

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY PRESENTS

A SPECIAL COMMEMORATIVE CONCERT

SPONSORED BY THE FAMILY OF THE LATE RICHARD GOSLING IN HIS MEMORY

Rutter *Requiem*

and

Mendelssohn *Hear My Prayer*

includes O, For The Wings of a Dove

Royal Tunbridge Wells Choral Society
with the RTWCS Consort

St John's Church
London Road
Tunbridge Wells TN4 9LG
Saturday June 25th 2011, 7.30pm
Tickets from £5

Royal Tunbridge Wells
CHORAL
SOCIETY

www.rtwcs.org.uk

Programme £2.00

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

For further information about the Society visit our website

www.rtwcs.org.uk

Special commemorative concert.

Sponsored by the family of the late Richard Gosling in his memory.

The Society wishes to acknowledge the generosity of the late Richard Gosling's family in sponsoring this special commemorative concert – a celebration of his life, and particularly of his lifelong devotion to music and song. Richard gained great personal and social enjoyment from his activities with the Royal Tunbridge Wells Choral Society, and other local choirs, and took a scholarly interest in everything he performed. Some members of his family were not able to attend the Requiem Mass held for him last year. We hope that this special concert may help to share both the sadness and the joy.

Richard Gosling died on March 27, 2010 at the age of 68.

He was a keen singer, performing with both Royal Tunbridge Wells Choral Society and the Baroque Singers. He was also a vice-chairman of the Friends of Dunorlan Park, where he was easily recognisable by his year-round outfit of shorts and sandals.

Richard was educated at Manchester Grammar School, and arrived at Skinners' in 1964, after graduating from Queen's College, Cambridge, with a degree in classics. He quickly became an integral part of the school: teaching Latin to generations of boys at Skinners' School in Tunbridge Wells, running the Scout troop, helping to organise plays and speech days and, after retirement, spending many hours working on the school's wartime records.



"He was a highly intelligent man with the ability to inspire his pupils," said former headmaster Peter Braggins. "I remember one old boy who had become a university professor sending him his first book to thank him for awakening his interest in the classics."

Robin Christie, of the Friends of Dunorlan Park, said: "Richard loved all things wild and had a great passion for trees. He was a real character, he always carried a great staff and he led an annual greening of the trees walk, believing the first leaves always appear on St George's Day."

He added: "He had a weird way of measuring trees, too, using a length of string and a tin can, and was keen to pass on his knowledge to the younger generation."


A former chairman of the Humanist Society, Mr Gosling, who lived in Delves Avenue for many years, later joined St Barnabas Church in Quarry Road. "He will be sorely missed," said Fr Ed Tomlinson. "Richard sang in our choir, stocked our wine cupboard and was always on hand to open up the church or offer hospitality. There is nobody who can possibly fill the void he will leave," he added.

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Programme

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: 

Evening Hymn

Henry Balfour Gardiner (1877–1950)



In My Father's House

Anthony Pitts (b. 1969)



Three Elgar Anthems:

Ave verum corpus; Ave Maria; Ecce sacerdos magnus

Edward Elgar (1857–1934)



Regret Not Me

Henry Handel Richardson (1870–1946)



Hear My Prayer (O For The Wings of a Dove)

Felix Mendelssohn (1809–1847)



INTERVAL – 30 MINUTES

Requiem

John Rutter (b. 1945)



Programme notes

Evening Hymn, Henry Balfour Gardiner

Henry Balfour Gardiner was an English musician, composer, and teacher. Between his conventional education at Charterhouse School and New College, Oxford, where he obtained only a pass degree, Gardiner was a piano student at the Hoch Conservatory in Frankfurt am Main. Gardiner collected folk songs in Hampshire (1905-1906), taught music briefly at Winchester College (1907), and composed. His works included compositions in a variety of genres, including two symphonies, but many of his scores are lost and only a very limited amount of his music survives.



His best-known work *Evening Hymn* (1908), a setting of the Compline hymn *Te lucis ante terminum*, is a lush, romantic work for eight-part choir and organ, of dense harmonies. For most of the time, it sits in four parts, though the treble, alto, tenor and bass parts all subdivide at various points. It is considered a classic of the English choral repertoire and is still regularly performed as an anthem at evensong in Anglican churches.

