

# Poulenc

Gloria

# Mendelssohn

Violin Concerto

# Fauré

Requiem

*Royal Tunbridge Wells*

**CHORAL  
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10<sup>th</sup> November 2013  
pre-concert talk 2pm  
concert 3pm

**Programme £2**

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# Royal Tunbridge Wells Choral Society

## 110<sup>th</sup> Season

### **A Welcome from our Music Director**

Hello, and welcome to the Royal Tunbridge Wells Choral Society's 2013-14 season!

I am thrilled about this season, which includes some unusual ventures, adventurous programming, and hopefully offers something different and something for everyone. I have very much enjoyed working with the choir in my first year of being Music Director — apart from the excitement of our concerts, our rehearsals are where the bulk of our work takes place and are what really defines us. Monday nights are intense, fast-paced, and energetic, yet balanced within a comfortable environment of friendliness, humour, and a shared love of and devotion to the music.

We have some wonderful and unusual ventures upon which we are embarking this year. First, we are pleased to present two great works of French choral music – the joyous *Gloria* of Poulenc, and the contrasting serenity of Fauré's most famous work, his '*Requiem*'. We especially welcome the international instrumental soloist, Chloë Hanslip, whose performance of the Mendelssohn violin concerto will serve to widen our musical offering.

We have our traditional Carol Concert at Goudhurst in December and in the new year bring you Brahms's *Liebeslieder Waltzes* at an informal concert featuring our rehearsal accompanist, the pianist Anthony Zepa-Falcon and his wife Jong-Gyung Park, in a concert which will also include other selections for piano duet. And finally, we will take you to an 'Evening at the Opera', when the society will present a wonderful selection of arias, duets, and choruses from the most famous operas. We hope you will dust off your dresses and tails and join us, to see how RTWCS smartens up for a Saturday night!

I would like to extend a big 'Thank you' to all the members for their hard work, to our audience – long-time supporters and newcomers alike, and for all the people behind the scenes who work tirelessly to keep the society and its activities moving along smoothly.



Rebecca Miller

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# Programme for 10<sup>th</sup> November 2013

2.00 pm — Pre-concert talk given by Rebecca Miller

*John Lewis at Home, Tunbridge Wells is proud to Sponsor the Pre-Concert Talk*

3.00 pm — Concert

## ***Gloria* by Francis Poulenc**

*For soprano solo, orchestra, and chorus*

*Gloria in excelsis Deo (G major)*

*Laudamus te (C major)*

*Domine Deus, Rex caelestis (B minor)*

*Domine Fili unigenite (G major)*

*Domine Deus, Agnus Dei (B-flat minor)*

*Qui sedes (G major)*

## **Mendelssohn - *Violin Concerto in E minor (op 64)***

*Allegro molto appassionato*

*Andante*

*Allegretto non troppo - Allegro molto vivace*

**Interval — 20 minutes**

## **Gabriel Fauré - *Requiem in D minor (Op. 48)***

*For soprano & baritone solos, orchestra, and chorus*

*Introit & Kyrie*

*Offertorium*

*Sanctus*

*Pie Jesu*

*Agnus Dei*

*Libera me*

*In paradisum*

**We are grateful to Burfields House Wealth Management and Fenwick Elliott  
for their contribution towards financing this concert**

# Programme Notes

## Francis Poulenc (1899-1963)



### *Gloria*

Choral singing in France has never been a favourite pastime. The arts are looked upon as being something for experts and, as a consequence, have a marked degree of sophistication. Certainly in the choral field there has been a reluctance of interest on the part of composers. Around 1900, if voices were used at all, they were treated as instruments: hence the practice of adding a wordless chorus to symphonic music as in Debussy's *Nocturnes*. There were, however, significant French choral works composed during the opening years of the 20th century. One of the earliest was a fine setting of Psalm 80 by Roussel – a work that deserves more hearings – and this undoubtedly pointed the way for succeeding composers such as Poulenc.

