

Royal Tunbridge Wells Choral Society Presents:

IN MEMORIAM

In memory of late President Guy Huntrods

The Walk to the Paradise Garden - Frederick Delius
The Spirit of England - Edward Elgar
Dona Nobis Pacem - Ralph Vaughan Williams

Royal Tunbridge Wells Choral Society with Orchestra

Conducted by Robyn Sevastos

Soloists: Eleanor Sanderson-Nash (*soprano*)
and **Harry Thatcher** (*baritone*)

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Royal Tunbridge Wells Choral Society
115th Season

Programme for 11th November 2018 at 3pm

Frederick Delius – *The Walk to the Paradise Garden*
Edward Elgar – *The Spirit of England*

Interval (20 Minutes)

Ralph Vaughan Williams – *Dona Nobis Pacem*

RTWCS with
Eleanor Sanderson-Nash – *soprano*
Harry Thatcher – *baritone*

RTWCS Orchestra – leader Bernard Brook

Conducted by Robyn Sevastos

Rehearsal Accompanist – Craig Hudson

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In Memoriam

Not only are we commemorating the 100th Anniversary of the Armistice ending the First World War, but we are also dedicating this concert to the memory of our late president, Guy Huntrods.

Guy was a veteran of the Second World War, and he would always proudly attend the Tunbridge Wells Remembrance Day parades wearing his medals which included the civil award of CBE, together with his campaign medals. We thought it appropriate to record something about his war records as told by these medals.

In November 2016, Guy agreed to help make a video record of his memories of war service in the Royal Navy and how he earned these. This was shown at a Remembrance Day presentation to pupils at the Skinners Kent Academy School. Excerpts from this video can be found on YouTube.



The medals, left to right are

1. The 1939-45 war service medal, awarded to all who served in the Second World War.
2. The Atlantic medal was for service on the hazardous Atlantic convoys. It was awarded to those who spent at least 180 days service afloat in operational areas in the Royal Navy. Guy also had a bar on this medal signifying service in France and Germany. On one occasion he found a piano on board one of the ships, and played it to while away the time. But the same ship happened to be transporting Winston Churchill across to America and he did not approve of Guy's playing and he was ordered to cease!
3. The Arctic Star: this medal is awarded for operational service of any length north of the Arctic Circle and commemorates the Arctic Convoys that sailed to North Russia in support of the Russians who were then our allies. Winston Churchill described this as "the worst journey in the world", and Guy was there in the winter of 1941 and 1942 as an 18 year old ordinary seaman serving on the battleship *Duke of York*. He remembered having to cope with the hardships of the extreme cold and darkness; with classic understatement, he described it all as "a bit dodgy".
4. The Italy Star: this was awarded to those in the Italian campaign; Guy was involved in secret night landings in Sicily in 1943, and related the story of how he was misidentified as an enemy ship and nearly got blown out of the water by his parent ship while returning from a commando raid with wounded soldiers and prisoners. One of these landings was with Churchill's son, Randolph.

5. The Burma medal: this was awarded for service in the Far East where Guy was a lieutenant on a light cruiser in the East Indies fleet in the battles to regain Burma and the Malay peninsula from the Japanese. Apparently the admiral of the fleet was particularly impressed by Guy's action in Penang, and he was singled out to lead the victory parade of ships' crews through Singapore. During this parade he recollected the streets being lined with recently released ex-prisoners of war, and weeping at the sight of the skin and bone of soldiers who had been captured and treated appallingly by their captors. But this was at the end of the war and above all was the feeling of relief that he was still alive and was going home to marry his fiancé after this "terrible" war.

6. The War Medal (obverse – showing the British Lion trampling on a two-headed dragon); also called the Victory medal which was awarded to all those who served in the 1939-1945 war.

