

Royal Tunbridge Wells Choral Society presents  
a concert dedicated to the memory of Roy Douglas



## **A Sea Symphony - Ralph Vaughan Williams** **Elizabethan Dances - William Alwyn**

**RTWCS** with the **Salomon Orchestra**,  
**Julie Cooper** – *Soprano*, and **Andrew Mayor** – *Baritone*  
Conducted by **Rebecca Miller**

Assembly Hall Theatre on Saturday 23rd April 2016 at 7.30pm

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**Programme £2**



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*Royal Tunbridge Wells*  
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**SOCIETY**  
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***This concert is dedicated to the memory of our late president, Roy Douglas, who died in 2015 at the age of 107.***

Roy became President of the Royal Tunbridge Wells Choral Society in the late 1980s and continued in that office until his death on March 23rd 2015. He took a great interest in all our activities and always attended our concerts as long as he was able.

Roy was a most distinguished musician, both on his own account and in support of other great British composers, including William Walton and, notably, Ralph Vaughan Williams whose music we will perform today.

In addition to being President of RTWCS, Roy was also President of the Royal Tunbridge Wells Symphony Orchestra. Many local musicians, as well as the wider musical world, owe Roy a huge debt of gratitude.

— Programme —

The National Anthem (*to be sung by the choir*)

***Elizabethan Dances*** by William Alwyn

- No. 1. *Moderato e ritmico*
- No. 2. *Waltz tempo - languidamente*
- No. 3. *Allegro scherzando (ma non troppo allegro)*
- No. 4. *Moderato*
- No. 5. *Poco allegretto e semplice*
- No. 6. *Allegro giocoso*

— INTERVAL —

***A Sea Symphony*** (Symphony no. 1) by Ralph Vaughan Williams

- Part 1. *A Song for All Seas, All Ships*
- Part 2. *On the Beach at Night Alone*
- Part 3. *The Waves (Scherzo)*
- Part 4. *The Explorers*

Cover picture: JWM Turner: *Sheerness as seen from the Nore* - Wikimedia Commons

**RTWCS are indebted to their sponsors, Burfields House Wealth Management Ltd for their continuing financial support.**

**For this particular concert, we also gratefully acknowledge the financial support of The William Alwyn Foundation.**

*The William Alwyn Foundation was established by a Trust Deed in April 1990 at the instigation of the composer's widow Mary Alwyn (née Doreen Carwithen), with the intention of perpetuating the performance, recording and broadcast of Alwyn's work, thus furthering knowledge of the composer's achievements.*

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# Programme Notes

## *Elizabethan Dances* by William Alwyn (1905-1985)

Northampton-born William Alwyn was a fine all-round musician: a flautist in the London Symphony Orchestra, and an excellent pianist.

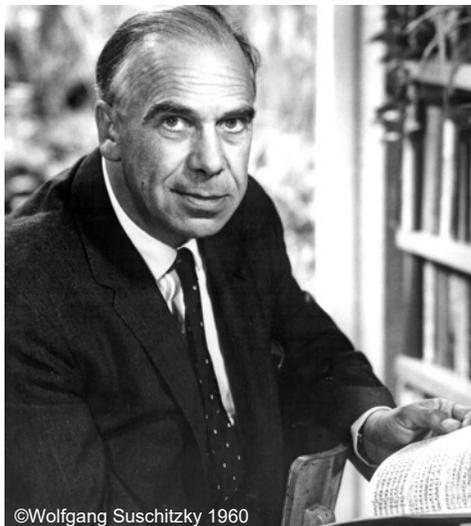
He had been appointed a Professor of Composition at the Royal Academy of Music at the age of twenty-one and remained there for thirty years. He was also Chairman and a founder member of the Composers' Guild of Great Britain.

His catalogue of compositions is wide-ranging, including five symphonies, concertos and over sixty superbly crafted film scores.

Many people may have heard William Alwyn's music without necessarily realising the fact since he wrote nearly two hundred scores for the cinema during the golden age of British Cinema in the 1940s and 1950s including *Desert Victory*, *Odd Man Out*, *The History of Mr Polly*, *The Rocking Horse Winner*, *The Crimson Pirate*, *The Winslow Boy* and *A Night to Remember*. He was one of the first composers to have his name included in the opening credits and the only composer, until more recently, to be made a Fellow of the British Film Academy.

