

A detailed oil painting of Franz Schubert, showing him from the chest up. He has dark, curly hair, light-colored eyes, and a slight smile. He is wearing a white shirt with a high collar and a dark, ruffled cravat. The background is a plain, light-colored wall.

Simply Schubert

PROGRAMME

Assembly Hall Theatre, Tunbridge Wells
Sunday 14th November 2021

Royal Tunbridge Wells Choral Society



The Royal Tunbridge Wells Choral Society is a vibrant community of people from all walks of life. It is an amateur, mixed voice choir spanning a wide age group, with members drawn from the Kent and East Sussex area around Tunbridge Wells. Professional Music Director, Robyn Sevastos, and accomplished accompanist, Craig Hudson teach, guide and inspire us in a wide range of choral music. The Choral Society stages four concerts a year - at the Assembly Hall Theatre in Tunbridge Wells with professional soloists and orchestra, and other venues.

We are always happy to hear from anyone who is interested in joining the Choir. Come to a rehearsal - every Monday in term time, at St John's Church Hall, Amherst Road, Tunbridge Wells, from 7.30pm. For more details of events and how to join, visit our website: www.rtwcs.org.uk.

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Simply Schubert

A programme of choral works and songs by Franz Schubert

“Stunning music with lovely vocal colour,” – baritone soloist, Robbie Haylett

Mass in G major

*Auf dem wasser zu singen
Auf der Donau*

*Ganymed
Du bist die ruh*

Tantum Ergo in E flat

*Nachtviolen
Ständchen*

Der Hirt auf dem Felsen

Magnificat in C

Royal Tunbridge Wells Choral Society & Orchestra

Conductor Robyn Sevastos

Orchestra leader Andrew Laing

SOLOISTS

Soprano Kristy Swift • **Mezzo soprano** Sophie Kidwell

Tenor Ruairi Bowen • **Baritone** Robbie Haylett

Piano Craig Hudson • **Clarinet** Michelle Andrews

THERE WILL BE NO INTERVAL DURING THIS PERFORMANCE



FRANZ SCHUBERT (1797–1828)

There's so much to Schubert's music: the energy and imagination he possessed to compose in every genre of the time was staggering, and to have done so when he was impoverished and ill defies all logic. – Tenor, Ruairi Bowen

Franz Schubert was short man (only 5ft), lived a brief life (he died at 31) but was hailed, at least posthumously, as one of the

great Western composers, by Mendelssohn, Schumann, Liszt, Brahms and Dvorak among others. His work spans the cusp of the Classical and Romantic musical periods. He revered Beethoven, who died only a year before Schubert himself, and is said to have commented: “Truly, the spark of divine genius resides in this Schubert!”

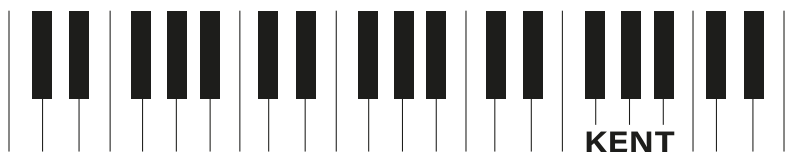
The young composer was reputed to have remarkable musical memory and focus, able to create and retain entire compositions in his head, then write them down later at high speed. Our soprano soloist Kristy Swift described him as “a melodic genius, with an instinctive feeling for the contours of the human voice.”

On his death, Schubert left nothing: no books, money, furniture or estate – but his musical legacy amounted to more than 600 vocal works, seven complete symphonies, sacred music, opera, incidental, piano and chamber music. Much of it wasn't published until after his death. In his lifetime, he scraped a living from teaching music and composing *Hausmusik* – works for voice and piano that could be performed in private homes. Musicians and the cultured middle class of Vienna would gather to hear him perform his latest compositions, at what became known as *Schubertiades*.

As a boy, Schubert had been a chorister at his local church in a Viennese suburb, and at the age of 17, his first Mass (in F) was performed there under the teenage composer's direction. This spurred him on to a spate of religious work composition. Although baptized as a Catholic, he is thought to have been an atheist.