Francis Poulenc was largely a self taught composer and, coming under the influence of Satie and the poet Cocteau early in his life, it was not surprising that he became a member of the breakaway group of composers known as Les Six. The common aims of the members of this group were simplicity, terseness and clarity – a positive revolt against formal Germanic influences as well as the so-called impressionism in the music of their own country. Their characteristics were avoidance of pretentiousness; melodic lines of extravagant simplicity; rhythms of curious irregularity interspersed with the obvious; harmony that at times was simple and at others complex – often aggressive with apparent “wrong notes”, but nearly always in an acceptable musical language. Of all the composers in the group Poulenc alone excelled in the field of choral music.

Although he frequently declared that he was “first and foremost a composer of religious music”, it was not until 1936 that Poulenc wrote his first sacred composition – the *Litanies à la Vierge Noire de Rocamadour*. His religious inspiration never left him from then onwards; there followed a Mass and a series of Motets, but it was not until 1950 that he wrote his first large-scale choral work – the *Stabat Mater*.

Ten years later the composer employed the same forces – soprano solo with chorus and large orchestra – for the *Gloria*, a work commissioned by the Koussevitzky Foundation of the Library of Congress in the USA.

The familiar liturgical words, taken from the greater Doxology of the Mass, are given a setting that abounds in joy, yet is always sincere and humble. Critics used to label the work as sacrilegious; Poulenc answered them in saying “While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues; and also some solemn-looking Benedictine monks that I saw playing football one day.”

Here is the secret of Poulenc – he found it difficult to be mournful, even in the most severe sacred text. He would certainly have agreed with Martin Luther's objection to the Devil having all the good tunes! His contemporary Claude Rostand said of him: “There is in him something of the monk and the street urchin. These are works of a profoundly religious man, in which he himself offers the prayers of a believer.” Certainly this lovable work has justly become popular with singers and audiences alike, and must surely be among the finest examples of religious music of our time.

The *Gloria* had its concert hall world premiere in Boston on January 20, 1961, with the European premiere in Paris a month later.

*Adapted from a note by Donald Hunt*



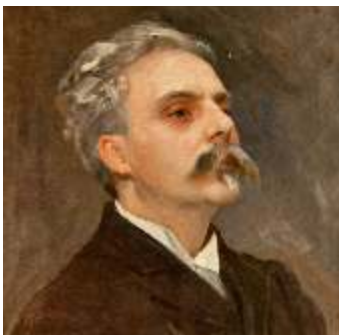
## Felix Mendelssohn (1809-1847)

### *Violin Concerto in E minor, Op. 64*

Mendelssohn first mentioned his idea of composing a violin concerto in July 1838 in a letter to his friend Ferdinand David, who was also one of the leading violin virtuosos of the day. Much care was taken in its composition and the first performance was not given until March 1845, with David as soloist. The concerto met with immediate and lasting success and has become one of the best-loved and best known of all concertos. In many ways it broke away from the usual classical mould and had a great influence on succeeding generations.

We hear something of this unconventionality immediately, as the usual orchestral opening is dispensed with and the soloist proclaims the passionate and intense theme upon which the movement is built. After an orchestral repeat of this theme, the soloist enters again with arching arpeggios and repeated notes. These lead to low sustained notes above which the poignant second theme is heard, first in the woodwind and then taken up by the pleading tones of the solo violin. It is interesting to note the unusual position of the cadenza in this opening movement, just before the recapitulation of the main theme. Indeed, as the opening theme is heard again in the orchestra, the soloist is still weaving an intricate web of arpeggios around it.

A sustained note in the bassoon links the slow movement with the opening allegro, and the soloist introduces the beautifully lyrical melody. There is a more agitated middle section before the poignant opening theme returns. The Finale, which is also designed to follow without a break, has a short introductory section before the playfulness of its main theme bursts upon the listener. The mood is transformed, the movement dominated by the sparkle and brilliance of the solo violin.



## Gabriel Fauré (1845-1924)

### *Requiem, Op. 48*

Fauré had an intense dislike of the large-scale effects and lack of religious feeling in Berlioz's Requiem. His own setting avoided the dramatic *Dies irae* poem, which so dominates the Requiems of Mozart, Berlioz and Verdi. It was even smaller in scale, with only five movements, when it was first performed at the Madeleine in Paris on 16 January 1888. The occasion was the funeral of a member of the congregation, but the impetus for the work had been the death of Fauré's mother on the last day of the previous year. This performance lacked the *Offertoire*, which was not composed until 1889. It was included in a performance on 21

January 1893, along with a setting of *Libera me* which had been written as an independent piece in 1877. Both new movements included sections for a baritone solo: the original five movements were for choir only, except for a boy singing the solo *Pie Jesu*.