Gardiner's most important work, arguably, was his promotion as a conductor of contemporary British composers, notably in a series of concerts at Queen's Hall London in 1912–1913. The composers represented included Arnold Bax, Frederic Austin, Gustav Holst, Percy Grainger, Roger Quilter, Cyril Scott and Norman O'Neill. (The last four had also studied with him at Frankfurt.) He financed these concerts himself; he continued to be notably generous with his personal fortune, paying for a private benefit performance of *The Planets* for Gustav Holst in 1918, and purchasing Frederick Delius's house at Grez-sur-Loing to enable him to continue living in it at the end of his life.

Gardiner gave up composing in 1925 largely because he was intensely self-critical: much of his lost music was probably destroyed by him. Thereafter, he devoted himself to a pioneering afforestation programme on his Dorset farm. He was the great-uncle of the conductor Sir John Eliot Gardiner.

In My Father's House, Anthony Pitts

In My Father's House was composed in the early part of 2010. Anthony Pitts had been asked by the London Festival of Contemporary Church Music if he had a motet suitable for Ascension for their first London performance in May 2010, and his attention was directed to texts taken from John's Gospel. When it came to composing it, he found he was writing in direct response to the sudden death of a loyal and valued member of the Choir of St Barnabas Church in Tunbridge Wells, Richard Gosling, and the motet was first sung at his Requiem Mass and is dedicated "in memoriam Richard Gosling". *In My Father's House* is part of a larger Requiem. We are most grateful for the composer's kind permission to perform it again at this memorial concert.



Anthony Pitts MA (Oxon), FCSR was born in 1969 and sang as a boy in the Chapel Royal, Hampton Court Palace. An Academic Scholar and later Honorary Senior Scholar at New College, Oxford, he gained the joint highest mark in Moderations and a First-Class Honours degree in Music in 1990. Since then his music has been premiered in Westminster Cathedral and Wigmore Hall in London, the Concertgebouw in Amsterdam, and the Philharmonie Kammermusiksaal in Berlin. Various scores of his music are published by Faber Music, notably the 40-part motet XL and The Naxos Book of Carols. Recordings of his music are available on 1equalmusic, Harmonia Mundi, Naxos, Signum, Unknown Public and Hyperion.

Three anthems, Sir Edward Elgar



Edward Elgar's religious works are founded on irony upon irony. His father, William, was the organist at St. George's Roman Catholic Church, Worcester from 1846 to 1884. He was not a pious man nor a Roman Catholic and detested any organised religion – he wrote to his family of “the absurd superstition and playhouse mummery of the Papist; the cold and formal ceremonies of the Church of England; or the bigotry and rank hypocrisy of the Wesleyan”. He took the post solely for the money and he clearly had to separate the musical from the religious aspects of his post. Four years after their marriage, his wife Anne Greening converted to Roman Catholicism and their children were therefore brought up in the Roman Catholic faith. Edward helped his father, played his first complete mass at St. George's in 1872 and was assistant organist from the mid-1870s, becoming organist in 1885. It is therefore unsurprising that the tyro composer wrote a number of religious works intended to be performed in church services. And, whilst he also increasingly lost his faith as he grew older, the church played an important part in his musical development: the smaller, devout works composed for the

choir of St. George's were further milestones on the road to becoming a fully-fledged composer.

Ave verum corpus

In January 1887 Elgar composed a *Pie Jesu* for soprano and organ for the St. George's choir to sing at the funeral of his friend William Allen. Poignantly, it was sung at St. George's many years later, to honour the death of the composer himself.

In 1902 he rearranged it as *Ave verum corpus* for full choir, expanding it by repeating each half and adding a coda. For SATB and organ, it is a simply set, winning, small scale melody, led by the trebles, each verse being repeated by the full choir. There is a short coda, with antiphonal effects between trebles and tenors and altos and basses. Elgar described it as “too sugary, I think, but it is nice & harmless & quite easy”.