To baritone Robbie Haylett, the composer's sacred works feel “more than a little operatic. “Schubert is the ultimate craftsman,” he added. “His works are perfectly structured, and beauty is always at the forefront. He has an ultra-refined and balanced approach to writing, but still consistently finds ways to surprise.”

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MASS IN G No 2

Schubert wrote this simple but charming setting of the Mass in 1815 for his local church in Liechtenthal, a suburb of Vienna when he was 18 years old. His lyrical skill is heard to particularly fine effect in the *Kyrie* and *Benedictus*. The setting reflects the formal structure of short Viennese masses by Mozart and Haydn, especially in the *Sanctus* where a weighty opening section is followed by a lively, vigorous fugue. The *Gloria*, has a lyrical central section is framed by music of great fire. The *Credo* opens and closes quietly with the *Crucifixus* which provides a more forceful episode. The *Agnus Dei*, with its choral pleas interspersing the soloists' phrases, brings the work to a peaceful conclusion.

Kyrie eleison, Christe eleison

Gloria in Excelsis Deo

et in terra pax hominibus bonae voluntatis.

Laudámus te, benedicimus te,

Adorámus te, glorificámus te,

grátias ágimus tibi propter magnam

glóriam tuam,

Dómine Deus, Rex caeléstis,

Deus Pater omnipotens.

Dómine Fili Unigénite, Iesu Christe,

Dómine Deus, Agnus Dei, Filius Patris,

qui tollis peccáta mundi, miserére nobis;

qui tollis peccáta mundi, siscipe

deprecationem nostram.

Qui sedes ad dexteram Patris, miserére nobis.

Quóniam tu solus Sanctus, tu solus Dóminus, tu solus

Altíssimus,

Iesu Christe, cum Sancto Spiritu: in glória Dei

Patris. Amen

Credo in unum Deum, Patrem omnipotentem,

factorem caeli et terrae, visibílium omnium et invisibílium.

Et in unum Dominum Jesum Christum,

Fílium Dei Unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum, non factum, consubstantiali Patrí: per quem

omnia facta sunt.

Qui propter nos homines et propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto ex María Virgine,

et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato;

passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas.

Et ascendit in caelum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare vivos et mortuos,

cuíus regní non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem: qui ex

Patre Filioque procedit..

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen

Sanctus, Dominus Deus Sabaoth!

Pleni suni coeli et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis

Agnus Dei qui tollis peccata mundi, miserere nobi

Lord, have mercy, Christ have mercy

Glory to God in the highest, and peace on earth,
goodwill to all men.

We praise you, we bless you, we adore you,
we glorify you; We thank you, for your great glory

Lord God, King of the heavens, God, Almighty Father;
Only begotten son, Jesus Christ, Lord God,

Lamb of God, Son of the Father,

Who takes away all sins from the world, have mercy on us

Who take away all sins from the world, receive our prayer

You who are seated at the right of the Father,

have mercy on us

Because only You are Holy, only You are Lord,

only You are Highest

Jesus Christ, with the Holy Spirit, in the glory of

God the Father,

Amen.

I believe in one God, Father Almighty,

Maker of heaven and earth, all things visible

and invisible. And in one Lord Jesus Christ,

the Only-begotten Son of God. Born of

the Father before all ages. God of God, light

of light, true God of true God. Begotten, not

made, of one substance with the Father: by

whom all things were made. Who for us men

and for our salvation descended from heaven.

He became incarnate by the Holy Spirit of the

Virgin Mary, and was made man. He was

crucified under Pontius Pilate; he suffered and

was buried. He rose again on the third day,

according to the Scriptures. He ascended into

heaven and sits at the right hand of the Father.

He will come again with glory to judge the

living and the dead, of whose kingdom there will

be no end. In the name of the Holy Spirit,

the Lord and Giver of life, who proceeds from the

Father and the Son. I confess one baptism for the

forgiveness of sins. I look for the resurrection

of the dead. And the life of the world to come.

