

# Royal Tunbridge Wells Symphony Orchestra



## Programme

Sunday 7 April 2013

*conductor*

**Roderick Dunk**



*leader*

**Cynthia Fleming**

## Royal Tunbridge Wells Choral Society

*with soloists Annette Wardell soprano,  
Heather Shipp mezzo-soprano, Neil Allen  
tenor and Richard Morrison baritone*



*Sponsored by*

GREENBANK  
WEALTH MANAGEMENT

Partner Practice of St. James's Place Wealth Management

Price £2



# Programme

*Sound or video recording of this concert, or the taking of photographs, is strictly prohibited.  
Please ensure that all mobile phones are switched off.*

## The National Anthem

### **Brahms (1833-97)**

#### **Academic Festival Overture, Op. 80**

In 1879 the University of Breslau conferred an honorary degree of Doctor of Philosophy on Brahms, and in acknowledgement he composed this overture. The title is austere, even forbidding perhaps, and the opening is dark, almost gruff. But the sun soon comes out, and there is happiness and fun, because this lovely piece is founded on German student songs, with, as a great climax, 'Gaudeamus igitur' ('Let us all rejoice together') – such a good idea!

*Author: Marjorie Vinall*

### **Dvořák (1841-1904)**

#### **Serenade in D minor, Op. 44**

*Moderato, quasi marcia • Minuetto. Tempo di minuetto • Andante con moto • Finale. Allegro molto*

The term 'serenade', as applied to an actual musical composition, is used very loosely, and instrumental examples from the 18th and 19th centuries tend to be light-hearted suites of contrasting movements, often composed for social occasions when a little background music was required.

Dvořák wrote two works carrying the title Serenade, both of them early works dating from 1879. This Serenade for wind instruments, underpinned by cello and double bass, is a very engaging piece, and not at all the kind of music to chat through! It reflects a period in the composer's life when his domestic happiness and encouraging career prospects were boosting his confidence, allowing him to write cheerful and forthright music.

The first movement is cast in the form of a march, with tunes and rhythms, which are reminiscent of the 'German Band'. There is vigour and even swagger about much of the music, but also some delicate interplay in the colourful instrumentation. The main march theme will recur in the finale.

The Minuet that follows has charm and subtlety and a decidedly Czech feeling in its use of folk-dance rhythms and rich Slavonic melody. The tempo increases to presto for the Trio section where Dvořák uses the Soudedská, a national dance form invigorated by much effective cross accentuation.

Perhaps the real gem of this Serenade is the Andante, in which a most appealing and expressive melodic line is shared between clarinet and oboe, and accompanied by a moving bass line for the two string instruments and very syncopated rhythms from the horns. Towards the end it becomes a little languorous and even self-indulgent, as if the composer is loath to leave the lovely effects he is creating.

The finale begins with a vigorous unison introduction from all instruments before launching into light, almost frivolous, music of infectious cheerfulness and not a little humorous wit. There is considerable ingenuity of interplay between the instruments so that interest never flags. Towards the end the tempo is reduced to allow a brief reappearance of the March theme from the first movement. This forms an excellent foil to the rollicking coda with which this delightful work comes to an end.

*Notes supplied by Making Music*

### **INTERVAL OF 20 MINUTES**

**Tea will be served in the buffet during the interval**

Brittens Music has kindly contributed towards the recordings raffled at RTWSO concerts for more than 20 years. We are grateful for its loyalty and support.

### **Beethoven (1770-1827)**

#### **Symphony No 9 in D minor, Op 125**

*Allegro ma non troppo, un poco maestoso • Scherzo, Molto vivace - Presto • Adagio molto e cantabile • Presto*

Beethoven's method of composing was to write down ideas for tunes, even scraps of a few notes, alter them again and again until he was satisfied, and



so a composition would take shape, sometimes over many years. He began to make sketches for this Symphony as an orchestral work in 1818, but he first thought about setting lines from Schiller's poem, 'Ode to Joy', in 1793. The whole work as we know it was first heard in 1824 – heard by the audience, but Beethoven was by then stone-deaf and could only see they were clapping. To us this would be like television with the sound turned off.

