



**R**oyal  
**T**unbridge **W**ells  
**C**horal  
**S**ociety

*SPRING*  
*CONCERT*

**Sunday 13th April 2003**  
**at 3 pm**

**Programme £1**

  
**Making  
Music**  
THE NATIONAL FEDERATION  
OF MUSIC SOCIETIES

# ***Royal Tunbridge Wells Choral Society and Orchestra***

**Leader: Martin Palmer**

**Conductor: Derek Watmough**

## **TODAY'S SOLOISTS**

### **Maureen Brathwaite (soprano)**

Born in London, Maureen Brathwaite studied at the Guildhall School of Music and Drama with Johanna Peters. Whilst a student, she won the Capital Radio Anna Instone Memorial Award and the Ian Fleming Award, which enabled her to continue her vocal studies with Suzanne Danco in Florence. She has also undertaken Masterclasses with Sena Jurinac and Shirley Verrett. Her operatic engagements have included *Frasquita Carmen*, *Strawberry Woman Porgy and Bess* and *Fire/Nightingale L'enfant et les sortilèges* for Glyndebourne Festival and Touring Operas, *Leila Les pêcheurs de perles* for Opera Holland Park, *Clara Porgy and Bess* at the BBC Proms and at the Sala Atlantico, Lisbon, *Lily Porgy and Bess* for the Royal Opera, *Sandman/Dew Fairy Hansel and Gretel* for Opera Northern Ireland, *Sandman Hansel and Gretel* for English National Opera, *Despina Così fan tutte* and *Donna Elvira Don Giovanni* for Welsh National Opera, *Pamina Die Zauberflöte* at the Harare International Festival and *Flowermaiden Parsifal* at the BBC Proms and at the Châtelet, Paris. Her wide concert and oratorio repertoire ranges from Mozart's Masses to the Requiems of Brahms, Fauré and Verdi, *Carmina Burana* (Orff), the *Four Last Songs* (Richard Strauss) and *A Child of our Time* (Tippett). She has appeared with the BBC Concert orchestra, the Bournemouth Symphony Orchestra, the Hallé Orchestra, the Orchestre National de Lyon, the OSJ, the Rotterdam Philharmonic and the Royal Scottish National Orchestra under conductors including Mark Elder, Sir Charles Mackerras and Sir Simon Rattle and with Wayne Marshall as pianist at festivals including Bath, Chester, Harrogate, Oundle and Paunat. Maureen Brathwaite's future engagements include *Adina L'elisir d'amore* for Pegasus Opera, *Missa Solemnis* (Beethoven) for Tonbridge Philharmonic Society, *Messiah* (Handel) for the English Symphony Orchestra and *Gloria* (Poulenc) for St Edmundsbury Bach Choir.