The *Libera me* brings in a few lines of 'Day of terror, day of Judgement', but Fauré handles it with great restraint and the music remains within the scale of the rest of the work. For the most part, the tone of this timeless piece is elegiac and calm, and the key word is requiem, 'rest': the work begins and ends with it.

Clifford Bartlett



Programme notes supplied through *Making Music* to which RTWCS is affiliated.

## Words of Gloria - *Latin*

## *English translation*

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudamus te,

benedicimus te,

adoramus te,

glorificamus te,

gratias agimus tibi propter magnam gloriam  
tuam,

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili Unigenite, Jesu Christe,

Domine Deus, Agnus Dei, Filius Patris,

qui tollis peccata mundi,  
miserere nobis;

qui tollis peccata mundi, suscipe  
deprecationem nostram.

Qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus,

Jesu Christe, cum Sancto Spiritu:  
in gloria Dei Patris.  
Amen.

Glory to God in the highest,

and on earth peace to people of good will.

We praise you,

we bless you,

we adore you,

we glorify you,

we give you thanks for your great glory,

Lord God, heavenly King,

O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,

Lord God, Lamb of God, Son of the Father,

You who takes away the sins of the world,  
have mercy on us;

You who take away the sins of the world,  
receive our prayer.

You who sits on the right hand of the Father,  
have mercy on us.

For you alone are the Holy One,  
You alone are the Lord,  
You alone are the Most High,

Jesus Christ, with the Holy Spirit,  
in the glory of God the Father.  
Amen.

# Words of the Requiem

## I. INTROITUS – KYRIE

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.

Rest eternal give them, Lord,  
and let light always shine on them.

Te decet hymnus, Deus in Sionet  
tibi reddetur votum in Jerusalem.

It is right to hymn you, God, in Sion  
and to you will be made a vow in Jerusalem.

Exaudi orationem meam,  
ad te omnis caro veniet.

Hear my prayer,  
to you all flesh will come.

Kyrie eleison, Christe eleison,  
Kyrie eleison.

Lord have mercy, Christ have mercy,  
Lord have mercy. (*A transliteration of the greek  
"Κύριε ἐλέησον, Χριστὲ ἐλέησον, Κύριε ἐλέησον"*).

## II. OFFERTORIUM

O Domine, Jesu Christe, Rex Gloriam  
libera animas defunctorum  
de poenis inferni et de profundo lacu.  
O Domine, Jesu Christe, Rex Gloriam  
libera animas defunctorum de ore leonis

O Lord, Jesus Christ, king of glory  
free the souls of the dead  
from the punishment of hell and the deep pit.  
O Lord Jesus Christ, king of glory,  
deliver the dead souls from the mouth of the lion,

ne absorbeat eus Tartarus  
ne cadant in obscurum.  
Hostias et preces tibi Domine,  
laudis offerimus tu suscipe pro animabus illis  
quarum hodie memoriam facimus

so they are not swallowed by hell  
and do not fall into darkness.  
Sacrifices and prayers to you, Lord,  
with praise we offer receive them for those souls  
whom today we remember.

Fac eas, Domine, de morte transire ad vitam  
Quam olim Abrahamae promisisti et semini eus.

Make them, Lord, from death cross over to life  
as once you promised Abraham and to his seed.

## III. SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth  
pleni sunt coeli et terra gloria tua  
hosanna in excelsis.

Holy, holy, holy, Lord God of hosts  
the heavens and earth are full of your glory  
hosanna in the highest.

## IV. PIE JESU

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

Merciful Jesus, Lord, give them rest  
give them rest, eternal rest.