7. The Légion d'Honneur medal: at the time of the interview in 2016, Guy had only just received this medal from the French Government. The order of "Chevalier" was granted to all surviving veterans of the Normandy Landings in commemoration of the 70th Anniversary of D-day. This was in, rather belated, recognition of the bravery of those who participated in the invasion of France which led to the eventual victory of the allies and the liberation of France. Guy's memories of this invasion on 6th June 1944 were vivid; he was just 21 years old and in charge of one of the landing craft landing on "Sword Beach". Guy recollects being impressed with the sheer scale and organisation of the international fleet of some 4,500 vessels, and the noise of the action. He admitted that everyone in was scared during the voyage over the Channel, but once the action started, they were all too busy to be fearful.



"Guy in his uniform of Naval Lieutenant in 1944"

Before the war, Guy had worked as a junior in Lloyds Bank, but after demobilisation in late 1946 he joined the Bank of England – again in a very junior capacity, rising to become an Advisor before moving into the private banking sector in 1973 and finally back to Lloyds Bank. Guy earned yet more medals for his work in banking.

During his time as a Bank of England Official Guy filled many senior roles overseas including that of UK Alternate Executive Director of the International Monetary Fund in Washington DC from 1967 to 1970, a rôle right at the sharp end of the 1967 devaluation of the Pound Sterling. Prior to that he had spent a year in Rio de Janeiro as an Advisor to the Government of Brazil, which later appointed him a Commander of the Order of the Southern Cross. In 1985, in the Civil Division of the Queen's Birthday honours, Guy was listed as being awarded the CBE for his services to international banking.

After his retirement in 1985 Guy pursued many new interests including RTWCS and at Chartwell, the former home of his hero Winston Churchill, where he became well known as an enthusiastic and knowledgeable Volunteer Guide and Room Steward.

Programme Notes

Frederick Delius – Intermezzo: The Walk To The Paradise Garden

Frequently heard alongside On Hearing the First Cuckoo in Spring, The Walk to the Paradise Garden wasn't composed as a tone poem in its own right but as part of Delius' opera, *A Village Romeo and Juliet*. Admittedly, it was written five years after the rest of the music, but it is based on themes from the tragedy and covers the change between the penultimate and last scenes. The opera itself was written in 1901 and tells the story of lovers from two feuding families in the Swiss Alps who eventually meet a watery grave. The walk describes the passage of the lovers from a fair to the village inn, where they resolve to die. The music has long been appreciated for its free-flowing melody, ravishing harmony and romanticism, while Delius himself has been called "the composer-poet of regret for time past and of the transience of human love".

Programme notes provided by Rowena Harrison, April 2007

Edward Elgar – The Spirit of England, op 80

*A cantata for soprano, full choir and orchestra.
Dedicated to: "The memory of our Glorious Men,
with a special thought for the Worcesters"*

Laurence Binyon, the noted war poet, worked in the Department of Prints and Drawings at the British Museum. The head of department, Sir Sidney Colvin, was a good friend of Elgar. When, late in 1914, Binyon published his collection of war poems, *The Winnowing Fan*, Colvin suggested to Elgar that he should compose a war requiem which captured the spirit of Binyon's poems. Elgar was deeply affected by the suffering caused by the First World War and readily accepted Colvin's idea, selecting three of Binyon's poems – *The Fourth of August*, *To Women and For the Fallen* – to set to music.

Elgar had not progressed very far, however, when he met Cyril Rootham, director of music at St John's College, Cambridge. To Elgar's consternation, Rootham revealed that he too was setting *For the Fallen*, and, moreover, using Elgar's own publisher, Novello. Elgar recognised the dilemma facing him. For the Fallen was to be the climax of his work and he could not contemplate recasting it to exclude the poem. Yet by continuing, he would invite inevitable comparisons between the two settings, accusations of capitalizing on another composer's ideas, and Rootham's displeasure. Elgar prevaricated until prevailed upon by Colvin and others to proceed with his original plan.

This was not the end of Elgar's problems; he felt a lingering debt of gratitude to the German nation for championing his early works, most notably *The Dream of Gerontius*, and he found it hard to set some of the harsher words in *The Fourth of August*. This led to the second and third parts being completed and premiered in May 1916 when the first part was still some way from completion. Eventually Elgar found the resolve to continue, taking the work through to completion one year later.