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

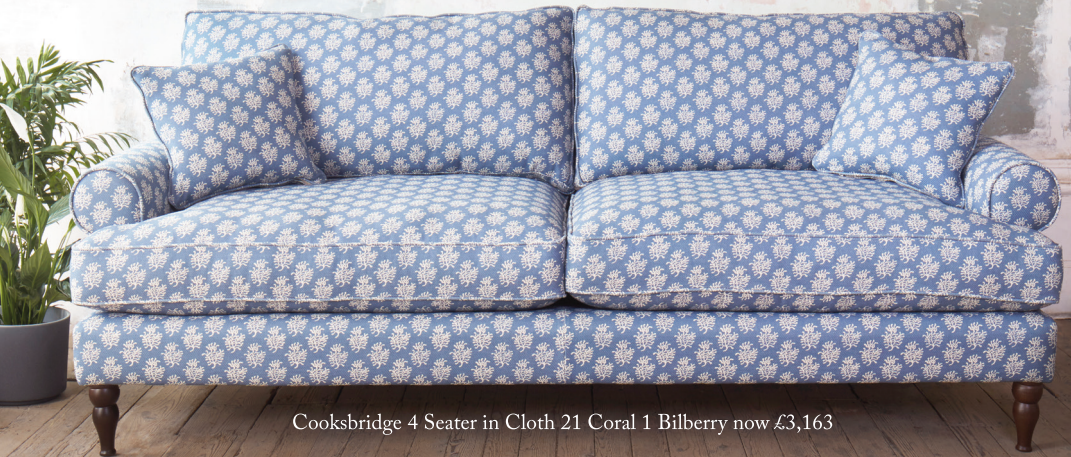
Blessed are they who come in the name of the Lord.

O Lamb of God, Who take away the
sins of the world, have mercy upon us,
receive our prayer.



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TANTUM ERGO in E flat

Schubert wrote four settings of *Tantum Ergo* ('only then...'), the final two verses of a medieval Latin hymn written by 13th-century friar, St Thomas Aquinas. This one is particularly poignant as it was written in the final, extraordinarily productive year of Schubert's life, when he was mourning the death of his revered Beethoven and his own health was failing. Schubert composed *Tantum Ergo* in outline as he was writing the great E-Flat Major Mass, in the same key. It did not receive its first performance until 1890, after the manuscript had been rediscovered.

*Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Præstet fides supplementum
Sensuum defectui.*

*Genitori, Genitoque
Laus et Jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio. Amen.*

Only then is the Sacrament.
Let us venerate with heads bowed
And let the old practice
Give way to the new rite;
Let faith provide a supplement
For the failure of the senses.

To the Father and the Son,
Be praise and jubilation,
Hail, honour, virtue,
And blessing too:
To the Holy Spirit
Let there be equal praise. Amen

MAGNIFICAT

The Magnificat is the Song of Mary, Schubert wrote it 1815, a year in which he composed more works than in any other period of his life. It is a rousing piece, sung with gusto and volume. In structure it is divided into three sections. The first, for chorus and orchestra, has a chorale-like theme that brackets the fugue-style setting of *Qui a respexit*. The second section, *Deposuit potentes* is for solo voices, woodwind and strings, and notable for its lyrical writing for the soprano to which the other voices are subordinated. The final section, *Gloria patri*, is a *concertante* for the complete ensemble built around contrasting material – chorale-like, polyphonic and melodic.

*Magnificat ánima mea Dóminum.
Et exultávit spíritus meus: in Deo salutári meo.
Quia respéxit humilitátem ancillæ suæ:
Ecce enim ex hoc beátam me dicent omnes generatiónes.
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.
Et misericórdia eius in progénies et progénies timéntibus eum.
Fécit poténtiam in brá Magnificat ánima mea Dóminum.
Et exultávit spíritus meus: in Deo salutári meo.
Quia respéxit humilitátem ancillæ suæ:
Ecce enim ex hoc beátam me dicent omnes generatiónes.
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.
Et misericórdia eius in progénies et progénies timéntibus eum.
Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui.
Depósuit poténtes de sede: et exaltávit húmiles.
Esuriéntes implévit bonis: et dívites dimísit inánes.
Suscépit Ísrael púerum suum: recordátus misericórdiæ suæ.
Sicut locútus est ad patres nostros: Ábraham,
et sémيني eius in sæcula.
Glória Patri, et Filio, et Spíritui Sancto,
Sicut erat in principio, et nunc,
et semper, et in sæcula sæculórum. Amen.*

