

# The Big One

## VERDI REQUIEM

Royal Tunbridge Wells Choral Society  
with Mayfield Festival Choir and members  
of Cranbrook & District Choral Society  
and a HUGE orchestra

Conductor: Graham Caldbeck

The Assembly Hall Theatre

Tunbridge Wells TN1 2LU

Saturday May 19th 2012, 7.00pm

**Programme £2.00**

*Royal Tunbridge Wells*  
**CHORAL  
SOCIETY**  
[www.rtwcs.org.uk](http://www.rtwcs.org.uk)



@RTWChoralSoc



Hotel du Vin  
&  
Bistro

Official sponsors



**President**

Roy Douglas

**Vice President**

Derek Watmough MBE

**Conductor**

Graham Caldbeck

**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

## *Requiem*

Giuseppe Verdi (1813 – 1901)

### **Malcolm Charles Beresford 1946 – 2010**

This performance has been made possible largely by a generous legacy from our much loved colleague, Malcolm Beresford who sang tenor with RTWCS for many years and sadly passed away in February 2010.

Malcolm was brought up in the Midlands and came south in the '70s, working for a small chain of shops as Area Manager before setting up his own business.

He was a private person, but was very active in the Beresford Family Society, researching the family history going back to 1287. These records have been computerised for access by the family and others. He also researched old wills with the help of The National Archives, some in medieval English and Latin.

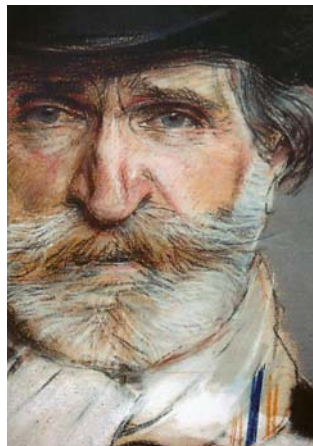
He resided in Langton Green where he was able to enjoy musical activities in the area, particularly with the Royal Tunbridge Wells Choral Society. He was a kind, cheerful, friendly and hardworking person and his early death was a loss to many. Tributes have been received from Beresford's all over the world and at his funeral on the 5th March 2011 Peter Beresford, Chairman of the Beresford Family Society, spoke about his work and life.

Malcolm's ashes are interred in Kildown, close to other Beresford ancestors.



## Programme notes


On the 22nd May 1873, in Milan, the great Italian poet and novelist Alessandro Manzoni slipped on the steps of the church of San Fedele as he was going in to early morning Mass and was carried home unconscious. He was 89, and so his ensuing death was not entirely unexpected; but Verdi had regarded Manzoni with a quite extraordinary reverence ever since he had read the celebrated classic novel *I Promessi Sposi* at the age of 16, and the author's death left him heart smitten with emotion and grief. "perhaps after I have thought it over and measured my strength", he wrote to Giulio Ricordi, his publisher, "I shall propose something to honour his memory." ("Measured my strength" is interesting. Verdi at 60 was still at the height of his powers: *Aida* had been produced only a year earlier. But a really large-scale choral work was something he had never before attempted, and it presented unfamiliar problems.) The "something" turned out to be the *Requiem*, which had its first performance at St Mark's Church in Milan on 22nd May 1874 (the first anniversary of Manzoni's death), with Verdi himself composing a specially chosen choir of 120 singers and an orchestra of 110 players. The work was rapturously received by the audience, and subsequent performances in Paris and Vienna were equally successful. London, too, was impressed, but there were some reservations



*Giuseppe Verdi*

expressed concerning the theatrical character of the music – an objection still felt by some. Theatrical it certainly is; but Verdi was simply using the musical language that came naturally to him; anything else would have been inconsistent with the depth and sincerity of his feelings. Furthermore, although the liturgical aspect is respectfully treated, the work was intended for the concert hall, not the church. A third point concerns the character of the text, much of which comprises the terrifying medieval *Dies Irae* sequence, full of vivid – not to say lurid – imagery of the Last Judgment; for which, it could be argued, the uninhibited approach of a Berlioz or a Verdi is more appropriate than, say, the more restrained polyphonic settings of Palestrina and Victoria, fine though they are. But the really clinching argument is, of course, the overwhelming effectiveness of the music. Verdi's *Requiem* is a work of astonishing imagination, beauty and power. And people who don't like it (one is tempted to say) don't really like music.

