

If music be the food of love...

A concert of romantic music and musings to
celebrate the 450th anniversary of the birth of
Shakespeare.



Jubilee Theatre - Holmewood House School

Langton Green, Tunbridge Wells

Saturday 15th March at 7.30pm

PROGRAMME £2

Royal Tunbridge Wells

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PROGRAMME

William Shakespeare: Sonnets 18 & 29

Johannes Brahms: Liebeslieder Waltzes - Opus 52

- | | |
|-------|------------------------------------|
| No.1 | <i>Rede Mädchen</i> |
| No.5 | <i>Die grüne Hopfenranke</i> |
| No.6 | <i>Ein kleiner, hübscher Vogel</i> |
| No. 8 | <i>Wenn so lind dein Auge mir</i> |

Johannes Brahms: Hungarian Dances Nos. 4 & 3 for four hand piano

William Shakespeare: Sonnets 30 & 33

Johannes Brahms: Hungarian Dances Nos. 6 & 5 for four hand piano

Johannes Brahms: Liebeslieder Waltzes - Opus 52

- | | |
|--------|---------------------------------------|
| No. 9 | <i>Am Donnaustrande</i> |
| No. 11 | <i>Nein, es ist nicht auszukommen</i> |
| No. 15 | <i>Nachtingal</i> |
| No. 16 | <i>Ein Dunkeler Schacht</i> |

INTERVAL

William Shakespeare: Sonnets 116 & 130

Johannes Brahms: Neue Liebeslieder Waltzes - Opus 65

- | | |
|-------|--------------------------------------|
| No. 1 | <i>Verzicht, O Herz, Auf Rettung</i> |
| No. 7 | <i>Vom Gebirge Well' Auf Well'</i> |
| No. 8 | <i>Weiche, Gräser Im Revier</i> |

William Shakespeare: Sonnets 73 & 104

Schubert: Fantasy in F Minor for four hand piano

Johannes Brahms: Neue Liebeslieder Waltzes - Opus 65

- | | |
|--------|----------------------------------|
| No. 12 | <i>Schwarzer Wald</i> |
| No. 14 | <i>Flammenauge, dunkles Haar</i> |
| No. 15 | <i>Nun, ihr Musen genug</i> |

RTWCS is grateful to Burfields House Wealth Management, Goudhurst, for their contribution towards the financing of this season's concerts.

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PROGRAMME NOTES

Johannes Brahms (1833-1897)

Brahms was born in Hamburg and died in Vienna, a month before his 64th birthday. His father, a double bass player, taught him the elements of music, and he later became a pupil of Eduard Marxsen for piano and theory. As a teenager he played the piano in cafés and dance halls, at the same time as beginning his early compositions.

In 1853, Schumann heard some of Brahms's music, met the young composer and wrote an enthusiastic article about him. This review and Schumann's recommendations to publishers helped Brahms to become noticed. Over the next ten years he built his reputation, settling in Vienna in 1864. Among Brahms's chief compositions are four Symphonies, two Piano Concertos, a Violin Concerto, and a wealth of chamber music, piano music, songs and choral compositions.

To these latter belong the 18 *Liebeslieder* Waltzes Op. 52, published in 1869. They were premiered in Vienna the following year by Brahms and Clara Schumann, proving so popular that five years later Brahms published a second set of 14 songs under the title *Neue Liebeslieder* Op. 65.

Schubert is the model for these waltzes, and although Brahms does not achieve the light-footed gaiety of later exponents of the high Viennese waltz style, his dances have an unexpected zeal and geniality, producing an amazing variety of moods through key, rhythm and dynamic changes. Each number is, as might be expected, in 3/4 time and, since the chorus parts are described as optional, the piano accompaniment for four hands is of unusual importance.

With only a few exceptions the songs are each quite short and explore the entire range of the subject of love. There are simple stories, passionate outbursts, brooding melancholy and songs of deep devotion, and even if Brahms's Hamburg upbringing prevents him from capturing the full measure of Viennese gaiety, he nevertheless achieves a lyrical vigour that has kept these works popular for more than a century.

