

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY PRESENTS

Orff

# Carmina Burana

Wheel of Fortune by Peter Drabant www.peterdrabant.com

**PLUS** *Saint-Saëns*  
Carnival of the Animals

Royal Tunbridge Wells Choral Society  
and Tonbridge Grammar School Motet Choir  
with piano duo Anthony Zerpa-Falcon &  
Jong-Gyung Park  
Conductor: Adrian Pitts

The Assembly Hall Theatre  
Tunbridge Wells TN1 2LU  
Sunday March 11th 2012, 3.00pm

**Programme £2.00**

*Royal Tunbridge Wells*  
**CHORAL  
SOCIETY**  
www.rtwcs.org.uk



@RTWChoralSoc

Official sponsors

Hotel du Vin  
&  
Bistro



RTW Brewing Co

**President**

Roy Douglas

**Vice President**

Derek Watmough MBE

**Conductor**

Adrian Pitts

**Accompanist**

Anthony Zerpa-Falcon

**Honorary Life Members**

Len Lee

**Patrons**

Sir Derek & Lady Day  
Mr M Hudson

Mr G Huntrods CBE  
Mrs W Roszak

Mr W Rutherford  
Mr & Mrs G Weller

**Friends**

Mr I Hughes  
Mrs P Maxwell

Mr & Mrs D Seaman  
Mr R Thatcher  
Mrs P Felix

Mrs J Finch  
Mr M Webb

Like the majority of arts-based charities, our ticket sales rarely cover the cost of concerts. We are therefore most grateful to our Patrons and Friends for their valuable support. A subscription of £55 or more will ensure you will have a seat of your choice reserved for you for each of our major concerts throughout the year. If you would like to become a Patron or Friend please contact Gerald Chew on 01892 527958.



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](http://www.rtwcs.org.uk)

# Programme

## *The Carnival of the Animals*

INTERVAL – 20 MINUTES

### ***Carmina Burana***

*Cantiones profanæ cantoribus et choris cantandæ comitantibus  
instrumentis atque imaginibus magicis*

*Songs of Beuern: Secular songs for singers and choruses to be sung together  
with instruments and magic images.*

## Programme notes

**The Carnival of the Animals** *Camille Saint-Saëns (1835–1921)*

This grand zoological fantasia, as it is subtitled, was composed in February 1886 and was intended by the composer for private performance only, and even then under the strictest privacy. Saint-Saëns, being a very serious-minded composer, feared that the musical public might think him too frivolous if the work became well known. After having allowed several performances for a number of years, he later had it forbidden completely and it was not until after he had died that a special provision in his will allowed it to be published. Contrary to what the composer had hoped, it is the one work that the majority of music lovers remember him by. There are fourteen sections in the work, each illustrating some species of animal.



1. Introduction and Royal March of the Lion.
2. Hens and Cocks.
3. Wild Horses.
4. Tortoises.
5. The Elephant.
6. Kangaroos.
7. Aquarium.
8. Characters with long ears.
9. The Cuckoo in the depths of the forest.
10. Aviary.
11. Pianists.
12. Fossils.
13. The Swan.
14. Finale.

## Carmina Burana Carl Orff (1895–1982)



Carl Orff was born in Munich into a musical family. He wrote his first music at the age of 16 and a full scale choral work the following year. Although he studied 'cello and piano he was intolerant of formal instruction, preferring improvisation and imitation of earlier composers. Early influences on his work were Schoenberg and Richard Strauss. Later, after studying the music of Monteverdi and the Italian Renaissance and conducting the music of Bach and Schutz, his ideals became antithetical to those of Strauss and Wagner.

By the mid 1920s he had developed an interest in musical education, especially of young children. The results can still be seen in our schools today, particularly in the many new tuned and untuned percussion instruments he created. *Schulwerk*, published in 1930, demonstrates his growing obsession with primitive and evocative rhythms. This, with his preference for simple formal melody,

converges in *Carmina Burana*. The version being performed today is the arrangement for reduced orchestra authorised by Orff in 1956.

*The following notes (and subsequent translation) were written by RTWCS bass Richard Gosling, who sadly died in March 2010.*

After the dissolution of Benediktbeuern Monastery, Upper Bavaria, a 13th century anthology of Medieval Latin poems was transferred to the Hof-Bibliothek, Munich, but never catalogued. In 1803 it was rediscovered and found to contain the world's largest collection of Medieval Latin secular poetry. 43 are marked to be sung. The first modern edition was by Schmeller in 1847, but in 1931 the first volume of Hilka and Schuman's authoritative edition was published. Carl Orff's musical selection is dated 1937.

Meanwhile, in 1926, a young PhD named Helen Waddell published a highly romanticised account of 'The Wandering Scholars', which became a best-selling Penguin paperback. I cannot decide whether she was exceptionally naive or exceptionally cunning, but all the great authorities from Germany seem to have written to her to tell her how wrong she was. Usually the PhDs do all the work and the professors take all the credit, but in this case Helen Waddell was able to thank them all prettily in her 6th edition of 1932. So Carl Orff's musical setting of this obscure Latin poetry came to a ready-made English audience.

Reading the *Carmina Burana* may be compared to a stroll along the sea-shore: the beautiful wet pebbles which may turn out to be dull and uninteresting when you take them home; the exquisite little wild flowers which could never win a modern flower show; curiously-shaped driftwood which might once have graced a sailing-ship; patterned spirals of shells which lack the living bodies. We admire them only as objets Trouves – but what a wonderful experience, nonetheless! We may miss some of the rare examples an expert would find, but we have the more exhilarating experience of being an explorer in unfamiliar territory.

In Carl Orff the *Carmina Burana* found its rightful arranger/composer; traditional, modern, eclectic and appropriately over-the-top. I hope you will find the same pleasure that I have found in this work.

