

Royal Tunbridge Wells Choral Society  
presents

# Dvořák - Mass in D

## Handel - Coronation Anthems

## Brahms - 2nd Piano Concerto



**Danny Driver (Piano)**

Royal Tunbridge Wells Choral Society  
with the Salomon Orchestra

Conducted by Rebecca Miller

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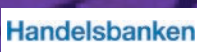
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**ROYAL TUNBRIDGE WELLS CHORAL SOCIETY**  
**114th SEASON**

**Vice Presidents:**

Derek Watmough MBE, Roy Dunstall

**It is with deepest regret that we have to announce that our President, Guy Huntrods, died on 17th September after a short illness.**

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**Royal Tunbridge Wells Choral Society**

Programme for 12th November 2017 at 3pm

**Salomon Orchestra** - leader Tara Persaud

Conducted by Rebecca Miller

RTWCS Associate Conductor - Jamie Sperling

Rehearsal accompanist - Craig Hudson

Handel Coronation Anthem no 2 - *Let Thy Hand be Strengthened*

Brahms Piano Concerto no 2 - *Piano soloist Danny Driver*

**Interval**

Handel Coronation Anthem no 1 - *Zadok the Priest*

Antonin Dvořák - *Mass in D*

*RTWCS is grateful to Handelsbanken and Handelsbanken Wealth Management for their generous financial support of this concert.*



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## Guy Huntrods - Late President of RTWCS

Sadly our President, Guy Huntrods died on 17th September aged 94 after a short illness. He was greatly loved by everyone in the Choral Society and he will be very much missed not least for his infectious enthusiasm and abundant good humour. His funeral was held on 20th October at St John's church when the Choral Society sang two of Guy's favourite choral pieces and led the singing of the hymns which he had specially chosen for the service.

Guy lived life to the full right up until his final days. After a distinguished period of active service during World War 2 he embarked on a successful career in international banking which led to his being awarded the CBE.



Following his retirement Guy pursued a number of interests including a long spell as a volunteer steward at Chartwell and singing as a tenor with three local choirs including the Royal Tunbridge Wells Choral Society where he concentrated his singing activity in his later years. For several years he served on the Committee as Vice-Chairman and in 2016 he was appointed President in recognition of the unstinting loyalty and enthusiastic support he gave to all the Society's activities.

Guy thoroughly enjoyed his choral singing which he said had brought him immeasurable pleasure, challenges and friendships which had greatly enriched his retirement years.



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**Hotel du Vin are delighted to support RTWCS who will once again perform Christmas Carols on Christmas Eve at Hotel du Vin Tunbridge Wells.**  
**Please do come along and join in with the festivities.**



# PROGRAMME NOTES

## G.F. Handel (1685-1759) - Coronation Anthems



It is difficult to imagine more festive music than the anthems Handel composed for the coronation of King George II and Queen Caroline in Westminster Abbey on 11th October 1727. For public or royal occasions Handel was the ideal laureate, perhaps the only great artist to rise unflinchingly to the needs of great events, or rather rise above them, for the grandeur with which our imaginations invest the English 18th century is largely a consequence of Handel's magnificent tributes to such events as the Peace of Aix-la-Chapelle (1748) or the Coronation of George II.

The sudden death of King George I had made Handel aware of the necessity to forestall any possible breach with the new monarch, with whom his relations had been less cordial than with his father. In four weeks he composed the four anthems, of which we are performing the first two: *Zadok the Priest* and *Let Thy Hand be Strengthened*.

The style of the anthems is quite different from that of the oratorios (performed in the theatre) on account of the different building for which they were intended. Handel was not the man to waste finer points of detail on large forces in the reverberant space of the Abbey. His ceremonial manner is wholly extrovert in tone and deals in masses and broad contrasts rather than delicate shades of colour. The singers, all male, comprised the 10 boys and 26 men of the Chapel Royal, augmented for the occasion to a total strength of 47: 12 trebles, 14 altos, 7 tenors and 14 basses. The orchestra on this occasion was much larger than the choir and is said to have numbered 160.