### 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: *

## 1. Requiem and Kyrie

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

## 2. Dies Irae

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

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

viii) *Lacrymosa*. A simple and unforgettable tune, given first to the mezzo-soprano soloist and then taken up by the chorus. *Pie Jesu Domine* is set to a short unaccompanied passage for the solo quartet.

### 3. Domine Jesu

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

### Interval (15 minutes)

### 4. Sanctus

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

### 5. Agnus Dei

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

### 6. Lux Aeterna

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

### 7. Libera Me

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

Bouquets courtesy of



10 Monson Road, Tunbridge Wells TN1 1ND  
T: 01892 549919



# Performers

## Graham Caldbeck – Conductor



Graham is one of Britain's leading choral conductors, known for his wide-ranging musical skills, innovative programming and vital and stylish performances. RTWCS welcomes him as guest conductor for this concert.

After reading music at Trinity College, Cambridge, where he was a Choral Scholar under Richard Marlow, he sang with Guildford Cathedral Choir under Barry Rose and Winchester Cathedral Choir under Martin Neary and David Hill. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists and is a former Assistant Organist at St. Martin-in-the-Fields, London. In September 2004 he took up the position of Director of Music at St Mary The Boltons, SW10.

Graham was one of the co-founders of Southern Voices and conducted the choir from 1984 until the end of 1999, establishing it as one of the leading choirs in the area. He has conducted the Somerset Chamber Choir since 1990 and, from 1996, has also directed the Nonsuch Singers, described by The Times as 'one of London's best chamber choirs'. With both choirs he has performed with many of the UK's finest vocal soloists and period instrument ensembles. From 2005 he has also been appointed conductor of the Mayfield Festival Choir in Sussex.

In 2003 he conducted the Nonsuch Singers in the televised world première of Sir John Tavener's Exhortation and Kohima as part of the Royal British Legion Festival of Remembrance in the Royal Albert Hall, in the presence of Her Majesty the Queen and the composer.

Graham was Head of the Hampshire Specialist Music Course at Peter Symonds College between 1980 and 1989 and then moved to the Royal College of Music where, between 1989 and 2004, he held a succession of senior posts as well as working as an Academic Studies professor and conducting the Junior Department choirs, RCM Chorus and RCM Chamber Choir. He left the College to pursue a freelance career as conductor, teacher, vocal coach and keyboard player.

## 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.

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.

### **Fiona Howell – Soprano**

Fiona grew up in Surrey and studied singing, flute and piano at Chetham's School of Music in Manchester. After completing her 'A' levels she gained an entry scholarship to the Royal Academy of Music where she graduated in June 2010. She continued her studies with Glenville Hargreaves and Iain Leddingham on the postgraduate course and is due to complete her MA in June 2012.

Recent operatic performances include opera scenes at the Royal Academy of Music and in Italy where she has played Vitellia in Mozart's *La clemenza di Tito*, Armide in Gluck's *Armide*, Fidelio in Beethoven's *Fidelio*, La Grande Pretresse in Rameau's *Hippolyte*, Donna Anna in Mozart's *Don Giovanni*, Margerita in Boito's *Mefistofele*, Fiordiligi in Mozart's *Così fan tutte* and Iris in Handel's *Semele*. Other recent concerts include Verdi's *Requiem*, Mendelssohn's *Elijah*, Mahler's *Symphony No.4 in G*, Mozart's *Sparrow Mass*, Smetana's *The Bartered Bride*, Haydn's *Missa Cellensis*, *Creation* and *Nelson Mass*, Beethoven's *Mass in C*, Handel's *Messiah* and *Laudate Peuri*, Mozart's *Exsultate Jubilate*, Vivaldi's *Gloria* and *Magnificat*, and Faure's *Requiem*.



Fiona sings with the Royal Academy Bach Choir as part of its Kohn Foundation Cantata series. She was the soloist for *The Battle of Britain 70th anniversary* in 2010 and *A musical salute to the Royal Air Force* in 2011, both held at Chartwell National Trust with the central band of The Royal Air Force.