The poems and songs are grouped in a cycle, or rather three interlocking cycles:

- 1) The cycle of the Church year, represented by Shrove Tuesday, Easter, Whitsun and Christmas
- 2) The cycle of the seasons as shown by the flowers of Spring, usually about Easter and the greening of the woods (traditionally May Day)
- 3) The cycle of human life represented by Summer courtship, Christmas parties which lead to betrothals and complete the cycle with an Easter marriage. But all these are 'Icansiones profanae', songs outside the church, for they are the holiday celebrations which are associated with the great Church occasions of Passiontide, Pentecost and Advent.

My translations are mainly intended to be literally accurate, but I could not resist the doggerel verse of No. 14, *In Taberna Quando Sumus*.

*Richard Gosling, February 1999.*

## Performers

### **Adrian Pitts – Conductor**

Adrian trained at Bristol University conducting the University Chamber Choir and Orchestra for two years. As a student he regularly worked as Chorus Master for conductors including Sir David Willcocks, and Stephen Cleobury. While he was training to be a music teacher at London University he sang with St Paul's Cathedral Special Choir and the London Philharmonic Choir under Barry Rose, John Alldis and Richard Cook.



He has taught in schools for over 30 years, most recently at Tonbridge Grammar School where he was Director of Music for 16 years. He enjoys composing, studying under Derek Bourgeois at Bristol and recent performances include *Five Milligan Miniatures* by Primary schools in Tonbridge, and *Hodie* premiered by the Paddock Wood Choral Society at Christmas. His *Wealden Ways* for Choir and Orchestra will receive its world premiere in Paddock Wood later this month.

He has trained youth choirs to take part in the BBC Choir of the Year competitions reaching the national rounds every year since 1998, performing with them in major venues such as the Barbican Centre, Royal Festival Hall, St John's Smith Square, the Cadogan Hall and most recently at St Paul's Cathedral in London in front of 2,500 people. His choirs perform the 'ripieno' from Bach's *St Matthew Passion* with the London Bach Choir, which was broadcast on BBC Radio 3. The Tonbridge Grammar School Motet Choir was one of the finalists in a recent Songs of Praise Choir of the Year competition, as well as winners of the Barnardo's National Choir Competition in 2009. They have been invited to take part in the prestigious Llangollen International Eisteddfod this summer.

Since 2005 he has returned to conducting adult choirs, working with the local Chantry Choir and conducting the inaugural concert of the Cantate Choir, before becoming music director of Paddock Wood Choral Society performing music by Mozart, Haydn and Vaughan Williams in recent seasons. Most recently he has directed the Occasional Choir (Fauré's *Requiem*). Future performances include Haydn's *Creation* in 2012 and Rutter's *Requiem* in 2013.

## Alan Fairs – Baritone



Fortunate in having a wide-ranging bass-baritone voice, Alan has performed works from an extensive repertoire. Engagements have included *Messiah* at the Royal Albert Hall and subsequently Brahms' *Requiem* and Elgar's *Coronation Ode*, all conducted by Sir David Willcocks. He has appeared several times at the Festival Halls on London's South Bank. He has performed with the Royal Liverpool Philharmonic Orchestra in Gounod's *Messe Solennelle* at the Three Choirs Festival, with the City of Birmingham Choir and the City of Birmingham Symphony Orchestra in *Messiah* and with the English Symphony Orchestra in *Messiah*, *St. Matthew Passion*, Beethoven's *Choral Symphony* and Mozart's *Requiem*. At the Istanbul International Festival he performed Haydn's *Creation* and Beethoven's *Missa Solemnis*. Recent engagements have also included *Stabat Mater* by Dvorak and by Rossini, Rossini's *Petite Messe Solennelle*, Verdi's *Requiem*, Puccini's *Messa di Gloria* and

Mendelssohn's *Elijah*. On June 2nd this year he will be helping celebrate Elgar's birthday as well as the Queen's Diamond Jubilee by taking part in *The Kingdom* in Worcester Cathedral with the English Symphony Orchestra.

In his operatic career he has appeared most frequently in solo roles with Welsh National Opera and Scottish Opera. There have also been engagements at Glyndebourne, English National Opera, and the Royal Opera as well as overseas.

## Nicola-Jane Kemp – Soprano



Nicola-Jane Kemp studied piano at Chetham's School of Music, sang with Clare College Choir at Cambridge, and studied solo voice at the RCM and RSAMD. A coloratura soprano, her signature role is *Queen of the Night* from Mozart's *Magic Flute* which she has sung for many companies including the Académie Européenne de Musique d'Aix-en-Provence.

She has been a soloist in two New Year Galas at the Queen Elizabeth Hall and sang *Carmina Burana* with the Royal Philharmonic Orchestra. She was soloist for the Jubilee concert in 2002 at Chatsworth House, returning in 2003 and 2006 by popular demand. She has made two New Year tours of the UK singing Viennese operetta with the London Gala Orchestra and Guildford Philharmonic, and was a guest soloist for New Year Galas in Egypt with the Cairo Symphony Orchestra, and Radio 2's *Friday Night is*

*Music Night* with the BBC Concert Orchestra conducted by Robin Stapleton. In a new departure she has recently been awarded "Best Education Publication" by the British Music Industries Association for her special series of songbooks *The Language of Song* published by Faber Music.

She currently teaches choral scholars at Clare and Queens' Colleges, Cambridge and at St Paul's Girls' School, also giving masterclasses and workshops for the ARK Academy schools. She is a Grade and Diploma examiner for the ABRSM, an adjudicator for The British & International Federation of Festivals and recently sat on the council for the Association of Teachers of Singing.

## Richard Reaville – Tenor

Richard is renowned for his extensive repertoire and versatility. He studied with John Cameron at the Royal Northern College of Music and later with Iris Dell'Acqua, Nino Di Stefani and Nicholas Powell.