These proportions seem strange to us, but were not unusual in Handel's day. The singers, of course, were all professionals. The Coronation was a scene of magnificence, the like of which had never previously been witnessed at the Abbey. The richness, the display of wealth inseparable from the Georges, was manifest to the fullest degree. And it was fully matched by the music.

The first anthem, *Zadok the Priest*, is perhaps the most splendid of all such compositions. Its orchestral opening, derived in essence from the *Nisi Dominus* of 1707, is comparable (as Basil Lam has pointed out) only with certain of Beethoven's quavers for no fewer than 22 bars of moderate time, while the violins in thirds or sixths build up a series of arpeggio figures, all the

most elementary progressions, until the chorus in seven parts with trumpets and drums enter with the opening words. Nothing could be more inspiring than this choral harmony, with its simple diatonic chords. The entire anthem is homophonic, with scarcely a trace of counterpoint, and firmly rooted to the tonic key of D major. It is a supreme example of Handel's power to make a unique statement with the minimum of technical means:

*Zadok the Priest and Nathan the prophet anointed Solomon King.  
And all the people rejoiced and said  
God save the King,  
Long live the King,  
May the King for ever  
Alleluia, amen.*

Let Thy Hand be Strengthened is lighter in texture than the other three anthems, has only five vocal parts (two altos) without trumpets or drums. This liberates Handel from the key of D major, which the trumpets impose on the other anthems. Here the key is G major, with a grave expressive *Larghetto* in E minor for the words "*Let justice and judgment be the preparation of thy seat.*"

There are three movements – an opening *Allegro*, a slow central section in triple time, and a vigorous *Alleluia*; the words are taken from Psalm 89, vv.13-14:

1. *Let thy hand be strengthened, and thy right hand be exalted.*
2. *Let justice and judgment be the preparation of thy seat. Let mercy and truth go before thy face.*
3. *Alleluia!*

Ready as Handel was to express the external pomp of the occasion, he emphasized in this section the deeper thoughts implicit in the coronation service, although his acquaintance with the Hanoverians would not have made him unduly hopeful of the fulfilment of this pious aspiration.

The original performance in the Abbey was less well-rehearsed than might have been expected for such an occasion. As Winton Dean recalls, William Wake, the then Archbishop of Canterbury noted: "the anthems were in confusion, all irregular music". It was evidently a typical Georgian occasion. But their splendour won the new King's regard. From the day of his coronation he remained faithful to the great Mr Handel as Handel was faithful to his court.

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Symphony Orchestra**

**Alexandra Wood\***  
Violin



**Conductor  
Roderick Dunk**

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Presented in association with the Assembly Hall Theatre

## Johannes Brahms (1833-1897) - Piano Concerto No. 2 in B Flat, Op. 83

***Allegro non troppo, Allegro appassionato, Andante, Allegretto grazioso***



In a letter to one of his friends, Brahms playfully described this work as a “tiny piano concerto with a little wisp of a scherzo”. In reality, though, it is composed on the grand scale. In writing for the piano, his own instrument, Brahms was able to indulge his style to the full and create dramatic passages ideally suited to his own massive hands.

The work was initially inspired by a visit to Italy in 1877, but the sketches were set aside for three years, work on them being resumed only after a second visit. The score was finished in July 1881, and the première took place in Budapest on 9 November in the same year, with Brahms himself as soloist.

The opening allegro is large and complex, displaying all of Brahms’ tempestuous passion and bravura. It opens simply with a short horn theme, echoed by the piano, which will act as a landmark for the listener as the

movement unfolds. The piano then has a short, cadenza-like passage, before the full orchestra enters triumphantly. There are moments of stillness, but the primary mood is one of surging energy and pianistic virtuosity.

The scherzo continues the impassioned mood of the opening. First the piano issues a forceful declaration, the rhythmic pattern of which the orchestra takes up. The piano joins in and takes control. Then a little later the strings announce a new idea in octaves ornamented by piano figuration. The strings present another more triumphal melody forming the central trio section. The opening material of the scherzo soon returns, but the recapitulation is really a development of the earlier themes.

In the beautiful slow movement the solo piano is, at first, given very much a subsidiary role: a solo cello presents the rich main theme and the piano, when it eventually enters, extemporizes over it. The central section, marked *più adagio*, employs another solo instrument, this time the clarinet, to play a new, sparse idea, which again the piano embellishes before the rich tones of the solo cello return to close the movement.