In January 2011 Fiona won the prestigious Dame Eva Turner award for potential dramatic soprano. Her long term aim is to be a professional opera singer but she also enjoys teaching and is currently developing her own company, Ancora Music, based in Surrey.

### **Anna Harvey – Mezzo-Soprano**

A postgraduate student at the Royal Academy of Music under Elizabeth Ritchie, Sheffield-born Mezzo-Soprano Anna Harvey is quickly gaining a reputation as a versatile and expressive performer. Passionate about opera, Anna has most recently performed roles at Opera Holland Park (Etcetera), Buxton Opera House and West Road, Cambridge, in repertoire including Albert Herring ("Harvey's deliciously fussy Mrs Herring", Fiona Maddocks, The Observer, July 2011), *Le Nozze di Figaro* (Marcellina) and Eugene Onegin (Filipevna).

Anna is also equally at home as a concert soloist and recitalist, with recent highlights including Mozart Requiem and Haydn Nelson Mass in St Martin-in-the-Fields, Handel Messiah with Guildford Philharmonic and the UK premiere of Loewe Passion Oratorio. Other concert repertoire includes Brahms Alto Rhapsody, Duruflé Requiem, Mendelssohn Elijah, and Vivaldi Gloria.

Anna has enjoyed recent masterclasses with Anne Howells, Susan McCulloch and Lore Lixenburg, and prizes she has won include the David Crighton Prize and the Lindsays Award.



### Philip Modino – Tenor



Philip studied singing under John Wakefield, piano under Douglas Finch and conducting at Trinity College of Music, London and was awarded a Bachelor's Degree Honours in Performance. Since then he has appeared across Europe in roles including Pinkerton, Yamadori / *Madame Butterfly*, Lensky / *Eugene Onegin*, *Idomeneo*, Gabriele Adorno / *Simon Boccanegra*, Canio, Pepe / *Pagliacci*, Alfredo / *La Traviata*, Radames / *Aida*, Creonte / *Antigone*, Ishmael / *Nabucco*, Luigi / *Tabarro* as well as Dvorak's *Stabat Mater* and Puccini's *Messa di Gloria*, Narrator/*The two orphans* (60 performance tour in Greece). He has performed in numerous venues such as the National Opera of Greece, Barbican, St. John's Smith Square, Teatro della Fiera Valladolid and many more.

He has been awarded the Onassis Scholarship and the Greek Wagner Gesellschaft Bursary in 2011 and currently attends Royal Academy of Music for a Master in Arts, studying under Philip Doghan.

### Michael Bundy – Baritone



Michael, a music graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres: He has appeared as soloist with groups such as The Sixteen, The Orchestra of the Age of Enlightenment and has a continuing relationship with the BBC Singers. His operatic repertoire exceeds forty roles and he has sung with English National Opera, Kent Opera, Scottish Opera, the Royal Opera, Covent Garden, Mauritius Opera, and the Narodni Divadlo in Prague: He appeared with Theater Basel in *Actus Tragicus* – a new staging of some of Bach's church Cantatas by the renowned director Herbert Wernicke – and performed with Opera Restor'd and the Akademie für Alte Musik, Berlin in their production of Lampe's comic opera *The Dragon of Wantley* at the Musikfestspiele Potsdam.

His Oratorio repertoire is catholic, and broadcasts frequently for BBC Radio 3, including the oratorio *Poèmes Fransiscains* by the organist-composer Bonnal. Work with Trevor Pinnock and The English Concert has included Bach's *Saint Matthew Passion* in Europe, Istanbul and Japan, and he has also appeared as soloist with Sir John Eliot Gardiner and The English Baroque Soloists in works such as Berlioz' *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass* and Haydn's *Nelson Mass* and the *Odes and Masques* of Purcell. He broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King and the King's Consort, and recently sang Elgar's *Dream of Gerontius* in Ely and Rochester cathedrals and the Smetana Hall in Prague. Recent engagements have included a further performance of *Gerontius* in the Usher Hall, Edinburgh and Mahler's *Eighth Symphony* at the Royal Albert Hall; future highlights include a return visit to the Usher Hall for a performance of Verdi's *Requiem*.

