



BRITTEN - Simple Symphony
BERNSTEIN - Chichester Psalms
LAMBERT - Rio Grande
RUTTER - Magnificat

GALA SPRING CONCERT
17th May 1997

Royal Tunbridge Wells Choral Society
Bach Choir of Wiesbaden

Programme £1

Gala Spring Concert

Britten - Simple Symphony
Bernstein - Chichester Psalms
Lambert - Rio Grande
Rutter - Magnificat

Jacquelyn Fugelle Soprano

Christopher Wardle Alto

Klaus Uwe Ludwig Piano

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY
Musical Director and Conductor: Derek Watmough

BACH CHOIR OF WIESBADEN

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY
ORCHESTRA
Leader: Rita French

Music Notes

Benjamin Britten - SIMPLE SYMPHONY

Benjamin Britten wrote his *Simple Symphony* at the age of 20, basing the work on themes he had written as a child, and conducting the first performance of the work in 1934 at the Norwich Festival. Britten had an innate capacity to write idiomatically for voices and instruments and the collaboration between the child who wrote the themes and the young man who arranged them is perfectly harmonious. The opening *Boisterous Bourrée* is based on two contrasting melodies and the *Playful Pizzicato* is a thrilling musical exercise with rich harmonies. The heart of the work, *Sentimental Sarabande*, which could be said to be rather more wistful and nostalgic than sentimental, has a deeply felt emotional strand and is harmoniously adventurous. The whole orchestra begins the *Frolicsome Finale* with a vigorous, rising motif which returns again and again.

Leonard Bernstein - CHICHESTER PSALMS

The Chichester Psalms were commissioned by the Very Reverend Walter Hussey, Dean of Chichester, for the 1965 Southern Cathedrals Festival. The work was written with an all male choir in mind, and the first performance of this version was given in Chichester Cathedral on 31st July 1965. However, the world première had already taken place on 15th July in New York, with the composer conducting the New York Philharmonic Orchestra and a mixed choir. The work begins with a short introduction in the form of a slow, yet forceful, chorale. The main part of this movement is an exuberant and joyful setting of Psalm 100, and at the end an

Music Notes

instrumental interlude and short section for four solo voices lead to a resounding coda.

O be joyful in the Lord all ye lands,
Serve the Lord with gladness,
And come before His presence with a song.
Be ye sure that the Lord He is God;
It is He that hath made us, and not we ourselves,
We are His people and the sheep of His pasture.
O go your way into His gates with thanksgiving,
And into His courts with praise;
Be thankful unto Him and speak good of His name.
For the Lord is gracious, His mercy is everlasting,
And His truth endureth from generation to generation.

The second movement begins with a setting of the first part of Psalm 23 and the music is recognisably that of the composer of *West Side Story*. This gentle music is suddenly interrupted by an agitated and menacing setting for tenors and basses of the first four verses of Psalm 2. These two elements are then combined as the upper parts sing the remainder of Psalm 23.

The Lord is my shepherd, therefore I can lack nothing.
He shall feed me in green pasture, and lead me forth
beside the waters of comfort.
He shall convert my soul, and bring me forth in the
paths of righteousness, for His name's sake.
Yea, though I walk through the valley of the shadow
of death, I will fear no evil;
For Thou art with me; Thy rod and Thy staff
comfort me.

(Psalm 23, vv 1-4)

Music Notes

Why do the nations so furiously rage together,
And why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take
counsel together, against the Lord,
and against His anointed.

Let us break their bonds asunder and cast away
their cords from us.

He that dwelleth in heaven shall laugh them to scorn;
The Lord shall have them in derision!

(Psalm 2 vv 1-4)

Thou shalt prepare a table before me against them
that trouble me;

Thou hast anointed my head with oil, and my cup
shall be full.

But Thy loving kindness and mercy shall follow me
all the days of my life.

And I will dwell in the house of the Lord for ever.