His solo operatic engagements have included First Soldier/*L'incoronazione di Poppea* (Glyndebourne Festival); Don José/*Carmen* (WNO); Maintop and Arthur Jones/*Billy Budd* (ENO); Second Judge/*Broken Strings* (Scottish Opera); Eisenstein/*Die Fledermaus* (Mid Wales Opera); Piet the Pot/*Le grand macabre* (with the Odense Symphony Orchestra Denmark); Herald/*Simon Boccanegra* (Tivoli Festival Copenhagen); Juhana/*The Last Temptations* (Nilsia Festival Finland). Most recent engagements have included the 2011 Glyndebourne Festival.

Concert engagements include the BBC Philharmonic Orchestra, English String Orchestra, Danish Radio Orchestra, Orchestre Philharmonique de Lorraine, the Kuopio and Jyväskylä orchestras of Finland, the Arhus and Randers Orchestras of Denmark, the Örebro Orchestra of Sweden, and the Belgian National Orchestra. He has sung Britten's *Serenade for Tenor, Horn and Strings* with The Ensemble Orchestral de Paris, and the world première of Anthony Girard's *Le Rêve est notre espoir* with l'Ensemble Orchestral de Paris and much of the standard repertoire of Handel, Haydn and Mozart including a performance of Handel's *Messiah* with the Händel Förderverein in Halle, Germany in celebration of Handel's birthday.

Radio and TV broadcasts include Britten's *Billy Budd* for BBC2 Television, Rossini's *Petite Messe Solennelle* for Danish Radio, Finnish Television in a programme of opera arias and duets also featuring Karita Mattila and Britten's *Serenade* with the Norwegian Radio Symphony Orchestra. Recordings are Britten's *Billy Budd* for a BBC video, Puccini's *Messa di Gloria* with the Jihlava Choir and Ostrava Orchestra of the Czech Republic and Stuart Ward's *A celebration of Gods*, recorded with the Divertimenti of London.

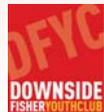


## One of our basses will be out of breath

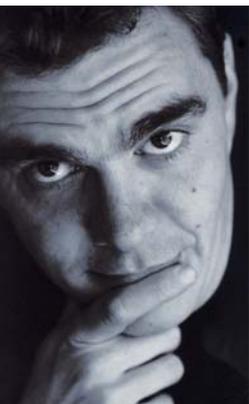


Michael Selway is running in the London Marathon on April 22nd 2012 and as a member of The Society of London Ragamuffins will be raising money for the Downside Fisher Youth Club. The Youth Club supports socially excluded children and young people from Bermondsey and its neighbouring areas, and helps them to fulfil their potential as capable, confident young adults through a structured programme of sporting, educational, artistic and recreational activities. To see more about what they do visit [www.downside-fisher.org](http://www.downside-fisher.org).

If you'd like to sponsor Michael visit [www.justgiving.com/Michael2012](http://www.justgiving.com/Michael2012) or phone Jeff Jarman on 01732 352039.



## 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.

The Royal Tunbridge Wells Choral Society is privileged to have him as our accompanist. With his wife Jong-Gyung Park making the other half of a remarkable double act Tunbridge Wells is fortunate to have such talent in its midst.

## Jong-Gyung Park – Piano



Jong-Gyung made her orchestral debut aged thirteen with Boston Symphony Orchestra and has since appeared with Israel Philharmonic Orchestra, Haifa Symphony Orchestra, Montevideo Symphony Orchestra, Royal Orquesta Sinfonica de Galicia, Royal Chamber Orchestra of Wallonia, Belgian National Orchestra, and New Hampshire Symphony Orchestra.

She has performed in recital throughout the United States, South America, Europe, Israel, and the Far East. Recent concert activities include solo and chamber music recitals in concert series in Solothurn, Switzerland, the Royal theatre of Monnaie in Brussels, the Sala Verdi in Milan and the Seoul Arts Centre. She is regularly invited to give masterclasses in the United States, Korea, and South America.

Jong-Gyung began piano lessons in her native Korea at the age of three. She is a graduate of the New England Conservatory in Boston, USA, and holds an Artist’s Diploma from the Hochschule für Music und Theatre in Munich, Germany. She was also invited to study at the International Piano Foundation Academy in Lake Como, Italy where she studied with Leon Fleisher, Dmitri Bashkirov, Fou Ts’ong and Charles Rosen among others.

International awards include medals at the Sviatoslav Richter International Piano Competition, the Ferruccio Busoni International Piano Competition in Italy where she also received Busoni Prize for commissioned work, the Ninth Arthur Rubinstein International Piano Masters Competition, Israel and Laureate at the Queen Elisabeth International Music Competition, Belgium. She lives in Tunbridge Wells with husband Anthony Zerpa-Falcon and their two daughters.

# 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](mailto:hurrellt@gmail.com).

**For more information about  
Royal Tunbridge Wells Choral Society visit  
[www.rtwcs.org.uk](http://www.rtwcs.org.uk)**

- Join as a singer
- Archive programmes and reviews
- Future events
- About us
- How you can support us



# Royal Tunbridge Wells Choral Society singers

## Sopranos

Diana Blower	Aspen Davidoff	Jenny Jessup	Helena Read
Catherine Burgess	Jill Dunstall	Alison Kain	Jane Reed
Sylvia Byers	Elena Gente	Elena Lewis-Grey	Gale Smith
Anne Marie Cantwell	Ann Greenfield	Karen Maier	Ann Spillman
Heather Champion	Katy Hawes	Helen MacNab	Claire Summons
Susan Chandler	Barbara Hazelden	Barbara Maw	Sue Townsend
Maureen Chapman	Alexandra Heaton	Anne Metherall	Linda Wilson
Jane Cole	Rosemary Hughes	Louise Packham	
Patsy Dale	Sariah Jackson	Michelle Palmer	
Diana Dann	Eve Johnson	Pat Prior	