Michael has issued a series of recordings with Naxos featuring the mélodies by Widor, Vierne and Tournemire. Other commercial recordings include Purcell's *The Fairy Queen* (Dantone/Accademia Bizantina), Chausson's *Le Roi Arthur* (Botstein/BBC Symphony Orchestra), Tovey's *The Bride of Dionysus* (Vass/Ulster Orchestra) and, recently, Michael Hurd's opera *The Widow of Ephesus*.

*The Royal Tunbridge Wells Choral Society gratefully acknowledges the financial support of the Josephine Baker Trust for Anna Harvey and Philip Modino in this evening's concert.*



# Royal Tunbridge Wells Choral Society Orchestra

## Violin 1

Jane Gomm – leader  
Greg Warren-Wilson  
Anne Martin  
Ingrid Sellschop  
Tim Good  
Anna Szabo

## Violin 2

Andrew Lang  
Rachel Ayres  
Julia Chelell  
Shareen Godber  
Julia Brocklehurst

## Viola

Stephen Shakeshaft  
Martin Fenn  
Lynn Whitley  
Jane Taunton

## Cello

Robert Truman  
Sonia Smith  
Anita Strevens  
Lawrence Durkin

## Double bass

Robert Hart  
Colin Moore  
Ingela Weeks

## Flute

Libby Summers  
Claire Langford

## Piccolo

Sarah Wicks

## Oboe

Christopher Hooker  
Juliet Lewis

## Clarinet

Kate Fish  
Alison Sutton

## Bassoon

Jonathan Price  
Jo Turner  
Howard Legge  
Rachel Edmunds

## Horn

Ian Stott  
Jason Koczur  
Suzie Koczur  
Kate Goldsmith

## Trumpet

Matt Wells  
Rob Domingue  
Chris Avison  
Andy Hendrie

## Off stage

### trumpets

Alex Caldon  
Simon Strugeon-Clegg  
Richard Thomas  
Patrick Dodds

### Trombone

Amy Wetmore  
Geoffrey Batchelor  
Alastair Warren

### Cimbasso

Andrew Kershaw

### Timpani

Sebastian Guard

### Percussion

Tony Wagstaff

## Coming soon... RTWCS' new Musical Director

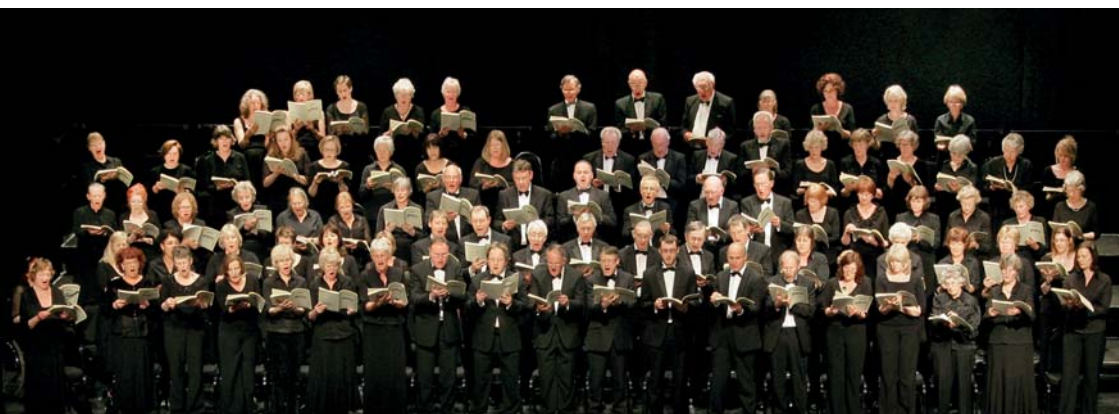
RTWCS is please to announce the appointment of Rebecca Miller as our new Musical Director. She will be commencing in her role from the beginning of the 2012/13 season in September. She was selected from the many applicants for her mightily impressive experience and infectious enthusiasm. Of course being our first female musical director in 108 years adds an extra dimension!

