

Autumn Concert - Sunday 15th November 2015



# Mozart Requiem

Plus

Movements from Mozart Symphony no 39 in E $\flat$  major

Beethoven *Ah Perfido* for soprano and orchestra

**Royal Tunbridge Wells Choral Society and Orchestra,**  
*leader Jane Gomm*

**Conducted by Rebecca Miller**

*Generously supported by*

**Burfields House Wealth Management Ltd**

*([www.burfieldshouse.co.uk](http://www.burfieldshouse.co.uk))*

**Programme  
£2**

*Royal Tunbridge Wells*

**CHORAL  
SOCIETY**

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

*Internet Edition with corrections*



# ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

## Vice Presidents

Mr D Watmough

Mr R Dunstall

## Gold Patrons

Mrs E Gall

Mr G Grant

Mr W Rutherford

## Silver Patrons

Mr M Hudson

Mr G Huntrods CBE

Mr R Thatcher

## Friends

Mrs J Finch

Mr I Hughes

Mrs P Maxwell

Mrs L McCarthy

Mr L Morris

Mr P Rosling

## PROGRAMME FOR AUTUMN CONCERT

SUNDAY 15TH NOVEMBER 2015

ASSEMBLY HALL THEATRE

**WA Mozart – Ave Verum Corpus**

**WA Mozart – Symphony No 39 in E flat**

**First movement: *Adagio – Allegro***

**Last movement: *Allegro***

**Beethoven – Concert Scene and Aria “*Ah! Perfido*”**

for soprano and orchestra

*soloist: Susanna Fairbairn*

— Interval —

**WA Mozart – Requiem in D minor**

Dedicated to the memory of the victims of the recent terrorist attacks in Paris

RTWCS chorus and orchestra, leader Jane Gomm

**Conductor – Rebecca Miller**

With Susanna Fairbairn (*soprano*) Jeanette Ager (*mezzo*)

Ben Thapa (*tenor*)\*, Michael Pearce (*bass*)

*Ben Thapa takes the place of Greg Tassell who is indisposed*

# Hit the right note with award-winning advice...

We focus solely on providing face-to-face advice and offer a dedicated, personal wealth management service to build long-term, trusted relationships with our clients. Together, we would look to create a working plan, providing you with a clear direction towards meeting your financial goals. This includes clarifying your objectives and researching all of the options available to you.

We have the experience to help you successfully secure and enhance your financial future by offering specialist advice in a wide range of areas including:

· Investments · Retirement planning · Tax and estate planning · Long term care planning

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

## BURFIELDS HOUSE WEALTH MANAGEMENT LTD

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

Burfields House, Goudhurst TN17 1AE  
Tel: 01580 211 211  
Email: [burfieldshouse@sjpp.co.uk](mailto:burfieldshouse@sjpp.co.uk)  
Web: [www.burfieldshouse.co.uk](http://www.burfieldshouse.co.uk)



ST. JAMES'S PLACE  
WEALTH MANAGEMENT



PARTNERS IN MANAGING YOUR WEALTH

An investment with St. James's Place will be directly linked to the performance of the funds selected and may fall as well as rise. You may get back less than the amount invested.

The Partner Practice represents only St. James's Place Wealth Management plc (which is authorised and regulated by the Financial Conduct Authority) for the purpose of advising solely on the Group's wealth management products and services, more details of which are set out on the Group's website [www.sjpp.co.uk/products](http://www.sjpp.co.uk/products).

The title 'Partner Practice' is the marketing term used to describe St. James's Place representatives.

# Programme Notes

**W.A. MOZART     1756 – 1791**

Symphony no. 39 in E Flat K 543

First movement: *Adagio – Allegro*

Last movement: *Allegro*



**B**y the year 1788, Mozart's days as an idol of the Viennese public were past. He held a minor appointment as the Imperial Chamber Composer or *Kammermusicus*, and tried to supplement his meagre income with teaching and occasional concert giving. The reason for once again embarking on symphonies, when piano concertos were his established concert fare, remains a mystery. All that is known is that he wrote his last three symphonies in the space of seven weeks and three days during that summer. Nobody had asked him to write

them, he received no payment, and it is more than likely that he never heard them performed.

