

The Creation

Joseph Haydn

Royal Tunbridge Wells Choral Society choir and orchestra

Leader - Jane Gomm

with

Susan Gilmour Bailey - *Soprano*

Joseph Cornwell - *Tenor*

Jonathan Sells - *Baritone*

**Assembly Hall Theatre
Tunbridge Wells**

Sunday 16th June 2013 at 3pm

Conductor - Rebecca Miller

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Programme Notes

Franz Joseph Haydn (1732-1809)

The Creation (Die Schöpfung)



The term oratorio has over the centuries strayed a great deal from its original meaning of an extended musical setting of a religious libretto, and has encompassed non-religious dramas for the concert hall (as opposed to stage works). Initially very popular in Italy and thereafter in Germany and France, it reached its zenith in England as a result of Handel's numerous great works in the genre, including of course *Messiah*. It is from this latter stable that Haydn's great achievement in the form, *The Creation*, comes.

When Haydn visited London in 1794–95, the impresario J.P. Salomon gave him a libretto which had originally been intended for Handel (by an unknown librettist described by Haydn as "Lidley"). This was for an oratorio to be entitled *The Creation* and was based on three sources:

1. The Creation story in Genesis,
2. Milton's *Paradise Lost* and
3. Sections from the Psalms.

From the start Haydn envisaged it as a bilingual work, and asked his friend and patron, the Austrian diplomat Baron Gottfried van Swieten, to translate and produce a German libretto while also revising the English libretto to make it fit the musical setting. Inevitably in the process van Swieten (not an English speaker) produced some rather clumsy syllabic emphases and some strange syntax. Latterly, some English performers have adopted the procedure of giving the work in German or revising van Swieten's English to make it less stilted.

Haydn's *The Creation*, which was first performed in Vienna on 30 April 1798, was part of an Indian summer of choral pieces that graced his old age. Apart from the six masses he completed for the name day of Princess Maria Hermengild, wife of his employer Prince Nikolaus Esterházy the younger, he also composed the devoutly religious *Seven Last Words from the Cross*, a choral reconstruction of an earlier instrumental work, and a secular oratorio *The Seasons*.

But it is *The Creation* that rises above these other achievements. It stands as one of the true pinnacles of the oratorio repertoire, of equal rank alongside Handel's *Messiah* and Elgar's *The Dream of Gerontius*. It is the work of Haydn at his greatest – a man in his mid-sixties, with a wealth of experience, known throughout the musical world.

The influence of his young friend Mozart (who had died in 1791) is there, but his own strong personality and his devout, yet simple nature shines through in some of the most moving music ever penned. Among its most remarkable elements we may consider the shifting, rootless orchestral harmonies depicting chaos at the very outset of the work and the sheer simplicity of the blaze of C major, which accompanies the word 'Light' in '*let there be Light*'. Such an effect never fails to impress and excite, and the naive onomatopoeia which accompanies such sections as *God created great whales* is also unfailingly delightful. So too is the duet *O Graceful Consort* for Adam and Eve, surely one of the glories of the piece. The work abounds in solo arias of the finest quality and most delightful charm. The heroic nature of the tenor aria *In native worth* contrasts with the tenderness of the soprano aria *In verdure clad*, both classics of their kind. Similarly, the sheer strength of such choruses as *Awake the Harp*, *The Heavens are Telling* and *Achieved is the Glorious Work* marks them out among the finest choral movements ever written.

Donald Goskirk

Programme note supplied by:



RTWCS is affiliated to Making Music (previously the National Federation of Music Societies) - an organisation jointly founded in 1935 by the composer Sir George Dyson - a past president of RTWCS.

Libretto

The biblical and other texts used in *The Creation* are sung by three Archangels: Raphael (*Baritone*), Uriel (*Tenor*) and Gabriel (*soprano*) and chorus.

The parts of Adam and Eve are sung by the Baritone and Soprano respectively.

Part the First

Introduction: Representation of Chaos

Recitative – Raphael

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved on the face of the waters. And God said, Let there be light: and there was light!

Recitative – Uriel

And God saw the light, that it was good: and God Divided the light from the darkness.

Air

Now vanish before the holy beams
The gloomy shades of ancient night.
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss to endless night.