Acclaimed by both press and audiences as a compelling, insightful and energetic force on the podium, Rebecca is at home in both the orchestral and choral worlds. As First Prize winner in the Eduardo Mata International Conducting Competition in Mexico City, she has guest conducted extensively in Mexico, including repeat performances with the National Symphony of Mexico, the Orquesta Filarmonica del UNAM, among many others. In 2010, she completed a highly successful tenure as Resident Conductor of the Louisiana Philharmonic Orchestra, where she ran her own series, the Casual Classics, as well as conducted classical, community, education, and cross-cultural and cross-genre performances, and where she was particularly admired for her ability to communicate with audiences of all ages. Among her guest conducting credits are performances with the Southbank Sinfonia, the Chicago College of the Performing Arts, the London Sinfonietta, the Reno Philharmonic, the Huntsville Symphony, the Orchestra of the Swan, and the Jerusalem Symphony. Rebecca's previous positions include being Conducting Fellow of the Houston Symphony, Assistant Conductor of the Jerusalem Symphony, Junior Fellow at the Royal College of Music, Music Director of the Kingston University Orchestra and Chorus, and Music Director of the Sine Nomine Singers.

She has released two CDs with her critically-acclaimed orchestra, The New Professionals, the latter of which received an 'Outstanding Recording' award from International Record Review, and 'Recording of the Year' by MusicWeb International. Rebecca trained as a pianist and soprano at the Oberlin Conservatory of Music and at Northwestern University, and is based in London with her two children and her husband, British pianist Danny Driver. She says she is delighted to have been appointed as Music Director of the Royal Tunbridge Wells Choral Society and looks forward opening an exciting new chapter in the chorus's impressive history. More information about Rebecca can be found at [www.rebeccamiller.net](http://www.rebeccamiller.net).



# 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 other 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 our General Secretary at [general.secretary@rtwcs.org.uk](mailto:general.secretary@rtwcs.org.uk).

For this evening's concert we are pleased to welcome our friends from two neighbouring choral societies. It has been a pleasurable and instructive process rehearsing with them – we look forward to doing so again.

The **Mayfield Festival Choir** was re-founded as a Society in 2004, following the appointment of Graham Caldbeck, this evenings guest conductor, as musical director and conductor. The Choir performs at least two concerts a year in the magnificent setting of historic St. Dunstan's Church, Mayfield – the May concert every other year being part of the Mayfield Festival of Music and the Arts.

The Choir rehearses and performs a range of music unusual in its breadth and challenge and has become noted for its vibrant, committed performances of an exciting repertoire.

**Cranbrook Choral Society** was formed in 1969 although occasional choral concerts have been staged in Cranbrook since Victorian times. These were put on a more regular footing in the 1950s by Mrs Russell-Scott, wife of the headmaster at Cranbrook School and comprised mainly of ladies from the WI. The present society has over 70 members, presenting many of the greatest works in the choral repertoire, mainly Oratorios, Masses and Requiems and attracts soloists who have gone on to the very top of their profession.

In 1987, the Director of Music at Cranbrook School, Malcolm Riley, came to the podium. Under him the choir has gone from strength to strength both in its number of singers and in the ambitious works undertaken. This evening we are pleased to welcome him as a choral singer after RTWCS had the pleasure of serving under his baton for our Autumn 2011 performance of Mendelssohn's *Elijah*, when he was guest conductor for our own Royal Tunbridge Wells Choral Society.

# Royal Tunbridge Wells Choral Society singers

## Sopranos

Elaine Abbs  
Diana Blower  
Sylvia Byers  
Heather Champion  
Susan Chandler  
Maureen Chapman  
Jane Cole  
Patsy Dale  
Diana Dann

Davidoff Aspen  
Jill Dunstall  
Nina Filbey  
Elena Gente  
Ann Greenfield  
Katy Hawes  
Penny Hamilton  
Barbara Hazelden  
Heather Hemmings

Rosemary Hughes  
Eve Johnson  
Jenny Jessup  
Elena Lewis-Grey  
Karen Maier  
Helen MacNab  
Barbara Maw  
Anne Metherall  
Louise Packham

Pat Prior  
Helena Read  
Jane Reed  
Ann Spillman  
Claire Summons  
Sue Townsend  
Audrey Wallin  
Linda Wilson

