad dexteram Patris,
miserere nobis.*

Quoniam tu solus Sanctus.

Tu solus Dominus.

*Tu solus Altissimus, Jesu Christe, cum
Sancto Spiritu in gloria Dei Patris. Amen.*

Glory to God in the highest.
And on earth peace to men of good will.

We praise Thee. We bless Thee. We adore
Thee. We glorify Thee.
We give thanks to Thee for Thy great glory.

Lord God, heavenly King, God the Father
almighty.

Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the
world, have mercy upon us.

Thou who takest away the sins of the
world, receive our prayer.

Thou who sittest at the right hand of the
Father, have mercy upon us.

For Thou only art holy.

Thou only art the Lord.

Thou only, Jesus Christ, with the Holy
Ghost, art most high in the glory of God
the Father. Amen.

III. Credo

*Credo in unum Deum. Patrem
omnipotentem, factorem coeli et terræ,
visibilium omnium et invisibilium.*

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum. Et ex Patre natum
ante omnia sæcula. Deum de Deo, lumen
de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt. Qui
propter nos homines et propter nostram
salutem descendit de coelis.*

*Et incarnatus est de Spiritu Sancto ex Maria
virgine: Et homo factus est.*

I believe in one God, the Father almighty,
maker of heaven and earth, and of all
things visible and invisible.

And in one Lord Jesus Christ, the only
begotten Son of God, begotten of the
Father before all worlds; God of God, light
of light, very God of very God; begotten,
not made; being of one substance with the
Father; by whom all things were made.
Who for us men, and for our salvation,
came down from heaven.

And was incarnate by the Holy Ghost of the
Virgin Mary; and was made man.

Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria iudicare vivos et mortuos: cujus regni non erit finis.

Et in Spiritum. Qui ex Patre Filio que procedit. Sanctum, Dominum et vivificantem. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

IV. Sanctus

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

V. Benedictus

Benedictus, qui venit in nomine Domine. Osanna in excelsis.

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem. Dona nobis pacem.

He was crucified also for us under Pontius Pilate, He suffered and was buried. And the third day He rose again according to the Scriptures. And ascended into heaven and sitteth at the right hand of the Father.

And He shall come again with glory to judge both the quick and the dead; of whose kingdom there shall be no end.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spoke by the Prophets.

And I believe in one catholic and apostolic Church.

I acknowledge one baptism for the remission of sins.

And I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

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

O Lamb of God, that takest away the sins of the world, have mercy on us.

O Lamb of God, that takest away the sins of the world, have mercy on us.

O Lamb of God, that takest away the sins of the world, grant us thy peace.



Forthcoming concerts to be given by the choir

Summer Sing 2010

Saturday July 3rd, 7pm;
St John's Church, Tunbridge Wells, TN4 9LG.

Rossini: *Petite Messe Solennelle*

Join in with the singing! A more relaxed and informal style of rehearsals provide an excellent way of seeing if membership of the RTWCS is for you. If you're from another choir and just want to sing in the summer, or are perhaps thinking of joining a choir, then you are more than welcome. Rehearsals start 7.30pm May 17th at St John's Church Hall, TN4 9LG. Contact Suzie Duke for more information: Tel: 07771 764207, or email dukesuz@aol.com

Autumn Concert 2010

Saturday November 13th, 7pm;
St John's Church, Tunbridge Wells, TN4 9LG.
With choristers from Tunbridge Wells Girls Grammar School.

Britten: *St Nicolas*

Britten: *Simple Symphony*

Handel: *Zadok The Priest*

Christmas Concert 2010

Sunday 12th December
St Mary's Church, Goudhurst

Traditional carols performed by choir plus audience participation. Includes accompaniment and performances by a local brass band.

Other local concerts

Tonbridge Music Club

Saturday 8th May 2010 at 3pm;
Tonbridge School

London Concertante

Mozart: *Clarinet Quintet*

Schubert: *Octet*

www.tmc.org.uk

Penshurst Choral Society

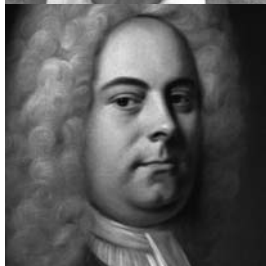
Sunday 6th June 2010 at 7.30pm;
St John the Baptist Church, Penshurst.

English Choral Music:

Stanford: *Songs of the Fleet*

Vaughan Williams: *An Oxford Elegy*

www.penshurstchoralsociety.co.uk



For further information please visit www.rtwcs.org.uk

East Grinstead Choral Society

Saturday 26th June 2010 at 7.30pm;
Chequer Mead Theatre, East Grinstead

Last Night at the Proms

Land of Hope and Glory, Rule Britannia, Jerusalem. Plus Chilcott: *Little Jazz Mass*; Mascagni: *Easter Hymn* from *Cavalleria Rusticana.*

www.egcs.co.uk

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