In a mysterious haze of sound, the violins play a repeated two-note descending figure which foreshadows the first theme, beginning with the notes of the chord of D minor, crashing down through the orchestra. There is a sense of forging ahead, although a gentler moment comes when an up-and-down phrase on the woodwind brings in a second theme, one of ever-widening leaps over a staccato accompaniment. A figure in jerky rhythm follows, and we have the bricks, as it were, with which Beethoven built his mighty structure.

Next comes the Scherzo, though it is not labeled as such. It starts with great descending octaves in a rhythmic figure that comes very often in the movement. A quieter middle section follows, but one feels that the power is being held back. In the peaceful slow movement there are two themes, both heard first on the strings; these are later elaborated.

After the serenity of that movement comes a great crash, a clash of notes, Beethoven at his most impatient. A restless passage, a recitative-like phrase on cellos and basses, another clash and another recitative, and then, as though the composer's way of working is set audibly before us, various themes are tried: the opening of the first movement, but the cellos and basses reject it. Part of the Scherzo, but that won't do either, neither will two bars of the Adagio. Then comes a fragment the cellos and basses accept, and we begin to hear that great melody, full of joy, which has been adopted as the Anthem of the European Community. Soon the whole orchestra plays an extended version of it – the movement is a huge set of free variations – but the clash comes again, and the recitative, this time with the baritone soloist singing 'O friends, not these sad sounds!' and to the great tune he begins to sing Schiller's words. Soloist and choir alternate and there is a huge climax, a pause, then, almost tentatively at first, a joyful march, which swings along exuberantly. Near the end of the movement there are a few bars of radiant stillness, then a triumphant ending, the achievement of the vision of both poet and composer.

*Author: Marjorie Vinall*



## Supporting the RTWSO

A wide variety of charities, businesses and individuals including Patrons and Friends assist the work of the RTWSO. We gratefully acknowledge their generosity and support.

### Charities

The Astor of Hever Trust  
Matthew Hodder Charitable Trust

### Patrons

Platinum Jill Coombs  
Robert Ford  
Ralph & Anne Hebditch

Gold Anthony Franks

Silver Mr & Mrs P Anderman  
Nina Bentley  
Giles & Helen Clarke  
Neil & Susan Cumming  
David Elliott  
Neil & Mary Hare  
Jan & Jerry Matthews  
Nick & Lynne Pitt-Lewis  
Katherine Quinnell  
Betty Raymond & Rosemary  
Dixon-Nuttall  
John & Pam Spare  
Jane Taunton  
Alison Tweed  
John & Delia Venables

**For information about joining The Friends of the RTWSO, becoming a Patron or sponsorship packages visit [www.rtwso.org](http://www.rtwso.org)**

## GREENBANK

## WEALTH MANAGEMENT

*Partner Practice of St. James's Place Wealth Management*

### Proud sponsor of the RTWSO

As a Partner Practice of St. James's Place Wealth Management, we provide an experienced wealth management service and offer specialist advice in a wide range of areas including:

- Investment growth
- Retirement planning
- Inheritance Tax planning
- Long term care funding

We will donate £50 to the RTWSO for every non-obligatory appointment booked by the orchestra's subscribers, Friends or Patrons, benefiting the success of these concerts.

**To arrange an appointment, contact Sarah Godsalve:**

Tel: 01892 501030

Email: [sarah.godsolve@sjpp.co.uk](mailto:sarah.godsolve@sjpp.co.uk)

Website: [www.greenbankwealthmanagement.co.uk](http://www.greenbankwealthmanagement.co.uk)

## Request for information

If you would like more information about the RTWSO's concerts, its fundraising schemes or becoming a playing member, please contact us today.

Tick the boxes below to receive information about

- ☐ booking season tickets for 13/14
- ☐ becoming a Patron
- ☐ becoming a Friend of the RTWSO
- ☐ becoming a playing member
- ☐ sponsoring a concert in 13/14

Please complete in BLOCK CAPITALS and send to

Gale Smith, RTWSO, 7 Beech Hurst,  
Pembury, Kent TN2 4DY (tel. 01892 826196)

Name .....