Although *The Spirit of England* has never gained the popularity or status of the major choral works that preceded it, in musical terms, though considerably shorter, it is their equal. In addition to his normal practice of drawing on sketches jotted down some years earlier, Elgar

also included quotations and parodies of phrases from *The Dream of Gerontius*. Written at a time when the nation might have expected some rousing patriotic tunes in the mould of the *Pomp and Circumstance Marches*, Elgar demonstrated remarkable restraint, capturing well the sadness and desolation of war without becoming maudlin.

It is an underrated piece, a precursor of the introspective chamber works that soon followed.

Programme note provided by Tessa Gould, 1994 – available through 'Making Music'.

The text for Elgar's *The Spirit of England*

The Fourth of August

Now in thy splendour go before us,
Spirit of England, ardent eyed,
Enkindle this dear earth that bore us,
In the hour of peril purified.

The cares we hugged drop out of vision,
Our hearts with deeper thoughts dilate.
We step from days of sour division
Into the grandeur of our fate.

For us the glorious dead have striven,
They battled that we might be free.
We to their living cause are given;
We arm for men that are to be.

Among the nations noblest chartered,
England recalls her heritage,
In her is that which is not bartered,
Which force can neither quell nor cage.

For her immortal stars are burning;
With her, the hope that's never done,
The seed that's in the Spring's returning,
The very flower that seeks the sun.

She fights the fraud that feeds desire on
Lies, in a lust to enslave or kill,
The barren creed of blood and iron,
Vampire of Europe's wasted will....

Endure, O Earth! and thou, awaken,
Purged by this dreadful winnowing-fan,
O wronged, untameable, unshaken
Soul of divinely suffering man.

To Women

Your hearts are lifted up, your hearts
That have foreknown the utter price.
Your hearts burn upward like a flame
Of splendour and of sacrifice.

For you, you too, to battle go,
Not with the marching drums and cheers
But in the watch of solitude
And through the boundless night of fears.

Swift, swifter than those hawks of war,
Those threatening wings that pulse the air,
Far as the vanward ranks are set,
You are gone before them, you are there!

And not a shot comes blind with death,
And not a stab of steel is pressed
Home, but invisibly it tore
And entered first a woman's breast.

Amid the thunder of the guns,
The lightnings of the lance and sword,
Your hope, your dread, your throbbing pride.
Your infinite passion is outpoured.

From hearts that are as one high heart,
Withholding naught from doom and bale
Burningly offered up, - to bleed,
To bear, to break, but not to fail!

For The Fallen

With proud thanksgiving, a mother for her
children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

Ralph Vaughan Williams – Dona Nobis Pacem

Completed in 1936 for the centenary celebrations of the Huddersfield Choral Society, this cantata is the choral equivalent of the fourth symphony; an angry warning by a composer with a social conscience, commenting on the increasingly disturbing political scene of the 1930s.

The work opens with the soprano's hushed plea for peace (which is repeated at other structural points including the final bars), followed by an anguished outburst from the chorus. Then we consider the total commitment and suffering which war necessitates the possibility of universal reconciliation, the nobility of the final sacrifice (Dirge), a lament, a prophecy and a vision of peace which becomes ecstatic in the closing bars before a quiet ending.

The only Latin words you will hear in this work are the three that form its title, though they are used to great effect! For movements II, III & IV Vaughan Williams has gone to Walt Whitman, whilst the rest is taken from the Bible; the exception is at the opening of movement V which is part of a speech by John Bright in the House of Commons in 1855 during the Crimean War. (Vaughan Williams characteristically remarked that he believed he was the only composer to have set a speech by an MP!)