## Altos

Aisher Alisoun  
Butcher Margaret  
Coxshall Pauline  
Davies Mair  
Finch Jean  
Finlay Joanna  
Flood Peggy  
Gall Eileen

Gray Ruth  
Harrison Sharon  
Herrin Heather  
Jeffries Lynn  
Jones Sheila  
Lewis Jane  
Lyall Margaret  
Mcmahon Ailsa

Morgan Shirley  
Nankivell Shirley  
Parsons Sylvia  
Penny Gillian  
Rigby Catherine  
Robertson Rosalyn  
Ryan Celestine  
Seaman Olivia

Spencer Yvonne  
Sumner Celia  
Thatcher Muriel  
Walters Jane  
Wilkin Felicity  
Williams Joelle

## Tenors

Guy Huntrods  
Gareth Looker  
John Simmons  
Alan Spencer  
Neil Townsend  
Derek Watmough

## Basses

Roy Dunstall  
Ellis Giles  
Gavin Grant  
David Ham  
Mark Hudson  
Trevor Hurrell  
David Lyall

David Miller  
John Moffat  
Mark Rees  
Eric Scott  
Michael Selway  
John Spary  
Clive Steward

# Mayfield Festival Choir singers

## Sopranos

Patricia Balfour  
Jane Bolger  
Wil Crittenden  
Hazel Davie  
Maura Fanshawe

Pamela Francis  
Sheila Lockwood  
Barbara Moreton  
Anne Richardson  
Patta Scott

## Altos

Christine Armstrong  
Valerie Buddle  
Kathy Cooper  
Sheila Mackenzie  
Mary Moore

Phyllida de Salis  
Jackie Scott

## Tenors

Peter Driscoll  
Madeleine Farbrother  
Jonathan Howard  
Annette Nabavi  
John Richardson

## Basses

Michael Chapman  
Rodney Doidge  
David Hollands  
Robin Howden  
John Procter

David Thompson  
Len Trevillion  
Richard Williams  
Keith Willson

# Cranbrook Choral Society singers

## Sopranos

Julie Ford  
Anne Owen  
Sarah Speller

## Altos

Mary Castelino  
Melanie Riley  
Harriet Riley

## Tenor

Ian Fletcher  
Malcolm Riley  
Chris Riley

## Basses

Peter Hoole  
Philip Sulley

# The words

## **Introitus and Kyrie: Soloists & chorus**

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

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

Exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

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

A hymn becometh Thee, O God in Sion, and a vow shall be paid to Thee in Jerusalem.

Hear my prayer, to Thee all flesh shall come.

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

## **Dies Irae: Soloists & chorus**

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

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

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

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

## **Tuba Mirum: Bass & chorus**

Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum.

Mors stupebit et natura cum resurget creatura Judicanti responsura.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Juste Judex ultionis, donum fac remissionis ante diem rationis.