Ave Maria

Elgar was organist for St. George's Church, England when he composed his *Ave Maria* for a *cappella* choir in 1887. It was published as Opus 2, No. 2. This arrangement is an energetic celebration of the anthem writing that characterises Elgar's later choral achievements. He chose to repeat the supplicant “ora pro nobis” (pray for us) rather than close with the traditional “in hora mortis” (in the hour of our death), effectively holding us in the living light of salvation.

Ecce sacerdos magnus

Ecce sacerdos magnus is one of the last of Elgar's works for St. George's Church, Worcester, where he was organist until May 1889. With hindsight, it may be viewed as a watershed: not only was it almost the last work for his steady employer of the past four years when he was finding his voice as a composer, but it was also virtually the first of his ceremonial set-pieces, the forerunner of the music that celebrated great national occasions.

This short work was commissioned for the occasion on 9 October 1888 of the visit by Bishop Isley, Roman Catholic Bishop of Birmingham, to St. George's. The Bishop was there to inaugurate the Apostleship of Prayer and the League of the Sacred Heart and Elgar emphasised the importance of the visit in the letter he wrote a few days later to his friend in Settle, Dr Charles Buck: “for the special service some special things had to be sung for which we had no music; thus I had to set to work & compose it all & copy out the parts!! Had to get it in anyhow & broke my neck doing it. Anyway, the leading paper says the new composition was ‘exquisite’ so I suppose it was good enough.”

Regret Not Me, Henry Handel Richardson

Regret Not Me is one of Thomas Hardy's poems (*Satires of Circumstance*, 1914) set to music by the twentieth-century Australian novelist and composer Henry Handel Richardson (the pen name of Ethel Florence Lindesay Richardson). About seventy of her songs survive and were all published a few years ago.

Henry Handel Richardson was born in Melbourne, Australia, in 1870. At the age of eighteen she sailed to Europe to study piano at the Königliches Conservatorium, Leipzig, graduating in April 1892. Her literary career flourished in London where she lived with her husband, Professor John George Robertson. After his death in 1933 she bought a house near Hastings, remaining there until her death in 1946.

Richard Gosling's sister, Dr Meg Probyn, has lived for many years in Australia, but on one of her visits to the UK to see her brother, HHR's literary executor handed them a folder filled with HHR's own handwritten compositions including *Regret Not Me*. Dr Probyn presented the original manuscripts to the National Library of Australia in Canberra.



Hear My Prayer, Felix Mendelssohn

Although Mendelssohn held no official church appointments during his short but busy musical career, he contributed generously to the repertory of sacred music. Apart from his two great oratorios *Elijah* and *St. Paul*, he wrote a large number of smaller pieces, many of which are woefully neglected today.

One that has won a good measure of popularity, however, is *Hear My Prayer*. Although it is heard less often today than it used to be, and has undoubtedly suffered from weak and characterless performances in the past, it is a work of surprising power. Mendelssohn composed the piece, which he called a hymn, in January 1844 for Bartholomew's concerts staged in Crosby Hall, London, where it received its first performance in English in 1845. Mendelssohn, who had set the text in a German translation which is often performed, orchestrated the piece in 1847.

Hear My Prayer uses a text whose sentiments echo what we find in the psalms, particularly Psalm 55, a song of supplication in the face of extreme adversity. It falls into three basic sections. In the first, the sweet quality of the opening soprano solo in a major mode soon gives way to a note of anguish and urgency as the music shifts into the minor and becomes more chromatic. Just as the music begins to repeat itself once more in the major, the chorus breaks in dramatically, and in the second section the soloist leads the chorus in an urgent call-and-response passage that effectively portrays a soul embattled and surrounded by its enemies. Following a recitative passage in which the soloist appeals for her prayer to be heard by God, her last phrase being echoed by the chorus, the final section begins. This is the famous setting *O for the wings of a dove*, often performed as a piece on its own but really at its best here, where its soaring lyricism forms an uplifting conclusion to a splendid piece.



Requiem, John Rutter



John Rutter was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student.

His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers. His larger choral works, *Gloria* (1974), *Requiem* (1985), *Magnificat* (1990), *Psalmfest* (1993) and *Mass of the Children* (2003) have been performed many times in Britain, North America, and a growing number of other countries.