Dona Nobis Pacem was in those days intentionally propagandist: and propagandist music can become a bore or, what is more important to us today, totally irrelevant. Neither of these criticisms obtains if the piece happens also to be a fine work of art. After all, Beethoven was setting a text about all mankind being brothers in the 1820's, yet we still sing the 9th Symphony because its musical magnificence is so overwhelming. (Nor have we yet achieved its aim.) More recently than Vaughan Williams, Britten has taken up precisely the same theme in his *War Requiem* (and as V.W.'s biographer, Michael Kennedy, has pointed out, the words of 'Reconciliation,' with its picture of the soldier and his dead enemy, "a man divine as myself," is surely a progenitor of Wilfrid Owen's 'Strange Meeting': and Britten has, in his work, broken the Latin text of the *Requiem* with settings of Owen's poems.)

The message remains, whether from Beethoven, Vaughan Williams or Britten – the passionate message for peace. Vaughan Williams's cry is often frantic but since it is a work of great art, it has movements of utter beauty, while the final impression you should get is of sheer joyous conviction that sometime or other, peace will prevail. In the 1930's Vaughan Williams's message failed, but, again quoting Michael Kennedy, "taking the widest view, who shall say that its optimism will not finally be justified?"

Extracts from the programme note by Trevor Harvey - RTWCS music director in 1971 when the society first performed the work.

The words of *Dona Nobis Pacem*

I. Agnus Dei qui tollis peccata mundi Dona nobis pacem

II. Beat! beat! drums! blow! bugles! blow!

Through the windows through the doors burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums so shrill you bugles blow

Beat! beat! drums! blow! bugles! blow!

Over the traffic of cities, over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums you bugles wilder blow.

Beat! beat! drums! blow! bugles! blow!

Make no parley stop for no expostulation,
Mind not the timid mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums so loud you bugles blow.

III. RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

IV. DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

V. The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land... and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved... Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

VI. O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong. The glory of this latter house shall be greater than of the former... and in this place will I give peace.

VII. Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid,... neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled;... and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them... and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.

Glory to God in the highest, and on earth peace, good will toward men.

Dona nobis pacem.

The performers

Robyn Sevastos – Conductor



Robyn Sevastos graduated from Melbourne University with a BMus, with First Class Honours in Performance. She subsequently moved to England to continue her studies, obtained a Postgraduate Diploma in Piano Accompaniment at the Guildhall School of Music and Drama, and a Performance Diploma (ARCM) from the Royal College of Music. She went on to perform extensively as a piano soloist and to coach and accompany a wide range of singers and instrumentalists both in the UK and abroad.

In addition to the Royal Tunbridge Wells Choral Society, Robyn is currently music director of London Opera Productions, Kentish Opera, the Llantilio Crossenny Festival, Sevenoaks Philharmonic Society, Bromley Philharmonic Choir and is a professor at the Blackheath Conservatoire of Music and the Arts.

Robyn has conducted a large and diverse selection of choral and operatic works. Her extensive operatic repertoire includes operas by Bizet, Donizetti, Humperdinck, Mozart, Puccini, Rossini, Strauss, Sullivan and Verdi. She has also conducted many of the major choral works and countless other smaller gems. Some highlights include performances of *Verdi's Requiem*, *Carmina Burana* at the Fairfield Halls and Bach's *St Matthew Passion* at St Clement Danes church on The Strand in London. Robyn's orchestral programmes have featured internationally renowned artists and she has performed at many of the leading London concert venues including the Royal Albert Hall, the Barbican and the O2 Arena. She has even performed at Kensington Palace and at Sandringham for HRH The Prince of Wales.

Eleanor Sanderson-Nash – Soprano



Soprano Eleanor Sanderson-Nash is from Wadhurst, East Sussex. In 2017 she graduated from the Royal College of Music with Distinction under the tutelage of Janis Kelly and Caroline Dowdle, where she was supported by numerous trusts and scholarships. She was a finalist in the Royal Overseas League Annual Music Competition 2018, the Maureen Lehane Vocal Awards 2017 at Wigmore Hall, and won First Prize in the RCM Lieder Competition in 2017. She graduated with a 1st class Honours degree from RNCM in 2015.