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
Because He hath regarded the humility of His handmaiden.
For behold from henceforth all generations shall
call me blessed.
Because He that is mighty hath magnified me;
and holy is His name.
And His mercy is on them that fear Him,
throughout all generations
He hath shewed might in His arm: He hath scattered the proud in
the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble.
He hath filled the hungry with good things; and the
rich He hath sent empty away.
He hath received Israel His servant,
being mindful of His mercy:
As He spoke to our fathers, to Abraham and his seed for ever.
Glory be the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be. Amen.



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LIEDER

"The Lieder show an intimate, earnest side of Schubert's work." - Robbie Haylett, baritone.

Franz Schubert did more to develop the musical genre of *Lieder* – musical setting of poems – than perhaps any other composer, establishing it as an important art form and setting a standard of excellence unmatched by any other. His *Lieder* were inventive, melodious and beautiful, with great emotional range and subtlety of harmony. Voice and piano are integral parts of the whole tonal atmosphere and colour of the songs, which are often pastoral, emotional and romantic in theme.

"The two Lieder I am singing have a shared theme of water; and, slightly below the surface, time. Auf dem Wasser zu singen is heartwarming and intimate in its depiction of pure joy. It is deceptively challenging, with constant leaps that need to sound effortless." - Sophie Kidwell, mezzo-soprano

Auf dem Wasser zu singen

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanft schimmernden Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzt das Abendrot rund um den Kahn.
Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seel' im errötenden Schein.
Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlendem Flügel
Selber entschwinde der wechselnden Zeit.

Auf der Donau

Auf der Wellen Spiegel schwimmt der Kahn,
Alte Burgen ragen himmelan,
Tannenwälder rauschen geistergleich,
Und das Herz im Busen wird uns weich.
Denn der Menschen Werke sinken all',
Wo ist Turm, wo Pforte, wo der Wall,
Wo sie selbst, die Starken, erzgeschirmt,
Die in Krieg und Jagden hingestürzt?
Trauriges Gestrüppe wuchert fort,
Während frommer Sage Kraft verlor:
Und im kleinen Kahne wird uns bang,
Wellen drohn wie Zeiten Untergang.

To be Sung on the Water

Amid the shimmer of the mirroring waves
the rocking boat glides, swan-like,
on gently shimmering waves of joy.
The soul, too, glides like a boat.
For from the sky the setting sun
dances upon the waves around the boat.
Above the tree-tops of the western grove
the red glow beckons kindly to us;
beneath the branches of the eastern grove
the reeds whisper in the red glow.
The soul breathes the joy of heaven,
the peace of the grove, in the reddening glow.
Alas, with dewy wings
time vanishes from me on the rocking waves.
Tomorrow let time again vanish with shimmering
wings, as it did yesterday and today,
until, on higher, more radiant wings,
I myself vanish from the flux of time.

On the Danube

The boat glides on the mirror of the waves;
old castles soar heavenwards,
pine forests stir like ghosts,
and our hearts grow faint within our breasts.
For the works of man all perish;
where now is the tower, the gate, the rampart?
Where are the mighty themselves, in their bronze
armour, who stormed forth to battle and the chase?
Mournful brushwood grows rampant
while the power of pious myth fades.
And in our little boat we grow afraid;
waves, like time, threaten doom.