Alwyn began writing concert music early in his career; he disowned much of his early work, but the unpublished works are kept in the Alwyn Archive at Cambridge University Library.

After 1945 he began a project to compose a quartet of symphonies with the intention of building on the Beethovenian model to make



©Wolfgang Suschitzky 1960

an orchestral cycle. Alwyn's First Symphony was completed in 1950 and premièred and championed by Sir John Barbirolli, and the Fourth Symphony was finished in 1959. Alwyn then concentrated on opera for at least the next decade, writing *Juan* or *The Libertine* based on the Don Juan legend and *Miss Julie*, based on the Strindberg play.

In addition to his talents as a musician, Alwyn was also a poet and painter.

The *Elizabethan Dances* were composed in 1956/7 for a BBC light music festival, and they consist of six short dance movements. The styles arguably allude to both that of music of Elizabeth I and the young Queen Elizabeth II.

# A SEA SYMPHONY (Symphony no 1)

by Ralph Vaughan Williams  
(1872-1958)

The early works of Vaughan Williams show little evidence of that unmistakable personal idiom which is so recognisable to music-lovers. He began to develop his individual style in his thirties, with "Songs of Travel", "A Norfolk Rhapsody" and "Toward the Unknown Region"; then came the work which established him as an important composer of remarkable originality.

A Sea Symphony was first performed at the Leeds Festival in 1910, conducted by the composer; he was then thirty-eight, and had spent seven years working on it. Walt Whitman's words deal with the sea in varying moods and aspects, the ships, and the men who sail in them. But there is also a more philosophical meaning: man sailing on the sea of life, and the voyage of his soul to its ultimate destination.

The opening is electrifying when heard for the first time. After a very brief fanfare the chorus proclaims: "*Behold the sea itself, and on its limitless, heaving breast, the ships*"; on the word "sea" the orchestra comes surging in, conveying an impression of great waves. Later, the words are concerned with ships, wind and spray, sailors, and flags of all nations; towards the end a quieter section is a lament for "*all that went down, doing their duty*"; the movement ends peacefully.

The second movement is headed "*On the beach at night, alone*", and the orchestra begins by depicting a deserted seashore, with the waves lapping gently in the darkness. The poem tells of the "*one-ness*" of the universe, "*all distances, all souls, all nations, all identities, this vast similitude spans them*"

In the third movement, "*The Waves*", which is very lively indeed, chorus and orchestra combine to give a vivid picture of sweeping waves, flying spray and billowing sails.

"*The Explorers*", the final movement, is the longest and most profound. Here the poet and composer grapple with the subjects of the world,



the universe, man's place in the scheme of time, and the journey of the soul toward an unknown region. The music has a solemn spaciousness and a kind of ecstatic yearning. After a long section for chorus and orchestra only, the soloists have an extended duet, in which the baritone seems to represent man, and the soprano his soul; this beautiful passage has a rapt, religious fervour.

Suddenly the music becomes more vigorous, with the chorus singing "*Away, O Soul! Hoist instantly the anchor . . . . Sail forth, steer for the deep waters only*"; the soloists join in, and a very dramatic climax is reached. After a brief silence, the mood changes to quiet resignation; soloists and chorus sing the words "*O my brave soul! O farther, farther sail*"; and the music sails farther and farther away until it is completely out of our hearing.

*Programme Note by Roy Douglas  
(written for RTWCS performance in 1982)*



Roy Douglas working with Vaughan Williams on his *Symphonia Antartica*

# **The Words of A Sea Symphony**

## **1. A Song for All Seas, All Ships**

Behold, the sea itself,  
And on its limitless, heaving breast, the ships;  
See where their white sails, bellying in the wind, speckle the green and blue,  
See, the steamers coming and going, steaming in or out of port,  
See, dusky and undulating, the long pennants of smoke.  
Behold, the sea itself,  
And on its limitless, heaving breast, the ships.

