

Royal Tunbridge Wells Choral Society  
presents



# **A German Requiem**

Johannes Brahms

# **Rückert-Lieder**

Gustav Mahler

RTWCS with the Salomon Orchestra  
Anita Watson (Soprano) & Alex Ashworth (Baritone)  
Conducted by Rebecca Miller

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## **Programme for Remembrance Sunday Concert**

Sunday 13th November 2016, Assembly Hall Theatre

### **Mahler: Rückert-Lieder**

**I. Blicke mir nicht in die Lieder!** (Do not look at my songs!)

**II. Ich atmet' einen linden Duft** (I breathed a gentle fragrance)

**III. Ich bin der Welt abhanden gekommen** (I am lost to the world)

**IV. Um Mitternacht** (At midnight)

**V. Liebst du um Schönheit** (If you love for beauty)

### **Brahms. Ein Deutsches Requiem**

*Vocal scores of Brahms Requiem courtesy of Kent County Council Music Lending Library*

**I. Selig sind die da Leid tragen (Matth. 5,4).**

Blessed are they that mourn - Choir

**II. Denn alles Fleisch es ist wie Gras (1 Peter 1:24).**

For all flesh is as grass - Choir

**III. Herr, lehre doch mich (Psalm 39:4-7).**

Lord, make me to know mine end - Baritone & Choir

--- Interval ---

**IV. Wie lieblich sind deine Wohnungen (Psalm 84,2).**

How amiable are thy tabernacles - Choir

**V. Ihr habt nun Traurigkeit (John 16:22).**

And he now therefore have sorrow - Soprano & Choir

**VI. Denn wir haben hie keine bleibende Statt (Hebrews 13:14)**

For here we have no continuing city - Baritone & Choir

**VII. Selig sind die Toten (Revelation 14:13)**

Blessed are the dead - Choir

### **RTWCS with the Salomon Orchestra**

Soloists: Anita Watson (Soprano), Alex Ashworth (Baritone)

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## PROGRAMME NOTES - MAHLER



Gustav Mahler was an Austrian late-Romantic composer, and one of the leading conductors of his generation. As a composer he acted as a bridge between the 19th century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect which included a ban on its performance in much of Europe during the Nazi era. After 1945 his compositions were rediscovered and championed by a new generation of listeners; Mahler then became one of the most frequently performed and recorded of all composers, a position he has sustained into the 21st century.

Born on 7 July 1860, in Kaliště in Bohemia, now Czech Republic (then part of Austrian Empire) as a German-speaking Jew of humble circumstances, Mahler displayed his musical gifts at an early age. After graduating from the Vienna Conservatory in 1878, he held a succession of conducting posts of rising importance in the opera houses of Europe, culminating in his appointment in 1897 as director of the Vienna Court Opera (Hofoper). During his ten years in Vienna, Mahler—who had converted to Catholicism to secure the post—experienced regular opposition and hostility from the anti-Semitic press. Nevertheless, his innovative productions and insistence on the highest performance standards ensured his reputation as one of the greatest of opera conductors, particularly as an interpreter of the stage works of Wagner, Mozart, and Tchaikovsky. Late in his life he was briefly director of New York's Metropolitan

Opera and the New York Philharmonic. Mahler's œuvre is relatively small; for much of his life composing was necessarily a part-time activity while he earned his living as a conductor. Aside from early works such as a movement from a piano quartet composed when he was a student in Vienna, Mahler's works are generally designed for large orchestral forces, symphonic choruses and operatic soloists. These works were frequently controversial when first performed, and several were slow to receive critical and popular approval; exceptions included his Symphony No. 2 and the triumphant premiere of his Eighth Symphony in 1910. Some of Mahler's immediate musical successors included the composers of the Second Viennese School, notably Arnold Schoenberg, Alban Berg and Anton Webern. Dmitri Shostakovich and Benjamin Britten are among later 20th-century composers who admired and were influenced by Mahler. The International Gustav Mahler Institute was established in 1955 to honour the composer's life and work.