Ganymed

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herz drängt
Deiner ewigen Wärme
Heilig Gefühl, Unendliche Schöne!
Dass ich dich fassen möcht'
In diesen Arm!
Ach, an deinem Busen
Lieg'ich, schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend mach mir aus dem Nebeltal.
Ich komm', ich komme!
Wohin? Ach wohin?
Hinauf! Hinauf strebt's.
Es schweben die Wolken Abwärts,
Neigen sich der sehrenden Liebe.
Mir! Mir!
In euerm Schosse aufwärts!
Umfangend umfassen!
Aufwärts an deinen Busen,
Alliebender Vater!

Du bist die Ruh

Du bist die Ruh, der Friede mild,
Die Sehnsucht du und was sie stillt.
Ich weihe dir Voll Lust und Schmerz
Zur Wohnung hier mein Aug und Herz.
Kehr ein bei mir, und schließe du
Still hinter dir die Pforten zu.
Treib andern Schmerz aus dieser Brust.
Voll sei dies Herz von deiner Lust.
Dies Augenzelt von deinem Glanz
Allein erhellt, o füll es ganz!

Nachtviolen

Nachtviolen, Nachtviolen,
Dunkle Augen, seelenvolle,
Selig ist es, sich versenken
In dem samtnen Blau.
Grüne Blätter streben freudig,
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schweigend
In die laue Frühlingsluft.
Mit erhabnen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten,
Fort die heilige Verbindung.
our sacred union blossoms.

Ganymede

In the morning radiance,
How your glow envelops me
Spring, my beloved!
With love's thousand-fold joy
The hallowed sensation of
your eternal warmth
floods my heart, infinite beauty!
O that I might clasp you
in my arms!
Ah, on your breast
I lie languishing,
And your flowers, your grass
press close to my heart.
You cool the burning
thirst within my breast,
Sweet morning breeze,
as the nightingale calls
tenderly to me from the misty valley.
I come, I come!
But whither? Ah, whither
Upwards! Strive upwards!
The clouds drift down,
Yielding to yearning love,
to me, to me!
In your lap, upwards,
embracing and embraced!
Upwards to your bosom,
all-loving Father!

You are Repose

You are repose and gentle peace,
You are longing and what stills it.
I pledge to you full of joy and pain
As a dwelling here my eyes and heart.
Come in to me, and softly close
The gate behind you.
Drive other pain from this breast!
Let my heart be filled with your joy.
This temple of my eyes
By your radiance alone,
is lit, O fill it utterly.

Dame's Violets

Dame's violets,
dark, soulful eyes,
it is blissful to immerse myself
in your velvety blue.
Green leaves strive joyously
to brighten you, to adorn you;
but you gaze, solemn and silent,
into the mild spring air.
With sublime shafts of melancholy
you have pierced my faithful heart,
and now, in silent nights,
our sacred union blossoms.

Das Ständchen

Auf die Dächer zwischen blassen
Wolken schaut der Mond herfür,
Ein Student dort auf den Gassen
Singt vor seiner Liebsten Tür.
Und die Brunnen rauschen wieder
Durch die stille Einsamkeit,
Und der Wald vom Berge nieder;
Wie in alter, schöner Zeit.
So in meinen jungen Tagen
Hab ich manche Sommernacht
Auch die Laute hier geschlagen
Und manch lust'ges Lied erdacht.
Aber von der stillen Schwelle
Trugen sie mein Lieb zur Ruh' –
Und du, fröhlicher Geselle,
Singe, singe nur immer zu

Hirt auf dem Felsen,

"I find something new in this song every time I sing it. The final, hopeful section about the return of spring feels particularly apt at the moment, as many of us emerge from the loneliness of the pandemic and find our way in the world again." – Kristy Swift, soprano

Wenn auf dem höchsten Fels ich steh,
ins tiefe Thal herneider seh,
und singe, und singe,
fern aus dem tiefen, dunkeln Thal
schwingt sich empor der Wiederhall,
der Wiederhall der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt,
von unten, von unten.
Mein Liebchen wohnt so weit von mir;
drum sehn ich mich so heiß nach ihr
hinüber, hinüber.

In tiefem Gram verzehr' ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin,
ich hier so einsam bin.

So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.