Role experience includes Mary Crawford in *Mansfield Park* (Waterperry Opera Festival) Oscar (cover) *Un Ballo in Maschera* (Grange Park Opera), Zerlina in *Don Giovanni* (Opera Holland Park Young Artist), First Woman in *The Vanishing Bridegroom* (British Youth Opera), Barbarina in *The Marriage of Figaro* (Merry Opera Company) Childerico in *Faramondo* (London Handel Festival). Eleanor created the role of Nadia in *Killer Graphics* in the RCM's

collaboration with Tête à Tête Opera. She also played the role of Princess Isolde in the Arensky Chamber Orchestra's first ever immersive classical music experience *In Night's Darkling Glory*.

Eleanor is thrilled to be making her debut with Charles Court Opera at the Kings Head Theatre at the end of this month. Her next engagement is covering one of the Daughters of Akhnaten in *Akhnaten* at English National Opera in early 2019.

Harry Thatcher – *Baritone*



Harry Thatcher is a Betty Brenner Scholar and is supported by The Basil Coleman Opera Award, The Josephine Baker Trust, John Clemence Trust and a Sybil Tutton Award (Help Musicians UK) at The Royal College of Music. Harry has studied with Andrew Watts, Peter Savidge and currently is under the tutelage of Russell Smythe.

Operatic roles and scenes for The Royal College of Music International Opera School include Teobaldo in *Faramondo* (Handel), the title role in *Billy Budd* (Britten), Taurquinius in *The Rape of Lucretia* (Britten), Forester in *The Cunning Little Vixen* (Janacek) and Demetrius in *A Midsummer Night's Dream* (Britten). Harry has covered the role of Death in *Savitri* (Holst) and has sung Spencer Coyle in *Owen Wingrave* (Britten) for British Youth Opera.

Roles for Grange Park Opera include Bello in *La Fanciulla del West* (Puccini), Flemish Deputy in *Don Carlo* (Verdi) and Starek in *Jenufa* (Janacek). Roles for Ryedale Festival include Nardo in *La Finta Giardiniera* (Mozart). Roles for Glyndebourne Festival Opera include Curio in *Giulio Cesare* (Handel) and Footman/Waiter in *Der Rosenkavalier* (Strauss).

Bernard Brook – *Violinist and Orchestra Leader*



As leader of Bromley Symphony Orchestra, a position he held for 23 seasons, Bernard played the solo part in many compositions, as well as appearing as soloist in Prokofiev's Second Violin Concerto, Vaughan Williams *Lark Ascending*, the Bliss Violin Concerto and other works.

He has also performed as concerto soloist with other orchestras in the area as well as with the Bromley Symphony Players, a chamber orchestra, which Bernard directs. For over 30 years, Bernard was the leader of the Militaire Orchestra, performing at prestigious venues such as the Mansion House and Guildhall in the City of London, this has included performances in the presence of Her Majesty The Queen, Prince Philip and other members of the Royal Family.

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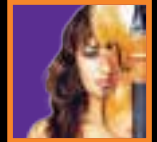


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Soloist - *Katherine Lacy* (clarinet)
Conductor - *George Vass*



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Maggie Hall
Rosemary Hughes
Evelien Hurst-Buist
Eve Johnson
Elena Lewis-Grey
Helen MacNab
Anne Metherell
Daphne Neethling
Louise Packham
Michele Palmer
Christine Swindlehurst
Joyce Veysey
Jessica Walters
Poppy Walters
Becky Wheaton
Catherine Whitlock
Anne Willatt

ALTOS

Margaret Butcher
Beth Breen
Diana Churchill
Pauline Coxshall
Catherine Dorman
Joanna Finlay
Liz Ford
Kasia Fox
Celia Grew
Annette Grey
Pat Jay
Sheila Jones
Kim Keeler
Jane Lewis
Ailsa McMahon
Miranda Mortimer
Margie O'Neil
Catherine Palmer
Melissa Richards
Catherine Rigby
Ros Robertson
Jane Selley
Jenny Selway
Maggie Slater
Yvonne Spencer
Susan Taylor
Muriel Thatcher
Jane Walters
Felicity Wilkin