## V. AGNUS DEI

Agnus Dei, qui tollis peccata mundi  
dona eis requiem.  
Lux aeterna luceat eis, Domine  
Cum sanctis tuis in aeternum, quia pius es  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis

Lamb of God, who takes away the sins of the world,  
give them rest.  
Let light eternal shine on them, Lord,  
with your saints for eternity, for you are merciful.  
Give them eternal rest, Lord,  
and let light always shine on them.

*Continued —*



VI. LIBERA ME

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

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.

VII. IN PARADISUM

In Paradisum deducant Angeli  
in tuo adventu suscipiant te Martyres  
et perducant te in civitatem sanctam Jerusalem

Chorus Angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

Free me, lord, from death eternal  
on that day of dread

when the heavens will be shaken and the earth  
while you come to judge the world with fire.  
I am made to shake, and am afraid

awaiting the trial and the coming anger.  
That day, day of anger, of calamity and misery,  
the day of great and exceeding bitterness,

Rest eternal give them, Lord,  
and let light always shine on them.

Into paradise may angels draw them,  
on your arrival, may the Martyrs receive you  
and lead you into the holy city of Jerusalem.

May the chorus of angels receive you,  
and with Lazarus, once a beggar,  
may you have eternal rest.

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*Bouquets courtesy of:*



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# The Performers

## Rebecca Miller – *Conductor*



Acclaimed by press and audiences as a compelling, insightful and energetic force on the podium, American conductor Rebecca Miller is at home in both the orchestral and choral worlds. Winner of First-prize in the Eduardo Mata International Conducting Competition, she has guest conducted extensively in Mexico, including the National Symphony of Mexico, Orquesta Filarmonica del UNAM, and the state symphonies of Yucatan, Sinaloa and Aguascalientes. Rebecca recently served as Resident Conductor of the Louisiana Philharmonic Orchestra, where she directed the 'Casual Classics' series, 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. Previously she was Conducting Fellow with the Houston Symphony.

As guest conductor, Rebecca has performed with the Southbank Sinfonia, London Sinfonietta, Orchestra of the Swan, Fibonacci Sequence, Manson Ensemble, the 'Sounds New' festival in Canterbury, and a composer portrait of Anthony Payne at the BBC Proms. In the US, she has guest conducted the Reno Philharmonic, Chicago College of the Performing Arts, Musiqa Houston, the Huntsville Symphony, the Bard Festival in New York, the New Asiana Ensemble in Korea, and the Jerusalem Symphony in Israel. This year, Rebecca made a highly acclaimed debut with the Teresa Carreño Youth Orchestra of Venezuela and is currently a finalist for Music Director of the Santa Cruz Symphony in California.

Previously, Rebecca worked as assistant conductor of the Jerusalem Symphony, Music Director of the Kingston University Orchestra and Chorus, and Music Director of the Sine Nomine Singers. She has released two CDs of world premiere recordings with The New Professionals Orchestra – the first, 'Lou Harrison: For Strings' features on the soundtrack of Martin Scorsese's film 'Shutter Island'; the second, with Mary King (narrator), contains music by Pulitzer-prize-winner Aaron Jay Kernis, and 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 (Ohio), as a conductor at Northwestern University (Chicago), and was the Junior Fellow in Conducting at the Royal College of Music for two years. She is currently based in London with her two children and her husband, British pianist Danny Driver.

## Chloë Hanslip - *violin*

Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut in 2002 and her US concerto debut in 2003, and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, London Mozart Players, Lahti Symphony, Moscow State Symphony, Norwegian Radio Symphony, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symfoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony,

Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Symphony, Malaysia Philharmonic, Adelaide Symphony and the Singapore Symphony Orchestra.

Conductors with whom she has collaborated include Sir Neville Marriner, Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Leonard Slatkin, Susanna Mälkki, Hannu Lintu, Christoph König, Paul Daniel, Pavel Kogan, Gerard Schwarz, Claus Peter Flor, Martyn Brabbins, Stefan Blunier, Michail Jurowski, Jeffrey Tate, Miguel Harth-Bedoya, Jac van Steen, Thierry Fischer, Stefan Solyom, Vassily Sinaisky and Alexander Vedernikov.