## **Gavin Carr (baritone)**

Gavin Carr began his musical studies at King's College, Cambridge. Following successful débuts at English National Opera and with several of the UK's leading orchestras, and with the commissioning of two major new works written expressly for him - Michael Finnissy's *Not Afraid* and Alison Bauld's *Where Should Othello Go?* - he is fast establishing himself in the front rank of the younger generation of this country's singers. Gavin Carr made his début at ENO in 2000 as Aeneas *Dido and Aeneas* and St Ignatius *Four Saints in Three Acts*, returning as Figaro *The Barber of Seville* opposite Lesley Garrett. His other operatic rôles have included Enrico *Lucia di Lammermoor* for Opéra Nomade, the title roles in *Falstaff* for the Centre de formation lyrique at the Paris Opéra La Bastille and *Der Kaiser von Atlantis* (Ullmann) for the European Opera Centre in Belgium and Prague, Tchaikovsky *Shameful Vice* by Finnissy at the Transfigured Night Festival, Sydney, and Curio *Giulio Cesare* for Opera Ireland. Concert engagements include the Aldeburgh, Brighton and Dartington Festivals, King's College, Cambridge, the Snape, Maltings, St John's, Smith Square and Westminster Abbey. He has sung *Messiah* with the Darmstadt Konzertchor and Manoah *Samson* at the International Handel Festival in Halle. He has sung Beethoven's *Mass in C*, Rodrigo's *Ode to Salamanca* and Walton's *Belshazzar's Feast* with the Royal Philharmonic Orchestra, Brahms' *Requiem* with the City of London Sinfonia, Handel's *Messiah* with the Darmstadt Hofkapelle and at the Usher Hall, Edinburgh, Haydn's *Creation* with Manchester Camerata, Mahler's *Das Knaben Wunderhorn* at the Queen Elizabeth Hall, Orff's *Carmina Burana* for Birmingham Royal Ballet and now appears regularly in oratorio in the major cathedrals throughout the UK. Gavin Carr has sung regularly on BBC Radio 2's *Friday Night is Music Night*, and further radio work includes Christus *St Matthew Passion* for ABC National Radio, Australia, for whom he also premièred Smetatin's *Skinless: Kiss of Angels* with the Elison Ensemble, and for whom he has recorded several recitals. As a keen recitalist, Gavin Carr has studied the song literature with some of the greatest interpreters of the post-war era - Ameling, Cuenod, Danco, Fassbaender, Hagegård, and Vishnevskaya.

## MAURICE RAVEL (1875-1937)

### *Pavane for a Dead Princess*

Ravel belonged to the 'young blood' school of composition that pursued the search for a new voice in French music; its members included Fauré, whose composition class Ravel entered at the Paris Conservatoire in 1897, Chabrier, Satie and Debussy. A feature of the school was the attempt at reconciliation between modern and ancient music. Such a feature is a characteristic of the *Pavane for a Dead Princess*, one of Ravel's early works, composed in 1899. In 1910 the composer transcribed the *Pavane* for small orchestra, and it has become one of his most popular works. The pavane was a stately and grave dance measure very popular in the 16th and 17th centuries, and Ravel made it clear that the evocation of times past represented by this work was no funeral piece: his pavane was not in memory of any particular princess but was simply a dance that could have been executed by a princess from a bygone age. Like many of his works, this one originated as a piano piece and the composer often rebuked pianists for playing it too slowly: he insisted that it was the princess who was dead, not the pavane! Moreover he chose the title as much for its sonority as for its meaning. Lastly it was dedicated to a very much alive princess, the Princess de Polignac, a great patroness of the arts.

Ben Brickman

## GABRIEL FAURÉ (1845-1924) *Requiem*

Originally scored for chamber orchestra and without the *Offertory* and *Libera Me*, Fauré's *Requiem* was first performed in 1888 at a funeral in the Paris church of the Madeleine, where the composer was organist. The version being given today was scored for full orchestra (though possibly not by the composer) and premièred in 1900. 'Requiem' (the opening word of the Latin Mass for the Dead) means 'Rest', and in Fauré's setting, which is intended for liturgical use, the emphasis is on consolation rather than on judgement. The *Dies Irae*, which forms the dramatic centrepiece of the concert *Requiem*s of composers such as Berlioz and Verdi, is restricted by Fauré to its final couplet, the infinitely consoling *Pie Jesu*. This restrained view of the *Requiem* finds an ideal counterpart in the predominantly stepwise melodies and subtle harmonic colouring of Fauré's setting.

Harold Jones

## **INTROIT AND KYRIE**

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.

*Eternal rest grant them, O Lord, and let perpetual light shine upon them. A hymn,  
O God, becometh Thee in Sion, and a vow shall be paid to Thee in Jerusalem.  
O Lord, hear my prayer, all flesh shall come to Thee.  
Lord, have mercy.  
Christ have mercy.*

## **OFFERTORY**

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni,  
et de profundo lacu; libera eas de ore leonis ne absorbeat eas tartarus, ne cadant in  
obscurum.  
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. Amen.