Today a rude brief recitative,  
Of ships sailing the seas, each with its special flag or ship-signal,  
Of unnamed heroes in the ships - of waves spreading and spreading far as the eye can reach,  
Of dashing spray, and the winds piping and blowing,  
And out of these a chant for the sailors of all nations.  
Fitful like a surge.  
Of sea-captains young and old, and the mates, and of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,  
Picked sparingly, without noise by thee, old ocean, chosen by thee,  
Thou sea that pickest and cullest the race in time, and unitest the nations,  
Suckled by thee, old husky nurse, embodying thee,  
Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations!  
Flaunt out visible as ever the various flags and ship-signals!  
But do you reserve especially for yourself and for the soul of man one flag above all the rest,  
A spiritual woven signal for all nations, emblem of man elate above death,  
Token of all brave captains and all intrepid sailors and mates,  
And all that went down doing their duty.  
Reminiscent of them, twined from all intrepid captains young and old,  
A pennant universal, subtly waving all time, o'er all brave sailors,  
All seas, all ships.

## **2. On the Beach at Night Alone**

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining, I think a thought of the clef of the universes and of the future.  
A vast similitude interlocks all,  
All distances of place however wide,  
All distances of time,  
All souls, all living bodies though they be ever so different,  
All nations, all identities that have existed or may exist,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has spanned,  
And shall forever span them and compactly hold and enclose them.

### 3 (scherzo) *The Waves*

After the sea-ship, after the whistling winds,  
After the white-gray sails taut to their spars and ropes,  
Below, a myriad, myriad waves hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship,  
Waves of the ocean bubbling and gurgling, blithely prying,  
Waves, undulating waves, liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant with curves,  
Where the great vessel sailing and tacking displaced the surface,  
Larger and smaller waves in the spread of the ocean yearningly flowing,  
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,  
A motley procession with many a fleck of foam and many fragments,  
Following the stately and rapid ship, in the wake following.

### 4 *The Explorers*

O vast Rondure, swimming in space,  
Covered all over with visible power and beauty,  
Alternate light and day and the teeming spiritual darkness,

Unspeaking high processions of sun and moon and countless stars above,  
Below, the manifold grass and waters,  
With inscrutable purpose, some hidden prophetic intention,  
Now first it seems my thought begins to span thee,

Down from the gardens of Asia descending,  
Adam and Eve appear, then their myriad progeny after them,  
Wandering, yearning, with restless explorations, questionings, baffled, formless, feverish,  
with never-happy hearts that sad incessant refrain -  
*'Wherefore unsatisfied soul? Whither O mocking life?'*  
Ah who shall soothe these feverish children?  
Who justify these restless explorations?  
Who speak the secret of impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,  
Perhaps even now the time has arrived.  
After the seas are all crossed,  
After the great captains and engineers have accomplished their work,  
After the noble inventors,  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

O we can wait no longer,  
We too take ship O Soul,

Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy to sail,  
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,  
Sailing these seas or on the hill, or waking in the night,  
Thought, silent thoughts, of Time and Space and Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me all over,  
Bathe me, O God, in thee, mounting to thee,  
I and my soul to range in range of thee.

O thou transcendant,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou centre of them.  
Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and Death,  
But that I, turning, call to thee O Soul, thou actual me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.  
Greater than stars or suns,  
Bounding O Soul thou jourmeyest forth;  
Away O Soul! hoist instantly the anchor!  
Cut the hawsers - haul out - shake out every sail!  
Sail forth - steer for the deep waters only,  
Reckless O Soul, exploring, I with thee, and thou with me.  
For we are bound where mariner has not yet dared to go,  
And we will risk the ship, ourselves and all.  
O my brave Soul!  
O farther, farther sail!  
O daring joy, but safe! are they not all the seas of God?  
O farther, farther, farther sail!

*The words of "A Sea Symphony" are extracts from 5 poems by the American, Walt Whitman (1819–1892), which were first published in 1855 as a collection entitled "Leaves of Grass".*

*The specific stanzas chosen by Vaughan Williams were from "Song of the Exposition", "Song for all Seas, all Ships", "On the Beach at Night Alone", "After the Sea-ship" and "Passage to India".*



(The above engraving of Walt Whitman, aged 35, was published as a frontispiece to *Leaves of Grass*.)