The Rückert-Lieder are his settings of poems by Rückert. The first four songs were premiered on 29 January 1905 in Vienna, Mahler conducting himself, together with his Kindertotenlieder (also on poems by Rückert). The last song, *Liebst du um Schönheit*, was not orchestrated by Mahler himself but by Max Pottmann, an employee of the first publisher.

The set of songs is not a cycle in the narrowest sense, because the Lieder are independent, connected only by the poetry and common themes. However, they were published together and most often have been performed together and come to be known as the Rückert-Lieder, although Mahler did set more texts of Rückert. Artists such as Dietrich Fischer-Dieskau and Kathleen Ferrier have chosen their own order of the Lieder.

*Source: Wikipedia*

# Mahler—Rückert-Lieder English translation

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## 1. Liebst du um Schönheit

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe der Frühling,  
Der jung ist jedes Jahr!

Liebst du um Schätze,  
O nicht mich liebe.  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

## 2. Ich atmet' einen linden Duft!

Ich atmet' einen linden Duft!  
Im Zimmer stand  
Ein Zweig der Linde,  
Ein Angebinde

Von lieber Hand.  
Wie lieblich war der Lindenduft!  
Wie lieblich ist der Lindenduft!  
Das Lindenreis

Brachst du gelinde!  
Ich atme leis  
Im Duft der Linde  
Der Liebe linden Duft.

## 3. Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder!  
Meine Augen schlag' ich nieder,  
Wie ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
Ihrem Wachsen zuzuschauen.  
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,  
Lassen auch nicht zu sich schauen,  
Schauen selber auch nicht zu.  
Wenn die reichen Honigwaben  
Sie zu Tag gefördert haben,  
Dann vor allen nasche du!

## 1. If you love for beauty's sake

If you love for beauty's sake,  
Oh, don't love me!  
Love the sun,  
It has the blondest hair!

If you love for youth's sake  
Oh, don't love me!  
Love springtime,  
It's young each year.

If you love for treasure's sake,  
Oh, don't love me!  
Love the mermaid,  
She has lots of limpid pearls.

If you love for love's sake,  
Oh, do love me!  
Love me always,  
I'll love you back forevermore.

## 2. I breathed a gentle fragrance in!

I breathed a gentle fragrance in!  
In my room  
Was a sprig of linden,  
A present

From a dear hand.  
How lovely the linden fragrance was!  
How lovely linden fragrance is!  
You plucked the linden shoot

So gently!  
Softly I breathe  
Amidst the linden fragrance  
Love's gentle fragrance.

## 3. Don't try to find me out through my songs!

Don't try to find me out through my songs!  
I cast my eyes down,  
As if found out doing something wrong.  
I don't even dare,  
To look at their growing myself.  
Your inquisitiveness is betrayal!

Bees, building cells,  
Don't let themselves be looked at either,  
They don't even look at themselves.  
When they've revealed  
The bountiful honeycombs,  
You'll be first to feast on them!

#### 4. Um Mitternacht

Um Mitternacht  
Hab' ich gewacht  
Und aufgeblickt zum Himmel;  
Kein Stern vom Sterngewimmel  
Hat mir gelacht  
Um Mitternacht.

Um Mitternacht  
Hab' ich gedacht  
Hinaus in dunkle Schranken.  
Es hat kein Lichtgedanken  
Mir Trost gebracht  
Um Mitternacht.

Um Mitternacht  
Nahm ich in acht  
Die Schläge meines Herzens;  
Ein einz'ger Puls des Schmerzes  
War angefacht  
Um Mitternacht.

Um Mitternacht  
Kämpft' ich die Schlacht,  
O Menschheit, deiner Leiden;  
Nicht konnt' ich sie entscheiden  
Mit meiner Macht  
Um Mitternacht.

Um Mitternacht  
Hab' ich die Macht  
In deine Hand gegeben!  
Herr! über Tod und Leben  
Du hältst die Wacht  
Um Mitternacht!

#### 5. Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,  
Mit der ich sonst viele Zeit verdorben,  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied!

#### 4. At Midnight

At midnight  
I was sleepless  
And looked skyward;  
Of that welter of stars  
Not one laughed at me.  
At midnight.

At midnight  
I cast my thoughts  
Out into the dark firmament.  
No lucid thought  
Brought me any comfort  
At midnight.