## Altos

Alison Aisher	Peggy Flood	Tina Lindley	Olivia Seaman
France Amann	Eileen Gall	Ailsa McMahon	Audrey Stuart-Black
Kate Brown	Janet Gambell	Shirley Morgan	Muriel Thatcher
Margaret Butcher	Ruth Gray	Shirley Nankivell	Jane Walters
Pauline Coxshall	Sharon Harrison	Sylvia Parsons	Christina Warren
Mair Davies	Heather Herrin	Gillian Penny	Felicity Wilkin
Nina Filbey	Caroline Horobin	Catherine Rigby	Joelle Williams
Jean Finch	Sheila Jones	Rosalyn Robertson	Lesley Wolvey
Joanna Finlay	Jane Lewis	Celestine Ryan	

## Tenors

Giles Ellis  
Jonathan Howard  
Guy Huntrods  
Gareth Looker  
Anthony Pakenham  
John Simmons  
Hans van Sloun  
Alan Spencer  
Neil Townsend  
Derek Watmough

## Basses

Martin Apps	David Lyall
Gerald Chew	David Miller
Roy Dunstall	John Moffat
Gavin Grant	Matthew Oakham
David Ham	Mark Rees
Mark Hudson	Eric Scott
Trevor Hurrell	John Spary

# Members of the choir of Tonbridge Grammar School Motet Choir

Amber Boulderstone	Arabella Gordon-Reid	Rosie Metcalfe	Molly Simpson
Eleanor Boylan	Lydia Hipps	Nancy Molyneaux	Kezia St Clere Smithe
Niamh Caines	Millicent Hodgkinson	Rebecca Moore	Rosie Taylor
Jasmine Calladine	Imogen Huxford	Lucy Morrell	Sarah Ward
Mariame Clemence	Martha Jesson	Abigail Newlands	Jacqueline Whitmey
Hannah Coles	Bethany Kingston	Emily Parr	Abigail Wiggins
Bethany Dewhirst	Rebecca Lynes	Shula Parry	Rachel Wonnacott
Isabel Goodman	Molly Marsh	Eleanor Pile	

# Royal Tunbridge Wells Choral Society Ensemble

## Pianos

Anthony Zerpa-Falcon  
Jong-Gyung Park

## Timpani

John Rockliffe

## Percussion

Nigel Shipway  
Chris Nall  
Sebastian Guard  
Tony Wagstaff

## Phoenix Concert Pianos

We would like to express our gratitude to Richard Dain, Proprietor of Hurstwood Farm Piano Studios, for his generosity in lending us two superb pianos for tonight's concert.

Few people are aware that in recent years, some of the world's most remarkable inventions in the field of piano technology have been made in this small unit near Borough Green – a few miles from Tonbridge

Hurstwood's patented inventions constitute the most innovative and profound changes in the acoustic conception of pianos since Theodore Steinway presented his "centennial piano" in 1876, the progenitor of the modern Steinway. They have been licensed around the world, including to Steingraeber (in Bayreuth) who now manufacture to Hurstwood's own specification a new piano called the Phoenix. Tonight's concert will be only second public appearance of the Phoenix, – its world premier appearance having been at Cadogan Hall in February, in a recital given by Oliver Poole. Its innovative acoustic technology enables the piano to produce up to twice the sound energy from the same energy input to the keyboard by the pianist. Most of this additional energy results in longer sustain (singing tone) of each note rather than high volume, facilitating greater precision of interpretation and accuracy. The secret lies in more efficient transfer of vibration energy from the string to the soundboard and in elimination of the large forces that the strings of a traditional piano impose on and clamp the soundboard. The Phoenix pianos being played today are also of an exquisite appearance, being finished in unstained rare Santos Rosewood.

Anthony Zerpa-Falcon has several times performed in the small concert hall at Hurstwood Hurstwood Farm since he was a young man of nineteen. His comments about the extensive opportunities for improvement in traditional pianos have contributed to the advancement of piano design now emerging.

## The Ghana Education Project

Our thanks go to the pupils of Tunbridge Wells Girls Grammar School for assisting us with programme selling at today's concert. They will also perform a short selection of African songs and will be making a collection at the end of the Concert in aid of their Ghana Education Project charity.

The charity works closely with local Ghanaian authorities and teaching groups in order to achieve their goals. GEP has initiated many schemes to improve the quality of education and resources. If you'd like to find out more about them visit their website: [www.ghanaeducationproject.org.uk](http://www.ghanaeducationproject.org.uk)



# The words

## 1. O Fortuna – Chorus

O Fortuna, velut luna  
statu variabilis.  
Semper crescis aut decrescis;  
vita detestabilis.  
Nunc obdurat et tunc curat  
ludo mentis aciem.  
Egestatem, potestatem  
dissolvit ut glaciem.

Sors immanis et inanis,  
rota tu volubilis,  
status malus, vana salus,  
semper dissolubilis;  
obumbrata et velata  
michi quoque niteris;  
nunc per ludum, dorsum nudum  
fero tui sceleris.

Sors salutis et virtutis  
michi nunc contraria  
est affectus  
et defectus  
semper in angaria.  
Hac in hora, sine mora,  
corde pulsum tangite;  
quod per sortem sternit fortem,  
mecum omnes plangite!

## 2. Fortune plango vulnera

Fortune plango vulnera stillantibus  
ocellis,  
quod sua michi munera subtrahit  
rebellis.  
Verum est, quod legitur, fronte  
capillata,  
sed plerumque sequitur Occasio calvata.

In Fortune solia sederam elatus,  
prosperitatis vario flore coronatus;  
quicquid enim florui felix et beatus,  
nunc a summo corruui gloria privatus.

O Fortune, just like the moon,  
Variable in disposition,  
Forever you wax and wane;  
A hateful life.  
Fortune now is obdurate and  
then cares for the card-player's acuity.  
Destitution or wealth  
She dissolves like ice.

Horrible, vain Fate,  
You turning wheel of evil disposition.  
Empty certainty,  
Always likely to fail;  
Shadowy, veiled  
Now you trouble me too;  
Now through gambling, I've lost my shirt  
It's all your fault.