The finale takes the form of a rondo, the main subject (introduced by the piano at the outset) recurring throughout in alternation with other ideas. This subject, with its rhythmic gaiety, hints at the folk music of Hungary: the mood is one of lightness and humour, in extreme contrast to what has gone before.

## Antonín Dvořák (1841–1904) - Mass in D opus 86



Although we do not usually think of Dvořák as a composer of music for the church, he did produce many settings of sacred texts, and as a devout Catholic rarely missed attending daily Mass throughout his life. He came into contact with church music as a boy, singing in the choir in his home village of Nelahozeves in Bohemia, and then training as an organist at Zlonice and at the Organ School in Prague from which he emerged with a diploma as organist and choirmaster. In due course he became organist at Prague's St Adalbert's Church.

Dvořák destroyed an early Mass in B flat which he had composed in his student days, and almost thirty more years had elapsed by the time the present setting appeared. Josef Hlávka, a distinguished Prague architect and founder of the Czech Academy of Arts and Science, commissioned the work for the opening of his new private chapel at Lužany Castle. Dvořák worked on

the Mass from March to June 1887, scoring it for voices and organ, and himself directed the first performance at the consecration ceremony on 11 September that year.

Hlávka was the dedicatee, Dvořák writing to him "... I thank you for having given me the impulse to write a work in this form, otherwise I should scarcely have thought of it, for so far I have written works of this kind only on a big scale. This time I have written with modest resources, and yet I venture to say that I have done a good piece of work".

The first public performance of the Mass took place at Plzen in April the following year. Strangely, no publisher showed interest in the work in its original form, but Novello of London accepted it on condition that it was orchestrated. In due course Dvořák obliged, re-casting the work to some extent, and in this revised form it was published by Novello and first performed on 11 March 1893 at the Crystal Palace.

In its original form the Mass was first published in Prague as recently as 1970 as part of the complete critical edition of the composer's works. One of the editors, Jarmil Burghauser, has suggested that Dvořák, within the limitations of his "modest resources", has created in this mass setting "... the specific atmosphere of the Czech countryside: not a stately ritual ceremony, as befitting the Prague Metropolitan cathedral, or the concentrated sublime contemplation of a monastic setting, but the spirit of a



smiling, pleasant region of hills and woods and little baroque churches with folk-art decoration, the expression of the wisdom and security of his native land”.



*These programme notes were provided through the Music Bank of Making Music to which RTWCS is affiliated.*

The text is that of the traditional Latin Mass, divided into six movements:

*Andante con moto: Kyrie eleison,  
Christe eleison  
Allegro vivo: Gloria in excelsis Deo  
Allegro moderato: Credo  
Allegro maestoso: Sanctus  
Lento: Benedictus  
Andante, mezza voce: Agnus Dei*

*Sections of the piece scored for “soloist or small chorus” are all sung by the choir.*



Lužany Castle Chapel



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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*, *BBC National Orchestra of Wales*, *Orchestra of the Age of Enlightenment*, *London Mozart Players*, *BBC Concert Orchestra*, *BBC Scottish Symphony Orchestra*, *Royal Northern Sinfonia*, *Salomon Orchestra*, and at the

*BBC Proms*, and she recently made her debut with the *Nashville Symphony* as part of the *League of American Orchestra's* prestigious 'Bruno Walter National Conductors Preview'. Engagements in 2017-18 include recording and performance projects with *BBC National Orchestra of Wales*, debuts with the *Buffalo Philharmonic Orchestra* (New York), *New Haven Symphony Orchestra* (Connecticut), and the *Uppsala Chamber Orchestra* in Sweden, and further work with the *London Philharmonic Orchestra*.