Chorus

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

Recitative – Raphael

And God made the firmament,
and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,

By sudden fire the sky is inflamed,
And awful thunders are rolling on high.
Now from the floods in steam ascend reviving showers of rain,
The dreary wasteful hail, the light and flaky snow.

Air – Gabriel

The mar'v'lous work behold amaz'd
The glorious hierarchy of heaven;
And to th'ethereal vaults resound.
The praise of God, and of the second day.

Chorus

And to th'ethereal vaults resound
The praise of God, and of the second day.

Recitative – Raphael

And God said, Let the waters under the heavens be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land earth, and the gathering of waters called he seas: and God saw that it was good.

Air

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th'open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

Recitative – Gabriel

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth; and it was so.

Air

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

Recitative – Uriel

And the heavenly host proclaimed the third day,
praising God, and saying:

Chorus

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For he both heaven and earth
Has clothed in stately dress.

Recitative – Uriel

And God said, Let there be lights in the
Firmament of heaven, to divide the day from
the night, and to give the light upon the earth;
and let them be for signs, and for seasons, and
for days, and for years. He made the stars also.

Recitative (Accompanied)

In splendour bright is rising now the sun,
And darts his rays; a joyful happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent night.
The space immense of th'azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth day,
In song divine, proclaiming thus his power;

Chorus

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

Trio

To day that is coming speaks it the day,
The night that is gone to following night.

Chorus

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

Trio

In all the lands resounds the word.
Never unperceived, ever understood.

Chorus

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

Part the Second, Scene One

Recitative – Gabriel

And God said, Let the waters bring forth
Abundantly the moving creature that hath life,
And fowl that may fly above the earth in the
Open firmament of heaven.

Air

On mighty pens uplifted soars
The eagle aloft, and cleaves the air,
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

Recitative – Raphael

And God created great whales, and every
living creature that moveth; and God blessed
them, saying, Be fruitful all, and multiply.
Ye winged tribes, be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.
And the angels struck their immortal harps,
And the wonders of the fifth day sung.

Trio

Gabriel

Most beautiful appear,
with verdure young adorn'd,
The gently sloping hills;
their narrow sinuous veins
Distil, in crystal drops,
the fountain fresh and bright.

Uriel

In lofty circles play, and hover in the air,
The cheerful host of birds; and as they flying whirl
Their glittering plumes are dy'd as rainbows by
the sun.

Raphael

See flashing through the deep in thronging swarms
The fish a thousand ways around.
Upheaved from the deep, th'immense Leviathan
Sports on the foaming wave.

Gabriel, Uriel, and Raphael

How many are thy works, God!
Who may their number tell?

Trio and Chorus

The Lord is great, and great his might, His glory
lasts for ever and for evermore.

Interval

Part the Second - Scene Two

Recitative – Raphael

And God said, Let the earth bring forth the
living creature after his kind, cattle, and creeping
thing, and beast of the earth, after his kind.
Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny lion.
With sudden leap the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look,
impatience neighs the noble steed,
The cattle, in herds, already seek their food
On fields and meadows green,
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks,
Unnumber'd as the sands,
in swarms arose the hosts of insects.

In long dimension creeps,
with sinuous trace, the worm.

Air

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice his goodness praise.

Recitative – Uriel

And God created Man in his own image,
in the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life,
and man became a living soul.

Air

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse,
Her softly-smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

Recitative – Raphael

And God saw every thing that he had made,
and behold, it was very good.
And the heavenly choir, in song divine, thus
closed the sixth day.

Chorus

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

Trio

Gabriel and Uriel

On thee each living soul awaits; From thee, O
Lord, all seek their food;
Thou openest thy hand,
And fillest all with good.

Raphael

But when thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel and Raphael

Thou sendest forth thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

Chorus

Achieved is the glorious work;
Our song let be the praise of God
Glory to his Name for ever.
He sole on high exalted reigns. Hallelujah!

Part the Third

Introduction – Morning

Recitative – Uriel

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair,
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

Duet – Adam and Eve

By thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd.
This world so great, so wonderful.
Thy mighty hand has fram'd

Chorus

For ever blessed be his power,
His name be ever magnified.

Adam

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all;

Chorus

Proclaim in your extended course
th'almighty power and praise of God.