The chance of health and virtue  
Is now against me –  
Ill, failing,  
Always in crisis.  
At this crucial time  
Without delay  
Touch the beat of my heart.  
All bemoan with me  
What lays the strong man low  
By chance.

I bewail the wounds of Fortune with  
brimming eyes,  
Because the traitress is stealing away  
my due rewards.  
It is true what they say: "Take Time by  
the forelock"  
The head behind is mostly bald!

I had taken my seat high on Fortune's  
throne,  
Garlanded with the various flowers of  
prosperity;  
But for all that I flourished when  
fortunate and happy,  
Now I have fallen from on high,  
dishonoured.

Fortune rota volvitur: descendo  
minoratus;  
alter in altum tollitur; nimis exaltatus.  
Rex sedet in vertice – caveat ruinam!  
nam sub axe legimus Hecubam  
reginam.

The wheel of Fortune turns: I go down  
defeated;  
Another is raised on high – too high for  
his own good.  
The king sits at the top; let him beware  
his downfall!  
For we read of Queen Hecuba under  
Fortune's wheel.

## **I Primo Vere. In early Spring – Chorus**

### **3. Veris leta facies – Chorus**

Veris leta facies mundo propinatur,  
hiernalis acies victa iam fugatur.  
in vestitu vario Phebus principatur,  
nemorum dulcisono qui cantu  
celebratur.

The happy face of Spring  
Is welcomed by the world;  
Winter's forces are defeated  
And put to flight.  
Flora reigns  
In multi-coloured clothing,  
And is honoured  
By the woodlands' sweet-voiced song.

Flore fusus gremio Phebus novo more  
risum dat, hoc vario iam stipatur flore.  
Zephyrus nectareo spirans it odore.  
Certatim pro bravo curramus in amore.

Pouring down on Flora's lap,  
Phoebus smiles anew,  
Now he is thronged  
With this variety of flowers.  
Zephyr goes forth,  
Breathing his honeyed breath.  
Let us run bravely  
In the race for love.

Cytharizat cantico dulcis Philomena,  
flore rident vario prata iam serena,  
salit cetus avium silve per amena,  
chorus promit virginum iam gaudia  
millena.

The sweet nightingale,  
Performs her song;  
The happy fields now smile  
With varied flowers;  
Flocks of birds  
Rise through the welcoming woods;  
And choirs of maidens now  
Offer up joys in thousands.

### **4. Omnia Sol temperat – Baritone**

Omnia Sol temperat  
purus et subtilis.  
novo Mundo reserat  
faciem Aprilis,  
ad amorem properat  
animus herilis

The pure, fine Sun  
Warms everything,  
As April reveals her face  
To this new world.  
The master's mind  
Speeds towards Love,

et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnī vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas,  
tuum retinere.

Ama me fideliter,  
fidem meam nota;  
de corde totaliter  
et ex mente tota,  
sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volvitur in rota.

## 5. Ecce gratum – Chorus

Ecce gratum et optatum  
Ver reducit gaudia,  
purpuratum, floret pratum.  
Sol serenat omnia.  
iam iam cedant tristia!  
Estas redit, nunc recedit  
Hyemis sevitia.

Iam liquescet et descrecit  
grando, nix et cetera;  
bruma fugit, et iam sugit,  
Ver Estatus ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub estatis dextera.

Gloriantur et letantur,  
in melle dulcedinis,  
qui conantur, ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes et letantes  
pares esse Paradis.

And the Boy God  
Rules his happy subjects.

So great is the renewal  
In this yearly Spring;  
And Spring's rule  
Commands us to rejoice.  
She offers us the well-known ways  
And in your Spring  
It is loyal and right  
to keep your own boyfriend.

Love me faithfully,  
See my own faithfulness;  
With all my heart,  
With all my mind I am with you  
Though I am far away.  
Anyone who loves like me  
Is turned on the wheel.

See the welcome, longed-for Spring  
Brings back joys.  
In royal colours flower the fields,  
And the Sun smiles on everything.  
Now, now let sadness depart!  
Summer returns;  
cruel Winter retreats.

Now the hail, snow etc.  
Thaw and shrink;  
Winter's chill flees,  
And now Spring suckles  
At the breasts of Summer.  
Only a wretched mind  
Does not feel lively and sportive  
Under the right hand of Summer.

They rejoice and are glad  
In honey-sweetness  
Who try to make use of  
The prize of Cupid.  
Let us, under Venus' orders,  
Rejoice and be glad  
To be like Paris with the most  
Beautiful girl in the world.

## **6. Uf Dem Anger On The Green Dance – Orchestra.**

### **7. Floret silva – Chorus**

Floret silva nobilis  
floribus et foliis.

The noble forest flourishes  
With flowers and foliage.

#### **Semi chorus**

Ubi est antiquus  
meus amicus?  
Hinc equitavit  
eia, quis me amabit?

Where is my old boyfriend?  
He has ridden off.  
Alas, who will love me now?

#### **Chorus**

Floret silva undique.  
nah mime gesellen ist mir we.

The forest flourishes everywhere  
For my boyfriend I despair.

#### **Semi chorus**

Gruonet der walt allenthalben.  
wa ist min geselle also lange?  
Der ist geriten, hinnen,  
o wi, wer soll mich minnen?

The forest greens up everywhere  
Where is my boyfriend all this while?  
He has ridden off.  
Alas, who will love me now?

## **8. Chramer, gip die varwe mir – Semi chorus**

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnen liebe noete.

Merchant, give me the rouge  
To redden my cheeks.  
So that I can ensnare the young men,  
even despite themselves to love me.

Seht mich an jungen man!  
lat mich iu gevallen!

Look at me, young men!  
Let me delight you!

Minnet, tugentliche man,  
minnecliche frouwen.  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.