Rebecca's discography includes eight CDs: with *Orchestra of the Age of Enlightenment* (CPE Bach/*Signum*/2015 Gramophone Award shortlist), *BBC Concert Orchestra* (Henry Hadley/*Dutton Epoch*), and two with the *Royal Northern Sinfonia* (Haydn Symphonies/*Signum*, *Bristow/New World Records*). Forthcoming releases include another CD with the *Royal Northern Sinfonia* (concertos by Aaron Jay Kernis with Joshua Rohman & Paul Neubauer/*Signum*), for release in January 2018. Her most recent release (2017) with the *BBC Scottish Symphony* (piano concertos by Amy Beach, Dorothy Howell, Cecil Chaminade for *Hyperion Records'* Romantic Piano Concerto series), was chosen as Editor's Choice for *Gramophone Magazine*, and has been shortlisted for a 2017 Gramophone Award.

Rebecca has guest conducted in the US with the *Houston Symphony*, *Louisiana Philharmonic Orchestra*, *Reno Philharmonic*, *Bakersfield Symphony*, *Santa Cruz Symphony*, *Chicago College of the Performing Arts*, *Bard Music Festival*, *Huntsville Symphony*, *Williamsport Symphony*, and *Musiqua Houston*, and with the *Jerusalem Symphony Orchestra* in Israel. As a First-prize winner in the *Eduardo Mata International Conducting Competition*, Rebecca has 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*.

Rebecca is currently Associate Conductor of the *Southbank Sinfonia*, Principal Conductor of the *Bishop's Stortford Sinfonia*, and Music Director of the *Royal Tunbridge Wells Choral Society*. Rebecca is passionate about her work with young musicians - she has worked with the *National Youth Orchestra of Wales* and of *Great Britain*, the *Chicago College of the Performing Arts*, as well as with the *National Youth Orchestra of Venezuela* (Teresa Carreño), much to the acclaim of its founder José Antonio Abreu. She is Conductor at the *Royal Academy of Music's* junior department, and is Director of Orchestras at *Royal Holloway University of London*, where she has built the orchestral programme to unprecedented heights - there, she started an orchestral scholarship programme, initiated a side-by-side programme with the *London Mozart Players*, secured high-profile engagements (including being Music Director of a side-by-side with the *London Philharmonic Orchestra* and *Temple Church Choir*, 'Magna Carta 800 at Runnymede' in the presence of HM Queen Elizabeth II

and 4000 dignitaries and honoured guests) and founded a groundbreaking initiative called 'Music +' which aims to build bridges through music through interdepartmental projects and to inspire interdisciplinary research.

From 2007 to 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, and led award-winning annual performances of Handel's 'Messiah'. From 2005 to 2007, Rebecca was the LAO's 'American Conducting Fellow' of The Houston Symphony, leading the symphony's entire series of family, classical, and education concerts.

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.



## SOLOIST

### Danny Driver - Piano

The international acclaim that Danny Driver's recordings and performances have generated over recent years has cemented his reputation as one of Britain's most respected and versatile pianists. He has now earned three Gramophone Award nominations, a National Public Radio Top 10 Award and Limelight Magazine's Instrumental Recording of the Year 2014 Award for his recording of Handel's Eight Great Suites.

Recitals feature prominently in his career: he has appeared regularly at the Wigmore Hall and in venues across Europe, Asia and North America, playing repertoire from Bach to Adès. His 2016-17 schedule included the Southbank's International Piano Series, Music Toronto, the Salle Bourgie (Montreal), the Musée de l'Orangerie (Paris), and performances of Ligeti's Piano Études across the USA and Japan. He returns to the Wigmore for a solo recital next March, broadcast on Radio 3.

As a chamber musician, Danny has appeared at the Australian Chamber Music Festival, Bard Music Festival and Stockholm's Festival O/Modernt. He collaborates regularly with violinist Chloë Hanslip: this year they have played the complete Beethoven Violin Sonatas at Turner Sims Hall (recorded live, with Volume 1 now released by Rubicon), as well as Wigmore Hall concerts together both this July and next.

He has played concertos with orchestras all over the world including the OAE, BBC Scottish Symphony Orchestra, Minnesota Orchestra and Bournemouth Symphony Orchestra, as well as appearances at the BBC Proms, most recently with the Royal Philharmonic Orchestra under Charles Dutoit. This season his RPO relationship has continued with performances of Beethoven's Concerto no.4 and Rachmaninov's Rhapsody on a Theme of Paganini.