At midnight  
I dwelled upon  
My heart beating;  
A lone shoot of pain  
Smarted  
At midnight.

At midnight  
I fought the battle,  
O humanity, your suffering  
I couldn't resolve it  
Not with all my might  
At midnight.

At midnight  
I gave the power  
Into Your hand!  
Lord! Over death and life  
You keep vigil  
At midnight.

#### 5. I've gotten lost to the world

I've gotten lost to the world,  
With it I ever wasted so much time,  
So long has it heard nothing of me,  
It might well believe I were dead!

It didn't matter to me a bit,  
If it took me for dead,  
Far be it from me to contradict,  
Since I really am dead to the world.

I have died to the hurly-burly,  
And I repose in a silent realm!  
I live alone in my own Heaven.  
In my love, in my song!

# PROGRAMME NOTES - BRAHMS

## Ein Deutsches Requiem

### A German Requiem - Johannes Brahms (1833-1897)



1. Blessed are they that mourn
2. Behold, all flesh is as the grass
3. Lord, let me know mine end
4. How lovely are thy dwellings
5. Ye now have sorrow
6. For we have here no abiding city
7. Blessed are the dead which die in the Lord

For many years Brahms had been preoccupied with the idea of composing a Requiem, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form *Ein Deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert-hall, the Gewandhaus.

Brahms may have written the Requiem in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the Requiem might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits the horrors of the Last Judgement - a central feature of the Catholic liturgy - and any final plea for mercy

or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, the title of "Requiem" has at times been called into question, but Brahms stated intention was to write a Requiem to comfort the living, not one for the souls of the dead. Consequently the work focuses on faith in the Resurrection rather than fear of the Day of Judgement.

Despite its unorthodox text, the German Requiem was immediately recognised as a masterpiece of exceptional vision, and it finally confirmed Brahms' reputation as a composer of international stature.

The similarity of the opening and closing movements serves to unify the whole work, while the funeral-march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. Similarly, the baritone solo in the third, 'Lord, let me know mine end', is paralleled in the fifth by the soprano solo, 'Ye now have sorrow'. The lyrical fourth section, 'How lovely are thy dwellings', is therefore at the heart of the work, framed by the solemnity of the first three movements and the transition from grief to the certainty of comfort in the last three.

This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skilfully uses in a variety of subtle guises throughout the work. The most important of these occurs at the opening choral entry and consists of the first three notes sung by the sopranos to the words 'Bless-ed they'. Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody played by the violas at the very beginning. Its most obvious re-appearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J.S.Bach, and there seems little doubt that this theme was derived from a very similar chorale melody in Bach's Cantata No.27.



The opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood, reflected in the orchestration by the temporary absence of the violins. As the music proceeds, however, mourning is transformed into comfort.

The second movement, in the dark key of B flat minor, is centred on the heavy rhythms of a funeral-march, with the chorus proclaiming the inevitability of man's fate, 'Behold, all flesh is as the grass'. A lighter central episode provides some brief respite before the funeral-march returns. Eventually, at 'But yet the Lord's word standeth forever', an energetic allegro emerges, once more transfiguring darkness into light and leading to a glorious conclusion.

The third movement, the baritone soloist and chorus begin by pondering the transience of human existence. The soloist then asks 'In what shall I hope?' and the reply, 'My hope is in thee', wells up from the depths in a rising crescendo of affirmation. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakable foundation for the final resolution.

After the intensity of the first three movements, the pivotal fourth - a serene pastorale - provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly

surprising that this movement is so widely known and loved.

The fifth movement features a sublime soprano solo accompanied by woodwind, horns and muted strings. The chorus, too, plays an accompanying role. Whereas the baritone soloist in the third movement sung of Brahms reserves his most dramatic music for the imposing sixth movement. It begins in reflective mood, but soon the baritone soloist introduces the familiar verses 'We shall not all sleep, but we shall all be changed ..... at the sound of the last trumpet', at which point the music explodes into a blaze of sound and energy. The intensity builds up until 'Death, where is thy sting?' where a majestic fugue ensues. In the middle of this fugue two fortissimo climaxes grow out of an exhilarating orchestral Jacob's ladder that reaches up to heaven as it passes from the bass instruments right up to the flutes and violins. The movement ends with a final powerful statement.