TENORS

Peter Elliott
Richard Hardingham
Sharon Harrison
Janet Noble
Olivia Seaman
Alan Spencer
Martin Swindlehurst
Nick Vaisey

BASSES

Brian Akery
Gerald Chew
Pat Connelly
Mike Dowden
Roy Dunstall
Robert Fenn
Gavin Grant
Glen Goodall
Graham Hall
Nicholas Humphrey
Trevor Hurrell
John Kemp
David Lyall
David Miller
Eric Scott
Michael Selway
John T Spary
Clive M Steward
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

Orchestra Players

Violin 1

Bernard Brook – Leader
Andrew Condon
Phil McKerracher
Tracey Renwick
Monika Molnar

Violin 2

Rosie Cousins
Susan Skone James
Mark Cousins
Ruth Brook

Viola

Dave Griffiths
Jenny Carter
Vanessa Townsend
Liz Tarrant

Cello

Helen McDonald
Helen Griffiths
Jan Penny

Double Bass

Rob Ferguson
Lisa Fegan

Flute

Ian McLauchlan
Guy Saunders

Oboe

Jenny Jaggard
Caroline Lovett

Clarinet

Michelle Andrews
David Floyd

Bassoon

Ben Exell
Daniel Emson-Jukes

Horn

Roy Banks
Mary Banks
Frank Cottee
Steph Jeffery

Trumpet

Bob Harley
Derek Cozens

Trombone

Neil Jones
Effie Sparkhall
Stephen Williams

Tuba

Dan Mackintosh

Harp

Anna Wynne

Timpani

David Coronel

Percussion

Ben Brooker
Sharon Moloney



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Sat 8am - 2pm

Forthcoming Events around Tunbridge Wells



conductor

Jeremy

Summerly

with

Mayfield

Baroque

& soloists from the

London

Conservatoires

Baroque Showcase

Carissimi – Jephthe, Scarlatti – Dixit Dominus, Vivaldi – Credo, Zelenka – Miserere



Sunday 18 November 2018, 7.30pm

St Dunstan's Church, Mayfield.

Details and online tickets: www.mayfieldfestivalchoir.org

**benjamin
britten**

WAR REQUIEM

**sophia troncoso
bradley smith
tristan hambleton**

conducted by **matthew willis**



TONBRIDGE
Philharmonic
SOCIETY

Saturday 24th November in Tonbridge School Chapel

Tickets www.tonphil.org.uk/etickets £16/£15/£8



Sevenoaks
Philharmonic
Society



Saturday 1 December 2018 7:30 pm

St Nicholas Church, Sevenoaks



Celebrating Christmas with St Nicolas and Carols by Great War Composers
Including *St Nicolas* Cantata by Benjamin Britten

Conductor: Robyn Sevastos



ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

115th Season

Future concerts planned for this season include

The Glory of Christmas

Traditional Christmas Concert

Sunday 9th December at 6.30 p.m.

at St Mary's Church, Goudhurst

RTWCS will sing a variety of Christmas carols, some performed by the choir only and others with audience participation to the accompaniment of the Wadhurst Brass Band or the organ.

The concert will be conducted by RTWCS Music Director, Robyn Sevastos

Christmas Eve Carols

at Hotel du Vin, Tunbridge Wells

The choir will be singing carols in the entrance foyer, at the Hotel du Vin on Christmas Eve from about 7pm

Spring Concert

Sunday 14th April 2019 at 3 p.m.

Assembly Hall Theatre, Tunbridge Wells

to include:

Puccini: Messa di gloria and Verdi: Quattro pezzi sacri – (four sacred pieces) with The Salomon Orchestra, conducted by Robyn Sevastos

Summer Concert

Sunday 30th June 2019

at United Reformed Church Tunbridge Wells

For details of all future and past concerts and ticketing, please refer to our website www.rtwcs.org.uk