*O Lord Jesus Christ, King of Glory, deliver the souls of the departed from the pains  
of Hell and from the deep pit; save them from the mouth of the lion, nor allow the  
dark lake to swallow them up, nor darkness to enshroud them. With our prayers,  
O Lord, we offer a sacrifice of praise; do Thou receive it in behalf of those souls  
whom we this day commemorate. Grant, O Lord, that they may pass from death to  
life, which Thou didst promise to Abraham and to his seed. Amen.*

## **SANCTUS**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria  
tua. Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Glory  
be to Thee, O Lord, Hosanna in the highest.*

## **AGNUS DEI**

Agnus Dei, qui tollis peccata mundi, dona eis requiem.  
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternum dona eis, Domine, et lux perpetua luceat eis.

*Lamb of God, who takest away the sins of the world, give them  
eternal rest. Let perpetual light shine upon them together with Thy saints for Thou  
art good. Eternal rest grant unto them, O Lord, and let perpetual light shine upon  
them.*

## **LIBERA ME**

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira. Dies illa, dies irae, calamitatis et miseriae; dies magna et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Libera me, Domine.

*Deliver me, O Lord, from eternal death in that awful day when heaven and earth shall be moved when Thou shalt come to judge the world by fire. Trembling, I stand before Thee, and I fear the trial that shall be at hand and the wrath to come. That day a day of wrath, of calamity and of misery, a great day and exceeding bitter. Eternal rest grant them, O Lord, and let perpetual light shine upon them.*

*Deliver me, O Lord.*

## **IN PARADISUM**

In paradisum deducant angeli; in tuo adventu suscipiant te martyres te perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem.

*May the angels receive thee in paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There may the choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.*

## **INTERVAL (20 minutes)**

### **JOHN RUTTER (b.1945) *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 in Anglican Evensong. Musical settings of it abound, though surprisingly few of them since J S Bach's give 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 associations 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 the 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**

### **Magnificat anima mea**

Magnificat anima mea Dominum: et exsultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

*My soul doth magnify the lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden; for behold, from henceforth all generations shall call be blessed.*

### **Of a Rose, a lovely Rose**

Of a Rose, a lovely Rose. Of a Rose is all my song.

Hearken to me, both old and young,  
How this Rose began to sprang.  
A fairer rose to mine liking  
In all this world ne know I none.

The third branch did sprang and spread  
Three kinges then the branch gan led  
Unto Our Lady in her child-bed;  
Into Bethlem that branch sprang right.

Five branches of that rose there been,  
The which be both fair and sheen;  
The rose is called Mary, heaven's queen.  
Out of her bosom a blossom sprang.

The fourth branch it sprang to hell,  
The devil's power for to fell:  
That no soul therein should dwell,  
The branch so blessedfully sprang.

The first branch was of great honour:  
That blest Marie should bear the flow'r;  
There came an angel from heaven's tower  
To break the devil's bond.

The fifth branch it was so sweet,  
It sprang to heav'n, both crop and root,  
Therein to dwell and be our bote.\*  
So blessedly it sprang.

The second branch was great of might,  
That sprang upon Christmas night;  
The star shone over Bethlem bright,  
That man should see it both day and night.

Pray we to her with great honour,  
She that bare the blessed flow'r,  
To be our help and our succour,  
And shield us from the fiendes bond.

\*bote = salvation

(15th-century English)

## **Quia fecit mihi magna**

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

*For he that is mighty hath magnified me: and holy is his Name.*

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

*Holy, Holy, Holy, Lord God of hosts. Heaven and earth are filled with thy glory.*

*Hosanna in the highest.*

## **Et misericordia**

Et misericordia eius a progenie in progenies timentibus eum.

*And his mercy is on them that fear him throughout all generations.*

## **Fecit potentiam**

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles.

*He hath shewed strength with 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 and meek.*

## **Esurientes**

Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

*He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel. As he promised to our forefathers, Abraham and his seed for ever.*

## **Gloria Patri**

Gloria Patri, et Filio, et Spiritui Sancto.