Manly men make love  
To lovely ladies!  
Love gives you high spirits  
and leaves you highly honoured.

Seht mich an jungen man!  
lat mich iu gevallen!

Look at me, young men!  
Let me delight you!

Wol dir, Werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.

I salute you, world  
So rich in joys.  
I will be your servant,  
Always safe in your love.

Seht mich an jungen man!  
lat mich iu gevallen!

Look at me, young men!  
Let me delight you!

### **9. Reie Swaz hie gat umbe – Chorus**

Swaz hie gat umbe,  
daz sint alles megede  
die wellent an man  
allen disen sumer gan.

#### **Semi chorus**

Chume, chum, geselle min,  
ih enbite harte din,  
ih enbite harte din,  
Chume, chum, geselle min

Suzer rosenvarwer munt,  
chum, un mache, mich gesunt  
chum, un mache, mich gesunt  
suzer rosenvarwer munt.

Swaz hie gat umbe,  
das sint alles megede  
die wellent an man  
allen disen sumer gan.

### **10. Were diu werlt alle min – Chorus**

Were diu werlt alle min  
von deme mere unze an den Rin,  
des walt ih mih darben,  
daz diu chunegin von Engellant  
lege an minen armen.

#### **II In Taberna. In the Tavern.**

### **11. Estuans interius – Baritone**

Estuans interius ira vehementi  
in amaritudine loquor mee menti:  
factus de materia cinis elementi,  
similis sum folio de quo ludunt venti.

Cum sit enim propium viro sapienti  
supra petram ponere sedem  
fundamenti,  
stultus ego comparor fluvio labenti,  
sub eodem tramite numquam  
permanentem.

Feror ego veluti sine nauta navis,  
ut per vias aeris vaga fertur avis;

### **9. Reie Swaz hie gat umbe – Chorus**

They dance in a ring  
All of them are maidens.  
They don't want a boyfriend  
All this summer time.

Come, come my love!  
I beg you dearly.  
I beg you dearly.  
Come, come, my love.

Sweet rosy lips  
Come and make me happy.  
Come and make me happy.  
Sweet rosy lips.

They dance in a ring  
All of them are maidens.  
They don't want a boyfriend  
All this summer time.

Were all the world mine  
From the sea to the Rhine.  
I would forsake it all  
If only the Queen of England  
Lay in my arms.

Seething inside with vehement anger.  
I bitterly address my soul: made of  
matter,  
Ashes my element, I am like a leaf  
That the winds play with.

For though it is right for a man to place  
His foundation stone upon a rock,  
I am a fool like a flowing stream,  
Never constant in the same course.

I am carried about like a ship without a  
sailor,

non me tenet vincula non me tenet  
clavis.,  
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;  
iocus est amabilis dulciorque favis;  
quioquid Venus imparat, labor est  
suavis.  
que nunquam in cordibus habitat  
ignavis

Via lata gradior more iuventutis,  
inplicor et vitiis immemor virtutis  
voluptatis avidus magis quam salutis,  
mortuus in anima curam gero cutis.

As a wandering bird is carried along the  
airways.  
No chains, no locks constrain me; I look  
for men like myself and join the sinners.

It seems to me that being serious is a  
serious problem;  
Joking is desirable and sweeter than  
honey;  
Whatever Venus orders is a sweet  
employment  
And she never stays with faint hearts.

I move along the broad path like a  
young man  
Bound up in the bad, forgetful of good,  
Greedy for pleasure more than  
salvation.  
I look after my skin, dead in my soul.

## **12. Cignus Ustus Cantat – The song of the roast swan – Tenor**

Olim lacus colueram,  
olim pulcher extiterim,  
dum cignus ego fueram.

Once I lived on lakes,  
Once I looked beautiful,  
While I was a living swan.

### **Refrain – Male chorus**

Miser, miser!  
modo niger  
et ustus fortiter!

Woe! Woe!  
Burned black now  
And overdone

### **Tenor**

Girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.

The spit-boy turns and turns again;  
my funeral pyre burns me cruelly!  
Now the server approaches.

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes frendentes video.

Now I lie on the serving dish  
And I cannot fly away  
I see the gnashing teeth.

## **13. Ego Sum Abbas –Baritone and male chorus**

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

I am the Abbot of Cuckooland,  
And my counsellors are drunks!  
And I want to be one of Decius' sect;  
And anyone who comes to ask me  
questions in the morning at the inn,  
After sunset will go out without his shirt,  
And so stripped he will cry:

Wafna, Wafna,  
quid fecisti, sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!

Wah! Wah!  
What have you done, evil fate?  
You have taken from us all the  
pleasures of life

#### 14. In taberna quando sumus – male chorus

In taberna quando sumus  
Non curamus quid sit humus,  
Sed ad ludum propemus  
Cui semper insudamus.  
Quid agatur in taberna  
Ubi nummus est pincerna,  
Hoc est opus ut queratur,  
Si quid loquar, audiatur!

Quidam ludunt, quidam bibunt  
Quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
Ex his quidam denudantur.  
Quidam ibi vestiuntur,  
Quidam saccis induuntur.  
Ibi nullus timet mortem,  
Sed pro Baccho mittunt sortern.

Primo pro nummata vini,  
Ex hoc bibunt Libertini;  
Semel bibunt pro captivis.  
Post haec bibunt ter pro vivis.,  
Quater pro Christianis cunctis  
Quinquies pro fideliter defunctis,  
Sexies pro sororibus vanis,  
Septies pro militibus silvanis,

Octies pro fratribus perversis,  
Nonies pro monachis dispersis,  
Decies pro navigantibus,  
Undecies pro discortantibus.  
Duodecies pro penitentibus  
Tredicies pro iter agentibus,  
Tam pro Papa quam pro rege  
Bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudus, bibit magus,

Once we get inside the inn  
We don't care what land it's in  
Rushing to the gaming-table  
Roll those dice fast as we're able,  
What goes on here in the inn  
If there is some money in,  
You may well ask and I'll tell;  
Listen to me – listen well!