The last movement begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the Requiem reaches its peaceful conclusion at the same word with which it began: 'Blessed'.

Programme notes edited from those created by John Bawden  
Brahms- A German Requiem

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I. Matthew 5:4

**Selig sind, die da Leid tragen, denn sie sollen getröstet werden.**

Psalm 126:5,6

**Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.**

II. 1 Peter 1:24

**Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.**

*Blessed are they that mourn; for they shall be comforted.*

*They that sow in tears shall reap in joy.  
He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.*

*For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.*



James 5:7

**So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.**

1 Peter 1:25

**Aber des Herrn Wort bleibt in Ewigkeit.**

Isaiah 35:10

**Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.**

III. Psalm 39:4-7

**Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.**

**Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.**

**Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wessoll ich mich trösten? Ich hoffe auf dich.**

Wisdom of Solomon 3:1

**Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.**

IV. Psalm 84:1,2,4

**Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.**

V. John 16:22

**Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.**

*Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandmen waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.*

*But the word of the Lord endureth for ever.*

*And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.*

*Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.*

*Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee.*

*Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? my hope is in thee.*

*But the souls of the righteous are in the hand of God, and there shall no torment touch them.*

*How amiable are they tabernacles, O Lord of hosts!*

*My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.*

*Blessed are they that dwell in thy house: they will be still praising thee.*

*And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.*

Ecclesiasticus 51:27

**Sehet mich an: Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt und habe großen  
Trost funden.**

*Ye see how for a little while I labour and toil, yet  
have I found much rest.*

Isaiah 66:13

**Ich will euch trösten, wie Einen seine  
Mutter tröstet.**

*As one whom his mother comforteth, so will I  
comfort you.*

VI. Hebrews 13:14

**Denn wir haben nie keine bleibende  
Statt, sondern die zukünftige suchen wir.**

*For here have we no continuing city, but we  
seek one to come*

1 Corinthians 15:51,52,54,55

**Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen, wir  
werden aber alle verwandelt werden; und  
dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune. Denn  
es wird die Posaune schallen, und die  
Toten werden auferstehen unverweslich.  
Dann wird erfüllt werden das Wort,  
das geschrieben steht: Der Tod is  
verschlungen in den Sieg. Tod, wo ist  
dein Stachel? Hölle, wo ist dein Sieg?**

*Behold, I show you a mystery; We shall not all  
sleep, but we shall all be changed.  
In a moment, in the twinkling of an eye, at the  
last trumpet: for the trumpet shall sound, and  
the dead shall be raised incorruptible, and we  
shall be changed.  
... then shall be brought to pass the saying  
that is written, Death is swallowed up in victory.  
O death, where is they sting? O grave, where is  
they victory?*

Revelation 4:11

**Herr, du bist würdig zu nehmen Preis  
und Ehre und Kraft, denn du hast alle  
Dinge geschaffen, und durch deinen  
Willen haben sie das Wesen und sind  
geschaffen.**

*Thou art worthy, O Lord, to receive glory and  
honour and power: for thou hast created all  
things, and for thy pleasure they are and were  
created.*

VII. Revelation 14:13

**Selig sind die Toten, die in dem Herrn  
sterben, von nun an. Ja, der Geist  
spricht, daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.**

*Blessed are the dead which die in the Lord  
from henceforth: Yea, saith the Spirit, that they  
may rest from their labours; and their works do  
follow them.*

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# The PERFORMERS

## Rebecca Miller - Conductor



California-born conductor Rebecca Miller has earned an international reputation for her compelling, insightful, and energetic presence on the podium. Acclaimed for her sophisticated music making and evocative command of varied composers and styles and for her ability to communicate with audiences of all ages, she has guest-conducted the *London Philharmonic Orchestra*, *Orchestra of the Age of Enlightenment*, *London Mozart Players*, *BBC Concert Orchestra*, *BBC Scottish Symphony Orchestra*, *Royal Northern Sinfonia*, *Salomon Orchestra*, and at the *2014 BBC Proms*.