Danny's relationship with Hyperion Records has spawned an acclaimed discography of works by CPE Bach, Handel, Schumann, Balakirev and neglected British composers including York Bowen and Erik Chisholm. A second contribution to Hyperion's epic Romantic Piano Concerto Series, featuring works by Amy Beach, Dorothy Howell and Cécile Chaminade with the BBCSSO, was released in March 2017.



## The Salomon Orchestra

Widely regarded as London's finest non-professional orchestra, the Salomon was conceived in the Augustiner Keller in Vienna in 1963 by the conductor Nicholas Braithwaite and a group of his contemporaries. The orchestra has worked with artists in the early years of their professional careers, many of them now established names in British music making, including conductors Andrew Davis, Simon Rattle and Martyn Brabbins, and soloists such as Felicity Lott, Jean Rigby, Nigel Kennedy, Barry Douglas, Piers Lane, Paul Crossley and Ronan O'Hora.

The orchestra is named after violinist, composer and impresario Johann Peter Salomon (born in the same house as Beethoven in Bonn) who brought Haydn to England in 1791 and reflects the predominance of that composer in the orchestra's early repertoire. Since then the orchestra has become known for its performance of late Romantic and 20th century works. In 1990 the Salomon Orchestra received the Enterprise award from the Performing Rights Society for its continued initiative in promoting the performance of contemporary music. The orchestra celebrated its 25th anniversary in October 1988 at the Queen Elizabeth Hall where we gave the first performance of Giles Swayne's *The Song of the Leviathan* specially commissioned for the occasion. Examples of continued challenging programming include Messiaen's *Turangalila Symphonie* and Tippett's *4th Symphony* in 1993 and in 1998 the programmes included contemporary British works by John McCabe and John Pickard.

In May 1999 at the Royal Festival Hall the orchestra promoted a performance of Mahler's 8th Symphony conducted by our President, Martyn Brabbins, with the Huddersfield Choral Society, Crouch End Festival Chorus and Finchley Children's Music Group.

For the 40th anniversary concert in October 2003 the Salomon Orchestra assembled the huge orchestra needed for Richard Strauss' *Alpine Symphony*, directed by founding conductor Nicholas Braithwaite. February 2005 included a performance of Sir Michael Tippett's *Concerto for Orchestra* to mark the centenary of his birth.

In 2013 we celebrated our 50th anniversary concert at our regular concert venue, St John's Smith Square, with a performance of Richard Strauss's *Vienna Philharmonic Fanfare* and Till Eulenspiegels *lustige Streiche*, followed by his *Four Songs* (*Zueignung*, *Ruhe*, *meine Seele*, *Morgen*, and *Die heiligen drei Koeniger aus Morgenland*) with soprano soloist Emma Dogliani. The performance concluded with Shostakovich's '*Leningrad*' Symphony No. 7, and the programme was once again conducted by founder conductor Nicholas Braithwaite. (Note: Johann Peter Salomon was no relation of the Salomons family after whom the Salomons Estate to the north of Tunbridge Wells is named.)



# SALOMON ORCHESTRA

## Violin

Tara Persaud – Leader  
Catherine Aldren  
Mike Aldren  
Diane Dumas  
Philip Gibson  
Eloise Hammond  
Mervyn Jones  
Susan Knight  
Alexandra Lamont  
Diana MacPherson  
John Martin  
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Jeannie Okikiolu  
Fiona Orford-Williams  
Marlena Swiatecka

## Viola

Robert Spencer  
Kathy Reed  
Alison Evans  
Jessica Townsend  
Roger Harvey

## Cello

Kate Valdar  
Julian Lancaster  
Libby Wilde  
Ros Laher  
Alison Atkinson  
John Lacy

## Double Bass

MiJi Yi  
Martin Jones  
Adrian Warrick

## Flute

Libby Summers  
Katharine Oakeshott

## Oboe

Barry Solomon  
Rosey Sutton

## Clarinet

Alan Maries  
David Johnston

## Bassoon

David Outhwaite  
Richard Sheldon

## Horn

Keith Maries  
Ed Dorman  
Patrick Clements  
Emily Gorlin

## Trumpet

John Hackett  
Richard Knight

## Trombone

Nick Morris  
Simon Astridge  
Alison Knight

## Timpani

Tony Summers

## Organ

Craig Hudson

## Tara Persaud – Leader



Tara Persaud began studying traditional Irish folk music on the violin at the age of six, before taking up classical studies a year later. She attended Royal Holloway, University of London, where she read German and Music (BA Hons) and then German Culture (MA), and where she also led all of the university ensembles and performed several solo recitals.