(Psalm 23 vv 5-6)

The final movement begins with an instrumental prelude. This is based on the opening chorale of the whole work and on a rising motif on which much of the subsequent setting of Psalm 131 is based. Much of the choral writing is in two parts, the upper voices answering the lower. At the end, after a short section for soprano, bass and alto soloists, the opening chorale of the first movement returns, this time slowly and quietly, set to the first verse of Psalm 133. The choir will sing the Chichester Psalms in Hebrew.

Music Notes

Lord I am not high-minded; I have no proud looks.
I do not exercise myself in great matters which are
too high for me.

But I refrain my soul, and keep it low, like as a child
that is weaned from his mother;
yea, my soul is even as a weaned child.

O, Israel, trust in the Lord, from this time forth,
for evermore.

(Psalm 131)

Behold, how good and joyful a thing it is, brethren,
to dwell together in unity!

(Psalm 133, v. 1)

*There will now be a short pause while the Bach Choir
leave the stage.*

Constant Lambert - RIO GRANDE

The *Rio Grande* is Constant Lambert's best known work. It was composed in 1927 and received its first performance in a BBC broadcast of 1928. The work was a product of Lambert's friendship with the Sitwell family. Like William Walton, Lambert had been closely associated with the Sitwell circle throughout the 1920's. For the *Rio Grande* he chose a poem by Sacheverell Sitwell, an imaginative fantasy brilliantly evoking the atmosphere of a Brazilian carnival. The sparkling, virtuosic piano writing is a hallmark of this piece of musical tinsel, as are the many jazz influences (Lambert was a jazz lover and later became a fan of Duke Ellington). But the work has a direct appeal and well deserves its position in the concert repertoire.

INTERVAL

Music Notes

John Rutter - MAGNIFICAT

“The passage from St. Luke (chapter 1, verses 46-55), known as *The Magnificat* - a poetic outpouring of praise, joy and trust in God, ascribed by Luke to the Virgin Mary on learning that she was to give birth to Christ - has always been one of the most familiar and well-loved of scriptural texts, not least because of its inclusion as a canticle in the Catholic office of Vespers and Anglican Evensong. Musical settings of it abound, though surprisingly, few of them since J.S. Bach’s gives the text extended treatment. I had long wished to write an extended Magnificat, but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were, I think, somewhere in my mind as I wrote, though I was not fully conscious of the fact till afterwards. I was conscious of following Bach’s example in adding to the liturgical text - with the lovely old English poem “Of a Rose” and the prayer “Sancta Maria”, both of which strengthen the Marian connection, and with the interpolated “Sanctus” (to a Gregorian chant of the Missa cum júbilo) in the third movement, which seems to grow out of the immediately preceding thought “et sanctum nomen eius”. The composition of *Magnificat* occupied several hectic weeks early in 1990 and the première took place in May of that year in Carnegie Hall, New York.”

John Rutter

Our Soloists

Jacquelyn Fugelle

Jacquelyn Fugelle studied at the Guildhall School of Music and Drama where she graduated with distinction. She was Silver Medalist in the Kathleen Ferrier competition and won the Royal Society of Arts "Decca" Award which enabled her to continue her studies in



Rome and Vienna. The exceptional clarity and technical fluency of Miss Fugelle's voice are ideally suited to oratorio and the concert platform. She began her stage operatic career as a soloist with the Kent Opera Company which experience prepared her well for her debut in December 1991 at the Royal Opera House as ARBATE in Mozart's Mitridate for which she received outstanding critical acclaim. Further appearances at Covent Garden followed, and in 1995 she performed at the Teatro Regio, Turin. She includes Handel's Messiah, Mendelssohn's Lobgesang and the Bach B Minor Mass in her wide repertoire.