Both sets use the rather undistinguished verses of Georg Friedrich Daumer. By the end of the second set, the composer had clearly tired of the exercise, since he added a 15th number using a text by Goethe entitled "The muse has left me"!

The Hungarian Dances (German: *Ungarische Tänze*) by Johannes Brahms (WoO 1), are a set of 21 lively dance tunes based mostly on Hungarian themes, completed in 1869. They vary from about a minute to four minutes in length. They are among Brahms's most popular works, and were certainly the most profitable for him. Each dance has been arranged for a wide variety of instruments and ensembles but are performed today as Brahms originally wrote them, for piano four-hands.

Only numbers 11, 14 and 16 are entirely original compositions. The most famous Hungarian Dance is No. 5 in F# minor, but even this dance was based on the *csárdás* by Béla Kéler titled "*Bártfai emlék*" which Brahms mistakenly thought was a traditional folksong.

William Shakespeare (1564-1616)

Likely the most influential writer in all of English literature and certainly the most important playwright of the English Renaissance, William Shakespeare was born in 1564 in the town of Stratford-upon-Avon in Warwickshire, England. The son of a successful middle-class glove-maker, Shakespeare attended grammar school, but his formal education proceeded no further. In 1582, he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and traveled to London to work as an actor and playwright.



Public and critical success quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theatre. His career bridged the reigns of Elizabeth I (ruled 1558-1603) and James I (ruled 1603-1625); he was a favourite of both monarchs. Indeed, James granted Shakespeare's company the greatest possible compliment by endowing them with the status of King's Players. Wealthy and renowned, Shakespeare retired to Stratford, and died in 1616 at the age of fifty-two.

The Sonnets: Shakespeare's sonnets are very different from Shakespeare's plays, but they do contain dramatic elements and an overall sense of story. Each of the poems deals with a highly personal theme and each can be taken on its own or in relation to the poems around it. The sonnets have the feel of autobiographical poems, but we don't know whether they deal with real events or not, because no one knows enough about Shakespeare's life to say whether or not they deal with real events and feelings, so we tend to refer to the voice of the sonnets as "the speaker"-as though he were a dramatic creation like Hamlet or King Lear.

Franz Schubert (1797 - 1828)



In a short lifespan of less than 32 years, Schubert was a prolific composer, writing some 600 Lieder, ten complete or nearly complete symphonies, liturgical music, operas, incidental music and a large body of chamber and solo piano music. Appreciation of his music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades immediately after his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of

the early Romantic era and, as such, is one of the most frequently performed composers of the early nineteenth century.

The Fantasia in F minor D.940 (Op. posth. 103), for piano four-hands (two players at one piano), is one of Schubert's most important works for more than one pianist and one of his most important piano works altogether. Schubert composed it in 1828, the last year of his life, and dedicated it to his pupil, Karoline Esterházy.

Schubert began writing the Fantasia in January 1828 in Vienna. The work was completed in March of that year and first performed in May. Schubert's friend Eduard von Bauernfeld recorded in his diary on May 9 that a memorable duet was played, by Schubert and Franz Lachner. The work was dedicated to Karoline Esterházy, with whom Schubert was in (unrequited) love.

Schubert died in November 1828. After his death, his friends and family undertook to have a number of his works published. This work is one of those pieces; it was published by Anton Diabelli in March 1829. The original manuscript resides at the Austrian National Library.

Programme notes on Brahms and Liebeslieder / Neue Liebeslieder waltzes are based on those authored by Mansfield Choral Society and William Gould supplied through Making Music's programme note service. Notes on the Hungarian Dances, and Schubert are sourced from Wikipedia. Notes on Shakespeare's sonnets are sourced from SPARKNOTES.COM.



RTWCS is affiliated to *Making Music* (previously the *National Federation of Music Societies*) - an organisation jointly founded in 1935 by the composer Sir George Dyson - a past president of RTWCS.

LIEBESLIEDER WALTZER OPUS 51

No. 1

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

*Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!*

*Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?*

*To remain without sweet bliss -
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.*

No. 5

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

*The green hops vine,
it winds along the ground.
The young, fair maiden -
so mournful are her thoughts!*

*You - listen, green vine!
Why do you not raise yourself heavenwards?
You - listen, fair maiden!
Why is your heart so heavy?*

*How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?*

No. 6

Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.

Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
auert an dem Ort;
der arme Vogel
konnte nicht mehr fort.

Wenn ich ein hübscher,
kleiner Vogel wär,
Ich säumte doch,
ich täte nicht wie der.

*A small, pretty bird
took flight
into the garden -
there was fruit enough there.*

*If I were a pretty,
small bird,
I would not hesitate -
I would do just as he did.*

*Malicious lime-twigs
lurked in that place;
the poor bird
could not escape.*

*If I were a pretty,
small bird,
I would have hesitated,
I would not have done that.*

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.

Wenn ich ein hübscher,
kleiner Vogel wär,
Ich säumte nicht,
Ich täte doch wie der.

No. 8

Wenn so lind dein Auge mir
und so lieblich schauet,
jede letzte Trübe flieht
welche mich umgrauet.

Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein anderer lieben.

No 9.

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.

Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

No 11.

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten.

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heißts, ich wäre
irr aus Liebe.

No. 15

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

*The bird came
into a pretty girl's hand,
and it caused him no pain,
the lucky thing.*

*If I were a pretty,
small bird,
I would not hesitate --
I would do just as he did.*

*When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.*

*The lovely glow of this love -
do not let it disappear!
No one else will ever love you
as faithfully as I.*

*On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.*

*The maiden
is very well-protected:
ten iron bolts
have been placed on the door.*

*But ten iron bolts
are but a joke;
I will snap them
as if they were only glass.*

*No, there's just no getting along
with people;
they always make such poisonous
interpretations of everything.*

*If I'm merry, they say I cherish
loose urges;
if I'm quiet, they say
I am crazed with love.*

*The nightingale, it sings so beautifully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!*

No. 16

Ein dunkler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen in meinen Wehn.

*Love is a dark shaft,
a very dangerous well;
and I, poor man, fell in.
I can neither hear nor see,
I can only think about my bliss,
I can only moan in my woe.*

NEUE LIEBESLIEDER WALTZER OPUS 65

No 1.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

*Relinquish, o heart, the hope of rescue
as you venture out into the sea of love!
For a thousand boats float
wrecked about its shores!*

No. 7.

Vom Gebirge Well auf Well
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

*From the mountains, wave upon wave,
come gushing rain;
and I would gladly give you
a hundred thousand kisses.*

No. 8.

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O, wie lind ruht es hier
sich mit einem Schätzchen!

*Soft grass in my favorite haunts,
fair, quiet spots!
O how pleasant it is to linger here
with one's darling!*

No. 12.

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;
ewig untersagt ist Huldvereinung.

*Dark forest, your shade is so gloomy!
Poor heart, your sorrow presses so heavily!
What you value stands before you eyes
eternally forbidden is that union with love*

No. 14.

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen!

*Flaming eyes, dark hair,
sweet and audacious boy,
because of you my poor heart
toils with sorrow!*

Kann in Eis der Sonne Brand, sich in Nacht der
Tag verkehren?
Kann die heisse Menschenbrust
atmen ohne Glutbegehren?

*Can the sun's fire make ice,
or turn day into night?
Can the ardent breast of a man
breathe without glowing desire?*

Ist die Flur so voller Licht,
daß die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
daß das Herz in Qual vergehe?

*Is the field so full of light
that the flowers stand in darkness?
Is the world so full of joy
that the heart is abandoned to torment?.*

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.

Heilen könnet die Wunden
ihr nicht, die Amor geschlagen,
aber Linderung kommt einzig,
ihr Guten, von euch.

*Now, you Muses, enough!
In vain you strive to describe
how misery and happiness
alternate in a loving breast.*

*You cannot heal the wounds
that Amor has caused,
but solace can come
only from you, Kindly Ones.*

SHAKESPEARE SONNETS

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Sonnet 29

When in disgrace with fortune and men's eyes
I all alone bewep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts my self almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

Sonnet 30

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight:
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restor'd and sorrows end.

Sonnet 33

Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine,
With all triumphant splendour on my brow;
But, out! Alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun
staineth.