She was a member of a number of youth orchestras including the London Schools' Symphony Orchestra, Young Musicians' Symphony Orchestra, the London Philharmonic Youth Orchestra, and the Britten-Pears Orchestra, and has performed with conductors such as Sir Simon Rattle, Meredith Davies, Martyn Brabbins, Sir Charles Mackerras, Sir Neville Marriner, and Sir Colin Davis.

A keen chamber music performer, Tara has received masterclasses and coaching from Emanuel Hurwitz, Gabor Takács-Nagy and the Fitzwilliam String Quartet, and has performed at several international music festivals including Dartington, Minehead, Aldeburgh, Pontecultura Corsica and Verbier.

As well as leading the Salomon Orchestra, Tara appears as guest leader for, and is a member of, many other amateur ensembles in London. She also works in the music industry, as the Senior Manager for A&R and Business Development at Warner Classics in London.



## **Jamie Sperling** **RTWCS Associate Conductor**

Associate Conductor Jamie Sperling is currently studying for a Masters in Choral Conducting at the Royal Academy of Music with Patrick Russill. He is Musical Director of the Chamber Choir at Goldsmith's, University of London and the Cappella Singers of Upminster, and regularly deputises as Director in churches across London.

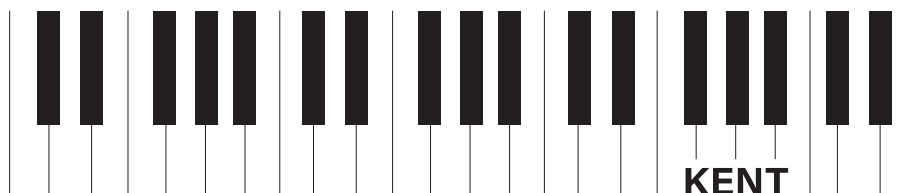
Jamie also works as a bass with Voces Cantabiles Music.

Jamie previously studied as an undergraduate at Royal Holloway, University of London, where he read Music. He was also a Choral Scholar in the world-renowned Choir of Royal Holloway, with whom he featured on recordings for Hyperion Records and Edition Peters Sounds, broadcast on BBC Television and Radio, and enjoyed tours to the USA, Canada and all over Europe. Jamie is a committed Christian. He loves sport (especially cricket and rugby), travelling and good coffee!

*Jamie has been responsible for leading most of the RTWCS rehearsals this season, and will be conducting our Christmas Concert in Goudhurst next month.*

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# THE PIANO SHOP



Nevill Estate Yard, Eridge,  
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Susan Everest  
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Gerald Chew  
Pat Connelly  
Mike Dowden  
Roy Dunstall  
Glen Goodall  
Antony Gordon  
Gavin Grant  
Graham Hall  
David Ham  
Nicholas Humphrey  
John Kemp  
David Lyall  
David Miller  
Stephen Pollard  
Michael Selway  
John Spary  
Clive M Steward  
John Veysey  
Martin Williams  
David Wright

## **COME AND SING WITH THE RTWCS**

We are always delighted to hear from anyone who is interested in singing with us, or in just enquiring about the Society. If you have ever thought about devoting one evening a week to making music as part of a choir, RTWCS could be just the thing for you. We normally rehearse in St John's Church Hall, Tunbridge Wells, each Monday in school term time between 7.30 and 9.30pm, and arrange three or four concerts a year.

For details of all these, and of other events, plus an enquiry form, please visit our website: [www.rtwcs.org.uk](http://www.rtwcs.org.uk)

# More culture at a lower cost

*Royal Tunbridge Wells*  
**CHORAL**  
**SOCIETY**

Support the Society and enjoy preferential treatment by becoming a Friend or Patron.