Some are gambling, some are drinking  
Some have gone too far, I'm thinking.  
But of those who lose and borrow  
Some will have no shirt tomorrow.  
Some still have upon their back cloth,  
Some by now are wearing sack-cloth!  
No-one fears Fate any more,  
But for Bacchus they all draw.

First they toss for the price of the wines  
Winners drink like Libertines.  
Once again for those in prison,  
Third toast is for all the living,  
Fourth for the faithful-hearted,  
Fifth for the faithful departed,  
Sixth for sisters gone astray,  
Seventh for outlaws by the way.

Eighth for brothers gone to the bad,  
Ninth for monks expelled – that's sad,,  
Tenth for those who're on the sea  
Eleventh for those at war, d'you see?  
Twelfth toast is for penitents,  
Thirteenth is for travelling gents,  
For the Pope as though he's King  
They drink and drink like any old thing!

The heir drinks and the heiress drinks,  
The soldier drinks, the cleric drinks,  
The men drink and the women drink,  
The potman and the barmaid drink,  
The quick man and the slow-coach drink,  
The blonde and the brunette both drink,  
Householder and vagrant,  
Learned man and ignorant,

Bibit pauper et egrotus.  
bibit exul et ignotus,  
bibit puer, bibit canus.  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
quamvis bibant mente leta,  
sic nos rodunt omnes gentes,  
et sic erimus egentes.  
qui nos rodunt confundantur  
et cum iustis non scribantur.  
  
Io, io, io, io, io, io, io, io, io, io!

Poor in wealth and poor in health.  
Exiled man and pardoned drink,  
Fresh-faced boy and greybeard drink,  
Prelate drinks and deacon drinks,  
Sister drinks, brother drinks,  
Grandma drinks and mother drinks,  
This man drinks and that man drinks,  
Hundreds drink – thousands drink.

Six hundred Euros aren't enough  
When all are knocking back this stuff,  
Drinking way beyond the limit  
Though they drink with cheerful spirit.  
That's why people knock poor us,  
That's why we'll be paupers, us.  
May those who knock us turn to dust  
And not be reckoned with the Just.  
  
Yo, yo, yo, yo, yo, yo, yo, yo, yo!

### **III Cour D'amours. Court Of Love.**

#### **15. Amor volat undique**

##### **Ragamuffins**

Amor volat undique,  
captus est libidine,  
iuvenes, iuencule  
conjunguntur merito.

Love flies everywhere.  
He is the slave of lust.  
Young men and women  
Are duly joined in marriage.

##### **Soprano**

Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo  
cordis in custodia.

Any girl without a boy  
Lacks entirely any joy;  
She keeps the last hours of the night  
Deep in her heart  
in confines tight.

##### **Ragamuffins**

Fit res amarissima.

It is a very bitter plight.

#### **16. Dies, nox et omnia – Baritone**

Dies, nox et omnia  
michi sunt contraria,  
virginum colloquia  
me fay planszer.  
oy suvenz suspirer,  
plu me fay temer.

Day, night, everything  
is against me.  
The talk of the girls  
Makes me cry,  
Often sigh,  
Extra shy.

O sodales, ludite,  
vos qui scitis dicite.  
michi meslo parcite,  
grand ey dolur,  
attamen consulite  
per voster honor.

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies,  
a remender.  
statim vivus fierem  
per un baser.

### 17. Stetit Puella – Soprano

Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit. Eia.

Stetit puella  
tamquam rosula;  
facies splenduit,  
os eius floruit. Eia.

### 18. Circe Mea Pectora – Baritone and Chorus

Circa mea pectora  
multa sunt susiria  
de tua pulchritudine,  
que me ledunt misere.

Manda liet, manda liet,  
min geselle, chumet niet.

Tui lucent oculi  
sicut solia radii,  
sicut splendor fulguris  
lucem donat tenebris.

Manda liet, manda liet,  
min geselle, chumet niet.

Vallet deus, vellent dei  
quod mente proposui:  
ut eius virginoa  
reserassem vincula.

Manda liet, manda liet,  
min geselle, chumet niet.

Enjoy yourselves, friends;  
You who know tell me,  
But spare me in my sorrow:  
For my grief is great,  
But in your courtesy  
Advise me.

Your beautiful face,  
Makes me cry a thousand tears,  
Ice holds your heart  
To cure me  
I should revive at once  
With your kiss.

The girl stood  
In her red dress;  
If anyone touched it  
The dress rustled. Oh my!

The girl stood  
Like a rosebud;  
Her face shone.  
Her mouth a blossom. Oh my!

From round my heart  
There are many sighs  
For your beauty  
Which wound me pitifully.

Send the dawn, send the dawn  
My true lover hasn't come.

Your eyes shine  
Like the sun's rays,  
Just as the lightning's flash,  
Lights up the dark.

Send the dawn, send the dawn  
My true lover hasn't come.

May God, may the gods will  
What I have planned:  
That I should be the one  
To have loosed her maiden fetters.

Send the dawn, send the dawn  
My true lover hasn't come.

### **19. Si Puer cum Puellula – Men's semi chorus**

Si puer cum puellula moraretur in cellula,  
felix conjunctio.

amore suscescente, pariter e medio  
avulso procul tedio,  
fit ludus ineffabilis membris, lacertis,  
labiis

si puer cum puellula moraretur in cellula:  
felix conjunctio.

If boy and girl stay in their room –  
A happy union!

Love grows alike on either side,  
All weariness is tossed aside,  
Arms, legs and lips in sport are plied!  
If boy and girl stay in their room –  
A happy union!

### **20. Veni, veni, venias – Double chorus**

Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrca,  
nazaza, nazaza, nazaza,  
trillirivos, trillirivos, trillirivos.