The E flat symphony, the first of these three masterpieces, has an interesting scoring, including one flute, two clarinets, two bassoons, two horns, two trumpets and kettledrums, but without oboes. It is also the only one of the three to have a slow introduction, where the dotted rhythms recall the traditions of the French overture, and its exalted nature and key foreshadow the world of *Die Zauberflöte*. The long legato scales of the violins, which occur as soon as the opening forte of this massive introduction settles into *piano*, reappear in the ensuing *Allegro*, almost note for note. The lyrical opening theme of the main movement is, unusually, repeated on the bass instruments, and there is an attractive dialogue within the woodwind in the second subject group. Much of the weight of the movement, however, is carried in the sturdy *tutti*s.

The Finale is one of Mozart's monothematic movements, like so many of Haydn's; it is largely built around a nine note tag, with the second subject starting like the first but offering a different continuation and then some far-flung modulations, reaching at one point the remoteness of E major.

In this movement Mozart displays a technical device which he had learned from his friend the horn player Joseph Leutgeb, who was a specialist in producing so-called 'stopped' notes, by inserting the right hand into the bell of the instrument, thus lowering the pitch by a half, a whole, or even one-and-a-half tones. Here, in swift succession, we have six stopped notes in both horn parts. It is doubtful if any members of the usual orchestras of London, Rome, or Paris could even play these notes on their horns – or indeed the clarinet parts (clarinet playing of this kind was largely confined to Vienna and central Europe) – which also meant that circulation would be limited of this bold, innovative and profoundly personal symphony.

*Note compiled from various sources.*

## Beethoven, Mozart and Josefína Dušková

**B**eethoven wrote *Ah! Perfido* for the celebrated Czech singer Josefína Dušková. Her family were good friends of the Mozarts and it was at the Duškovás' summer house that Mozart completed two of his popular operas, *La clemenza di Tito* and *Don Giovanni*. Mozart wrote two similar dramatic concert arias for Josefína, *Ah, lo prevedi*, and *Bella mia fiamma, addio*. The expressive, musical, and technical demands of these two pieces give us some measure of her dramatic artistry.

Josefína gave the first performance of Beethoven's *Ah! Perfido* in Leipzig in 1796. The piece comprises a recitative or "scene", which can be considered as the stormy reaction of the singer as she is rejected by her lover. A brief orchestral interlude then introduces a reflective "aria", marked Adagio – most moving and effective in its heartrending beauty and strongly reminiscent of Mozart. But then the music returns to the stormy "scene", in which she reiterates her fury.



Portrait of Josefína Dušková dated 1796

The text for the recitative was written by the early eighteenth century librettist Pietro Metastasio and is taken from the opera *Achille in Sciro*, but we do not know who wrote the words for the aria. The young Beethoven, having profited from his study of *Don Giovanni* and the operas of Gluck, created for Josefína Dušková – and for many a grateful soprano since – a superb occasion for the display of rage and pity, of dramatic flair, vocal presence, and impeccable technique.