Rebecca is currently an annual guest conductor for the *Southbank Sinfonia*, Music Director of the *Royal Tunbridge Wells Choral Society and Orchestra*, conductor at the junior department of the

*Royal Academy of Music* and Director of Orchestras at *Royal Holloway University of London*, where she has launched groundbreaking side-by-side projects with the *London Mozart Players*, instigated a new *Orchestral Scholarship* programme, and founded the new 'Music +' initiative which builds bridges through music. In her capacity at RHUL, she was Musical Director of *Magna Carta 800* at Runnymede, where she conducted the RHUL symphony orchestra and Choir of *Royal Holloway* alongside the *London Philharmonic Orchestra* and *Temple Church Choir* for HRH Queen Elizabeth II and 4000 dignitaries and members of the public.

Rebecca recently made her debut with the *Nashville Symphony* as part of the *League of American Orchestra's* prestigious 'Bruno Walter National Conductors Preview', and future engagements include concerts with the *BBC National Orchestra of Wales* in 2016 and the *Buffalo Philharmonic Orchestra* in 2018, and this season return engagements with the *Salomon Orchestra*, the *Bishop's Stortford Sinfonia*, and two returns to the *London Philharmonic Orchestra*.

Rebecca's discography includes discs with the *Orchestra of the Age of Enlightenment* (CPE Bach/Signum/2015 Gramophone Award shortlist), *BBC Concert Orchestra* (Henry Hadley/Dutton Epoch) and two discs with the *Royal Northern Sinfonia* (Haydn Symphonies/Signum, Bristow/New World Records). Forthcoming releases for 2017 will include discs with the *BBC Scottish Symphony* (Amy Beach, Dorothy Howell, Cecil Chaminade/Hyperion Records), and with the *Royal Northern Sinfonia* (Aaron Jay Kernis with Joshua Roman and Paul Neubauer/Signum).

Rebecca has guest conducted in the US with the *Reno Philharmonic*, *Bakersfield Symphony*, *Santa Cruz Symphony*, *Chicago College of the Performing Arts*, *Bard Music Festival*, *Huntsville Symphony*, *Williamsport Symphony*, and *Musiq Houston*, and with the *Jerusalem Symphony Orchestra* in Israel. As a First-prize winner in the *Eduardo Mata International Conducting Competition*, Rebecca conducted throughout Mexico, including repeated engagements with the *Orquesta Sinfonica Nacional* and *Orquesta Filarmonica del UNAM*, with the state orchestras of *Yucatan*, *Aguascalientes*, and *Sinaloa*, and with the *Teresa Carreño Youth Orchestra* in *Caracas*.

From 2007-2010 Rebecca was Resident Conductor of the *Louisiana Philharmonic Orchestra*, where she directed her own series, the "Casual Classics", and conducted subscription, pops, education, family, and community concerts. From 2005-2007, Rebecca was the LAO's 'American Conducting Fellow' of *The Houston Symphony*, leading over 35 family, classical, and education concerts per year.

Rebecca holds a Bachelor's degree in Piano from *Oberlin Conservatory*, a Master's in Music in Conducting from *Northwestern University*, and served for two years as the *Paul Woodhouse Junior Fellow in Conducting* at *London's Royal College of Music*.

## The SOLOISTS



### Anita Watson - *Soprano*

Anita Watson grew up in Sydney and began singing in a choir at the age of eight. Despite her coming from a non-musical family, they encouraged her musical ambitions and after studying at the Sydney Conservatorium of Music, she won the Australian Singing Competition as well as a contract at the Cologne Opera studio in Germany. Anita has been living in the UK since her tenure as a Jette Parker Young Artist at the Royal Opera House from 2007-2009. A winner of numerous prizes at international competitions including the ARD International Music Competition, Operalia, Queen Sonja and Neue Stimmen, her career has been varied with opera, recitals and concerts.