He co-edited four volumes in the *Carols for Choirs* series with Sir David Willcocks, and, more recently, has edited the first two volumes in the new *Oxford Choral Classics* series, *Opera Choruses* (1995) and *European Sacred Music* (1996). From 1975 to 1979 he was Director of Music at Clare College,

whose choir he directed in a number of broadcasts and recordings.

After giving up the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting. He has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Africa, North and Central America and Australasia.

In 1980 he was made an honorary Fellow of Westminster Choir College, Princeton, and in 1988 a Fellow of the Guild of Church Musicians. In 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music.

Requiem was written in 1985 in memory of the composer's father. The first performance was given in Dallas, Texas in October 1985, and what was conceived as a personal memorial has gone on to become one of John Rutter's internationally most often-performed choral works, both in church and concert hall.

Unlike the dramatic, large-scale Requiems of Berlioz and Verdi, Rutter's setting belongs in the smaller-scale, more devotional tradition of Fauré and Duruflé. The choral forces do not need to be large, there is only one soloist, the instrumentation is restrained, the duration less than forty minutes. As with Fauré and Duruflé, the Latin text of the *Missa pro defunctis* is not set in its entirety, the chosen portions being those which underline a theme of light and consolation emerging out of darkness and despair; and as with more than one twentieth-century *Requiem*, vernacular texts are interwoven with the traditional Latin. There are two psalms associated with the rite of burial, the sombre *De profundis* (Psalm 130) and the serenely confident Psalm 23, each of these settings having an important part for a solo instrument, cello and oboe respectively. In addition, movements 5 and 7 incorporate sentences from the Anglican Burial Service, in the incomparably magnificent English of the 1662 Book of Common Prayer.

The complete seven-movement work forms an arch-like structure: the first and last movements are prayers to God the Father, movements 2 and 6 are psalms, 3 and 5 are prayers to Christ the Son, and the central *Sanctus* is an affirmation of divine glory.

The occasion of a *Requiem* is one for reflection and looking back, and, like a number of composers in their *Requiem* settings, Rutter pays homage to his predecessors – influences including Fauré, Mahler, Howells and Gershwin can be detected, along with the use of Gregorian chant at two key points in the work – but out of these disparate elements a synthesis emerges which has been widely recognised as the composer's own.

The choir



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.

Sopranos

Diana Blower
Sylvia Byers
Heather Champion
Maureen Chapman
Jane Clifford
Patsy Dale

Suzie Duke
Marie-Therese Feeley
Elena Gente
Ann Greenfield
Lynn Groves
Audrey Hadfield

Emily Heiden
Bethan Humphrey
Sariah Jackson
Alison Kain
Jackie Kennedy
Rachel Lawrence

Helen MacNab
Sally Paisley
Pat Prior
Helena Read
Jane Reed
Audrey Wallin

Altos

Kate Brown
Margaret Butcher
Anne Cawardine
Marion Chase
Sarah-Jane Critchley
Judith Day Robinson
Jean Finch

Joanna Finlay
Eileen Gall
Sharon Harrison
Shirley Harrison
Heather Herrin
Jane Jackson
Sheila Jones

Victoria Joyce
Margaret Lyall
Shirley Morgan
Gillian Penny
Catherine Rigby
Rosalyn Robertson
Olivia Seaman

Audrey Stuart Black
Celia Sumner
Muriel Thatcher
Felicity Wilkin

Tenors

Donald Haley
Gareth Looker

José-Luis Parody
Warren Silk

Alan Spencer
Toby Thompson

Jeremy Tucker

Basses

Clive Brock
Gerald Chew
Gavin Grant

Trevor Harrison
Trevor Hurrell
Carl Lane

David Lyall
John Moffat
Cyril Rogers

Michael Selway
Clive Steward

Royal Tunbridge Wells Choral Society Consort

Cello

David Burrowes

Flute

Abigail Burrows

Percussion

Sebastian Guard

Harp

Helen Arnold

Oboe

Helen Pye

Organ

Christopher Harris



Tunbridge Wells Girls' Grammar School

TWGGGS was awarded Specialist Status in Music with English in 2008 which has enabled both the Music and English departments to offer all sorts of new opportunities for the pupils, for example, concert and theatre trips, music workshops and competitions and to work with external organizations such as Glyndebourne, Pro Corda and Opera By Definition. We are very excited to have this fantastic opportunity to work again with the Royal Tunbridge Wells Choral Society.