### Words of *Ah! Perfido*

*Note compiled from various sources.*

#### Scene:

*Ah! perfido, spergiuoro, barbaro traditor,  
tu parti?*

*E son questi gl'ultimi tuoi congedi?*

*Ove s'intese tirannia più crudel?*

*Va, scellerato!*

*Va, pur fuggi da me, l'ira de' Numi*

*Non fuggirai! Se v'e giustizia in Ciel,*

*Se v'e pietà, congiureranno a gara*

*Tutti a punirti! Ombra seguace!*

*Presente, ovunque vai,*

*Vedrò le mie vendette; io già le godo  
immaginando,*

*I fulmini ti veggo già, balenar d'intorno*

*Ah no, ah no! Fermate, vindici Dei!*

*Risparmiate quel cor, ferite il mio!*

*S'ei non è più qual era, son' io qual fui;*

*Per lui vivea; voglio morir per lui!*

#### Aria:

*Per pietà, non dirmi addio,*

*Di te priva che farò?*

*Tu lo sai, bell'Idol mio!*

*Io d'affanno morirò.*

#### Scene:

*Ah crudel! Tu vuoi ch'io mora!*

*Tu non hai pietà di me?*

*Perchè rendi a chi t'adora*

*Così barbara mercè?*

*Dite voi, se in tanto affanno*

*Non son degna di pietà?*

### English Translation

*O faithless one, deceitful, barbarous traitor,  
are you deserting me?*

*And are these your final words of farewell?*

*Where is found a crueller tyranny?*

*Go then, ingrate, Go, yet flee from me only,*

*you will not flee the wrath of the Gods!*

*If there is any justice in Heaven,*

*Any pity, they will join to punish you!*

*My shadow will pursue you,*

*Ever-present, wherever you wander,*

*I shall seek my revenge;*

*I relish it already in my imagination.*

*Already I behold the lightning strike around you.*

*But no, oh no! Cease, gods of vengeance!*

*Spare him for my sake, strike me instead!*

*Even if he is not what he was, I am still the same;*

*I lived for him; I wish to die for him!*

*For pity's sake, do not bid me farewell,*

*What shall I do without your love?*

*You know it well, my fair idol!*

*I shall die from my anxiety.*

*O cruel one! You see that I should die!*

*Do you take no pity on me?*

*Why do you give her who adores you*

*Such barbarous recompense?*

*Say yourselves whether I do not deserve pity*

*In such a state of anxiety.*

## Mozart's Requiem?

When Mozart died prematurely (at the age of thirty-five) on 5 December 1791, he left behind him an unfinished setting of the Requiem Mass. While some of the work had been completed by the time of Mozart's death, a significant amount had not. Purists will enjoy the opening movement (*Requiem aeternam*) to the full, since that survives complete in every detail. Thereafter, the work is exhibited in various states of undress. From the *Kyrie* until the ninth bar of the *Lacrimosa*, the vocal parts and continuo line survive intact, and there are sketchy indications of the way in which the orchestral parts should proceed. The *Domine Jesu Christe* and *Hostias* survive in a similar state of near-completion, whereas the *Sanctus*, *Benedictus*, and *Agnus Dei* may not contain any of Mozart's music at all.

So why is it that we don't know exactly which parts were composed by Mozart? After Mozart's death, the composer's wife Constanze wanted to have the work completed (swiftly and secretly) so that she could pass the whole piece off as the work of her husband. This isn't quite as bad as it sounds – as long as you believe that two wrongs make a right.

The *Requiem* had been commissioned from Mozart by Count Franz von Walsegg, whose wife had died in February 1791. Walsegg was a rich eccentric who liked to pay for music to be written, which he then passed off as his own. So Mozart's widow was prepared to play Walsegg at his own game. Constanze quickly scouted around for someone to finish the *Requiem* so that she could collect the final payment of the commission.

Initially Constanze approached Joseph von Eybler, a composer in his mid-twenties who had studied composition with Mozart, and who had assisted Mozart in the rehearsal of one of his operas. Mozart had written of Eybler that he was “a well-grounded composer, equally skilled in chamber music and the church style, fully experienced in the art of song, also an accomplished organ and keyboard player”. So Eybler was an obvious person to help out – talented, acquainted with Mozart's music and methods, and young and obscure enough not to draw attention to the compositional fraud. However, Eybler struggled, and quickly realised that he didn't have what it took to complete the masterpiece. Indeed, the *Requiem* remained a *bête noire* for Eybler since he had a stroke while conducting the work four decades later.

After Eybler turned down the opportunity to complete the *Requiem*, Constanze approached Franz Süssmayr. Süssmayr, like Eybler, was in his mid-twenties, and had studied composition with Mozart in the last few months of the great composer's life. Indeed Süssmayr and Mozart became so close during 1791 that Süssmayr became as much family friend as composition pupil. Quite how much of the *Requiem* is Süssmayr's work is a matter of speculation.

If you believe Mozart's wife, then Süssmayr had access to scraps of paper that contained many of Mozart's musical sketches for the uncompleted parts of the *Requiem*. Moreover, Constanze's sister insisted that Mozart had spoken in detail to Süssmayr about how the *Requiem* should be completed the very night before Mozart's death. Süssmayr, on the other hand, claimed almost a decade later that he had been entirely responsible for the composition of the *Sanctus*, *Benedictus*, and *Agnus Dei*.



If you like Süssmayr's completion, then you'll want to believe that Mozart left fairly detailed sketches and was able to communicate his musical ideas clearly and succinctly on his deathbed. If you don't like the completion, then you'll believe that Süssmayr was flying blind and did the work of a second-rate composer.

The completion is certainly good enough for Süssmayr to show that he understood Mozart's style and working practices well. But the completion doesn't show evidence that Süssmayr had access to detailed and otherwise unknown sketches by Mozart, or that Süssmayr spoke to Mozart about the *Requiem* in the last (extremely uncomfortable) hours of Mozart's life.

That said, the completion of Mozart's *Requiem* by Süssmayr is impressive, although it is easy to be wise after the event and to criticize Süssmayr's work unduly harshly. Convincing reconstructions and restorations (in any discipline) rely on an intimate understanding of the conventions and spirit of the age in question. Such artistic empathy

is impossible to achieve at a distance of two centuries or more, so Süssmayr's completion will forever remain the most authentic.