Sonnet 73

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
Consumed with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long

Sonnet 104

To me, fair friend, you never can be old,
For as you were when first your eye I ey'd,
Such seems your beauty still. Three winters cold,
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turned,
In process of the seasons have I seen,
Three April perfumes in three hot Junes burned,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty like a dial-hand,
Steal from his figure, and no pace perceived;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceived:
For fear of which, hear this thou age unbred:
Ere you were born was beauty's summer dead.

Sonnet 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved
I never writ, nor no man ever loved.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red, than her lips red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet by heaven, I think my love as rare,
As any she belied with false compare.

Next Concert by the Choral Society

Saturday 10th May 2014 at 7.30 pm in the Assembly Hall Theatre

An Evening at the Opera

A programme of choruses and arias from the Operas featuring the soloists Simona Mihai, soprano and Luis Gomes, tenor, both graduates of the Jette Parker Young Performers Programme at the Royal Opera House, London.



Interested in singing with RTWCS? 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.

THE PERFORMERS

Rebecca Miller - RTWCS Music Director



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.

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.

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 being judged 'Recording of the Year' by MusicWeb International. In January 2014 she conducted a concert of the music of CPE Bach with the Orchestra of the Age of Enlightenment in the the Queen Elizabeth Hall.

Born in California, Rebecca studied the piano at the Oberlin Conservatory of Music, and conducting at Northwestern University and at the Aspen Music Festival, and was the Paul Woodhouse Junior Fellow in Conducting for two years at London's Royal College of Music. She is currently based in London with her two children and her husband, the British pianist Danny Driver.

Anthony Zerpa-Falcon - Piano



A prize-winner of both national and international competitions, Anthony Zerpa-Falcon has established a reputation for exciting and individual interpretations of a wide repertoire, ranging from Purcell to Ligeti. He has won prizes at top international piano competitions such as the 44th Maria Canals in Barcelona, the Guerrero Foundation in Madrid and the National Federation of Music Societies Britten/Pears Award.

Born in Kent, into an Anglo-Spanish family, Anthony gave his first recital at the age of twelve, and made his concerto debut three years later playing the Schumann Piano Concerto. He has performed at prestigious venues across the UK and abroad – in the South Bank Centre, St John's Smith Square, the Barbican Centre, the Wigmore Hall, the Accademia Giuseppe Verdi in Milan, the Palau de la Música in Barcelona, the Auditorio Nacional in Madrid and the Concert Hall of the Forbidden City in Beijing.

After completing his post-graduate studies at the Guildhall School of Music in the class of Joan Havill, he was invited to study at the International Piano Academy in the town of Cadennabia on Lake Como. As one of only six students selected from around the world he received classes for two years from some of the world's leading concert artists and professors, including Dmitri Bashkirov, Murray Perahia, Alicia de Larrocha, Karl Schnabel, Charles Rosen, and Leon Fleisher.

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

Jong-Gyung Park – Piano



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

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

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

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

Sonnet Readers - from Uckfield Community Technical College

Harry Elphick

Harry is a member of the Youth Cabinet representing Wealden and also a member of Youth Parliament. He represents Wealden and Lewes. In addition to an interest in politics Harry also enjoys reading and reciting poetry and especially enjoys the works of Oscar Wilde.



Jack Hunter.

Jack enjoys writing in his spare time particularly all forms of journalistic prose. Jack plans to study English Literature at A Level and continue this at university.

Katrina Izon.

Katrina is studying hard to pursue a career in medicine. In addition to her studies Katrina enjoys trampolining and is also taking part in the College's Duke of Edinburgh scheme at silver level having already gained her bronze.

The Royal Tunbridge Wells Choral Society

RTWCS is a long established and very friendly choir made up of about 100 mixed voices drawn from Kent and East Sussex. In addition to a Christmas Concert, and other informal events, the choir usually presents two major concerts a year in the Tunbridge Wells Assembly Hall Theatre, accompanied by its own orchestra. For more information, please visit our website - www.rtwcs.org.uk

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For further information, or to request your complimentary guide to wealth management please contact us quoting RTWCS:

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