# Roy Douglas

RTWCS President

12th December 1907 - 23rd March 2015

Roy Douglas was born in Royal Tunbridge Wells and started to play the piano when he was five, and at ten he was composing little piano pieces. His mother squeezed a shilling a week out of her meagre housekeeping money to pay for lessons “so that I could learn to play from the music”, but because of recurrent heart trouble he had very little formal education as a child, and he never had any lessons in composition, orchestration or conducting.



From the age of eight, when well enough, he “spent many hours playing the piano, reading at sight everything I could find from Beethoven to ragtime”. The family moved to Folkestone in 1915, and in his teens he played regularly in local concerts. When he was 20 he joined the Folkestone Municipal Orchestra as mustel (a type of harmonium) organist, deputy pianist, celesta player, extra percussionist, librarian and assistant programme-builder – all for £6 a week for 14 performances and two rehearsals.

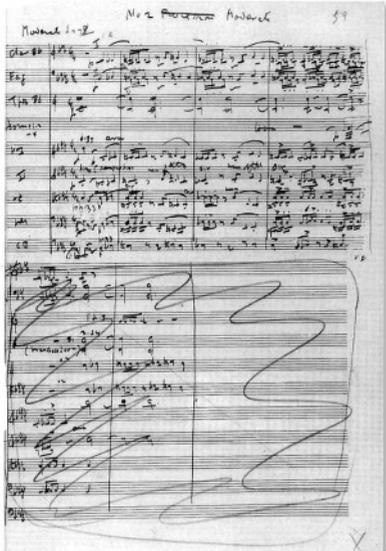
When Folkestone Council cut orchestra salaries Roy resigned and made a “decidedly risky” move to the world of music in London, where he lived in Highgate with his parents and sister, Doris. But the move paid off, for he was soon talent-spotted by the London Symphony Orchestra and from 1933 he was a full member, as pianist, organist, celesta player, fourth percussionist and librarian.

Among the distinguished conductors under whom he played were Bruno Walter, Hamilton Harty, Adrian Boult, John Barbirolli, Henry Wood and Malcolm Sargent. In addition, he played many ballet seasons at the Alhambra, Coliseum and Drury Lane theatres. He recalls playing the piano part in *Petrushka* eighty times, and “in the *Prince Igor dances* I played triangle and tambourine, both parts together, one with each hand.”

During the 1930s he played the piano in many West End shows including revivals of *The Desert Song* and *The Vagabond King* as well as performing light music in such well-known restaurants as the Savoy and Frascati's, and in many popular cinemas.

“Disgusted and horrified by the many bad orchestrations of Chopin's music for the ballet *Les Sylphides*,” he writes, “I eventually created my own orchestration in 1936.” For this work, he was originally offered an outright fee of £10. However, Roy's version published by Boosey and Hawkes, was quickly taken up and continues to be used by ballet companies all over the world. When the Royal Ballet on one occasion substituted an arrangement by Sir Malcolm Sargent, the restoration of Douglas's version was demanded by Margot Fonteyn! It has also been recorded many times, so that it produced a useful income.

As an orchestrator Roy was indefatigable during and after the Second World War and worked with many composers including William Walton, John Ireland, Alan Rawsthorne, Walter Goehr, Arthur Benjamin and Anthony Collins. He prepared a full orchestral arrangement of Liszt's *Funerailles*, and orchestrated all Richard Addinsell's music for eight BBC programmes and 24 films, “including the notorious *Warsaw Concerto*” in 1942. This piece is officially attributed to Addinsell, but was largely composed by Roy.



Roy's ability to transcribe RVW's compositions is self-evidently a skilful one!

"musical midhusband" to the composer's new-born works. For 30 years, from 1942 to 1972, he performed a similar service for William Walton, whose scores were not quite so difficult to read. But he, too, would frequently change his mind, often at the very last minute.