Photo © Benjamin Eastvega

Chloë records for Hyperion and her first release on the label features Violin Concertos by Vieuxtemps (Royal Flemish Philharmonic Orchestra/Brabbins): “beautifully and stylishly played” (The Telegraph). Three further CDs – Glazunov and Schoeck Concertos (Lugano Symphony Orchestra/Vedernikov), Medtner Sonatas (Igor Tchetuev) and York Bowen Sonatas (Danny Driver) have recently been released with the latter recording receiving recommendations from Gramophone (Choice) and The Strad. Earlier CDs with the London Symphony Orchestra (Warner Classics) won her the German Echo Klassik Award for ‘Best Newcomer’ (2002) and ‘Young British Classical Performer’ at the Classical BRITS (2003). Her other acclaimed recordings include the John Adams Violin Concerto (Royal Philharmonic Orchestra/Slatkin) and Hubay Concertos (Bournemouth Symphony Orchestra).

Hanslip’s repertoire includes Concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius and she has championed contemporary works by Adams, Glass, Corigliano, Nyman, Kurt Weill, Huw Watkins and Brett Dean.

A committed chamber musician Chloë is a regular participant in Open Chamber Music at Prussia Cove working with Steven Isserlis and Gerhard Schulz, and at the Kuhmo Chamber Music Festival in Finland. She recently returned to the Wigmore Hall for a recital with Charles Owen and performs regularly with Danny Driver, Angela Hewitt and Ashley Wass. She was curator of the International Chamber Music series in Leeds in 2012-13 where she devised a series of programmes around American music. Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz.

## The Guarneri del Gesù violin

### *Chloë Hanslip plays a 1737 Guarneri del Gesù*

In the rarified world of old violins, the Stradivarius is commonly thought of as the very best. But for many connoisseurs and concert performers, the pinnacle is the work of a craftsman from Cremona in Italy known as Guarneri del Gesù.

It is a favourite parlour game of violin *aficionados* to compare the creations of Antonio Stradivari with his younger rival, Guarneri. Stradivari lived to 93 and about 640 of his violins survive. Bartolomeo Giuseppe Guarneri, to give his proper name, by contrast, died in 1744 at 46, and only about 140 survive.



photo courtesy of Il Ministero degli Affari Esteri, Italia

*The 1743 Guarneri del Gesù violin “Il Cannone” owned and played by Paganini*

Continued —

It has been said that "a Guarneri is like a rich chocolate, while a Strad is like strawberry or vanilla ice cream. The Guarneri is often deeper, darker in sound."

Professor David Schoenbaum, of the University of Iowa, who is writing a book on the social history of the violin, said it was almost 100 years after Guarneri's death before his genius was recognised. In 1830 Niccolò Paganini took a Guarneri to Paris where he astonished audiences with its richness and power.

*(Extracts from an article published in 2010 by The Guardian)*

## 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. With these orchestras she has toured Europe, Nigeria, Australia and South America.

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. She also leads improvisational workshops with children of all ages and cultural backgrounds and gives concerts in

hospices, hospitals and residential homes.

## Charlotte Mobbs - soprano



Charlotte read Music at the Welsh College of Music and Drama and continued her post-graduate vocal studies at the Royal Scottish Academy of Music and Drama. She now enjoys a career as a soloist and ensemble singer performing with many of the UK's finest conductors all over the world.

Recent solo engagements include performances of Bach B Minor Mass (Harry Christophers), St Matthew Passion at Cadogan Hall, Magnificat and various cantatas at the Royal Festival Hall (Sir John Eliot Gardiner); Handel Messiah at the Bridgewater Hall and Royal Festival Hall (David Hill); Handel Dixit Dominus in Hong Kong, New Zealand and at the Sydney Opera House; MacMillan Seven Last Words from the Cross at the Amsterdam Concertgebouw (James MacMillan); Stravinsky Mass (Paul McCreesh), Vivaldi Gloria and Scarlatti Stabat Mater (Harry Christophers), Handel Dixit Dominus and Vivaldi Gloria as part of the Lufthansa Festival (James O'Donnell). Charlotte performed the UK premiere of the chamber version of Howard Goodall's *Eternal Light* conducted by Stephen Darlington and has gone on to perform the work many times at the composer's request.