Address .....

.....

Postcode .....

Telephone .....

Email .....



## Conductor, Soloists & Choir



**Roderick Dunk** (conductor) is the Music Director of the RTWSO and one of Britain's most versatile conductors, with a repertoire ranging from the Symphonic, through Opera and Ballet to Musical Theatre, Film and Light Orchestral Music.

The many British orchestras he conducts have included the Hallé, the Royal Philharmonic Orchestra, the Manchester Camerata, the Northern Chamber Orchestra, Sinfonia ViVa, the Royal Liverpool Philharmonic Orchestra, the BBC Scottish Symphony Orchestra, the CBSO and the London Symphony Orchestra. For more than 20 years, Roderick has enjoyed a special relationship with the BBC Concert Orchestra as a regular guest conductor for their long running 'Friday Night Is Music Night' programme on BBC Radio 2, having

conducted more than 200 broadcasts of the programme.

Roderick's studio and recording work has been varied, covering all styles from the standard symphonic repertoire to the last ever recordings of the world-renowned harmonica virtuoso Larry Adler for Decca Records in 1999 and the album 'A Christmas Cornucopia' with Annie Lennox in 2010.

**Annette Wardell** (soprano) is one of the UK's rising young opera stars. Born in Yorkshire, she trained at the RCM, London, and the RNCM, Manchester, and is constantly in demand both on the operatic stage and concert platforms around the world. She regularly performs leading roles for the country's top opera houses, including Glyndebourne Opera and Opera North.

**Heather Shipp** (mezzo-soprano) studied at TCM, London and the National Opera Studio. Recent concert engagements include A Night at the Oscars with Carl Davis and the CBSO in Symphony Hall, Birmingham and with the Malaysian Symphony Orchestra in Kuala Lumpur, and concerts with John Wilson and the RTÉ Concert Orchestra.

**Neil Allen** (tenor) trained with Lyndon Vanderpump at the RCM, London. He launched his professional career in 1995 with the leading role in Cavalleria Rusticana. His concert platform work is extensive and he has performed with the RPO, City of London Sinfonia, Manchester Camerata and the orchestra of Opera North as a principle soloist.

**Richard Morrison** (baritone) is a prize-winning graduate of the RCM, London, where he studied with Graziella Sciutti. He is an alumnus of the Samling Foundation. He has worked with orchestras including Royal Philharmonic, the Royal Liverpool Philharmonic, the Royal Scottish National, the Hallé, the Northern Sinfonia, and the London Mozart Players.



**The Royal Tunbridge Wells Choral Society** is a broad-ranging community of singers committed to providing the highest quality classical music experiences to both members and audiences. It prides itself not only on a long tradition, enduring values, and strong self-governing organization, but also on its aims to build relevant links between music and today's world, through evolution, innovation and adaptation. The RTWCS meets on a Monday evening at St John's Church Hall, St John's Road, to rehearse under the infectious energy of newly appointed Music Director, Rebecca Miller, who is rapidly gaining a reputation in Tunbridge Wells for her enthusiasm and passion for music – something already known in wider professional music circles. New singers are always welcome. The RTWCS performs up to four times a year allowing members to enjoy a full and varied repertoire of pieces, from major choral works to more relaxed Christmas carols.

The RTWCS will perform Haydn's Creation on 16 June at the Assembly Hall Theatre. This masterpiece contains one of the greatest moments in all of music – the creation of light, and draws the listener in to a beautiful depiction of the creation of the world and its creatures. Please visit the stand in the foyer today for details of a special ticket offer, for information about how to join the choir, or what else you can enjoy from the RTWCS. You can also visit, [www.rtwcs.org.uk](http://www.rtwcs.org.uk), or the facebook page, [www.facebook.com/RTWChoralSoc](http://www.facebook.com/RTWChoralSoc), or follow the RTWCS on Twitter, @RTWChoralSoc.