In 1939 Roy moved back to Royal Tunbridge Wells, and after the Second World War he joined the local Drama Club. "For 22 years, I found acting an excellent way of forgetting musical problems." He played many roles, including Oberon, Shylock, Touchstone, Ben Gunn and Dr Chasuble, and produced three plays on the Pantiles. For eight years he was Chairman of the Tunbridge Wells Drama Club. In 1943 Roy was one of the founder members of the Society for the Promotion of New Music and an early committee member of the Composers' Guild of Great Britain, formed in 1944, and was their Treasurer for five years.

Over the years Roy has composed many original works, including chamber and orchestral music for strings, oboe and flute. He has written music for 32 radio programmes, five feature and six documentary films. "In my 70th year I started writing music for brass band, and when I was 73 I wrote my first piece for military band commissioned by the WRAC." Since then he has mainly composed pieces for local players, and became an energetic President of the Royal Tunbridge Wells Choral Society. In 2008 Roy featured in a BBC television documentary on Vaughan Williams.

Motor-cycling was another recreation which gave Roy great pleasure. When he was 51 he bought a Triumph 200cc Tiger Cub, which took him all over England. This "lively little bike" was replaced by a Triumph 350cc on which he covered more than 55,000 miles – until he was 80, when his doctor put a stop to this "possibly eccentric" activity. "But," Roy added, "I still feel sadly deprived of my beloved motor-bike"

He also arranged orchestral accompaniments for such well-known singers as Peter Dawson, Paul Robeson, Elisabeth Schumann and Richard Tauber for HMV recordings.

"From 1944 until the death of Ralph Vaughan Williams in 1958," he wrote, "I had the unforgettable experience of being his friend and musical assistant, helping him to prepare works for performance and publication, including his last four symphonies and the opera *Pilgrim's Progress*."

As Roy makes clear in his book *Working with Vaughan Williams* (British Library Publishing: 1988), the composer's manuscripts were very difficult to read. A large part of his job was to provide accurate and legible copies, and to correct the numerous mistakes in the original scores. He also had to deal with the many changes made in rehearsal, and to correct proofs. It was said of him that he "knew Vaughan Williams's mind and, perhaps a rarer accomplishment, could read his handwriting".

Vaughan Williams described this process as "washing the face" of his music, while Roy saw himself as a

*Adapted from John Walton's publication in MusicWeb © 2005, and reproduced in our programme celebrating Roy Douglas's 100th birthday in 2007 when we performed Haydn's Creation.*

# The Performers

## Rebecca Miller - Conductor

Conductor Rebecca Miller is acclaimed as a compelling, insightful and energetic force on the podium. Highly regarded for her sophisticated music making and command of varied composers and styles, she is also praised for her ability to communicate with audiences of all ages.

Rebecca has worked repeatedly with the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia, BBC Concert Orchestra, London Mozart Players, BBC Scottish Symphony Orchestra, London Philharmonic Orchestra, and guest-conducted at the 2014 BBC Proms.

Previously she has worked extensively through Mexico and South America - with the Orquesta Filarmónica de la UNAM, Orquesta Sinfónica Nacional and the state orchestras of Aguascalientes, Yucatan, and Sinaloa, as well as with the Teresa Carreño Youth Orchestra of Venezuela. She has guest conducted the London Sinfonietta, Orchestra of the Swan, and Jerusalem Symphony Orchestra (Israel), and conducted extensively in the US, including with the Houston Symphony, Huntsville Symphony, Reno Philharmonic, Williamsport Symphony, Santa Cruz Symphony, Bakersfield Symphony, Musiq Houston, and at the Bard Festival in New York. She is proud to be one of the Southbank Sinfonia's only annual guest conductors, and has recently guest conducted the renowned Salomon Orchestra in London.

Rebecca's discography is growing rapidly - her CD of CPE Bach Symphonies with the Orchestra of the Age of Enlightenment has received considerable praise – including “four-star” reviews from *The Times*, *Telegraph*, *Sunday Times*, *Financial Times*, *BBC Music Magazine*, among others. She was chosen as May 2015 Editor's Choice in Gramophone Magazine and was shortlisted for a 2015 Gramophone Award. Her October 2015 release with the Royal Northern Sinfonia of Haydn Symphonies has already garnered critical acclaim and was chosen as ClassicFM's album of the week in October 2015. Rebecca's disc with the BBC Concert Orchestra of Henry Hadley (Dutton Epoch) was released in July, while her second CD with the Royal



Northern Sinfonia of George Frederick Bristow will be released in November. Her CD of piano concertos by Amy Beach, Dorothy Howell, and Cecil Chaminade with the BBC Scottish Symphony Orchestra will be released by Hyperion Records in 2016.