Der Frühling will kommen,
der Frühling meine Freud,
nun mach ich mich fertig zum Wandern bereit.

The Serenade

The moon from pallid clouds
Gazes out across the roofs,
There in the street a student sings
Before his sweetheart's door.
And again the fountains murmur
In the silent loneliness,
And the woods on the mountain
Murmur, as in the good old days.
Likewise in my young days,
Often on a summer's night
I too plucked my lute here,
And composed some merry songs.
But from that silent threshold
My love's been taken to rest –
And you, my blithe friend,
Sing on, just sing on!

The Shepherd on the Rock

When on the highest rock I stand,
And sing,
gazing down into the deep valley,
The echo from the ravines
floats upwards from the
dark valley far away.

The further my voice travels,
the clearer it returns to me
from below.
So far from me does my love dwell
that I yearn for her more ardently
over there.

With deep grief I am consumed,
my joy is at an end;
all hope on earth has left me;
I am so lonely here,
I am so lonely here.

So longingly sounded the song in the wood,
so longingly it sounded through the night,
drawing hearts heavenwards
with wondrous power.
Spring is coming,
Spring, my joy;
now I will make ready to go journeying.



Musical Director, Robyn Sevastos

Robyn graduated from Melbourne University with a BMus, and 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 from the Royal College of Music. She performed extensively as a piano soloist, and accompanied and coached singers and instrumentalists in the UK and abroad. As a conductor, she has directed many choral and operatic works, often working with internationally renowned artists. In addition to Royal Tunbridge Wells Choral Society, she is music director of London Opera Productions, Kentish Opera, the Llantilio Crossenny

Festival, Sevenoaks Philharmonic Society and Bromley Philharmonic Choir. Her extensive repertoire includes operas by Bizet, Donizetti, Humperdinck, Mozart, Puccini, Rossini, Strauss, Sullivan and Verdi, and Carl Orff's *Carmina Burana*. She has conducted many major choral works, including Verdi's *Requiem* at Croydon's Fairfield concert hall, and Bach's *St Matthew Passion* at St Clement Danes church in London. She has performed at the Royal Albert Hall, the Barbican and the O2 Arena, and at Kensington Palace and Sandringham for HRH The Prince of Wales.



Soprano, Kristy Swift

Kristy has been the holder of Australia's most prestigious award for opera singers, the Herald Sun Aria, the National Oratorio Award, and the Robert Salzer Scholarship at the Australian National *Liederfest*. She has been based in London for the last 14 years, performing as a soloist in major European venues, including the Royal Festival Hall, Barbican Centre, Royal Opera House, Manchester's Bridgewater Hall, and Leipzig *Gewandhaus*. Her choral solo repertoire has

included works by Handel, Beethoven, Mozart, Verdi, Brahms, Fauré, Saint-Saëns and Rossini. She is broadcast regularly on Australian radio and television, and her solo vocals featured on the soundtrack of the Hollywood remake of *The Magnificent Seven*. She has performed in many operas, including Violetta in *La Traviata*, Tatiana in *Eugene Onegin*, and the Countess in *The Marriage of Figaro*.



Mezzo-soprano, Sophie Kidwell

Sophie graduated from Durham University with a BA Hons in Music, English and German, and is now studying for a Masters in Opera in Hannover, Germany. In the UK, Sophie was President of Durham Opera Ensemble and a Samling Academy scholar. She appeared in masterclasses with artists such as Dame Emma Kirkby and Sir Thomas Allen. Much of Sophie's career is in opera, with recent engagements including Dorina in Galuppi's *La Diavolessa*, Lehrs in Wagner's *Die Meistersinger von Nürnberg*, Cherubino in Mozart's *Le Nozze di Figaro*, and Orpheus in Gluck's *Orpheus and Euridice*. Concert performances

include Haydn *Stabat Mater*, Beethoven *Choral Fantasy*, Bach cantatas, Handel *Messiah*, Fauré and Duruflé *requiems*. Future engagements include Mrs Quickly in Verdi's *Falstaff*, and the title role of Bizet's *Carmen* for various ensembles in Germany.