Chris Wardle

Chris Wardle is seventeen years old and began singing with his parish church choir All Saints' Crowborough at the age of six. As a treble he also sang with the Royal School of Church Music Southern Cathedral Singers in cathedrals all over the country. He was a national finalist in 1990 in the BET/RSCM Choirboy of the Year competition and the following year

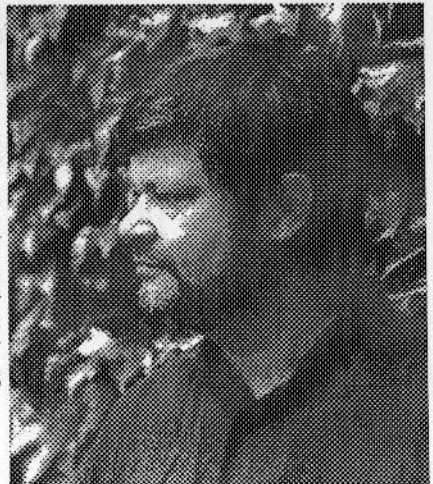
Our Soloists

competed in the regional finals. In 1992 he performed the role of First Boy in *Die Zauberflöte* which formed part of the Glyndebourne Summer Season. In 1995 he began a two year choral scholarship at Peterborough Cathedral concurrent with his 'A' level studies.



Klaus Uwe Ludwig

Klaus Uwe Ludwig studied ecclesiastical music in Heidelberg and Mannheim and achieved the highest grade 'A' examination and organ concert diploma (honours). From 1967-77 he was organist and choir-master in Mannheim, city and district choir-master and director of the Music School in Kitzingen, city and district choir-master in Regensburg and church music director. In 1978 he became kantor and organist at the Lutherkirche in Wiesbaden and instigated several important series of church music concerts. He is founder and conductor of the Bach Choir and Bach Orchester Wiesbaden as well as the Kleine Kantorei and the Johannes Walter Kreis ensembles for chamber music. He is widely known through frequent organ and piano recitals and international concert tours as well as numerous recordings.



Royal Tunbridge Wells Choral Society Orchestra

First Violins

Rita French (Leader)
 James Shenton
 Cynthia Eraut
 Margaret Bradley
 Julia Dalby
 Sally Brooke-Pike

Second Violins

Anita Buser
 Mary Findlay
 Muriel Parker
 Aline Davis
 Felicity Smith
 Karan Wintle

Violas

Lynn Whitley
 Jane Taunton
 Jane Pamment-Dickson

Cellos

Chloe Allman-Ward
 Sarah Stuart-Pennink
 Rosemary Lee

Double Basses

Oliver Springett
 Simon Taunton
 Allan Pearce

Organ

Wilmarc Ellman

Flute

Ian Audsley

Oboe

Isabel Pearce

Clarinet

Jane Rhind

Bassoon

Frances Eustace

Horn

Malcolm Hancock

Trumpets

Alan Peters
 Richard Thomas
 Garry Wyatt

Cornets

Garry Wyatt
 Richard Baker

Trombones

Alan Gout
 Kim Bridger
 Martin Nicholls

Tuba

Stephen Wassell

Harp

Jane Lister

Timps and Percussion

Catherine Fish
 Francis Beuttler
 James Pickford

Forthcoming Events

Sunday 9th November 1997

Assembly Hall, Crescent Road, Tunbridge Wells, 3pm.

Mendelssohn - Elijah

Sunday 14th December 1997

St. Mary's Church, Goudhurst.

Concert of Christmas Music

Spring Concert 1998

Verdi - Requiem

Royal Tunbridge Wells Choral Society

President	Roy Douglas
Honorary Life President	John H. Johnson
Chairman	Helen McNab

Musical Director and Principal Conductor	Derek Watmough
---	----------------

Honorary Life Members	A. Smith-Masters Len Lee
-----------------------	-----------------------------

PATRONS

Bailey Wighton Ltd.	Mr. R.W. Page
Miss B. Benson	Mr. & Mrs. J. Pelham
Mrs. D. Benson	Mrs. G. Stewart
Miss D. Goodwin	Mr. & Mrs. G. Stredder
Mrs. E. Jackson	The Music Centre
Mr. J. Johnson	James Tysoe Associates
Mr. M. Webb	Mr. W. Yates

If you would like to become a Patron and support the Society, please contact the Treasurer, Roy Dunstall, on 01580 211814. The choir also obtains financial support from The Royal Tunbridge Wells Borough Council.

The Royal Tunbridge Wells Choral Society is a
Registered Charity, number 273310