From 2007 to 2010 Rebecca Miller was Resident Conductor of the Louisiana Philharmonic Orchestra in New Orleans, and from 2005-2007 was Conducting Fellow of the Houston Symphony in Texas. In 1999, Rebecca founded the London-based The New Professionals Orchestra, an orchestra comprised of some of London's foremost classical musicians. As Artistic Director, she led The New Professionals in guest performances at London's South Bank Centre, the BAC Battersea Opera Festival, and at various music societies and festivals around the UK. The orchestra's debut CD, entitled, *"Lou Harrison: For Strings"* was released by Mode Records in 2004, contained the world premiere recording of Harrison's *Pipa Concerto* played by world renowned Pipa player Wu Man and was chosen to feature on the soundtrack of Martin Scorsese's film 'Shutter Island'.

Born in California, Rebecca Miller completed her studies in piano at the Oberlin Conservatory of Music. She studied conducting at Northwestern University and at the Aspen Music Festival, and was the Paul Woodhouse Junior Fellow in Conducting for two years at London's Royal College of Music. She is currently Director of Orchestras at Royal Holloway University of London, Conductor and Teacher at the Royal Academy of Music's Junior Department, and Music Director of the Royal Tunbridge Wells Choral Society.

## Julie Cooper – soprano



Julie read English and Music at Durham University. She studied with Julie Kennard at The Royal Academy of Music on a scholarship, before graduating with a Dip RAM.

Julie has performed extensively as a soloist and consort singer all over the world. Recent solo performances include Part's *Stabat Mater* and *Miserere* with The Hilliard Ensemble and BBC Singers in Tewkesbury Abbey; Britten's

*War Requiem* and Vaughan Williams *Sea Symphony* with the CBSO at Symphony Hall; Mozart's *Requiem* with the Orquestre de Comunidad de Madrid conducted by Harry Christophers; Belinda *Dido and Aeneas* with The King's Consort and Brahms' *Requiem* in the QEH for Harry Christophers and The Sixteen. Julie has subsequently recorded this on the Coro label and filmed it for television. Julie sang the role of Juno *The Fairy Queen* (Theater an der Wien) with The King's Consort and Michal *Saul* with Harry Christophers and The Sixteen in the Palace of Versailles.

Julie has also appeared in four highly acclaimed series of Sacred Music, presented by Simon Russell Beale on BBC4 and has been recognised in airports, supermarkets and petrol forecourts!

Upcoming performances in the 2016/2017 season include Purcell songs and motets with The King's Consort at Wigmore Hall; madrigals with The Orlando Consort in Portugal and Spain: several concerts with The Cardinal's Musick at Wigmore Hall; performances of *Elijah* and *The Seasons*; and the world premiere of James MacMillan's *Stabat Mater* with The Sixteen and Britten Sinfonia at the Barbican and throughout the UK this autumn; as well as about forty Choral Pilgrimage concerts as a member of The Sixteen in cathedrals, abbeys and minsters all over the United Kingdom.

In her spare time, Julie enjoys crochet, running and managing the hectic social lives of her three energetic children. Julie has recently been elected an Associate of The Royal Academy of Music for her services to classical music.

*Other forthcoming events around Tunbridge Wells*

**Mayfield Festival of Music and Arts – 24th April - 8th May 2016**  
this year incorporating the Tunbridge Wells International Young Concert Artists (TWIYCA) Competition: *for programme see facing page →*



**Mayfield Festival**  
of Music and the Arts

[www.mayfieldfestival.co.uk](http://www.mayfieldfestival.co.uk)



**Tunbridge Wells**

International Music Competition  
at Mayfield Festival

[www.twiyca.org](http://www.twiyca.org)

## Andrew Mayor – baritone



Andrew Mayor was born in Manchester. He was educated at Magdalen College School, Oxford where he sang as a chorister in the College choir. He subsequently made the small move across Magdalen Bridge to continue his studies and singing activities as a choral scholar at Magdalen College, singing once again in the College choir, this time as a bass.

