



Royal
Tunbridge Wells
Choral
Society

1904-2004



MESSIAH

George Frideric Handel
1685-1759

Sunday 14th November 2004 at 3pm
Assembly Hall, Tunbridge Wells

Programme £1



RICHARD JENKINSON

conductor

Richard Jenkinson grew up in Sussex, and received his early musical training through the County Music Service. He won a scholarship to continue his studies at the Royal College of Music in London, where - among many inspirational characters - Sir David Willcocks was a great influence and source of inspiration. Richard

now has a busy and vibrant career as a freelance musician, specialising in choral music of all kinds, as conductor, accompanist and composer, working regularly with many of the major choirs and choral societies in and around London and South East England. He has also recently been appointed to the post of Director of Music at St Swithun's Parish Church in East Grinstead, where he is already enjoying the challenges and opportunities that a major church provides. His new post as Musical Director to the Royal Tunbridge Wells Choral Society is proving to be equally rewarding, as this well-known choir moves forward into the next chapter of its musical life.



LESLEY-JANE ROGERS - soprano

Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to postgraduate level. She now specialises in oratorio and solo cantatas, and is heralded as one of the most versatile soloists of today, with a vast repertoire of several hundred works. She has worked with many leading conductors and orchestras, and her discography includes Sir Peter Maxwell Davies' opera **Resurrection**, Carl Rüttli's **Magnificat** and **Alpha et Omega**, Sadie Harrison's **Aster**, Julia Usher's **Sacred Physic**, as well as several recordings with the Wren Baroque Soloists. Lesley-Jane has also given many world premières, most notably Ivan Fedele's **La Chute de la Maison Usher** with the Ensemble InterContemporain in Paris's prestigious Cité de la Musique. She has also recently released a CD of Schubert **Lieder** with the pianist Christopher Ross.



WILLIAM MISSIN - counter-tenor

William Missin studied History at New College Oxford and opera at the Royal College of Music. His repertoire encompasses everything from the renaissance to the contemporary. He has been a regular member of groups such as the Monteverdi Choir, The Clerks Group, the Gabrieli Consort, and the Tallis Scholars, and he has sung as soloist with The King's Consort, English Concert and The Sixteen, as well as with

orchestras and choirs throughout Britain and internationally. Recent concert appearances have included **The Christmas Oratorio** in St John's Smith Square with the Whitehall Choir, **The Messiah** with the Birmingham Bach Choir and in Hereford and Lichfield Cathedrals, and the **St John Passion** with the Aeolian Singers and with the Huntingdonshire Philharmonic Choir. On stage he has performed Gluck's **Orfeo** (Finchcocks Festival), Vaino's **Rashomon** (Vocem Electric Voice Theatre), Dørge's **Chinese Compass** (Copenhagen), Vander Harst's **Sands of Time** (Belgium), Britten's **Midsummer Night's Dream** (Anglia Opera), and Freyner's **Syrius on Earth** (Almeida Opera) as well as covering Handel and Birtwistle roles at Glyndebourne. But without doubt the highlight of his career has been to get his name **and** his picture in **Hello!** for playing a castrato opera star in an 18C comedy for the Royal Shakespeare Company!



JON ENGLISH - tenor

Jon English is justly renowned for the flexibility of his voice, which encompasses a wide-ranging repertoire, from liturgical to opera, Baroque to 20th century, ensemble to solo work. He gained his early vocal experience in church choral groups, and sang professionally in both Sheffield and Ely Cathedral Choirs. In January 1998 he was appointed as a

member of the world-famous choir of St Paul's Cathedral. Jon also sings regularly with the BBC Singers, European Voices and the Age of Enlightenment Choir, and has recorded for television and radio, and on CD for labels such as Hyperion, Koch and Teldec. He appears regularly with choral societies around the country, where the qualities of his voice make him as at ease with Bach and Handel as with the larger-scale works of Rossini and Elgar.



GERARD DELREZ - bass-baritone

Gerard Delrez, currently studying with Raimund Herinx, has a busy schedule on the opera and concert circuit. As well as appearing at the Queen Elizabeth Hall, the Purcell Room and St John's, Smith Square, he has appeared in theatres all over the British Isles with companies such as Opera Box, The Opera Company, European Chamber Opera, British Youth Opera and Opera Interludes. Recent engagements include Handel's **Messiah** in

Rouen and Mozart's **Requiem** in Santiago da Compostela. His operatic roles in the last three years include Leporello, Sarastro, Padre Guardiano, Ramphis, The Flying Dutchman and Wotan in **Das Rheingold**. He has broadcast for the BBC and the EBU and has recorded four CDs of early music for the Herald label.