Most recently she has sung Anne Trulove, The Rake's Progress in Santiago de Chile, Pamina, The Magic Flute for Welsh National Opera, Fiordiligi, Così fan tutte for Diva Opera, Governess, The Turn of the Screw in Toulouse and Mimi, La Bohème for Opera North. Concert highlights include Beethoven's 9th Symphony with Sir Antonio Pappano and the Accademia Nazionale di Santa Cecilia, Strauss Vier letzte Lieder with the Rheinische Philharmonie in Koblenz and the Mariinsky Orchestra in St Petersburg, Mahler's 8th Symphony and Parsifal at the Proms with Sir Mark Elder and the Hallé Orchestra.

Anita was recently married and enjoys exploring around her new home in West Sussex as well as keeping fit, teaching singing, and watching game shows, whilst dreaming of owning a golden retriever.



### Alex Ashworth - *Bass-Baritone*

Alex began singing as a chorister at Lichfield Cathedral. Before joining the choir of St John's College, Cambridge as a choral scholar, he sang for a year with the choir of Tewkesbury Abbey and regularly hunted for the Severn Bore. After graduating in natural sciences, he won a scholarship at the Royal Academy of Music, where he studied with Mark Wildman, David Lowe and Julius Drake.

Alex's career has taken him far afield, singing roles for Glyndebourne Festival Opera, Welsh National Opera and Scottish Opera, for Opera de Lille, Icelandic Opera and the Opera

Comique in Paris. Alex has even performed the title rôle of *Falstaff* in Lapland, in a recreation of Shakespeare's Globe made, props and all, of ice, whilst the temperature dipped to minus thirty celsius. The padding was very necessary.

In oratorio Alex has worked often as a soloist for Sir John Eliot Gardiner, recording Bach's *B Minor Mass* and Stravinsky's *Cedipus Rex* (with the London Symphony Orchestra) as well as Monteverdi's *Vespers*. 2016 has seen him touring Europe in Bach's *St Matthew Passion*, Mozart's *C Minor Mass* and Schumann's *Manfred* and, following some much larger footsteps from Birmingham to Berlin, joining the Berlin Philharmonic Orchestra in further performances of *Cedipus Rex*. Alex has performed Messiah almost countless times, never tiring of it.

*Soloists appear by arrangement with Jill Davies of Davies Music: [www.daviesmusic.com](http://www.daviesmusic.com)*





## Salomon Orchestra

The orchestra has been recognised for many years as London's finest non-professional orchestra, even receiving favourable comparisons in the national press with professional orchestras.

Talented and passionate amateur musicians from a wide variety of professional occupations are invited to play in each series. They range from long-standing players to new young members (some even following their founder parents!).

Three concerts a year are promoted at St John's Smith Square. For many years now each has a different conductor and is preceded by a concentrated short series of rehearsals.

Working in this way maintains freshness, vitality and commitment. The orchestra has worked with artistes in the early years of their professional careers (more recently Robin Ticciati, Nicholas Collon and Guy Johnston). Many are now well-known internationally, including conductors Sir Andrew Davis, Sir Simon Rattle, Sir Mark Elder and Martyn Brabbins.

### Salomon Orchestra – *Sunday 13th November 2016*

#### **Violin 1**

Tara Persaud – Leader  
Heather Bingham  
Jo Lappin  
Diana Mugglestone  
Fiona Orford-Williams  
Joanna Pieters  
Nick Hardisty  
Judith Stichtenoth  
Paula Martin  
Clare le Fort

#### **Violin 2**

John Martin  
Sonja Nagle  
Stefan Bown  
Robert Chatley  
Deborah Dowe  
Diane Dumas  
Alexandra Lamont  
Marlena Swiatecka  
Jeannie Okikiolu  
Mervyn Jones

#### **Viola**

Robert Spencer  
Ali Evans  
Beccy Spencer  
Kathy Reed  
Jessica Townsend  
Amelia Halsey

#### **Cello**

Kate Valdar  
Julian Lancaster  
Libby Wilde  
Ros Laher  
Nick Warren  
John Lacy

#### **Double Bass**

Philip Austin  
Peter Taunton  
Bob McFarland

#### **Flute**

Kirstie Ashdown  
Libby Summers  
Stephen O'Hanlon

#### **Oboe**

Nick Ridley  
Suzanne Wheatley

#### **Clarinet**

Alan Maries  
David Johnston

#### **Bassoon**

David Outhwaite  
Nick Bradshaw  
Richard Sheldon (Contra)