The girls performing this evening belong to the Cantemos Choir, our Intermediate Chamber Choir for Years 9 and 10. This choir performs regularly in public, taking part in competitions such as the National Festival of Music for Youth and Barnardo's Choir Competition. Last year they took part in a very successful and enjoyable tour of Tuscany, where they were privileged to open the Summer Festival in the town of Casciana Terme.

Sue Waddington, Director of Music at TWGGGS, was trained at the Royal Northern College of Music where she studied piano and clarinet. She graduated from King's College, London with a Masters' degree in Theory and Analysis in 1994. She began her teaching career in Croydon, and came to TWGGGS in 2001, becoming Director of Music in 2003. Sue was instrumental in the school achieving specialist status as a Music college in 2008, and organizes and conducts many of the ensemble groups which TWGGGS offers to its pupils and to the wider community.

She is a composer and experienced accompanist, and plays regularly for pupils in concerts and examinations. She lives near Tunbridge Wells with her husband Ian and her two daughters.

The words

Evening Hymn, H. Balfour Gardiner

Te lucis ante terminum
Rerum Creator, poscimus
Ut pro tua clementia
Sis praesul et custodia.

Procul recedant somnia
Et noctium phantasmata,
Hostemque nostrum comprime
Ne pollutantur corpora.

Praesta, Pater piissime
Pratique compar unice
Cum Spiritu Paraclito
Regnans per omne saeculum. Amen



*Before the ending of the day,
Creator of the world, we pray
That with Thy wonted favour Thou
Wouldst be our guard and keeper now.*

*From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no impurity we may know.*

*O Father, that we ask be done,
Through Jesus Christ thine only Son;
Who, with the Holy Ghost and Thee,
Doth live and reign eternally. Amen.*

In My Father's House, Anthony Pitts

In My Father's house are many mansions:
I go to prepare a place for you.
I will come again and receive you unto Myself:
That, where I am, there ye may be also.
I will not leave you comfortless:
I will come unto you, and see you again.
And your heart shall rejoice:
And your joy no man taketh from you.

(John 14:2-3, 18 & 16:2)



Ave verum corpus, Edward Elgar

Ave verum Corpus natum ex Maria Virgine:
Vere passum immolatum in cruce pro
homine:
Cujus latus perforatum vero fluxit sanguine:

Esto nobis praegustatum mortis in examine.

O clemens, O pie, O dulcis Jesu, Fili Mariae.

*Hail true Body born of the Virgin Mary:
Which truly suffered and was sacrificed on
the cross for humankind:*

*From whose pierced side flowed a wave of
blood:*

*Grant that we may taste you throughout
our life.*

*O gentle, O blessed, O sweet Jesus, Son of
Mary.*

Ave Maria, Edward Elgar

Ave Maria, gratia plena; Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei, ora pro nobis
peccatoribus,
nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou amongst women,
and blessed is the fruit of thy womb, Jesus.*

*Holy Mary, Mother of God, pray for us
sinners,
now and at the hour of our death. Amen.*

Ecce sacerdos magnus, E. Elgar

Ecce sacerdos magnus,
qui in diebus suis placuit Deo,
Et in ventus est justus.

*Behold a great priest
who in his days pleased God,
and has been found to be just.*



Regret Not Me, Henry Handel Richardson (words: Thomas Hardy)

Regret not me;
Beneath the sunny tree
I lie uncaring, slumbering peacefully.

Swift as the light
I flew my faery flight;
Ecstatically I moved, and feared no night.

I did not know
That heydays fade and go,
But deemed that what was would be
always so.

I skipped at morn
Between the yellowing corn,
Thinking it good and glorious to be born.

I ran at eves
Among the piled-up sheaves,
Dreaming, "I grieve not, therefore nothing
grieves."