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. Please consider becoming a Friend or Patron to help us to close this gap.

Friends are currently asked to pay a minimum of £70 pa and have the right to a free ticket and choice of any seat in the house for all our concerts. This amounts to only a few pounds more than the cost of the best seat price for all four concerts and 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. They have the same privileges as Friends, but Gold Patrons receive two free tickets per concert rather than one.

Friends and Patrons also receive periodic Newsletters and are invited to attend choir members' social events. Unless they ask not to be included, their names are listed in our concert programmes in recognition of their support.

Applications to become a Friend or Patron can be accepted at any time by contacting:

Gerald Chew: Telephone: 01892 527958 or e-mail: [geraldchew26@gmail.com](mailto:geraldchew26@gmail.com)

We do hope that anyone who regularly attends the Society's concerts and values the contribution the Society makes to music in Tunbridge Wells, will consider becoming a Friend or Patron, or by simply making a donation. The Society is a registered charity (no: 27331) and donations can be treated as "gift aid".

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# **Forthcoming Events in and around Tunbridge Wells**

**Sunday 19th November at 7.30pm**

**Mayfield Festival Choir**

**St Dunstan's Church, Mayfield, East Sussex**

**Vivaldi's Gloria & Magnificat and other Baroque Masterworks**

**directed by Jeremy Summerly**

**With Mayfield Baroque orchestra, Eloise Irving (soprano)**

**and others from the Royal College of Music**

**For details and tickets see**

**[www.mayfieldfestivalchoir.org/concerts](http://www.mayfieldfestivalchoir.org/concerts)**

**Saturday 25 Nov 2017, 7.30pm**

**Tonbridge Philharmonic**

**Tonbridge School Chapel**

**Edward Elgar - The Dream of Gerontius**

**Soloists: Linda Finnie**

**Paul Austin Kelly and Dawid Kimberg**

**Conductor: Matthew Willis**

**For details see [www.tonphil.org.uk](http://www.tonphil.org.uk)**

**Sunday 3 December 2017 at 3pm**

**Royal Tunbridge Wells Symphony Orchestra**

**Assembly Hall, Tunbridge Wells**

**Alexander Borodin - Prince Igor Overture**

**Pyotr Ilyich Tchaikovsky - Violin Concerto**

**Soloist: Alexandra Wood - Violin**

**Victor Hely-Hutchinson - A Carol Symphony**

**Conductor - Roderick Dunk**

**For details see [www.rtwso.org](http://www.rtwso.org)**

# ROYAL TUNBRIDGE WELLS CHORAL SOCIETY – 114th Season

Future concerts planned for this season include:

## **Traditional Christmas Concert**

**Sunday 10th December 2017**

**at 6.30pm in**

**St Mary's Parish Church of Goudhurst.**

RTWCS will be performing excerpts from Handel's Messiah and a variety of Christmas Carols, some performed by the Choir, and others with audience participation to the accompaniment of the Wadhurst Brass Band or the organ. The concert will be conducted by RTWCS associate conductor, Jamie Sperling, and we will welcome soprano Eleanor Partridge and organist Chris Harris.

For details see back cover of this programme  
and our website [www.rtwcs.org.uk](http://www.rtwcs.org.uk)

## **Christmas Eve Carols at Hotel du Vin Tunbridge Wells**

The choir also sings carols, normally in the entrance foyer, at Hotel du Vin on Christmas Eve.

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## **Sunday 29th April 2018 Spring Concert 3pm in the Assembly Hall**

Bernstein - *Chichester Psalms*  
Stravinsky - *Symphony of Psalms*  
Rutter - *Magnificat*

**Conductor Rebecca Miller with the Salomon Orchestra**

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# A TRADITIONAL ENGLISH CHRISTMAS

ST. MARY'S CHURCH,  
GOUDHURST  
SUNDAY 10TH DECEMBER  
AT 6.30PM

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY  
& WADHURST BRASS BAND

Conducted by Jamie Sperling

Soloists: Eleanor Partridge, Soprano & Chris Harris, Organist

Tickets £10 or £5 for children

Available through choir members, at the door  
or online via [www.rtwcs.org.uk](http://www.rtwcs.org.uk)

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