*Programme Note © 2014 by Jeremy Summerly*

## Words: *Requiem*

### I. Introit – Chorus and Soprano

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

Grant them eternal rest, O Lord,  
and let perpetual light shine on them.  
You are praised, O God, in Zion  
and homage will be paid to you in Jerusalem.

Hear my prayer,  
to you all flesh will come.  
Grant them eternal rest, O Lord,  
and let perpetual light shine on them.

### II. Kyrie – Chorus

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

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

### III. Sequence:

#### 1 Dies Irae – 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, day of anger,  
will dissolve the world in ashes,  
as foretold by David and the Sybil.  
Great trembling will there be  
when the judge descends from heaven  
to examine everything closely!

#### 2 Tuba Mirum – Soloists

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

*Mors stupebit et natura,  
cum resurget creatura  
Judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus judicetur.*

The trumpet will send its wondrous sound  
throughout earth's sepulchres,  
and gather all before the throne.

Death and nature will be astounded  
when creation rises again  
to answer the Judge.  
A book of writings shall be produced  
in which all will be written,  
by which the world will be judged.



*Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.  
Quid sum, miser, tunc dicturus?  
Quem patronem rogaturus?  
Cum vix justus sit securus*

### 3 Rex Tremendae – Chorus

*Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me fons pietatis.*

### 4 Recordare – Quartet

*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.  
Ingemisco tanquam reus,  
culpa rubet vultus meus,  
supplici parce, Deus.  
Qui Maria 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 hoedis me sequestra,  
statuens in parte dextra*

### 5 Confutatis – Chorus

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

### 6 Lacrimosa – Chorus

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

Therefore when the Judge sits  
whatever is hidden will appear,  
nothing will go unavenged.  
What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

King of tremendous majesty,  
who freely saves those worthy ones.  
Save me, source of mercy.

Remember, O kind Jesus,  
my salvation caused Your suffering;  
do not forsake me on that day.  
Faint and weary, you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty,  
owning my shame with a red face,  
suppliant before you, O Lord.  
You, who absolved Mary  
and listened to the thief,  
give me hope also.

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to your right hand.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,  
my contrition is like ashes:  
help me in my final condition.

That day of tears and mourning,  
when from the ashes shall arise  
all humanity to be judged.  
spare us by your mercy, O Lord.  
O gentle Lord Jesus,  
grant them eternal rest.



## IV. Offertorium

### 1 Domine Jesu – Chorus and 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.*

Lord Jesus Christ, King of Glory,  
liberate the souls of the faithful  
departed from the pains of hell  
and from the bottomless pit;  
deliver them from the lion's mouth,  
lest hell swallow them up  
lest they fall into darkness.  
Let the standard-bearer, holy Michael,  
bring them into holy light,  
which was promised to Abraham  
and his descendants.

### 2 Hostias – Chorus

*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.*

Sacrifices and prayers of praise, O Lord,  
we offer to you.  
Receive them on behalf of those souls  
whom we commemorate today.  
And let them, O Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

## V. Sanctus – Chorus

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

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest!

## VI. Benedictus – Soloists and Chorus

*Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis*

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

## VII. Agnus Dei – Chorus

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

O lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.

## VIII. Communio

### Lux Aeterna – Soprano and Chorus

*Lux aeternae luceat eis, Domine,  
cum sanctis tuis in aeternam,  
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 on them, O Lord  
as with your saints in eternity,  
because you are merciful.  
Grant them eternal rest, O Lord,  
and let perpetual light shine on them,  
as with your saints in eternity,  
because you are merciful.

# We know you love Gaudi, it's why Barcelona is your favourite city.



## **Better understanding equals better advice.**

To give you the best advice we not only work closely with you, we also get to know you. It's the best way to understand your personal needs, professional ambitions and what's important.

Our expertise gets you where you need to be, as easily as possible, and at a sensible cost.

**For trusted legal advice, call Cripps on 01892 515 121**



# The Performers

## Rebecca Miller - Conductor

Conductor Rebecca Miller is acclaimed as a compelling, insightful and energetic force on the podium. Highly regarded for her sophisticated music making and command of varied composers and styles, she is also praised for her ability to communicate with audiences of all ages.

Rebecca has worked repeatedly with the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia, BBC Concert Orchestra, London Mozart Players, BBC Scottish Symphony Orchestra, London Philharmonic Orchestra, and guest-conducted at the 2014 BBC Proms.