(Photograph by Carpenter Turner)

THE MESSIAH by George Frideric Handel

Handel composed his oratorio 'Messiah' in 1741 at the age of 56. The first performance was given the following year in Dublin, where he had been invited by three charity institutions to give concerts and to take with him some of his best music. His performances of Messiah were so successful that they raised £400 for the charities. The following year saw its first performance at the Theatre Royal, Covent Garden - not considered a fit place to perform an oratorio, though Handel wrote all his oratorios for performance in a concert hall or theatre, not a church. Of 56 performances of Messiah given in England between 1743 and Handel's death in 1759, 44 were given in secular places of entertainment. Since its first performance Messiah has held a place amongst the most popular works, not only in England but throughout the cultured world. The first performance in Germany took place in Hamburg in 1772, where it was proclaimed a masterpiece, and arranged, for a subsequent performance in Vienna, by none other than W A Mozart.

The score was completed in 22 days and the exhilaration he felt during that time led to his exclaiming, it is said, on completion of the Hallelujah chorus:

"I did think I did see all heaven before me - and the great God himself!"

The work contains settings of some of the most beautiful and profound passages from the Old and New Testaments. Charles Jennens, who had

compiled the text of Messiah, summed up its spirit in his preface to the original wordbook: "And without Controversy, great is the mystery of godliness: God was manifested in the Flesh, justified by the Spirit, Seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory, in whom are hid all the Treasures of Wisdom and Knowledge". Unlike Handel's other oratorios (apart from Israel in Egypt) its text is taken exclusively from the Bible. Part I is devoted to the coming of the Messiah; Part II to the suffering and death of Christ and Part III to the Resurrection.

Its popularity with choirs and audiences derives not only from the very fine quality of the music, but also the large number of choruses, the straightforward nature of the arias and the simplicity of its scoring - basically strings and continuo and sparse, though telling, use of oboes, trumpet and drums. At a performance attended by King George II, so moved was he by the Hallelujah Chorus that he rose to his feet. The audience follow his example, which has been repeated by audiences ever since.

PART ONE

Sinfonia (Overture)

Recit.	Comfort ye my people
Air.	Ev'ry valley shall be exalted
Chorus.	And the glory of the Lord
Recit.	Thus saith the Lord
Air	But who may abide the day of his coming?
Chorus	And he shall purify
Recit.	Behold, a virgin shall conceive
Chorus	O thou that tellest good tidings to Zion
Recit.	For behold, darkness shall cover the earth
Air	The people that walked in darkness
Chorus	For unto us a child is born
'Pastoral Symphony'	
Recit.	There were shepherds abiding in the field
Recit	And lo, the angel of the Lord came upon them
Recit.	And the angel said unto them
Recit.	And suddenly there was with the angel
Chorus	Glory to God
Air	Rejoice greatly, O daughter of Zion
Recit.	Then shall the eyes of the blind
Air	He shall feed his flock
Chorus	His yoke is easy, and his burthen is light

(There will be a short pause between Parts One and Two - members of the audience are invited to applaud, but requested kindly to remain seated)

PART TWO

Chorus Behold the Lamb of God
Air He was despised
Chorus Surely he hath borne our griefs
Chorus And with his stripes we are healed
Chorus All we like sheep have gone astray
Recit. All they that see him laugh him to scorn
Chorus He trusted in God
Recit. Thy rebuke hath broken his heart
Air Behold, and see if there be any sorrow
Recit. He was cut off out of the land of the living
Air But thou didst not leave his soul in hell
Chorus Lift up your heads, O ye gates

INTERVAL (15 minutes)

Recit. Unto which of the angels said he at any time
Chorus Let all the angels of God worship him
Air Thou art gone up on high
Chorus The Lord gave the word
Air How beautiful are the feet
Chorus Their sound is gone out
Air Why do the nations so furiously rage together?
Chorus Let us break their bonds asunder
Recit. He that dwelleth in heaven
Air Thou shalt break them
Chorus Hallelujah

(There will be a short pause between Parts Two and Three - members of the audience are invited to applaud, but are requested kindly to remain seated)

PART THREE

Air I know that my redeemer liveth
Chorus Since by man came death
Recit. Behold, I tell you a mystery
Air The trumpet shall sound
Recit. Then shall be brought to pass
Duet O death, where is thy sting?
Chorus But thanks be to God
Air If God be for us
Chorus Worthy is the lamb that was slain
Amen

MEMBERS OF THE CHOIR

Sopranos

Angela Bell
Diana Blower
Deborah Bruce
Susan Chandler
Patsy Dale
Jill Dunstall
Clare Easterling
Joyce Eckett
Sue Ellman
Ann Greenfield

Barbara Hazelden
Janet Higbee
Andrea Holt
Rosemary Hughes
Sheila Jones
Alison Kain
Kate Knight
Helen MacNab
Barbara Maw
Gabrielle Molloy