#### **Horn**

Keith Maries  
Becky Craig  
Ray Lee  
Charlotte Silver

#### **Trumpet**

John Hackett  
Richard Knight

#### **Trombone**

Nick Morris  
Simon Astridge  
Alison Knight

#### **Tuba**

David Young

#### **Timpani**

Brian Furner

#### **Celeste**

Tony Summers

#### **Harp**

Anna Wynne

# Royal Tunbridge Wells Choral Society

*Sunday 13th November 2016*

## **SOPRANOS**

Elaine Abbs  
Annalize Bagshaw  
Lydia Beadsworth  
Diana Blower  
Sylvia Byers  
Adriana Capadose  
Jane Cole  
Jill Dunstall  
Sophie Esdaile  
Nina Filby  
Emma Francis  
Rosemary Frost  
Patricia Fuller  
Susan Horne  
Rosemary Hughes  
Evelien Hurst-Buist  
Kim Jinks  
Eve Johnson  
Helen MacNab  
Maggie Marston  
Anne Metherell  
Louise Packham  
Michele Palmer  
Eileen Phillips  
Pat Prior  
Glenda Revell  
Ann Spillman  
Sue Townsend  
Jessica Walters  
Poppy Walters  
Catherine Whitlock  
Anne Willatt

## **ALTOS**

Julie Burton  
Margaret Butcher  
Beth Breen  
Pauline Coxshall  
Emma Fever  
Jean Finch  
Joanna Finlay  
Liz Ford  
Kasia Fox  
Ruth Gray  
Celia Grew  
Annette Grey  
Rebecca Harris  
Heather Herrin  
Sheila Jones  
Kim Keeler  
Charlotte Marks  
Ailsa McMahon  
Magali Nicole  
Margie O'Neil  
Ginny Osborn  
Val Palmer  
Melissa Richards  
Catherine Rigby  
Ros Robertson  
Jane Selley  
Jenny Selway  
Maggie Slater  
Yvonne Spencer  
Muriel Thatcher  
Norma Timmermans  
Liza Waller  
Jane Walters

## **TENORS**

Peter Elliott  
David Gook  
Richard Hardingham  
Sharon Harrison  
Guy Huntrods  
Peter Rosling  
Olivia Seaman  
Alan Spencer  
Neil Townsend  
Peter Driscoll

## **BASSES**

Brian Akery  
Gerald Chew  
Pat Connelly  
Mike Dowden  
Roy Dunstall  
Gavin Grant  
Glen Goodall  
Antony Gordon  
Graham Hall  
David Ham  
Nicholas Humphrey  
Trevor Hurrell  
Adrian Johnson  
Jonnie Jones  
John Kemp  
David Lyall  
David Miller  
Chris Reece  
Michael Selway  
John T Spary  
Clive M Steward  
Martin Williams  
David Wright





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 membership secretary (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.



# Friends & Patrons

## *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 £65 pa and receive all the benefits listed above. This amounts to the cost of the best seat prices for all our 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 £199, whilst those contributing £200 and over 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 guide- lines, 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. [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 [geraldchew26@gmail.com](mailto:geraldchew26@gmail.com)

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)

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# UPCOMING EVENTS:

## **Sunday 20th November, 7.30 pm. Mayfield Festival Choir.**

Handel's Messiah, St. Dunstan's Church, Mayfield.

## **Sunday 11th December, 6.00 pm. RTWCS**

Christmas Concert featuring Britten Ceremony of Carols,  
Royal Tunbridge Wells Choral Society  
St Mary's Church, Goudhurst

## **December 24th, 7.00 pm. Carols at Hotel du Vin**

Hotel du Vin are proud to continue to support RTWCS who will be performing in the hotel on Christmas Eve. *Do come along.*

## **Spring Concert**

### **Sunday 7th May 2017 Royal Tunbridge Wells Choral Society**

JS Bach – Mass in B Minor

With the Southbank Sinfonia, Assembly Hall Theatre

## **Summer Concert**

### **Sunday 2nd July 2017**

Informal Summer Event – details to be announced



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Royal Tunbridge Wells Choral Society

Conducted by Rebecca Miller



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