*Glory be to the Father, and to the Son, and to the Holy Ghost.*

Sancta Maria, succurre miseris, iuva pusillanimes, refove flebiles: ora pro populo, interveni pro clero, intercede pro devoto femineo sexu: sentiant omnes tuum iuvamen, quicumque tuum sanctum implorant auxilium. Alleluia.

*Holy Mary, succour those in need, help the faint-hearted, console the tearful; pray for the laity, assist the clergy, intercede for all devout women; may all feel the power of your help, whoever prays for your holy aid. Alleluia.*

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen

*As it was in the beginning, is now, and ever shall be, world without end. Amen.*

English translation of the Magnificat from the 1662 Book of Common Prayer.

**Programme Notes for Ravel and Rutter © 2002 Making Music. All rights reserved and reproduction is not allowed without the written permission of Making Music.**



# ***MEMBERS OF THE CHOIR***

## ***Sopranos***

Angela Bell  
Elizabeth Bell  
Jane Bishop  
Diana Blower  
Deborah Bruce  
Susan Chandler  
Catherine Crockford  
Aileen Cunningham  
Sara Di Marzio  
Jill Dunstall  
Sue Ellman

Janet Higbee  
Audrey Hodges  
Andrea Holt  
Sheila Jones  
Jenny Jessop  
Alison Kain  
Helen MacNab  
Mary Marshall  
Barbara Maw  
Miriam Penn  
Eileen Phillips

Kathy Phillips  
Julianne Ross  
Winnie Roszak  
Esme Sanger  
Carol Smith  
Margaret Smith  
Lorna Stroud  
Muriel Thatcher  
Johanna Thorpe  
Audrey Wallin  
Maggie Webbley

## ***Altos***

Vivien Albany Ward  
Claire Bigwood  
Margaret Butcher  
Claire Cooper  
Pauline Coxshall  
Diana Dale  
Moira Davidson  
Sheila Day  
Barbara Diamond  
Patricia Felix  
Jean Finch  
Joanna Finlay  
Peggy Flood

Eileen Gall  
Enid Gayler  
Alice Gill  
Ruth Gray  
Jean Heritage  
Jane Lewis  
Pat Maxwell  
Caroline McCann  
Shirley Nankivell  
Mavis Oakley  
Sylvia Parsons  
Gillian Penny

Fiona Reynolds  
Olivia Seaman  
Sue Smith  
Yvonne Spencer  
Audrey Stuart-Black  
Heather Styles  
Celia Sumner  
June Talbot  
Barbara Tattersall  
Sue Taylor  
June Wheeler  
Diana Williamson  
Melinda Wright

## ***Tenors***

Rupert Agutter  
Elisabeth Carr  
Derek Day  
Wilmarc Ellman

John Harding  
John Holt  
Guy Huntrods  
Aidan Lee

Frances Lee  
Len Lee  
Derek Oakley  
Alan Spencer

## ***Basses***

John Adkins  
Gerald Chew  
Michael Barker  
Adrian Berendt  
Clive Brock  
Roy Dunstall

Richard Gosling  
David Ham  
Niel Hare  
Michael Holcroft  
Vernon Jolly  
Michael Meade

David Penn  
Cyril Rogers  
Eric Scott  
John Spary  
Clive Steward

## ***MEMBERS OF THE ORCHESTRA***

### **VIOLIN 1**

Martin Palmer (Leader)  
Kitty Loveridge  
Julia Chellel  
Nina Bentley  
Sally Brooke-Pike  
Bridget Hirst  
Frances Clack  
Shirley Brown

### **VIOLIN 2**

Anita Buser  
James Shenton  
Anne MacWatt  
Muriel Parker  
Caroline Price  
Natalie Holt  
Julie Atkinson  
Caroline Veall