Eve

And thou that rul'st the silent night
And all ye starry hosts,
Ev'rywhere spread wide his praise
In choral songs about.

Adam

Ye mighty elements, by his power
Your ceaseless changes make;
Ye dusky mists, and dewy streams,
That rise and fall thro' th' air;

Chorus

Resound the praise of God our Lord.
Great his name, and great his might.

Eve

Ye purling fountains, tune his praise;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To him your balmy scent.

Adam

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream;

Eve and Adam

Ye creatures all, extol the Lord;

Chorus

Ye creatures all, extol the Lord;
Him celebrate, him magnify.

Eve and Adam

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

Chorus

Hail! Bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth thy power adore;
We praise thee now and evermore.

This next section is often omitted in performances

[Recitative – Adam

*Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then mayst thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate.
Come, follow me, thy guide I'll be.*

Eve

*O thou for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains; and from obedience
Grows my pride and happiness.*

Duet – Adam

*Graceful consort, at thy side
Softly fly the golden hours;*

*Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.*

Eve

*Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.*

Adam and Eve

*The dew-dropping morn, O how she quickens all!
The coolness of even, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.*

Recitative – Uriel

*O happy pair! And happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know ye should.]*

Chorus

Sing the Lord, ye voices all,
Magnify his name thro'all creation,
Celebrate his power and glory,
Let his name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure.
Amen.

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The Performers

Rebecca Miller – Conductor

Acclaimed by press and audiences as a compelling, insightful and energetic force on the podium, American conductor Rebecca Miller is at home in both the orchestral and choral worlds. Winner of First-prize in the Eduardo Mata International Conducting Competition, she has guest conducted extensively in Mexico, including the National Symphony of Mexico, Orquesta Filarmonica del UNAM, and the state symphonies of Yucatan, Sinaloa and Aguascalientes. Rebecca recently served as Resident Conductor of the Louisiana Philharmonic Orchestra, where she directed the 'Casual Classics' series, classical, community, education, and cross-cultural and cross-genre performances, and where she was particularly admired for her ability to communicate with audiences of all ages. Previously she was Conducting Fellow with the Houston Symphony.



As guest conductor, Rebecca has performed with the Southbank Sinfonia, London Sinfonietta, Orchestra of the Swan, Fibonacci Sequence, Manson Ensemble, the 'Sounds New' festival in Canterbury, and a composer portrait of Anthony Payne at the BBC Proms. In the US, she has guest conducted the Reno Philharmonic, Chicago College of the Performing Arts, Musiqa Houston, the Huntsville Symphony, the Bard Festival in New York, the New Asiana Ensemble in Korea, and the Jerusalem Symphony in Israel. This year, Rebecca made a highly acclaimed debut with the Teresa Carreño Youth Orchestra of Venezuela and is currently a finalist for Music Director of the Santa Cruz Symphony in California.

Previously, Rebecca worked as assistant conductor of the Jerusalem Symphony, Music Director of the Kingston University Orchestra and Chorus, and Music Director of the Sine Nomine Singers. She has released two CDs of world premiere recordings with The New Professionals Orchestra – the first, 'Lou Harrison: For Strings' features on the soundtrack of Martin Scorsese's film 'Shutter Island'; the second, with Mary King (narrator), contains music by Pulitzer-prize-winner Aaron Jay Kernis, and received an 'Outstanding Recording' award from International Record Review, and 'Recording of the Year' by MusicWeb International.

Rebecca trained as a pianist and soprano at the Oberlin Conservatory of Music (Ohio), as a conductor at Northwestern University (Chicago), and was the Junior Fellow in Conducting at the Royal College of Music for two years. She is currently based in London with her two children and her husband, British pianist Danny Driver.

Jane Gomm – Orchestra Leader

Sussex-born Jane studied the violin at the Royal Academy of Music in London. Since leaving college she has been a member of the London Mozart Players, the London Festival Orchestra and the Orchestra of St. Johns and in 1986 joined the City of London Sinfonia. With these orchestras she has toured Europe, Nigeria, Australia and South America.

Jane also directs her own chamber music group, The Ruskin Ensemble and has performed with them at the Edinburgh and Brighton Festivals, the British Embassy in Paris, Number 11 Downing Street and music clubs and country houses throughout the British Isles and the Netherlands. She also leads improvisational workshops with children of all ages and cultural backgrounds and gives concerts in hospices, hospitals and residential homes.





Susan Gilmour Bailey (Soprano - Gabriel & Eve)

Born and raised in the Canadian prairies, soprano Susan Gilmour Bailey emigrated to London in 1999 to complete her Master of Music in Vocal Performance at the Royal Academy of Music.

Performing throughout the United Kingdom, Europe and North America, Susan enjoys a varied career of concert, oratorio, opera, consort and choral repertoire. Concert highlights include solos in Mendelssohn's *Elijah* under Paul McCreesh for the BBC Proms at the Royal Albert Hall, Couperin's *Leçon de Ténèbre* in the Brighton Festival, Bach's *St Matthew Passion* in the Wratlavia Cantans Festival in Poland, Purcell and Handel at the Ambronnay Early Music Festival in France, and Monteverdi's *Vespers* in Budapest.

An experienced opera performer, Susan's recent roles include 'Belinda' in Purcell's *Dido and Aeneas* with Opera de Dijon, principal leads in Purcell's *Fairy Queen* for Opera de Lille, 'Iris' in Handel's *Semele* for the Early Opera Company, and 'Euridice' in Monteverdi's *Orfeo* with Le Concert d'Astrée.

A member of The Gabrieli Consort and The King's Consort, Susan tours and records regularly with various UK and European based ensembles. Recent recordings include Mendelssohn's *Elijah* and music by the Polish composer, Grzegorz Gerwazy Gorczycki. In Canada, Ms. Bailey has performed with the Vancouver and Winnipeg Symphony Orchestras continues to perform from coast to coast with the acclaimed show *The Schumann Letters* – a unique combination of storytelling, piano music and song.



Joseph Cornwell (Tenor - Uriel)

Joseph Cornwell studied music at the University of York and singing at the Guildhall School of Music and Drama with a BP scholarship. He began his career with The Consort of Musicke, the Tallis Scholars and the Taverner Consort, singing Monteverdi's *Vespers* in his first BBC Prom shortly afterwards under Andrew Parrott, which he also recorded for EMI. He has sung under such conductors as William Christie, Harry Christophers, Eric Ericson, Sir John Eliot Gardiner, Trevor Pinnock, Sir Roger Norrington, Gabriel Garrido, Stuart Bedford, Ivan Fischer, Peter Seymour, Christian Curnyn and Hervé Niquet.

He is well known for his portrayal of roles in baroque operas, which have included Monteverdi *Orfeo* for the Boston Early Music Festival, Cappella Cracoviensis and for Oslo Summer Opera, Eumete *Il ritorno d'Ulisse* at the Aix-en-Provence Festival (a production now available on DVD), Thespis / Mercure *Platée*, Rameau for TCC Productions, Lisbon, and Tamese *Arsilda, Regina di Ponto*, Vivaldi at the Barga Festival.

His recordings include *St Matthew Passion* with the Drottningholm Baroque Ensemble, Boyce *Peleus & Thetis* with Opera Restor'd, Campra Requiem and King Arthur with Le Concert Spirituel, Messiah, Monteverdi *Vespers 1610* and *Selve Morale* with the Taverner Consort, Acis & Galatea (GRAMOPHONE Baroque Vocal CD of 2000), Monteverdi *Vespers 1610* and Mozart *Mass in C Minor* with Les Arts Florissants, Monteverdi *Vespers 1610* with the Gabrieli Consort, Rossini *Petite Messe Solennelle* with Jos van Immerseel (BBC Radio 3 Building a Library Choice), Peri's *Euridice, Arcetro*, with Opera de Rouen and *Fairest Isle* with the Parley of Instruments.

Recent engagements include Monteverdi madrigals at the Spitalfields Festival and on CD with Harry Christophers, *Orfeo* with the New London Consort in the Three Choirs Festival, Mozart operatic arias, duets and the C Minor Mass at the Gdansk Mozartium Festival, Monteverdi *Vespers* in the Bath Mozart festival with the Gabrieli Consort and Paul McCreech, Pisandro, Giove in *Ulisse* for the Flanders Opera in Ghent and Antwerp and Purcell's *Fairy Queen* and King *Arthur* with Philip Pickett.

Jonathan Sells (Baritone - *Raphael and Adam*)

Jonathan graduated from the International Opera Studio at the Zürich Opera House in Summer 2012, after gaining distinctions both at Cambridge University (Music and Musicology) and on the opera course at the Guildhall School of Music and Drama, where he was subsequently a Guildhall Artist Fellow. In 2009, he won the Rose Bowl at the Guildhall Gold Medal, and was awarded the Prix Thierry Mermod for singers at the Verbier Festival Academy and the Worshipful Company of Musicians' Silver Medal. He was awarded the bronze Gottlob Frick Medal in 2011.



Operatic roles include Bottom, Monteverdi's Orfeo, Don Alfonso, Count Almaviva, Leporello, Der König (Orff *Die Kluge*), and Rossini's Bartolo and Figaro, with companies including Opéra de Paris, Glyndebourne Festival Opera, Teatro Real, Madrid and Opernhaus Zürich. He will make his debut at the Opéra de Dijon in February 2014. In concert he works regularly with John Eliot Gardiner and William Christie, and has recorded a number of discs with I Fagiolini. He recently sang Purcell in Westminster Abbey for the Lufthansa Festival of Baroque Music and will perform with his own baroque ensemble, Solomon's Knot, at the Fringe in the Fen festival in July.

Jonathan Sells studied French song with Malcolm Martineau on the Britten-Pears Young Artist Programme and German Lieder with Graham Johnson at the GSMD, and considers song performance a very important part of his work. He gave his debut recital at Wigmore Hall in 2010, and makes his debut at the Liederstunden in Bern in September.

For more information about the Choral Society visit our website:

www.rtwcs.org.uk

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The Orchestra

First Violins

Jane Gomm
Greg Warren-Wilson
Jeremy Metcalfe
Nicky Goodwin
Shereen Godber
Tim Good

Second Violins

Gwyneth Barkham
Julia Brocklehurst
Frances Clack
Elizabeth Ovenden
Julia Chellel

Violas

Kate Musker
Mike Brigg
Lynn Whitley
Jane Taunton

'Cellos

Robert Truman
Sonya Smith
Felix Buser
Bill Bass

Double Basses

Robert Hart
Ingela Weeks

Flutes

Libby Summers
Claire Langford
Sarah Hein

Oboes

Helen Pye
Christine Geer

Clarinets

Andrew Sutton
Alison Sutton

Bassoons

Julia Staniforth
Jo Turner
Howard Legge

Horns

David Clack
Jane Hanna

Trumpet

Simon Sturgeon-Clegg
Miles Maguire

Trombones

Amy Wetmore
Effie Sparkhall
Peter Harvey

Timpani

Sebastian Guard

Harpichord*

Chris Harris

* The harpsichord is a single manual **Garlick Ruckers** loaned by Tudeley Festival. It was acquired with the support of the Arts Council England Lottery Scheme, and is tuned by Stephen Coles.

The Choir

Sopranos

Elaine Abbs
Diana Blower
Sylvia Byers
Heather Champion
Jane Cole
Patsy Dale
Jill Dunstall

Joyce Eckett
Elena Gente
Katy Hawes
Barbara Hazelden
Heather Hemmings
Rosemary Hughes
Jenny Jessup

Elena Lewis-Grey
Helen MacNab
Carol Markwick
Barbara Maw
Anne Metherell
Louise Packham
Michele Palmer

Pat Prior
Helena Read
Tara Sheehan
Ann Spillman
Sue Townsend
Audrey Wallin
Catherine Whitlock

Altos

Margaret Butcher
Pauline Coxshall
Mair Davies
Jean Finch
Joanna Finlay
Peggy Flood
Eileen Gall
Janet Gambell

Ruth Gray
Celia Grew
Rebecca Harris
Heather Herrin
Sheila Jones
Ailsa McMahon
Caroline Moss
Shirley Morgan
Shirley Nankivell

Magali Nicole
Ginny Osborn
Sylvia Parsons
Gillian Penny
Sheila Phelps
Judy Price
Melissa Richards
Catherine Rigby
Rosalyn Robertson

Olivia Seaman
Jane Selly
Jenny Selway
Yvonne Spencer
Susan Taylor
Muriel Thatcher
Jane Walters
Felicity Wilkin

Tenors

Jonathan Crowhurst
Ian Dove

Guy Huntrods
Gareth Looker
Peter Rosling

John Simmons
Alan Spencer
Michael Spencer

Paul Spencer
Neil Townsend

Basses

Brian Akery
Gerald Chew
Ali Dehdashty
Roy Dunstall

Gavin Grant
Trevor Hurrell
David Lyall
David Miller

Mark Rees
Eric Scott
Michael Selway
John Spary

Clive Steward
Martin Williams

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The choir with Music Director, Rebecca Miller, outside the Town Hall in Tunbridge Wells - April 2013

Like the majority of music-based charities, our ticket sales rarely cover the cost of concerts. We are therefore most grateful to our Patrons and Friends for their valuable support. A subscription of £60 or more will ensure you will have a seat of your choice reserved for you for each of our major concerts throughout the year. If you would like to become a Patron or Friend please contact Gerald Chew on 01892 527958 or email geraldchew@uwclub.net

Interested in singing with RTWCS? - Why not give us a try!

We welcome enquiries from potential new members of the society, whether experienced or not. We do not hold auditions, and we always give newcomers the opportunity to join one or two rehearsals before deciding whether they wish to become a member.

If you wish to give us a try, please telephone our registrar (Olivia Seaman) on 01892 863760 or the general secretary (Trevor Hurrell) on 07770 823104. Alternatively visit our website www.rtwcs.org.uk and go to the membership section.

Forthcoming Concerts by the Choral Society - 110th Season

Special Event - Sunday 10th November 2013 - 3pm in the Assembly Hall Theatre

Internationally celebrated
Chloë Hanslip
plays Mendelssohn's Violin
Concerto in E Minor

Conducted by Rebecca Miller



Francis Poulenc
Gloria

Gabriel Fauré
Requiem

Book early for this Concert to Remember!

visit www.rtwcs.org.uk for details

Saturday 14th December 2013 at 6.30pm
St Mary's Parish Church, Goudhurst

A Ceremony of Carols

Our traditional Chirstmas concert of Carols accompanied by the Wadhurst Brass Band , including Benjamin Britten's *Ceremony of Carols* with Anna Wynne (harp)
Conducted by Rebecca Miller



Anna Wynne



Benjamin Britten

Saturday 10th May 2014 in the Assembly Hall Theatre

An Evening at the Opera - Conducted by Rebecca Miller

A selection of popular Arias and Choruses from operas - programme to be announced

Other Music Events next week around Tunbridge Wells

Cranbrook Choral Society

Sat 22nd June 2013 at 6.30 pm
St Mary's Parish Church, Goudhurst
with Benenden Primary School choir
Light Music for Midsummer
Show medleys; Madrigals; Elgar - songs from the Bavarian Highlands; piano duets & solos

Tonbridge Philharmonic Society

Sat 22nd June 2013 at 7.30 pm
Tonbridge School Chapel
Joint concert with Kantorei, Heusenstamm:
Mozart - *Coronation Mass in C K317*
Mendelssohn - *Hymn of Praise*

Crowborough Choral Society

Sat 22nd June 2013 at 7.30 pm
All Saints Church Centre, Crowborough
Midsummer Mass - Michael Field

Paddock Wood Choral Society

Sat 22nd June 2013 at 7:30 pm
St Andrew's Church, Paddock Wood
Fiesta de la Música -
an evening of Latin American music :
Jean Berge: *Brazilian Psalm*
Ariel Ramirez: *Misa Criolla*

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OUR NEXT CONCERT:

NOVEMBER 10TH 2013, 3PM
ASSEMBLY HALLS THEATRE

FEATURING

INTERNATIONAL VIOLINIST

CHLOË HANSLIP

MENDLESSOHN:

Violin Concerto in E Minor



FAURÉ: *Requiem*

POULENC: *Gloria*



Royal Tunbridge Wells

**CHORAL
SOCIETY**

www.rtwcs.org.uk

REGISTER YOUR INTEREST IN THIS
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AVAILABLE IN THE FOYER.