Charlotte can be seen performing on television in Howard Goodall's "Great Dates" and "How Music Works", Charles Hazlewood's "Birth of British Music" and BBC4's "Sacred Music". She also appeared in a new series for S4C "Sopranos" which was shown early in 2010 and recently released as a CD 'Soprano World'. Charlotte has recently recorded Monteverdi's duet *Pur ti miro* to be shown on Howard Goodall's "The Story of Music". Recordings include the role of Mermaid in Weber's *Oberon* on Decca, Purcell's *O Dive Custos* on Coro and as soloist in Howells' *Requiem* on the Gabrieli choir's CD 'A Song of Farewell', as well as numerous consort recordings.

Future engagements include performances of Handel Messiah, Bach B Minor Mass, Howells Requiem and 'How Like an Angel' with I Fagiolini.

## Neil Baker - Bass-Baritone

Born in Keighley, West Yorkshire, Neil Baker studied at the Royal Northern College of Music where he was the recipient of all the major song prizes. Neil continued his studies in London at the Royal College of Music, and later in Amsterdam with Margreet Honig.

Performances include Handel's *Messiah* with the Orchestra of the Age of Enlightenment, Britten's *Cantata Misericordium* at St John's Smith Square, Mozart's *Requiem* in Portugal with Jaap ter Linden, and a recital at the Concertgebouw, Amsterdam. Neil has sung Purcell's *Hail Bright Cecilia* with Marc Minkowski and Les Musiciens du Louvre at the Barbican, the Salle Pleyel in Paris, in Brussels, Grenoble and at the Salzburg Festival, also released on the Naïve label.

As an interpreter of contemporary music Neil has worked with Hans Werner Henze when he sang the role of the Father in his opera *Pollicino*, and with Nicola LeFanu, singing the role of Guy in her opera *The Green Children*.

Neil's other operatic roles include Aeneas in Purcell's *Dido and Aeneas*, Marco in Puccini's *Gianni Schicchi*, Count Almaviva in Mozart's *Le nozze di Figaro*, Escamillo in Bizet's *Carmen*, and Demetrius in Britten's *A Midsummer Night's Dream*. Neil sang the role of Araspé in Handel's *Tolomeo* and the role of Melisso in Handel's *Alcina* for English Touring Opera's Handelfest in Autumn 2009.

Neil is a popular soloist with choral societies all over the UK and concerts include Bach's *St John Passion* in Milton Keynes, Jenkins and Rutter in Peterborough Cathedral, *Creation* in Scunthorpe, Purcell and Handel in Tewkesbury Abbey, Mozart's *C minor Mass* with Leeds Festival Chorus and Tippett's *A Child of Our Time* with Huntingdonshire Philharmonic.



## Christopher Harris - Organ

Christopher Harris was born in Tunbridge Wells and now lives in Crowborough. Having retired from teaching, Christopher is now a freelance musician.

He studied music at Jesus College, Oxford, as organ scholar and at University College, Cardiff, where he specialised in the medieval music of Britain and Europe. Before going to university, he gained the FRCO diploma studying with Allan Wicks at Canterbury Cathedral.

Christopher has given organ recitals in venues such as Westminster Abbey, Chichester Cathedral, St Martin-in-the-Fields and Queens College, Oxford, and has accompanied services in many of the cathedrals of southern and eastern England. He is accompanist to The Sackville Singers and Tonbridge Philharmonic Society as well as conductor of the Chancel Singers.



# RTWCS Orchestra

## Violin 1

Jane Gomm  
Greg Warren-Wilson  
Nicky Goodwin\*  
Anne Martin  
Tim Good  
Ingrid Sellschop

## Violin 2

Gwyneth Barkham  
Julia Brocklehurst  
Frances Clack  
Julia Atkinson\*  
Julia Chellel