Pulchra tibi facias,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

Come, come, come,  
Don't make me die.  
Hyrca, hyrca,  
nazaza, nazaza, nazaza,  
trillirivos, trillirivos, trillirivos.

Your lovely face,  
The glance of your eyes  
The arrangement of your hair,  
What a glorious sight!

Blushing redder than the rose,  
Fairer than the lily.  
More shapely than all the rest,  
I rejoice in you for ever.

### **21. In trutina – Soprano**

In trutina mentis dubia  
fluctuant contraria  
lascivus armor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

In the swaying scales of my mind  
Two opposites go up and down  
Wanton love and modesty.  
But I choose what I see,  
I offer my neck to the yoke;  
But such a sweet a yoke I pass to!

### **22. Tempus est iocundum Chorus**

Tempus est iocundum, O virgines.  
modo congaudete vos iuvenes.

It is a time of gladness, O maidens,  
Rejoice with us now, Young men.

#### **Baritone**

Oh, oh, oh  
totus floreo,  
iam amore virginali  
totus ardeo.  
novus, novus amor est, quo pereoo.

Oh, oh, oh,  
I am all in bloom;  
All ablaze with my first love.  
A strange new love it is,  
which is killing me.

**Women**

Mea me confortat promissio,  
mea me deportat negatio.

My promise strengthens me;  
My denial gets me down.

**Soprano and ragamuffins**

Oh, oh, oh  
totus floreo,  
iam amore virginali  
totus ardeo.  
novus, novus amor est, quo pereo.

Oh, oh, oh,  
I am all in bloom;  
All ablaze with my first love.  
A strange new love it is  
which is killing me.

**Men**

Tempore brumali vir patiens,  
animo vernali lasciviens.

In winter time a man is passive,  
in the spring season: lascivious.

**Baritone**

Oh, oh, oh  
totus floreo,  
iam amore virginali  
totus ardeo.  
novus, novus amor est, quo pereo.

Oh, oh, oh,  
I am all in bloom;  
All ablaze with my first love.  
A strange new love it is  
which is killing me.

**Women**

Mea mecum ludit virginitas,  
mea me detrudit simplicitas.

My maidenhood is mocking me,  
My innocence is crushing me.

**Soprano and ragamuffins**

Oh, oh, oh  
totus floreo,  
iam amore virginali  
totus ardeo.  
novus, novus amor est, quo pereo.

Oh, oh, oh,  
I am all in bloom;  
All ablaze with my first love.  
A strange new love it is  
which is killing me.

**Chorus**

Veni domicella, cum gaudio,  
veni, veni, pulchra.  
iam pereo.

Come little sweetheart with joy,  
come, come, my pretty  
I am dying for you now.

**Baritone, ragamuffins and chorus**

Oh, oh, oh  
totus floreo,  
iam amore virginali  
totus ardeo.  
novus, novus amor est, quo pereo.

Oh, oh, oh,  
I am all in bloom;  
All ablaze with my first love.  
A strange new love it is  
which is killing me.

### 23. Dulcissime – Soprano

Dulcissime, totam tibi subdo me.

Sweetest, I give myself wholly to you.

### 24. Blanziflour et Helena – Chorus

Ave formosissima,  
gemma pretiosa,  
ave decus virginium,  
virgo gloriosa,  
ave mundi luminar.  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

Hail, most beautiful,  
Precious Jewel;  
Hail, honoured virgin,  
Ornament of all virgins,  
Hail, light of the world,  
Hail, rose of the world,  
Blancheflour and Helen,  
Noble Venus!

### 25. Exordium-Fortuna Imperatrix Mundi

Same as the opening (number 1).

## Advance concert 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),  
1 Petreed Cottages, Eastbourne Road, Uckfield, East Sussex, TN22 5QL*

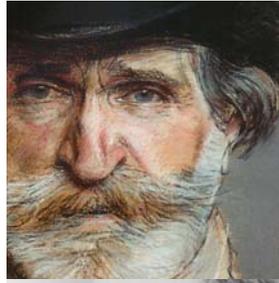
# Forthcoming concerts to be given by the choir

## Late Spring Concert 2012

Saturday May 19th, 7.00pm  
The Assembly Hall Theatre,  
Tunbridge Wells, TN1 2LU

Verdi: *Requiem*

With Mayfield Festival Choir and members  
of Cranbrook & District Choral Society



## Autumn 2012: Jubilee Concert

Sunday 11th November, 3pm  
The Assembly Hall Theatre,  
Tunbridge Wells, TN1 2LU

Elgar: *The Music Makers*

Elgar: *The Spirit of England*



## Christmas Concert 2012

Sunday December 16th, 6.30pm  
St Mary's Church,  
Goudhurst TN17 1AN

## Spring Concert 2013

Sunday 7th April 2013, 3pm  
The Assembly Hall Theatre,  
Tunbridge Wells, TN1 2LU

Beethoven: *9th Symphony (The Choral)*  
with the Royal Tunbridge Wells  
Symphony Orchestra



## Other local concerts

### Paddock Wood Choral Society

Saturday 24th March 2012 at 7.30pm;  
St Andrew's Church, Paddock Wood

Haydn: *The Creation (Part 1)*  
Vaughan Williams: *English Folk Song Suite*  
Pitts: *Wealden Ways (Premiere)*  
Parry: *Jerusalem*  
[www.paddockwood-choral.org.uk](http://www.paddockwood-choral.org.uk)

### Royal Tunbridge Wells Symphony Orchestra

Sunday 1st April 2012 at 3.00pm;  
The Assembly Hall Theatre,  
Tunbridge Wells, TN1 2LU

Neil Thomson: conductor  
Guy Johnston: cello

German: *Overture 'Nell Gwyn'*  
Elgar: *Cello Concerto*  
Bliss: *Prologue & Five Dances from  
Checkmate*  
Britten: *Young Person's Guide to the  
Orchestra*  
[www.rtwso.org.uk](http://www.rtwso.org.uk)