Previously she has worked extensively through Mexico and South America - with the Orquesta Filarmónica de la UNAM, Orquesta Sinfónica Nacional and the state orchestras of Aguascalientes, Yucatan, and Sinaloa, as well as with the Teresa Carreño Youth Orchestra of Venezuela. She has guest conducted the London Sinfonietta, Orchestra of the Swan, and Jerusalem Symphony Orchestra (Israel), and conducted extensively in the US, including with the Houston Symphony, Huntsville Symphony, Reno Philharmonic, Williamsport Symphony, Santa Cruz Symphony, Bakersfield Symphony, Musiq4 Houston, and at the Bard Festival in New York. She is proud to be one of the Southbank Sinfonia's only annual guest conductors, and has recently guest conducted the renowned Salomon Orchestra in London.

Rebecca's discography is growing rapidly - her CD of CPE Bach Symphonies with the Orchestra of the Age of Enlightenment has received considerable praise – including “four-star” reviews from *The Times*, *Telegraph*, *Sunday Times*, *Financial Times*, *BBC Music Magazine*, among others. She was chosen as May 2015 Editor's Choice in *Gramophone Magazine* and was shortlisted for a 2015 Gramophone Award. Her October 2015 release with the Royal Northern Sinfonia of Haydn Symphonies has already garnered critical acclaim and was chosen as ClassicFM's album of the week in October 2015. Rebecca's disc with the BBC Concert Orchestra of Henry Hadley (Dutton Epoch) was released in July, while her second CD with the Royal Northern Sinfonia of George Frederick



Bristow will be released in November. Her CD of piano concertos by Amy Beach, Dorothy Howell, and Cecil Chaminade with the BBC Scottish Symphony Orchestra will be released by Hyperion Records in 2016.

From 2007 to 2010 Rebecca Miller was Resident Conductor of the Louisiana Philharmonic Orchestra in New Orleans, and from 2005-2007 was Conducting Fellow of the Houston Symphony in Texas. In 1999, Rebecca founded the London-based The New Professionals Orchestra, an orchestra comprised of some of London's foremost classical musicians. As Artistic Director, she led The New Professionals in guest performances at London's South Bank Centre, the BAC Battersea Opera Festival, and at various music societies and festivals around the UK. The orchestra's debut CD, entitled, “*Lou Harrison: For Strings*” was released by Mode Records in 2004, contained the world premiere recording of Harrison's *Pipa Concerto* played by world renowned Pipa player Wu Man and was chosen to feature on the soundtrack of Martin Scorsese's film 'Shutter Island'.

Born in California, Rebecca Miller completed her studies in piano at the Oberlin Conservatory of Music. She studied 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 Director of Orchestras at Royal Holloway University of London, Conductor and Teacher at the Royal Academy of Music's Junior Department, and Music Director of the Royal Tunbridge Wells Choral Society.

## Susanna Fairbairn – soprano

English soprano Susanna Fairbairn spent her early years growing up in South Africa, where she learnt to sing in Afrikaans and Setswana. Born into a musical family, Susanna toyed with various instruments (including, aged six, playing a viola her grandfather had converted into a mini-cello by adding a spike), until settling on the flute, which she studied until the end of her BA at Magdalen College, Oxford.



After Oxford, looking for adventure, Susanna moved to Dublin to sing as a Lay Vicar Choral at Christchurch Cathedral. That summer as a flute scholar at Dartington International Summer School, she seized a chance to sing to Dame Emma Kirkby, who urged her to switch to studying voice. Susanna immediately won a place at Trinity College of Music, learning with Alison Wells and winning many prizes. Simultaneously, Sir John Eliot Gardiner offered her a place to train on his Apprenticeship Scheme in the Monteverdi Choir, with whom she subsequently toured the world.

Susanna found her voice and confidence growing and began to be offered more solo work, as well as feeling an increasing pull towards opera, so she went to study with Dennis O'Neill at the Wales International Academy of Voice. She recently won the Dvořák Prize at the Emmy Destinn Young Singers Awards, and last year won the Selma D and Leon Fishbach Memorial Prize at the 2014 London Handel Competition. Susanna is a Park Lane Group Young Artist with whom she will make her Wigmore Hall recital debut next year, when she also looks forward to touring the UK with English Touring Opera once more, performing the roles of First Priestess and Greek Woman in *Iphigénie en Tauride*, Bice in *Pia de' Tolomei*, and covering Donna Anna in *Don Giovanni*.

When not singing, Susanna can most often be found in the heat of a Bikram Yoga studio, riding her red Brompton or eating taramasalata. Please see [www.susannafairbairn.com](http://www.susannafairbairn.com) for future events.