## Viola

Charles Cross  
Gwendolyn Fisher  
Lynn Whitley  
Jane Taunton

## 'Cello

Robert Truman  
Sonya Smith  
Lawrence Durkin  
Bill Bass

## Double Bass

Robert Hart  
Ingela Weeks

## Flute

Libby Summers  
Claire Langford  
Sarah Wicks

## Oboe

Helen Pye  
Christine Geer  
Clare Worth

## Clarinet

Andrew Sutton  
Shelley Phillips  
Andrew Muir

## Bassoon

Julia Staniforth  
Jo Turner

## Contra Bassoon

Catherine Duckett

## Horns

David Clack  
Martin Bayliss  
Tom Bettley  
Verity Lloyd

## Trumpet

Alex Cromwell  
Miles Maguire  
Steve Hicks

## Trombone

Amy Wetmore  
Effie Sparkhall  
Ian Fasham

## Tuba

John Elliot

## Timpani

Sebastian Guard

## Organ

Chris Harris

## Harp

Anna Wynne

\* violinists who will play violas in the Fauré Requiem

# RTWCS Choir

## Sopranos

Diana Blower	Claire Elliott	Eve Johnson	Eileen Phillips	Tara Sheehan
Sylvia Byers	Elena Gente	Elena Lewis Grey	Paige Preston	Ann Spillman
Heather Champion	Ann Greenfield	Helen MacNab	Toni Preston	Clare Summons
Maureen Chapman	Barbara Hazelden	Barbara Maw	Pat Prior	Sue Townsend
Jane Cole	Katie Horner	Anne Metherell	Helena Read	Audrey Wallin
Patsy Dale	Rosemary Hughes	Louise Packham	Glenda Revell	Catherine Whitlock
Jill Dunstall	Evelien Hurst-Buist	Michele Palmer	Frances Shearer	Linda Wilson

## Altos

Beth Breen	Peggy Flood	Rebecca Harris	Ginny Osborne	Rosie Sedgwick
Charlotte Bresslaw	Liz Ford	Heather Herrin	Gillian Penny	Jane Selly
Margaret Butcher	Eileen French	Eithne Hudson	Sheila Phelps	Jenny Selway
Pauline Coxshall	Eileen Gall	Sheila Jones	Judy Price	Susan Taylor
Mair Davies	Janet Gambell	Ailsa McMahon	Melissa Richards	Muriel Thatcher
Jean Finch	Ruth Gray	Shirley Nankivell	Catherine Rigby	Jane Walters
Joanna Finlay	Celia Grew	Magali Nicole	Rosalyn Robertson	Felicity Wilkin

## Tenors

Peter Elliot	Guy Huntrods	Olivia Seaman	Michael Spencer	Neil Townsend
David Gook	Gareth Looker	John Simmons	Paul Spencer	Derek Watmough
Sharon Harrison	Peter Rosling	Alan Spencer		

## Basses

Brian Akery	Stephen Davis	David Ham	Mark Rees	John Spary
Adrian Berendt	Roy Dunstall	Trevor Hurrell	Eric Scott	Clive Steward
Gerald Chew	Gavin Grant	David Lyall	Michael Selway	Martin Williams
Patrick Connelly	David Gray	David Miller		

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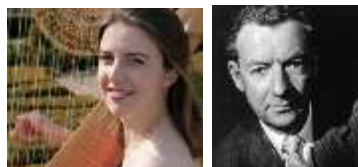
## Royal Tunbridge Wells Choral Society - Forthcoming Concerts

**Saturday 14<sup>th</sup> December 2013 at 6.30 pm**

*Christmas Concert* -  
in St Mary's Parish Church, Goudhurst

Programme to include:

Audience Carols with the Wadhurst Brass Band  
Choir carols, including Benjamin Britten's  
*Ceremony of Carols* with harp accompaniment by Anna Wynne



**Saturday 15<sup>th</sup> March 2014 at 7.30 pm\***

*"If Music be the Food of Love"*

Informal concert at Holmewood House in celebration of the  
450th Anniversary of Shakespeare's birth.  
With Anthony Zerpa-Falcon and Jong-Gyung Park (piano) -  
Programme to include Brahms' *Liebeslieder Waltzes*.