### **VIOLA**

Lynne Whitley  
Jane Taunton  
Bill Ball  
Yvonne Smith  
Celia Cole  
Holly Manktelow  
Rosemary Cole  
Margaret Wilson

### **CELLO**

Chloe Allman-Ward  
Valerie Haynes  
Rosemary Lee  
Miriam Evans  
Ruth Boswell  
William Bass

### **HARP**

Pauline Rogers

### **DOUBLE BASS**

Colin Moore  
Oliver Springett  
Simon Taunton  
Nicki Christianson

### **FLUTES**

Michael Hirst  
Alison Hoyland

### **OBOE**

Helen Pye

### **CLARINET**

Jane Rhind  
Stephen Rhind

### **BASSOON**

Katrina Russell  
Elizabeth Hesketh

### **HORN**

David Clack  
Peter Griffiths  
Keith Franklyn  
Chris Gibbs

### **TRUMPET**

Jeremy Clack  
John Hutchins

### **TROMBONE**

Alice Kinloch  
Effie Sparkhall  
Martin Nicholls

### **TIMPS/PERCUSSION**

Francis Beuttler  
James Pickford

### **ORGAN**

Wilmarc Ellman

# ***Royal Tunbridge Wells Choral Society***

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Geoff Stredder

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Derek Watmough

## ***Accompanist***

Wilmarc Ellman

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We are very grateful to our Patrons for their valuable support. If you think you would like to become a Patron and support the Society in this way please contact:

**The Treasurer: Roy Dunstall 01580 211814 or**

**The General Secretary: Olivia Seaman 01892 863760**

**For further information about the Society visit**

**[www.rtwcs.org.uk](http://www.rtwcs.org.uk)**

The Royal Tunbridge Wells Choral Society is a member of the NFMS ("Making Music") and is a Registered Charity No. 273310.

## OUR NEXT SEASON 2003-4

This will be our Centenary Season and we begin with a performance of **Bach's *Christmas Oratorio*** on **Sunday, 30th November at 3 pm** in the Assembly Hall. The choir and an orchestra of authentic instruments will be conducted by Steven Devine, whom many will know from his association with Finchcocks and his many appearances in the area and further afield as harpsichordist and conductor.

Our Centenary Concert on **30th May 2004** will be given by the combined forces of the Lutherkirche Bach Choir of Wiesbaden and our own choir in performances of **Walton's *Belshazzar's Feast*** and **Poulenc's *Gloria***. We are fortunate to have the international baritone **Anthony Michaels-Moore**, who has sung with the Society on a number of occasions in the past. Piano soloist in **Gershwin's *Rhapsody in Blue*** will be **Klaus Uwe-Ludwig** (Wiesbaden). The choir will be accompanied by the English Festival Orchestra, under the bâton of **Derek Watmough**.

## OTHER LOCAL CONCERTS

### **Tonbridge Music Club**

**Saturday 10th May at 8 pm at West Kent College, Tonbridge**

**Florilegium with Robin Blaze**

**'Corelli and the Italian Connection'**

Music by Corelli, Vivaldi, Scarlatti and Pergolesi

**Box Office 01732 838698**

### **Tonbridge Philharmonic Society**

**Saturday 14th June at 7.30 pm in Tonbridge School Chapel**

Handel Zadok the priest

Handel Solomon

with the Arvoly Choir of Le Puy, France

Tickets £8 from John Adams Bookshop, Country Gardens, Christian Resource Centre; Camden Classics (Tonbridge Wells); Hadlow Pharmacy.

### **Green Room Music Club**

**All concerts 3 pm at Trinity Theatre & Arts Centre**

**Sunday 21st September**

**Ronan O'Hora (piano)**

Haydn, Beethoven, Ravel and Chopin

**Sunday 19th October**

**The Maggini Quartet**

Haydn, Ireland and Beethoven

Details of other local musical events can be found on [www.twclassical.co.uk](http://www.twclassical.co.uk)