## Jeanette Ager (mezzo-soprano)

Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music and subsequently won the Gold Medal in the Royal Over-Seas League Music Competition and the Richard Tauber Prize. As a soloist, Jeanette's concert and oratorio work



has included recitals and other appearances at the Wigmore Hall; Handel's *Messiah* at St David's Hall, Cardiff; Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall; Tippett's *Child of our Time* at The Royal Festival Hall; Verdi's *Requiem* at Gloucester and Hereford Cathedrals; *Elijah* at The Barbican Hall and Mozart's *Mass in C minor* at the Cadogan Hall. Jeanette's concert work has taken her to Bermuda, the Czech Republic, Spain, Libya and China.

Her operatic roles have included Cherubino in *The Marriage of Figaro* (Mozart); Dido in *Dido & Aeneas* (Purcell); The Marquise of Birkenfield in *La Fille du Regiment* (Donizetti); Rosina in *The Barber of Seville* (Rossini); Suzuki in *Madama Butterfly* (Puccini) and Thea in *The Knot Garden* (Tippett). With the Royal Opera House she recently appeared as one of the Apprentices in Wagner's *Die Meistersinger* at Covent Garden.

Jeanette sang the Angel in the first performance of Elgar's *Dream of Gerontius* in China and performed at the Three Choirs Festival singing Britten's *Spring Symphony* and John McCabe's *Songs of the Garden*.

Recently Jeanette has become more involved with the training of choirs in her local area and helped one choir succeed at the Watford Festival. Jeanette takes after her mother and enjoys sport and especially racing. Much of her spare time is taken up with training for triathlons and she hopes to travel to Australia to race in Perth at some point during the coming year.

## Greg Tassell (tenor)

Greg Tassell was brought up on a hop farm in Kent and was a chorister at Durham Cathedral and a choral scholar at Exeter Cathedral, reading music at the University of Exeter.



During postgraduate studies at the Royal Academy of Music under Ryland Davies he was a prize winner in the 2008 London Handel Competition and runner-up at the inaugural John Kerr Award for Early English Song of which he is now a trustee. He was a young artist for Retrospect Ensemble under Matthew Halls with whom he appeared at the Wigmore Hall and toured Israel.

Described as '*personable and musically intelligent*' by Hilary Finch in *The Times*, he is now in huge demand both in the UK and abroad. His portrayal of Britten's *St Nicolas* is widely acclaimed, he is a popular Evangelist in the *St John Passion* by JS Bach and his Dying Swan in Orff's *Carmina Burana* dressed in white with feathers is always a crowd puller. In opera he has worked with English Touring Opera, Nova Music and Opera A La Carte and has appeared at the Philharmonie Luxembourg and Opera National de Paris. He has sung at many funerals and memorials including those of Peter Ustinov, Sir John Mills, Peter O'Toole, Bernard Levin and Alexander McQueen.

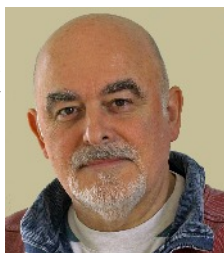
Current engagements include Charlotte Bray's *Entanglement* with Nova Music, premiered at this year's Cheltenham Music Festival, *Carmina Burana* for York Musical Society, Handel *Messiah* in Cirencester, Mozart *Mass in C Minor* with Aether Ensemble, Beethoven *Missa Solemnis* at Trinity College Cambridge, Haydn *Creation* in Petts Wood and Canterbury and various charity recitals with his father-in-law David Flood including the Selsey Festival.

Greg's recordings include London Early Opera's forthcoming Handel at Vauxhall series on Signum Records. He has an album of English songs with pianist Gary Branch on Finchcocks Press titled '*I'll Sing Thee Songs*'.

Greg also teaches singing at Ibstock Place School in Roehampton and University of Kent.

## Michael Pearce (bass-baritone)

Michael Pearce's long and varied solo career in music has taken him all over the world, including recitals and opera galas in the Philippines, and concert tours in Brazil, China and Israel.



A choral scholar at St John's College, Cambridge and principal oboist with the CUMS second orchestra (conductor John Eliot Gardiner), his first professional singing was as a counter-tenor at St Paul's Cathedral. After a successful teaching career he entered the singing profession in his early thirties, winning the first GKN English Song award and giving critically acclaimed recital of English Song at the Wigmore Hall, London.