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

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

### **Ingemisco: Tenor**

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

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

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

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

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

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

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

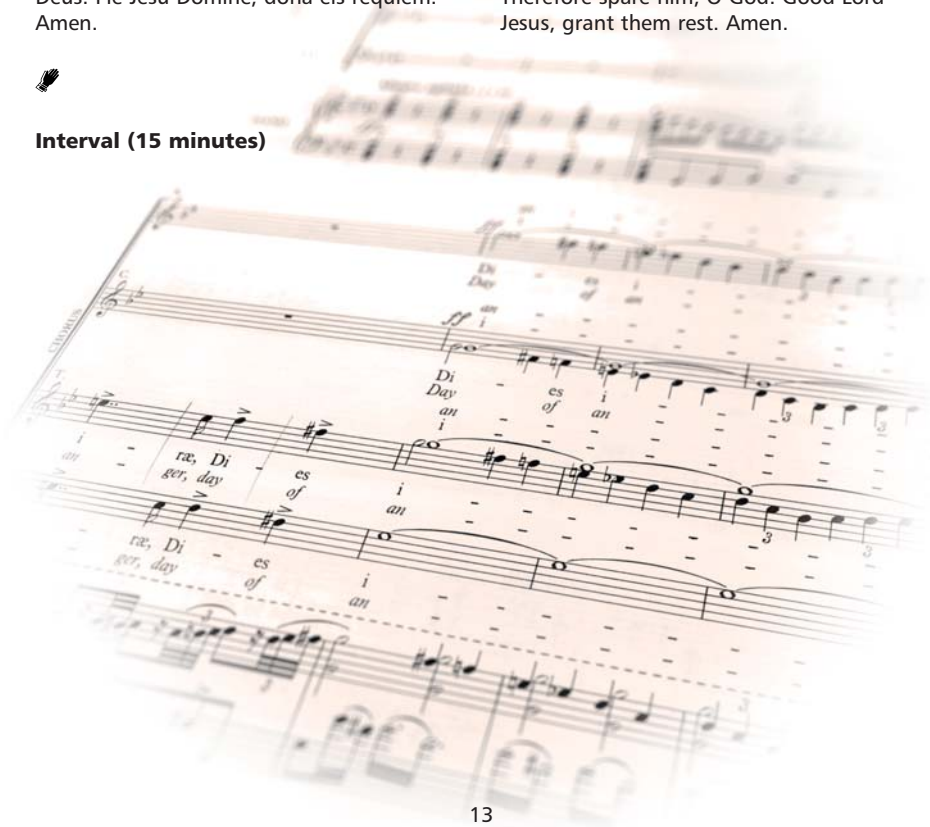
### **Lacrimosa: Soloists & chorus**

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

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



**Interval (15 minutes)**





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

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

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

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

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

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

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

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

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

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

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

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

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

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

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

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

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

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

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

Libera me, etc

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

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

A day of wrath, that day of calamity and misery, an exceedingly great and bitter day.

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

Deliver me, O Lord etc



# Forthcoming concerts to be given by the choir

## 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 16th June 2012 at 7.30pm;  
St Andrew's Church, Paddock Wood

Choral Spectacular: Lloyd Webber, Gershwin,  
Handel, Fauré

[www.paddockwood-choral.org.uk](http://www.paddockwood-choral.org.uk)

## Penshurst Choral Society

Sunday 10th June 2012 at 7.30pm;  
St John the Baptist, Penshurst

Opera Choruses

[www.penshurstchoralsociety.co.uk](http://www.penshurstchoralsociety.co.uk)

## Royal Tunbridge Wells Symphony Orchestra

Sunday 7th October 2012 at 3.00pm;  
The Assembly Hall Theatre,  
Tunbridge Wells, TN1 2LU

Roderick Dunk: conductor  
Simon Preston: organ

Chabrier: *España*

Debussy: *Prélude à l'après-midi d'un faune*

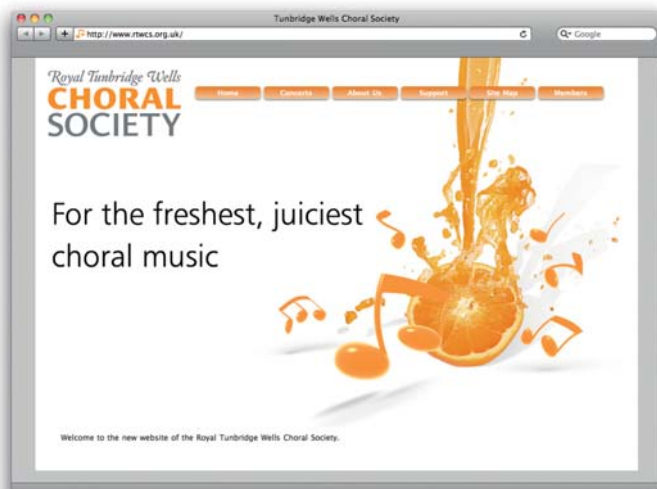
Poulenc: *Organ Concerto*

Saint-Saëns: *Symphony No. 3 'Organ'*

[www.rtwso.org.uk](http://www.rtwso.org.uk)

**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



## **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 Petreod Cottages, Eastbourne Road, Uckfield, East Sussex, TN22 5QL*



## The George Inn

High Street, Robertsbridge East Sussex TN132 5AW

01580 880315

[www.thegeorgerobertsbridge.co.uk](http://www.thegeorgerobertsbridge.co.uk)

Fancy a Summer treat?