Tenor, Ruairi Bowen

While studying music at King's College, Cambridge, Ruairi was selected to take part in *Proud Songsters*, an album of English Solo Song. He is still interested in exploring the relationship between nature, poetry and song, but now has a broad repertoire of major choral and symphonic works, opera and recitals, and a reputation as an interpreter of the Baroque repertoire. In 2018 he took part in the Bach Cantata Ring with Sir John Eliot Gardiner and the English Baroque Soloists, performing in Amsterdam, Vienna, the Barbican Centre and

the Chapelle Royale in Versailles, and in 2020, was a finalist in the International Handel Singing Competition. Large-scale works in which he has sung as a soloist include Bach's *Johannes-Passion* -

at Wigmore Hall, in the Leipzig *Bachfest*, and with the Orchestra of the Age of Enlightenment, Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, and the world premiere of Stanford's *Mass Via Vitrix* with the BBC National Orchestra and Chorus of Wales.



Baritone, Robbie Haylett

Tunbridge Wells-born Robbie Haylett is a baritone and singing teacher based in Tottenham, London. As an opera soloist he has sung roles in operas by Bizet, Poulenc, Puccini, Giordano and more, including for Kentish Opera. His previous work as a concert and oratorio soloist spans Fauré, Duruflé, and Brahms requiems, Vaughan Williams' *Five Mystical Songs* and Fantasia on *Christmas Carols*, Bach's *St John Passion* and Haydn's *Creation*. Robbie has created roles in new and contemporary operas such as Roger Simmons' *@emele* and Rhiannon Randle's *Temptations*. His recital repertoire is broad, covering composers from Beethoven, Schumann, Brahms, Poulenc and Strauss to Mahler, Fauré, Poulenc, Dai Fujikura and Amy Beach.



Orchestra Leader, Andrew Laing

Andrew (Andy) Laing was born in Aberdeen. He started learning the violin when he was five years old and at sixteen was appointed leader of the National String Orchestra of Scotland. He studied at Royal Academy of Music, winning several awards and scholarships. While still a student he was appointed leader of the Morley College Symphony Orchestra, also regularly leading the Ealing Symphony Orchestra, the Hatfield Philharmonic and the Forest Philharmonic. At the RAM Andy formed and led the Locrian String Quartet. The Quartet won many awards, was broadcast on BBC radio and TV, giving numerous first performances of works by contemporary composers. Subsequently, became sub-leader of the BBC Radio Orchestra, then Leader of the London City Ballet Orchestra. Andrew is currently leader of both the Bromley and Maidstone Symphony Orchestras.



Piano, Craig Hudson

Craig Hudson grew up in Poole, Dorset, learning piano and trumpet from the age of eight. He won scholarships to Clayesmore Preparatory and Senior Schools, where he learned to play the organ, and went on to read maths and music at St John's College, Cambridge. From 2005 to 2012, Craig worked at All Souls Church, Langham Place, combining his Christian faith with his love for music and working with young people. Highlights included conducting the All Souls Orchestra and Choir, playing in Prom Praise concerts throughout the UK. Since 2012 Craig has been Music Director at St John's Church, Tunbridge Wells, which he combines with teaching and performing. He enjoys working in many different musical styles, from choral music to jazz. He has directed the nine-voice ladies choir 'Mums n' Roses' since 2013, and accompanied RTWCS since January 2017.

Clarinet, Michelle Andrews

Michelle plays instruments in the clarinet and saxophone families, and the flute. She studied clarinet for her BA and postgraduate diploma at the Guildhall School of Music and Drama. In her freelance career, she plays in chamber music ensembles, in recitals, for symphony orchestras and musicals, and at music festivals. She has performed at most of the renowned music venues in London and southern England, at 11 Downing Street, for the Foreign Office, for HRH Princess Anne, and toured extensively in Europe. She is a member of Camerata of London and Camerata's Wind Quintet, and her playing inspired composer Paul Carr to write his Second Clarinet Concerto for her.