Rebecca Miller

## Orchestra

*The RTWCSO is a registered charity no. 295781 and affiliated to Making Music.  
This list of players below was correct at the time of going to print, although changes may have occurred.*

### 1st Violin

Cynthia Fleming  
Freddie August  
Julia Chell  
Vreni Gould  
Jane Gomm  
Daniel Weatherley  
Julie Edwards  
Naomi Niblett  
Anne Martin  
Louise Payne  
Cynthia Eraut  
James Westrope

### 2nd Violin

Andrew Laing  
Glynis Dickinson  
Frances Clack  
Caroline Veall  
Julia Atkinson  
Tim Rogers  
Lynn Cook  
Aline Davis  
Rachel Eyres  
Michael Sumpter  
Georgina Messenger  
Jana Vaclavikova

### Viola

Justin Ward  
Philippa Kings  
Elizabeth Lee  
Anne Parker  
David Danford  
Lynn Whitley  
Madeleine Butcher  
Caroline Scott  
Jane Taunton

### Cello

Rachel Van Der Tang  
Valerie Haynes  
Susan Martin  
Susan Cumming  
Helen Summers  
Tanyia Ingham  
William Bass  
Ethan Merrick  
Andrea Watson  
Isabelle Ormsby

### Double Bass

Jeremy Gordon  
Richard Watson  
Kath Ricketts  
Robert Hart

Colin Moore  
Oliver Springett  
Ingela Weeks

### Flute/Piccolo

Libby Summers  
Charlotte Munro  
Sarah Hein

### Oboe

Helen Pye  
Christine Geer

### Clarinet

Shelley Phillips  
Andrew Muir

### Bassoon/ Contrabassoon

Philip Le Bas  
Jo Turner  
Sue Bellamy  
Catherine Duckett

### Horn

David Lee  
Richard Bayliss  
David Clack  
Martyn Bayliss  
Tom Bettley

### Trumpet

Kate Moore  
Jeremy Clack  
Simon Sturgeon Clegg

### Trombone

Alan Gout  
Effie Sparkhall  
Peter Harvey

### Tuba

Steve Wick

### Timpani

John Rockliffe

### Percussion

Nigel Shipway  
Tony Summers  
David Coronel

### Rehearsal

### Conductor

Derek Watmough

### Librarians

Libby & Tony Summers

*Dvořák 'Serenade'  
players in italics*



# 2013/14 Season at a Glance



Sun 6 Oct 2013, 3pm

**Callum Smart** plays Britten's Violin Concerto,  
**Roderick Dunk** conducts Berlioz's Symphonie Fantastique



Sun 3 Nov 2013, 3pm

**Kate Moore** plays Pakhmutova's Trumpet Concerto,  
**Roderick Dunk** conducts Mussorgsky's Pictures at an Exhibition



Sun 1 Dec 2013, 3pm

**Laura van der Heijden** (BBC Young Musician 2012) plays Saint-Saëns's Cello Concerto No 1,  
**Neil Thomson** conducts works by Massenet, Chabrier, Lehár, Britten, Coates and Bryan Kelly



Sun 2 Feb 2014, 3pm

**Lara Melda** plays Chopin's Piano Concerto No 1,  
**Neil Thomson** conducts Bruckner's Symphony No 4



Sun 2 Mar 2014, 3pm

**Alexandra Wood** plays Bruch's Scottish Fantasy,  
**Roderick Dunk** conducts works by Mozart and Schumann



Sun 6 Apr 2014, 3pm

**Lisa Milne** performs Strauss's Four Last Songs,  
**Roderick Dunk** conducts Mahler's Symphony No 4

*All RTWSO concerts are in the Assembly Hall Theatre, Tunbridge Wells*

## Subscribe and save

You save up to 25% on tickets by subscribing to all six RTWSO concerts before 30 June 2013. Friends of the RTWSO save even more, and new subscribers can benefit from half-price tickets.

Season tickets for adults cost from £58 (or from £29 for new subscribers).

For more information about booking season tickets, email [tickets@rtwso.org](mailto:tickets@rtwso.org)

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

The RTWSO reserves the right to change advertised programmes and artists without notice.



Join us online:

