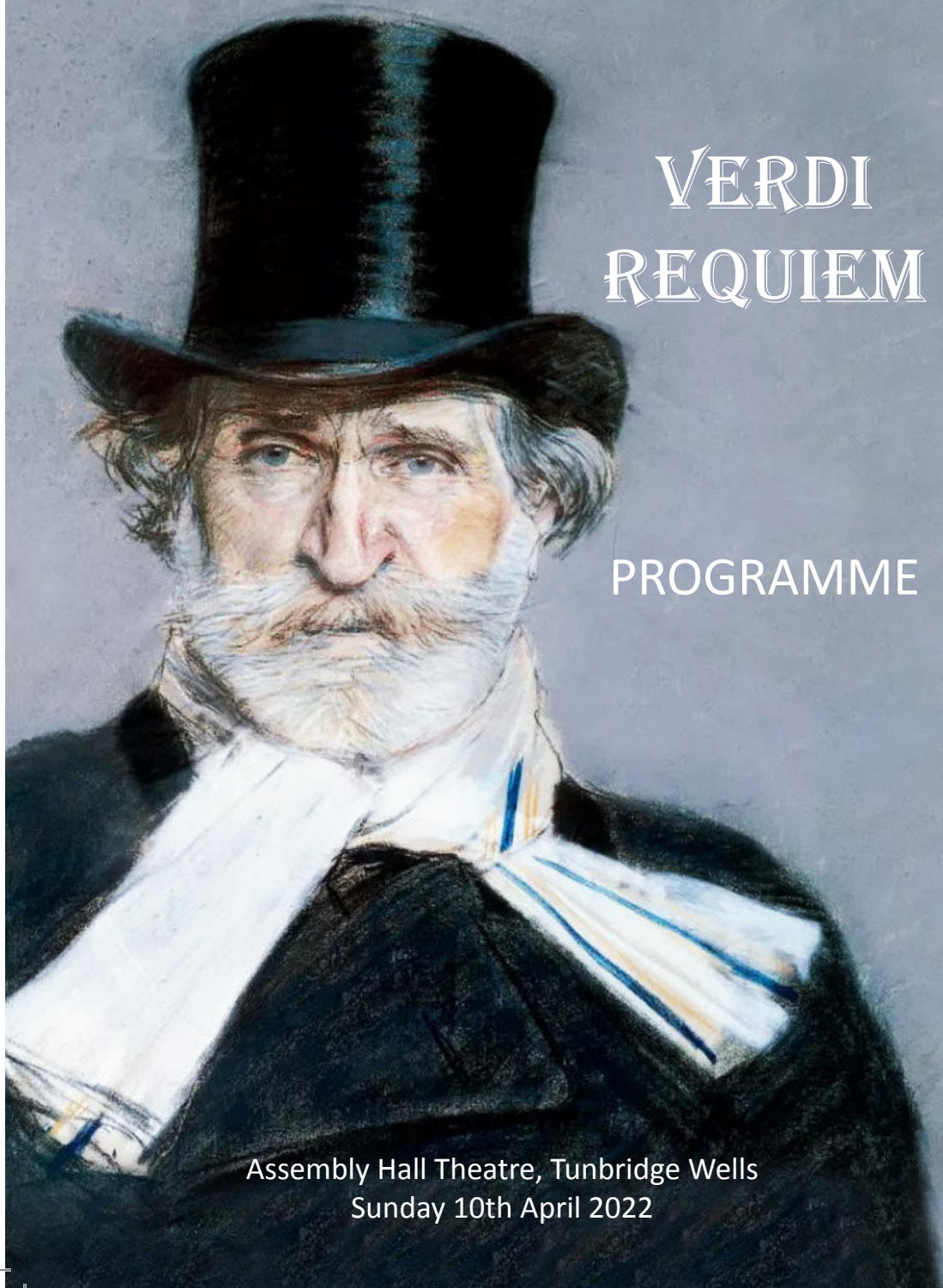


Royal Tunbridge Wells Choral Society

VERDI
REQUIEM

PROGRAMME

Assembly Hall Theatre, Tunbridge Wells
Sunday 10th April 2022



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 7.30 pm.

For more details of events and how to join, visit www.rtwcs.org

A TRIBUTE TO THE NEW RTWCS PRESIDENT

By Chairman Michael Selway



"The Choral Society probably wouldn't exist if it weren't for Roy Dunstall and his extraordinary service," said RTWCS Chairman Michael Selway on proposing Roy as President. Roy joined the choir in 1967 and served as treasurer for 39 years, chairman for seven, and stood in as concert manager and secretary when needed. "He transformed the Society's organisation, made it financially stable, and established a successful formula for staging concerts. Roy had a clear vision of the choir as being successful, friendly and high-achieving in the great British choral tradition. Now that he is president, if we need his support and advice at any time, we know he'll be the first in the queue to help us. His contribution to local music-making has enriched the lives of singers, orchestra and audiences, and enhanced the cultural life of the area."

SUPPORTING ARTS IN THE COMMUNITY

If you would like to support arts in the community, and RTWCS in particular, you can become a Friend or Patron to help the Choir maintain its high standard of performance with professional soloists and orchestra. For more information, contact patrons_secretary@rtwcs.org.uk

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VERDI REQUIEM

"Plenty of drama, passion, and transcendence!" - Jonathan Cooke, tenor soloist

Requiem & Kyrie Eleison

Dies Irae

*Tuba mirum
Liber scriptus
Quid sum miser
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa*

– INTERVAL –

Domine Jesu

Sanctus

Agnus Dei

Lux Aeterna

Libera Me

Royal Tunbridge Wells Choral Society & Orchestra Conductor Robyn Sevastos

Orchestra Leader Andrew Laing

SOLOISTS

Soprano Helen Bailey **Mezzo-Soprano** Felicity Buckland

Tenor Jonathan Cooke **Bass** Louis Hurst



VERDI & HIS OPERATIC REQUIEM

When Giuseppe Verdi (1813-1901) died, 300,000 people lined the streets of Milan for his funeral procession, a chorus of 820 sang the *Va Pensiero* (*Chorus of the Hebrew Slaves* from the opera *Nabucco*) and the crowds joined in. The chorus and its composer had become synonymous with a patriotic yearning for a united Italy free of foreign control. Even the *Requiem* can be interpreted not simply as a religious composition but as a dramatic work expressing deliverance, human aspirations and the fear of death. *A Messa da*

Requiem (literally, 'mass for the repose of the dead') is traditionally performed at a funeral or memorial service, but Verdi's setting is operatic, powerful and emotional.

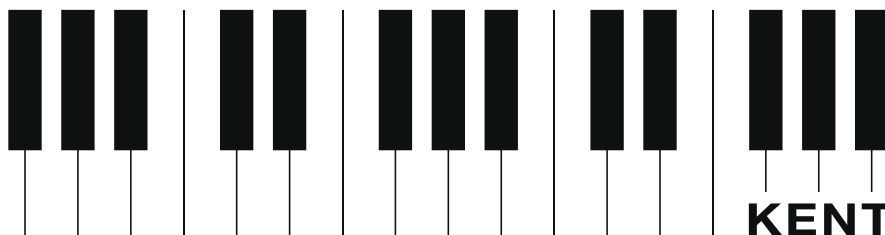
The German conductor Hans von Bulow described it as "opera in ecclesiastical robes." Johannes Brahms commented "It is a work of genius." Nevertheless, the *Requiem* is generally regarded as better suited to

performance in a concert hall than a church. It is the only large-scale sacred work that Verdi wrote. He was not known as particularly religious: his wife, the soprano Guiseppina Strepponi, wrote in 1871 "I won't say Verdi is an atheist, but he is not much of a believer."

"A man like Verdi must write like Verdi, that is, according to his own way of feeling and interpreting the text. If religions have modifications according to the time and the country, then the religious spirit and the way in which [the Requiem Mass] finds expression must bear the imprint of its time and the personality of its author." – Guiseppina Strepponi, Verdi's second wife

Verdi was born near Parma in northern Italy, the son of an inn-keeper and a spinner. At the local church, where he joined the choir, his musical talent was soon recognised, and at the age of eight, he became the official (and paid) organist. A local patron provided for further musical education, but when Verdi applied to study at the Conservatory of Music in Italy's cultural centre of Milan, he was turned down. He later returned to the city and established his opera-writing credentials with *Nabucco*. By the 1850s, Verdi's fame, wealth and popularity were well established by operas such as *Rigoletto* and *La Traviata*, and he dominated Italian opera in the second half of the 19th Century. He

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was the next generation on from Rossini, Donizetti, and Bellini with their revival of *bel canto* (beautiful singing) operas, and it was Rossini's death in 1868 that sowed the seeds of the *Requiem*. Verdi got together with other composers to write a commemorative mass and he contributed the final *Libera Me* movement, but the project as a whole never materialised. Verdi revived his *Libera Me* when the death of writer and poet Alessandro Manzoni prompted him to write a *requiem* in his honour in 1874. It was an immediate success: public demand was so great after its first hearing in a Milan church that three performances had to be hastily put on at La Scala Opera House. Within a year, Verdi had conducted the *Requiem* in Paris, Vienna and the Royal Albert Hall, London – with a 1200-strong choir.

Messa da Requiem

The *Requiem* and *Kyrie* begin in sombre, hushed mood, opening out into a major chord sequence and a stirring *a cappella* declaration by the chorus, *Te decet hymnus, Deus*. The *Kyrie* introduces the soloists, who join the chorus in a fervent ensemble that fades to tranquillity.

The mood is shattered abruptly by the *Dies Irae* evoking God's wrath and destruction, with four tremendous chords, bass drum and timpani providing a thundering accompaniment to agitated strings and chorus. The text is divided into several consecutive sections with no break. Distant trumpets open the *Tuba, mirum spargens sonum*, answering those in the orchestra, and the brass section and chorus build to a powerful depiction of the Last Judgment.

The bass soloist's *pianissimo* entry on *Mors stupebit* brings the tumult to an astonished halt. The opening of *Dies Irae* is recalled, until the music reaches lyrical solo passages in *Quid sum miser* and *Recordare*, which alternate with the emphatic *Rex tremendae*, the pleading *Salva me*, and impassioned *Confutatis* as the chorus begs for forgiveness and mercy. Sorrowful rising semitones in the *Lacrymosa* are balanced by a consoling *Pie Jesu* and final solemn *Amen*, which falls on the ear like a blessing.

The *Domine Jesu* presents the soloists in quartet, contrasting the tender *Hostias* introduced by the tenor with the more energetic *Quam olim Abrahae*. The movement ends with an ethereal restatement of the opening theme by a solo clarinet backed by *tremolando* strings. Against an awe-struck hush, Verdi sounds a fanfare, calling forth the angelic hosts in the *Sanctus*, with its brilliant, animated fugue for double chorus.

The *Agnus Dei* begins in unaccompanied octaves from the soprano and mezzo-soprano soloists. The choir repeats the words, accompanied by a handful of instruments. Flute and clarinet lead the chorus in counterpoint, and the soloists add their voices as the accompaniment becomes richer. In *Lux Aeterna*, a trio of soloists contrasts a brightly lit melody from the mezzo-soprano with a darker statement for *Requiem aeternam* introduced by the bass. Strings and solo flute provide a radiant close.

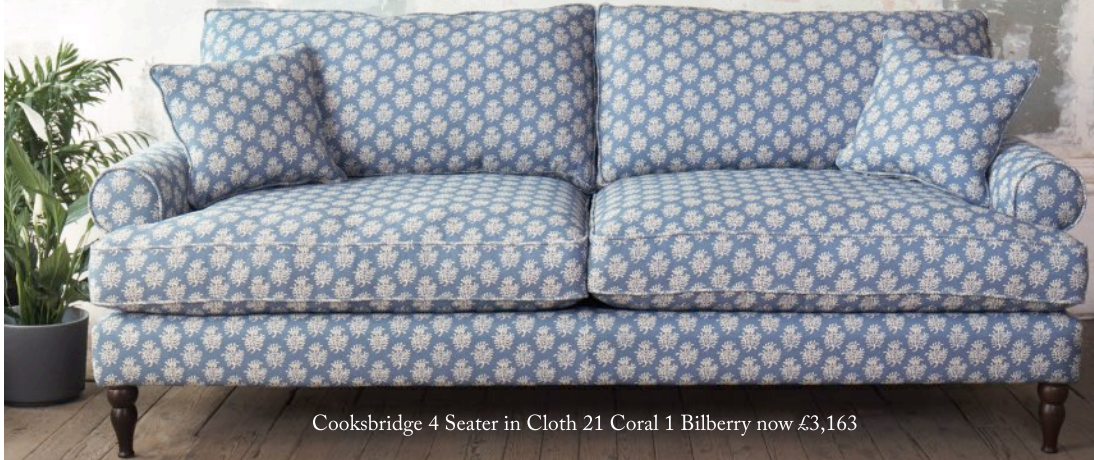
Several earlier themes reappear in *Libera Me*. A trembling recitative leads to the terrified restatement of the *Dies irae* and the quiet recall of *Requiem aeternam*. The repose is brief as the soprano returns urgently to the *Libera me*, which the chorus develops into a climactic fugue. This movement sums up Verdi's *Requiem*, which speaks to the living and expresses an urgent prayer for salvation in the face of death.

Messa da Requiem notes by Dominic Nudd, from Making Music (www.makingmusic.org.uk) a membership organization for leisure music.



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LIBRETTO

"When one considers the text as dialogue, the full Verdian humanity of the music leaps out. role-playing in the drama of life against death." - William Berger, The Metropolitan Opera

1. REQUIEM

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet. Kyrie eleison.
Christe eleison.
Kyrie eleison.*

2. DIES IRAE

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

*Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.
Mors stupebit et natura, cum resurget
creatura, judicanti responsura.*

*Liber scriptus proferetur, in quo
totum continetur, unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.
Dies irae, dies illa,
solvat saeculum in favilla, teste
David cum Sibylla.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?*

*Rex tremendae majestatis,
qui salvandos salvat gratis:
salva me, fons pietas.*

*Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.
Iuste iudex ultionis:
donum fac remissionis ante diem rationis.*

1. REST

Grant them eternal rest, O Lord;
may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer: all earthly flesh will
come to you.
Lord, have mercy upon us. Christ, have mercy
upon us. Lord, have mercy upon us.

2. DAY OF WRATH

The day of wrath, day of terror
will dissolve the world in glowing ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
to give strict justice.

Trumpets sounding through the tombs
of every land,
will gather all before the throne.
Death and Nature shall stand amazed, when
all Creation rises again to answer to the Judge.

The written book will be brought forth, which
contains everything for which the world will be
judged. Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall go unpunished.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

What can a wretch like me say?
Whom shall I ask to intercede for me, when not
even the righteous are safe from damnation?

King omnipotent of great majesty,
who grants salvation to the redeemed ones, save
me, O fount of mercy.

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.



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Ingemisco tamquam reus, culpa
rubit vultus meus; supplicanti
parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis, flammis
acribus addictis, voca me cum
benedictis. Oro supplex et
acclinis, cor contritum quasi
cinis: gere curam mei finis.
Dies irae, dies illa, solvet
saeculum in favilla, teste David
cum Sibylla.

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus. Huic
ergo parce, Deus.
Pie Jesu Domine: dona eis requiem. Amen

3. DOMINE JESU

Domine Jesu Christe, Rex gloriae:
libera animas omnium defunctorum
de poenis inferni et profundo lacu;
libera eas de ore leonis;
ne absorbeat eas tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus
Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.
Libera animas omnium fidelium defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.

4 SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini. Hosanna in
excelsis!

I lament as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalen, and
heard the prayer of the thief, have given
me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep, and
separate me from the goats,
placing me on your right hand.

When the damned are silenced, and
given to the fierce flames, call me with
the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.
The day of wrath, will dissolve the world
in ashes, as David and the Sybil foretold

Day of bitter weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus: grant them peace.

3. LORD OF LORDS

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael show them
the holy light; which you once promised to Abraham
and his descendants. We offer to you, O Lord,
sacrifices and prayers. Receive them on behalf of
those souls whom we commemorate today.
Grant, O Lord, that they might pass from death into
that life which you once promised to Abraham and his
seed. Deliver the souls of all the faithful dead from the
pains of hell; Grant that they might pass from
death into life.

4. HOLY

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

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5. AGNUS DEI

*Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.*

6. LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternam; quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternam; quia pius es.

7. LIBERA ME

*Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra: dum veneris iudicare saeculum per ignem. Tremens factus sum ego et timeo, dum discussio venerit atque ventura irae, quando coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae; dies magna et amara valde. Requiem aeternam, dona eis, Domine, et lux perpetua luceat eis. Libera me, Domine, de morte aeterna in die illa tremenda.
Libera me, Domine, quando coeli movendi sunt et terra; dum veneris iudicare saeculum per ignem Libera me, Domine, de morte aeterna in die illa tremenda. Libera me.*

5. LAMB OF GOD

Lamb of God, who takes away the sins of the world, grant them rest.
Lamb of God, who takes away the sins of the world, grant us peace.

6. ETERNAL LIGHT

Let eternal light shine upon them, O Lord, with your saints forever; for you are merciful. Grant them eternal rest, O Lord, and may perpetual light shine upon them with your saints forever; for you are merciful.

7. DELIVER ME

Deliver me, O Lord, from eternal death on that awful day, when the heavens and the earth shall be moved:
when you will come to judge the world by fire. I tremble, and I fear the judgment and the wrath to come, when the heavens and the earth shall be moved.
The day of wrath, that day of calamity and misery; a great and bitter day, indeed. Grant them eternal rest, O Lord, and may perpetual light shine upon them.
Deliver me, Lord, from eternal death on that awful day. Deliver me, O Lord, when the heavens and the earth shall be moved; when you will come to judge the world by fire. Deliver me.

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RTWCS Musical Director, Robyn Sevastos

Robyn graduated from Melbourne University with a BMus, and First Class Honours in Performance. She 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 the 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 repertoire includes operas by Bizet, Donizetti, Humperdinck, Mozart, Puccini, Rossini, Strauss, and Sullivan, and major choral works, including 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.

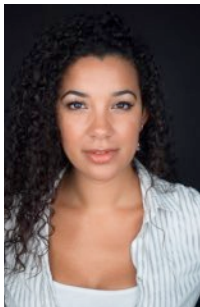


Soprano, Helen Bailey

"Verdi is special to me because his music allows for a wide dynamic spectrum, demanding extremes in vocal colour and enabling larger and darker-toned voices to sing fully yet without fear of being overpowering."

Helen is a lyric soprano, a graduate of Royal Academy Opera and Trinity College of Music. This performance of Verdi's Requiem will be her second with conductor Robyn Sevastos. She also worked with Robyn as Santuzza in Kentish Opera's production of *Cavalleria Rusticana* and Leïla in Bizet's *The Pearl Fishers*.

Helen has performed principal roles with OperaUpClose, Ryedale Festival Opera, The Music Troupe, Pop-Up Opera, Bath Festival Opera, Blackheath Halls Opera, Red Earth Opera, and at Buxton International Festival. Helen is a regular oratorio soloist for many choral societies and festivals, including Thanet Festival Choir, The Seventy Singers, Bradstow Singers, Maidstone Wind Symphony, and Wrotham Music Festival. She lives in Kent with her husband (composer/arranger/baritone Jim Clements) and their two children, and teaches singing at schools in Tonbridge and Sevenoaks. Later this year, she will be singing with the Kent Chamber Opera as Micaëla in Bizet's *Carmen*. www.helenbailey.org



Mezzo-soprano, Felicity Buckland

"I have been ready and raring to sing Verdi's Requiem for some time, and am delighted that my first performance of it is with RTWCS."

Felicity's background is in musical theatre and choral music, but after training at the Royal Northern College of Music and taking part in the English National Opera Works programme, she is a full-time opera singer and educator. Her voice is very much at home in French, German and Russian music of the 19th Century, in roles such as Bizet's *Carmen*, but as it grows in depth and maturity, it is ready for the weightier challenges of Verdi, Wagner and Richard Strauss. Her work has taken her all over the UK, to Europe and America, and she has sung in many of the world's leading venues, including the Royal Opera House, ENO,

Royal Albert Hall, Theater an der Wien and Disney Hall, Los Angeles. Felicity met Robyn Sevastos at Blackheath Conservatoire where they were tutors, and later worked – along with tonight's tenor Jonathan Cooke – on a production of *Carmen* for Kentish Opera. Felicity and Jonathan are married, and expecting a baby in September.



Tenor, Jonathan Cooke

“Verdi is notable among us singers for having an excellent understanding of voices.”

Jonathan studied at the Royal Conservatoire of Scotland, completing his Masters in 2015. He represented the college in the Junior Kathleen Ferrier competition. Later, he was runner-up in the Hugh S. Robertson Prize for Scots Song and winner of the Frank Spedding *Lieder* Prize. Jonathan has worked with Garsington, Scottish, Grange Park, Longborough Festival and West Green House opera companies, and has a life-long association with the St Endellion Music Festival in Cornwall. His Kent connections include being part of Merry Opera’s Messiah tour of the county’s churches, and working with Robyn Sevastos and Kentish Opera as Don Jose in *Carmen* and in the upcoming *Tales of Hoffmann* in the title role. Jonathan’s versatility is reflected in roles such as Eisenstein in *Die Fledermaus*, Lensky in *Eugene Onegin*, Pinkerton in *Madam Butterfly* to Squeak in *Billy Budd*, and Spoletta in *Tosca*. He also sings with Songhaven, an organisation that produces professional, dementia-friendly music events. www.jonathancooketenor.com



Bass-Baritone, Louis Hurst

After gaining a distinction for his Masters degree at the Royal Northern College of Music, Louis went on to win the Audience award at Fulham Opera’s Verdi Prize in 2019, was a finalist in the Wagner Society of England’s Singing Competition and selected for the English National Opera’s Opera Works and British Youth Opera programmes. He has worked with the English National, Scottish and Grange Park opera companies, the Britten Sinfonia, *Sing Akademie*, and Longborough, St Endellion, Aix-en-Provence, Grimeborn, and Zurcher festivals. His extensive operatic experience includes title roles in *Le Nozze di Figaro* and *Gianni Schicchi*, and key parts in works by Donizetti, Puccini, Verdi, Wagner, Humperdinck and Britten. His choral repertoire includes Beethoven’s Ninth, Rossini’s *Petite Messe Solonnelle*, ‘countless *Messiahs*’, and *Belshazzar’s Feast*, and he performs with choirs such as Chapel Royal, Savoy Chapel, Hampton Court Palace, and St George’s Hannover Square. Upcoming roles this year include *Don Pasquale* for Hurn Court Opera and Escamillo in *Carmen* for Regents Opera.



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 the Royal Academy of Music (RAM), 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, Hatfield Philharmonic and Forest Philharmonic orchestras. At the RAM Andy formed and led the Locrian String Quartet, which won many awards. It was broadcast on BBC radio and TV, giving numerous first performances of works by contemporary composers. Subsequently, Andy became sub-leader of the BBC Radio Orchestra, then Leader of the London City Ballet Orchestra. He is currently leader of both the Bromley and Maidstone Symphony Orchestras

PERFORMING TODAY

THE CHOIR

Sopranos: Debbie Benson, Diana Blower, Felicity Brown, Sylvia Byers, Adriana Capadose, Phoebe Chan, Heather Champion, Amy Cordani, Sue Cordani, Val Crichton, Nina Filby, Fiona Findlay, Elena Gente, Maggie Hall, Veronica Hayes, Rosemary Hughes, Corinna Keefe, Helen MacNab, Elena Lewis-Grey, Melanie Karpinski, Evelien Hurst, Louise Packham, Michele Palmer, Jane Sharpe, Ann Spillman, Penny Stephens, Joanne Wye, Anne Willatt, Catherine Whitlock

Altos: Pat Arnold, Judith Aveson, Amy Cook, Gilly Cameron-Cooper, Pippa Doran, Imelda Eve, Joanna Finlay, Liz Ford, Kasia Fox, Judy Hebert, Celia Grew, Judith Henderson, Pat Jay, Alison Jenks, Sheila Jones, Ailsa Kelleher, Nicola McMcCallion, Ailsa McMahon, Margie O'Neil, Catherine Palmer, Helen Patten, Anne Purnell, Catherine Rigby, Ros Robertson, Jane Selley, Maggie Slater, Yvonne Spencer, Anne Symons, Jane Walters

Tenors: David Cook, Richard Hardingham, Janet Noble, Olivia Seaman, Alan Spencer, Michael Spencer, Susan Taylor, Nick Vaisey, Richard Walmsley, Barney Walters, Danny Walters

Basses: Ian Aveson, Jeremie Bodin, Robin Cameron-Cooper, Gerald Chew, Tarquin Crouch, Mike Dowden, Robert Fenn, Gavin Grant, Glen Goodall, Chris Gutteridge, Graham Hall, David Ham, Bob Jay, John Martin, Clive Steward, Christopher Smart, Martin Williams, David Wright

THE ORCHESTRA

Violin: Andy Laing (leader), Andrew Condon, Rachel Laing, Monika Molnar, Phil McKerracher, Susan Skone James, Robert Skone James, Rosie Cousins, Mark Cousins **Viola:** Jenny Carter, Richard Longman, Vanessa Townsend, Jean Picton-Bentley **Cello:** Helen McDonald, Helen Griffiths, Marion Hitchcock, Samantha Carter **Double Bass:** Rob Ferguson **Flute & piccolo:** Ian McLauchlan **Oboe:** Jenny Jaggard **Clarinet:** Michelle Andrews, David Floyd **Bassoon:** Ben Exell Ashley Myall **Horn:** Roy Banks, Mary Banks **Trumpet:** Edward Sykes, John Kerr **Off-stage trumpet:** Matt Rainsford, Will Thomas **Trombone:** Effie Sparkhalls **Bass Trombone:** Simon Hayward **Tuba:** James Dowsett **Timpani:** John Rockcliffe **Bass Drum:** Craig Hudson



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Rehearsals start 27th April, 7.30pm, at St John's Church Hall, Amherst Road, Tunbridge Wells

www.rtwcs.org.uk

CONCERT DIARY

Upcoming classical music events

3 April–8 May ***Mayfield Festival***

A biennial arts festival including a wide range of classical music, a Shakespearean Sonnet Saunter, art exhibition, and the world premiere of *Cantata of St Dunstan*. Details: www.mayfieldfestival.co.uk

Saturday, 23 April, 7pm

St George's Day Concert of classical, popular and traditional songs

RTW Orpheus Male Voice Choir & Tonbridge Community Singers

St Peter & St Paul Church, Church Lane, Tonbridge
Tickets: Chris 07887 553467 & on the door

Saturday, 30 April, 4.45pm

Offenbach's The Tales of Hoffman

Kentish Opera

Stag Theatre, Sevenoaks, TN13 1ZZ

stagsevenoaks.co.uk/film/kentish-opera-tales-of-hoffmann/

Friday, 3 June

All Creatures Great and Small

Paddock Wood Choral Society

St Andrews Church, Maidstone Road, TN12 6DZ

Tickets: email tickets@paddockwood-choral.org.uk

Saturday, 18 June, 6.30 pm

Summer concert of choral music

Penshurst Choral Society

St John the Baptist Church Penshurst

info@penshurstchoralsociety.co.uk

Sunday, 19 June, 7.30pm

Karl Jenkins: The Armed Man, a Mass for Peace

Sevenoaks Philharmonic Society

Stag Theatre, Sevenoaks, TN13 1ZZ

www.sevenoaks-philharmonic.co.uk

Saturday, 25 June

Rutter, Copland, Ralph Vaughan Williams and Frahm

St Mary, Platt TN15 8NR

www.cantate-choir.info

Saturday, 2 July, 6.30pm

Living Composers

RTWCS summer concert

United Emmanuel Church, 1 Mount Ephraim,

Tunbridge Wells

www.rtwcs.org.uk

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13th April Royal Opera House
La Traviata Live



21st May Metropolitan Opera
Lucia Di Lammermoor Live



4th June Metropolitan Opera
Hamlet Live

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