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ROYAL TUNBRIDGE WELLS CHORAL SOCIETY SINGING TODAY

Sopranos

Elaine Abbs	Amy Cordani	Isobel Lowe	Ann Spillman
Diana Blower	Val Crichton	Helen MacNab	Joanne Wye
Sylvia Byers	Elena Gente	Louise Packham	Catherine Whitlock
Adriana Capadose	Maggie Hall	Michele Palmer	Anne Willatt
Heather Champion	Rosemary Hughes	Jane Sharpe	
Sue Cordani	Elena Lewis Grey	Regina Smailes	

Altos

Amy Cook	Celia Grew	Ailsa McMahon	Melissa Richards
Gilly Cameron-Cooper	Judith Henderson	Margie O'Neil	Catherine Rigby
Pippa Doran	Pat Jay	Catherine Palmer	Ros Robertson
Imelda Eve	Alison Jenks	Helen Patten	Jane Selley
Joanna Finlay	Sheila Jones	Gillian Penny	
Liz Ford	Ailsa Kelleher	Anne Purnell	

Tenors

David Cook	Janet Noble	Alan Spencer	Nick Vaisey
Richard Hardingham	Olivia Seaman	Susan Taylor	Barney Walters
D Danny Walters			

Basses

Robin Cameron-Cooper	Glen Goodall	Bob Jay	Christopher Smart
Gerald Chew	Chris Gutteridge	John Martin	Clive Steward
Mike Dowden	Graham Hall	David Miller	David Wright
Robert Fenn	David Ham	Stephen Pollard	
Gavin Grant	Anthony Hoskin		

THE ORCHESTRA

Violin Andrew Laing (Leader), Andrew Condon, Mark Cousins, Rosie Cousins, Phil McKerracher, Monika Molnar, Susan Skone James, Robert Skone James, Clare Wibberley **Viola** Dave Griffiths, Jenny Carter, Vanessa Townsend, Liz Tarrant **Cello** Helen McDonald, Helen Griffiths, Jan Penny **Double Bass** Rob Ferguson **Oboe** Jenny Jaggard, Caroline Lovett **Bassoon** Ashley Myall, Daniel Emson **Jukes** **Trumpet** Edward Sykes, Derek Cozens **Timpani** David Coronel

RTWCS DIARY DATES

A VERY BRITISH CHRISTMAS

Sunday 11th December 2022

6.30pm, St Mary's Church, Goudhurst

A feast of seasonal music from around the British Isles, and carols for all to sing.

Conducted by Robyn Sevastos.

VERDI REQUIEM

Sunday 10th April 2022

3pm, Assembly Hall, Tunbridge Wells
Royal Tunbridge Wells Choral Society, with
professional soloists and orchestra.
Conducted by Robyn Sevastos.

MODERN MUSIC FOR A SUMMER'S EVENING

June 2022

(Date and venue to be confirmed)
The Royal Tunbridge Wells Choral Society presents a
concert of music by living composers,
including the delightful *Little Jazz Mass* by Bob Chilcott.
Conducted by Robyn Sevastos.

OTHER CONCERTS COMING SOON

Saturday, 20 November CONCERT OF ALL THE TALENTS

St Dunstons Church, Mayfield 7.30pm

A concert by eight young musicians from around the world who were awarded with the highest level of achievement at the 2021 Tunbridge Wells Interim Music Competition

27 November 2021 VIVALDI GLORIA

Highlights from Bach's Christmas Oratorio
Sevenoaks Philharmonic Society,
Conducted by Robyn Sevastos
St Nicholas Church, Sevenoaks, 7.30pm

Sunday, 21 November 2021 HANDEL'S MESSIAH

The Mayfield Festival Choir with the Mayfield Festival Baroque Orchestra and soloists from the London conservatoires,
conducted by Jeremy Summerly
St Dunstons Church, Mayfield 7.30pm

Sun 6th Feb 2022 100th Birthday Civic Concert

Royal Tunbridge Wells Symphony Orchestra
Assembly Hall Theatre, 3pm

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