Janine Nicol
Miriam Penn
Kathy Phillips
Pat Prior
Esme Sanger
Margaret Smith
Ann Spillman
Joanne Surtees
Jane Taylor
Audrey Wallin

Altos

Claire Bigwood
Jessica Brown
Margaret Butcher
Marion Chase
Pauline Coxshall
Diane Dale
Moirra Davidson
Sheila Day
Barbara Diamond
Patricia Felix
Jean Finch
Joanna Finlay

Peggy Flood
Eileen Gall
Karen Gillett
Ruth Gray
Heather Herrin
Jane Hough
Jane Lewis
Jane Lindeyer
Caroline McCann
Shirley Nankivell
Mavis Oakley
Sylvia Parsons

Gillian Penny
Fiona Reynolds
Olivia Seaman
Sue Smith
Yvonne Spencer
Audrey Stuart-Black
Heather Styles
Claire Tankard
Sue Taylor
Muriel Thatcher
June Wheeler
Felicity Wilkin

Tenors

Derek Day
James Day
John Holt
Guy Huntrods

Aidan Lee
Frances Lee
Len Lee
Gareth Looker

Derek Oakley
Alan Spencer
Michael Spencer

Basses

John Adkins
Michael Barker
Clive Brock
Gerald Chew
Roy Dunstall
Richard Gosling
Gavin Grant

David Ham
Michael Holcroft
Robin Howden
Mark Hudson
Vernon Jolly
David Miller
John Moffat

John Procter
David Rebbitt
Cyril Rogers
Eric Scott
Michael Selway
John Spary
Clive Steward

MEMBERS OF THE ORCHESTRA

VIOLIN 1

Jane Gomm (Leader)
Daniel Weatherly
Vreni Gould
Corinna Perry

OBOE

Helen Pye
Isobel Pearce

VIOLIN 2

Frances Clack
Anita Buser
Julia Chellel
Caroline Simms

BASSOON

Elizabeth Hesketh

VIOLA

Jenny Moore
Jane Taunton
Lynn Whitley

TRUMPET

Jeremy Clack
David Clack

CELLO

Chloe Allman-Ward
Valerie Haynes

TIMPS

Francis Beuttler

DOUBLE BASS

Colin Moore
Nicki Christianson

ORGAN

Wilmarc Ellman

Royal Tunbridge Wells Choral Society

President

Roy Douglas

Vice President

Derek Watmough MBE

Musical Director and Conductor

Richard Jenkinson

Accompanist

Wilmarc Ellman

Honorary Life Members

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Joyce Stredder

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Mrs E Carr

Mr R R Douglas

Miss D Goodwin

Mrs A Hone

Mrs A Hodges

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Mrs W Roszak

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Mr M Webb

We are very grateful to our Patrons for their valuable support. We no longer have help to pay our production costs from the Arts Council or the Local Authority. If you would like to become a Patron and support the Society in this way please contact

The Treasurer: Roy Dunstall on 01580 211814

or complete the application form on the Newsletter.

For £36 per annum you will receive a seat of your choice for each of our concerts per season. If you have a favourite seat, this will be reserved for you.

FORTHCOMING CONCERTS TO BE GIVEN BY THE SOCIETY

Carol Concert - Sunday 12th December at 6.30 pm

We are happy to announce that we shall be at St Mary the Virgin Church, Goudhurst, in December, to give one of our very popular Carol Concerts, after a year's absence due to the late date of last year's Autumn Concert. We shall be singing a selection of well-known audience carols accompanied by the Mayfield Band, and a number of items of Christmas music for the choir and soloists under the direction of Richard Jenkinson.

Tickets are £6 for adults, £3 for children, and will be available on the door, or you can book them through choir members or the Treasurer, Roy Dunstall on 01580 211814.

Spring Concert - Sunday 17th April 2005 at 3 pm

The Society will be performing two works for our Spring Concert in the Assembly Hall, Tunbridge Wells.

The *Requiem Mass* by Maurice Duruflé has not been previously performed by the Society and is a work with which some in both choir and audience may not be familiar. It is akin to Fauré's well-loved setting in its sense of serene optimism. The second work is the more familiar *Nelson Mass* by Haydn, last performed by the Society in 1977.

OTHER FORTHCOMING LOCAL CONCERTS

East Grinstead Choral Society

Saturday 12th March 2005 in St Swithun's Church, East Grinstead

Britten: Rejoice in the Lamb

Kodaly: Missa Brevis

Stainer: Crucifixion

Conductor: Richard Jenkinson

Tonbridge Philharmonic Society

Saturday 27th November at 7.30pm in Tonbridge School Chapel

Weber: Overture Euryanthe

Sibelius: Swan of Tuonela

Vaughan Williams: A Sea Symphony