His numerous London appearances include Haydn's *Creation* at the Barbican, Verdi's *Requiem* at the Royal Albert Hall and Mahler's 8th Symphony at the Royal Festival Hall. Opera performances include Strauss *Salome* at the Royal Opera House, Dr P in *The Man who Mistook his Wife for a Hat* (Music Theatre Wales), Balstrode (*Peter Grimes*) with Kent Opera, Becket (*Assassinio nella Cattedrale*) with Oper Bergen in Norway and Tonio (*I Pagliacci*) with Pimlico Opera.

Michael's commercial recordings include Handel's *Coronation Anthem* and Bach's B minor Mass; his TV appearances include Walton's *Belshazzar's Feast* at the RTE Irish proms.

Michael now lives in SW France, combining concert and recital work in both the UK and France.



## 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.



Post your Christmas cards  
2nd Class only  
**49p!\***



Bring your Christmas cards to

Post & Packing and save 5p per card sent 2nd Class!

**Offer valid from 3rd November - 19th December 2015**



**Independent Postal Service for  
Retail and Business**

23 Mount Pleasant Road  
Tunbridge Wells  
Kent  
TN1 1NT  
Tel: 01892 739799

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

\*Franking rate is for standard sized cards and domestic mail only

COLONNADE FLORIST  
WE LOVE • WE CREATE • YOU ENJOY



SHARON WOOD NDSP

T: 01892 349919  
E: [info@flowersatcolonnade.co.uk](mailto:info@flowersatcolonnade.co.uk)  
W: [www.flowersatcolonnade.co.uk](http://www.flowersatcolonnade.co.uk)

10 Monson Road  
Tunbridge Wells  
Kent TN1 1ND

# Royal Tunbridge Wells Choral Society Orchestra & Choir

## Violin 1

Jane Gomm  
Rachel Hess  
Nicky Goodwin  
Ingrid Sellschop  
Anne Martin  
Tim Good

## 'Cello

Amy Goodwin  
Lawrence Durkin  
Ethan Merrick  
Bill Bass

## Horns

David Clack  
Tom Bettley

## Violin 2

Rachel Eyres  
Julia Brocklehurst  
Frances Clack  
Julia Atkinson  
Julia Chellel

## Double Bass

Robert Hart  
Ingela Weeks

## Trumpets

Alex Cromwell  
Miles Maguire

## Trombones

**Tenor**  
Effie Sparkhall

## Alto

Rafael Cervantes Gomariz

## Bass

Peter Harvey

## Viola

Ros Hanson-Laurent  
Ariane Alexander  
Graham Coldwell  
Peter Harvey

## Flute

Libby Summers

## Clarinet / basset horn

Peter Cigleris  
Kate Fish

## Timpani

John Rockliffe

## Bassoon

Julia Staniforth  
Jo Turner

## Organ

Chris Harris

## Sopranos

Elaine Abbs  
Jo Bartram  
Diana Blower  
Sylvia Byers  
Heather Champion  
Patsy Dale  
Jill Dunstall  
Sophie Esdaile

Emma Francis  
Rosemary Frost  
Elena Gente  
Susan Horne  
Rosemary Hughes  
Evelien Hurst-Buis  
Kim Jinks  
Eve Johnson

Elena Lewis-Grey  
Helen MacNab  
Maggie Marston  
Anne Metherell  
Louise Packham  
Michele Palmer  
Eileen Phillips  
Toni Preston

Pat Prior  
Helena Read  
Glenda Revell  
Ann Spillman  
Clare Summons  
Catherine Whitlock

## Altos

Beth Breen  
Julie Burton  
Margaret Butcher  
Pauline Coxshall  
Joanna Finlay  
Peggy Flood  
Liz Ford  
Janet Gambell  
Ruth Gray

Celia Grew  
Rebecca Harris  
Sheila Jones  
Kim Keeler  
Charlotte Marks  
Ailsa McMahon  
Shirley Morgan  
Magali Nicole  
Margie O'Neill

Ginny Osborne  
Melissa Richards  
Catherine Rigby  
Hannah Rigby  
Ros Robertson  
Jackie Sanjana  
Alison Scoble  
Jane Selley  
Jenny Selway

Maggie Slater  
Yvonne Spencer  
Lydia Szczgielska  
Susan Taylor  
Muriel Thatcher  
Norma Timmermans  
Jane Walters  
Liza Waller  
Felicity Wilkin

## Tenors

Peter Elliot  
David Gook  
Sharon Harrison

Guy Huntrods  
Gareth Looker  
Peter Rosling

Olivia Seaman  
John Simmons  
Alan Spencer

Michael Spencer  
Neil Townsend

## Basses

Brian Akery  
Michael Barker  
Gerald Chew  
Pat Connolly  
Alastair Dodds

Roy Dunstall  
Gavin Grant  
David Ham  
Nicholas Humphrey  
Trevor Hurrell

Jonnie Jones  
John Kemp  
David Lyall  
David Miller  
Chris Reece

Mark Rees  
Michael Selway  
Clive M Steward  
Martin Williams  
David Wright





## Surprisingly simple accounting services

When it comes to accounting services, we know you're probably looking for a firm that can make life a little bit simpler, so we'll always make sure that our professional services are combined with a refreshingly jargon-free approach.