**Saturday 10<sup>th</sup> May in the Assembly Hall Theatre**

*An Evening at the Opera*

A programme of choruses and arias from the Operas

*These programmes may be subject to changes - for up-to-date details of all our future concerts, tickets and much more - please refer to our website [www.rtwcs.org.uk](http://www.rtwcs.org.uk)*

**Other forthcoming concerts in and around Tunbridge Wells**

### **Tonbridge Music Club**

Saturday 16<sup>th</sup> November 2013  
at 8.00 pm in Big School,  
Tonbridge School

Elias String Quartet:  
4th concert of six in complete  
Beethoven String Quartet Series:

Quartet in F Op18/1,  
String Quintet in C Op 29,  
Quartet in A minor Op 132.

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

### **Mayfield Festival Choir**

Sunday 17<sup>th</sup> November 2013  
7.30 pm in St Dunstan's Church,  
Mayfield

Bach -  
Four Cantatas for Christmastide  
(from the *Christmas Oratorio*)  
with the Primavera Chamber  
Ensemble, leader Paul Manley.  
*Soloists:* Miranda Johnson,  
Anna Boucher, Bene't Coldstream  
& Martin Johnson.

*Conducted by* Jeremy Summerly  
([www.mayfieldfestivalchoir.org](http://www.mayfieldfestivalchoir.org))

### **Royal Tunbridge Wells Symphony Orchestra**

Massenet - *Ballet Music, Le Cid*  
Chabrier - *Habanera*  
Saint-Saëns - *Cello Concerto No 1*  
Lehár - *Gold and Silver Waltz*  
Britten - *Men of Goodwill*  
Coates - *Cinderella*  
Bryan Kelly - *A Christmas Celebration*

*conductor:* Neil Thomson  
*'cello:* Laura van der Heijden

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



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# More culture at lower cost



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

The majority of arts based charities depend on voluntary financial support. Our singing members pay an annual subscription which roughly covers our overheads but the income from the sale of tickets is rarely enough to cover the cost of hiring the concert hall and paying for the orchestra and soloists.

Becoming a Friend or Patron helps us to close the gap and at the same time guarantees a preferential choice of a "best seat in the house" for our Autumn, Christmas and Spring concerts. Friends and Patrons also receive periodic Newsletters, are invited to attend choir members' social events.

**Friends** are currently asked to pay a minimum of £60 pa and receive all the benefits listed above. This amounts to only a few pounds more than the cost of the best seat price for all three concerts but in most cases also allows the Society to claim a Gift Aid refund from HM Revenue and Customs.

**Patrons** are those supporters who feel they would like to donate a little more than the basic Friends subscription. Silver Patrons are those who make a contribution between £100 and £200, whilst those contributing over £200 are classed as Gold Patrons. Gold Patrons receive two free tickets rather than one.

*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.*

**Sponsors** are particularly valued; normally local commercial entities, they are invited to contribute to the costs of staging concerts in return for exposure on all our publicity material - including posters, flyers, programmes, and our website. Although we have some guidelines, terms are flexible and negotiated with individual sponsors. Current sponsors include Burfields House Weath Management, John Lewis at Home and Fenwick Elliott. We can also offer advertising space in our programmes; rates are negotiable - especially for smaller local businesses.

## **RTWCS is a registered charity - no 273310.**

### **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 to [geraldchew@uwclub.net](mailto:geraldchew@uwclub.net).

If you know or represent a company or organisation that may be interested in becoming a Sponsor, or willing to place an advertisement in a future programme, please contact our publicity officer Melissa Richards by email to [publicity@rtwcs.org.uk](mailto:publicity@rtwcs.org.uk).

Further information is on our website [www.rtwcs.org.uk](http://www.rtwcs.org.uk).



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Mr G Huntrods CBE  
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Mr L Morris  
Mr. P Rosling  
Mr & Mrs D Seaman  
Mr A Spencer  
Mr R Thatcher



*The choir with Music Director, Rebecca Miller, in Tunbridge Wells - April 2013*

## Interested in singing with RTWCS? - Why not give us a try!

We welcome enquiries from potential new members of the society, whether experienced or not. We do not hold auditions, and we always give newcomers the opportunity to join one or two rehearsals before deciding whether they wish to become a member.

If you wish to give us a try, please telephone our registrar (Olivia Seaman) on 01892 863760 or the general secretary (Trevor Hurrell) on 07770 823104. Alternatively visit the membership section of our website:

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