Now soon will come
The apple, pear, and plum
And hinds will sing, and autumn insects
hum.

Again you will fare
To cider-makings rare,
And junketings; but I shall not be there.

Yet gaily sing
Until the pewter ring
Those songs we sang when we went
gipsying.

And lightly dance
Some triple-timed romance
In coupled figures, and forget mischance;

And mourn not me
Beneath the yellowing tree;
For I shall mind not, slumbering peacefully.



Hear My Prayer, Mendelssohn

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide,
Take heed to me!

Hear how in prayer I mourn to Thee!
Take heed to me,
Without Thee all is dark, I have no guide.

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide
Hear my prayer, O God, incline Thine ear!

The enemy shouteth, The godless come fast!
Iniquity, hatred, up on me they cast!
The wicked oppress me, Ah where shall I fly?
Perplexed and bewildered, O God, hear my cry!

The enemy shouteth, the godless come fast,
Perplexed and bewildered, O God, hear my cry!



My heart is sorely pained, within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed,
Lord, hear me call!

O for the wings, for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest, and
remain there forever at rest.



INTERVAL – 30 MINUTES

Requiem, John Rutter

1. Requiem aeternam

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

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

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!

*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. Christ, have mercy.*

2. Out of the deep

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy:
and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

3. Pie Jesu

Pie Jesu Domine, dona eis requiem,
Pie Jesu Domine, dona eis requiem,
Pie Jesu Domine, dona eis requiem, sempiternam.

*Merciful Lord Jesus, grant them rest.
Merciful Lord Jesus, grant them
everlasting rest.*

4. Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli gloria tua,
Hosanna in excelsis.

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

Benedictus qui venit in nomine Domini:
Hosanna in excelsis

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

5. Agnus Dei

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

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

Man that us born of a woman hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi: dona eis requiem.
In the midst of life, we are in death: of whom may we seek for succour?

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

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
and whosoever liveth and believeth in me shall never die.

6. The lord is my shepherd

The lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul and bring me forth in the paths of righteousness, for his Name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil:
for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table for me against them that trouble me:
thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

7. Lux aeterna

I heard a voice from heaven saying unto me,
Blessed are the dead who die in the Lord,
for they rest from their labours:
even so saith the Spirit.

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

*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.*



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 _____

Surname _____

Address _____

Postcode _____ Email _____

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

Autumn Concert 2011

Saturday November 12th, 7.00pm
The Assembly Hall Theatre, Tunbridge Wells,
TN1 2LU
Mendelssohn: *Elijah*

With the RTWCS Orchestra.



Christmas Concert 2011

Sunday December 12th, 6.30pm
St Mary's Church, Goudhurst TN17 1AN

Handel: *Messiah (excerpts)*
Williamson: *The World at the Manger*
Plus traditional carols performed by choir
with audience participation.

With the Mayfield Brass Band.



Spring Concerts 2012

Sunday March 11th, time tbc
The Assembly Hall Theatre, Tunbridge Wells,
TN1 2LU
Orff: *Carmina Burana*

Saturday May 19th, time tbc
The Assembly Hall Theatre, Tunbridge Wells,
TN1 2LU

Verdi: *Requiem*

With the combined choirs of Royal
Tunbridge Wells Choral Society and the
Bach Chor Wiesbaden



Other local concerts

East Grinstead Choral Society

Saturday 2nd July 2011 at 7.30pm;
Imberhorne Lower School, East Grinstead,
RH19 2DT

A selection of popular madrigals and
partsongs, Broadway showtunes and
Gilbert & Sullivan choruses, plus
performances from the EGCS Music Star
competition winners
Tickets in advance only.

01342 328774
www.egcs.co.uk

Sussex Festival Choir

Sunday 31st July 2011 at 7.15pm;
Arundel Cathedral, Arundel, West Sussex
BN18 9AY

Bach: Mass in B minor

With soloists Dame Emma Kirkby, Sarah
Connolly, Neil Jenkins and David Wilson-
Johnson

**[http://sites.google.com/site/sussexfestival
choir/home](http://sites.google.com/site/sussexfestivalchoir/home)**