- Personal tax returns
- Tax planning
- Non-domiciled tax advice

To find out how our accounting services can help your business, call **Simon Linley** on **01892 546546** or email **[simon.linley@creaseys.co.uk](mailto:simon.linley@creaseys.co.uk)**



**CREASEYS**  
(thinking ahead) since 1868



## 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 (Jane Walters) on 01892 543158 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), and submit the on-line application form.

Details of RTWCS forthcoming events are shown on the back cover as well as the website.

## Other Forthcoming Events around Tunbridge Wells

**Mayfield Festival Choir** ([www.mayfieldfestivalchoir.org](http://www.mayfieldfestivalchoir.org))

**Sunday 22 November 2015** at 7.30 pm in St Dunstan's Church, Mayfield  
**Haydn: Innocence and Experience**

*Salve regina in E major*  
*Organ Concerto in C major*  
*Nelson Mass (Missa in angustiis)*

Director Jeremy Summerly with London Primavera Orchestra (leader Paul Manley)

**Tonbridge Philharmonic Society** ([www.tonphil.org.uk](http://www.tonphil.org.uk))

**Saturday 21 Nov 2015** at 7.30 pm in Tonbridge School Chapel

Beethoven: *Missa Solemnis*





# FULLER'S

## Now taking Christmas orders

Fuller's Farm Shop

Bunny Lane,

Eridge,

Tunbridge Wells,

TN3 9BY

01892 541238

Mon - Sat 9am - 5.30pm

Sun 10am-4pm

Fuller's Butchers

5, Nelson Road,

Hawkenbury,

Tunbridge Wells,

TN2 5AW

01892 526563

Mon - Fri 8am - 5.30pm

Sat 8am - 2pm



[www.fullers-tw.co.uk](http://www.fullers-tw.co.uk)

## 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, and are invited to attend choir members' social events.

**Friends** are currently asked to pay a minimum of £70 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.*

**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. Sponsors for recent seasons have included Burfields House Wealth Management, John Lewis at Home, Hotel du Vin and Fenwick Elliott. We can also offer advertising space in our programmes; rates are negotiable – especially for smaller local businesses.

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

## 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)

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

**SO** MAGAZINES

ONE PUBLICATION  
THREE EDITIONS

- SO TUNBRIDGE WELLS
- SO SEVENOAKS
- SO WEALDEN

**Times**

GET WITH THE TIMES  
A LOCAL MIX OF LOCAL,  
NATIONAL AND  
INTERNATIONAL NEWS

[tunbridgewells.so](http://tunbridgewells.so) [/SoMagazines](https://www.facebook.com/SoMagazines) [@SoMagazines](https://twitter.com/SoMagazines)

[timesoftunbridgewells.co.uk](https://www.instagram.com/timesoftunbridgewells.co.uk) [/timesoftunbridgewells](https://www.facebook.com/timesoftunbridgewells) [@TimesofTW](https://twitter.com/TimesofTW)



**Sunday 13th December 2015 at 6.30 pm**  
**Goudhurst Parish Church**

## **Annual Christmas Concert**

Programme to include:

'*Carols in Concert*' - a medley of traditional Christmas songs

A new work: '*Christmas Silence*' by Elisa Harrod.

Well known popular choir and audience carols accompanied by the Wadhurst Band and Jeffrey Grey (organ)

**Conducted by Rebecca Miller**

**Tickets £10 or £5 for children**

Obtainable through the choir, at the door or on-line through  
[www.rtwcs.org.uk](http://www.rtwcs.org.uk)



**Saturday 23th April 2016 at 7.30 pm in the Assembly Hall Theatre**

**Spring Concert** - dedicated to the memory of Roy Douglas (1907-2015) late RTWCS President

**Vaughan-Williams - Sea Symphony**  
**William Alwyn - Elizabethan Dances**



RTWCS Chorus with The Salomon Orchestra ("London's finest amateur orchestra")  
**Conducted by Rebecca Miller**