Bar, Restaurant & Rooms

# More culture at lower cost

## Become a Friend or Patron of the Royal Tunbridge Wells Choral Society

For just £55 for the season, a Friend receives a complimentary ticket for the best seat in the house for all four concerts given in the RTWCS season. This is less than the cost of the same four tickets bought separately for each concert. So not only are you helping to fund the cost of performing some of the greatest pieces from the music repertoire – you can actually save money in the process!

Furthermore, Friends receive periodic Newsletters and have first choice of seats where these are numbered (as in the Assembly Hall Theatre) or can ask for a seat to be reserved where these are not numbered. Many of our audience who regularly attend concerts with a partner or friend buy two Friend Season Tickets but those with just one season ticket can always purchase additional tickets for individual concerts.

Like the majority of arts-based charities, our tickets rarely cover the cost of concerts. Some of our Friends add a small donation to the cost of their season ticket but this is entirely voluntary. Anyone wishing to become a Patron is asked to make a donation of £45, bringing the total to £100 per season.

Unless they ask not to be included, the names of Friends and Patrons are listed in our concert programmes in recognition of their support to the society.

### Why should you be interested?

The Royal Tunbridge Wells Choral Society season runs from November to the following June. Major works carefully selected for their audience appeal are performed in the Autumn (November), the Spring (April) and the early Summer in June. In addition, a popular concert of carols and Christmas music is held in December. The treats in store for the 2012/13 season are to be:-

- An Elgar programme comprising *The Music Makers* and *The Spirit of England* in the Tunbridge Wells Assembly Hall Theatre on Armistice Day, the 11th of November.
- The annual Christmas Concert in St. Mary's Church, Goudhurst on Sunday evening, the 16th of December. (The church is always full for this popular event).
- A very special occasion on the 7th April when we join forces with the Royal Tunbridge Wells Symphony Orchestra in the Assembly Hall for Beethoven's *9th Symphony*.
- And for our fourth event of the year, a summer concert to be held in June 2013, the venue and programme of which is yet to be finalised.

### More information

Anyone who would like more information or would like to become a Friend or Patron is asked to contact Gerald Chew by telephone (01892 527958) or by email ([geraldchew@uwclub.net](mailto:geraldchew@uwclub.net)).

*The support of our Friends and Patrons is greatly appreciated.*





# *Couture cookies*

for every special occasion



Transform your party and impress your guests with beautiful handmade cookies from Elena Gente. Choose from a selection of designs – or we can design specially to your specification.

## *Elena Gente*

[www.elenagente.com](http://www.elenagente.com)

[elenagente@googlemail.com](mailto:elenagente@googlemail.com)

07800 920492



# Mortgages that are the pick of the crop

## **Independent whole-of-market mortgage advice for:-**

First-time buyers  
Purchase mortgage  
Re-mortgage  
Buy-to-let  
Let-to-buy  
Second homes  
Holiday homes  
Commercial  
Self builds

Whether you're a first-time buyer trying to get on to the property ladder, or an investor looking for a buy-to-let mortgage, we can find the right mortgage for you.

**Now you can ENJOY moving into your new home.**

## **Strawberry Finance**

Eastbourne Road, Uckfield, East Sussex TN22 5QL

**Tel: 01825 769697 Mobile: 07854 603626**

[www.strawberryfinance.co.uk](http://www.strawberryfinance.co.uk)

Not all buy-to-let mortgages are regulated by the Financial Services Authority. Your home may be repossessed if you do not keep up repayments on your mortgage. We do not normally charge a fee but depending on your circumstances a fee of up to 1.5% of the mortgage amount may be charged.

Strawberry Finance is a trading name of The Finance Planning Group Limited, which is an appointed representative of the following companies, which are authorised and regulated by the Financial Services Authority for advising on and arranging the products shown: Legal & General (Portfolio Management Services) Limited (life assurance, pensions and investments) and Legal & General Partnership Services Limited (mortgages and insurance).

The Finance Planning Group Limited, registered in England. 3894404

Registered office: Grosvenor Hall, Bolnore Road, Haywards Heath, West Sussex RH16 4BX. Tel: 01444 449200 Fax: 01444 449209

 **Finance Planning Group**