Whilst still a treble, Andrew was asked to sing the “Angel” in Handel’s *Jephtha* with several well known singers, including John Noble and Kenneth Bowen in the Sheldonian Theatre, Oxford. It was that formative experience that kindled his love of music and oratorio in particular.

After Oxford and time spent in London qualifying as a solicitor, Andrew went on to study singing at the Royal Academy of Music where he received various prizes.

Andrew has performed oratorio and concerts with choral societies and groups around the UK and abroad. An early and formative experience was as the bass soloist in a performance of “*Messiah from Scratch*”, a popular annual event sung by numerous visiting choirs from around the UK at the Royal Albert Hall and conducted by Sir David Willcocks. Another milestone, later in his career, were performances in the Festspielhaus in Salzburg as bass soloist in Beethoven’s *Choral Fantasia* played by Maurizio Pollini with the Berlin Philharmonic Orchestra conducted by Claudio Abbado.

Andrew enjoys singing a wide range of oratorio repertoire, a particular favourite is the title role in *Elijah* which he has sung in several venues, including the “Dukes Hall” at his alma mater: the Royal Academy of Music.

Andrew also has a busy operatic career. Internationally, he has taken part in a nationwide tour of the USA performing Danilo in Lehar’s *Die lustige Witwe* for Columbia Artists and toured throughout Europe singing Sharpless in Puccini’s *Madama Butterfly* and the title role in Verdi’s *Rigoletto* for Compagnia d’Opera Italiana di Milano. At the Royal Opera House, Covent Garden he sang Starveling in Britten’s *A Midsummer Night’s Dream* conducted by Richard Hickox.

Andrew has a number of other interests in addition to his singing activities. He has a CELTA qualification to teach English as a foreign language, and is a member of the British Association of Ski Instructors.

Mayfield Festival 2016 Events over the next fortnight include (details on website)

24th April – Brahms’ *German Requiem*; Mozart’s *Exsultate Jubilate*, Handel’s Organ Concerto in F

25th April – Family Show with Dominic Harlan + An evening with Roger Wright

26th April – Jubilee String Quartet: Haydn, Mozart & Beethoven

27th April – Lunchtime Concert + 8pm Choral Vespers by Candlelight: Palestrina, Holst, Messiaen.

28th April-1st May: TWIYCA – first round, semi-finals and finals (piano, woodwind and strings):

1st-2nd May – Satie Vexations (Revisited!) + 7.30pm Oxford Baroque “*Oh World, Goodnight*”

3rd May – Syrinx wind band & harpsicord: *The Sweet Month of May*

4th May – *Cette Exquise Ennemi*; an entertaining musical portrayal of Anglo-French relationships

5th May – A Shakespeare Miscellany: songs by Morley, Danyel, Dowland, Lawes, Purcell & others.

6th May – Organ improvisations and silent film “*Safety Last*” with organ in St Dunstan’s Church

7th May – Julian Bliss and the King of Swing – a tribute to Benny Goodman

8th May – Southbank Sinfonia + choir: Beethoven’s 9th Symphony (*The Choral*)

# Salomon Orchestra



Salomon Orchestra celebrated its 50<sup>th</sup> Anniversary in 2013. It was founded in 1963 by the conductor Nicholas Braithwaite and a group of his contemporaries. He was the regular conductor for some years, then to be followed by Andrew Davis. 'Nicky' has always made occasional returns and he was especially welcomed back in November 2013 for the 50<sup>th</sup> Birthday concert.



Nicholas Braithwaite in 1964  
(photo Gavin Grant)

The orchestra has been recognised for many years as London's finest non-professional orchestra, even receiving favourable comparisons in the national press with professional orchestras. Talented and passionate amateur musicians from a wide variety of professional occupations are invited to play in each series. They range from long-standing players to new young members (some even following their founder parents!)

Three concerts a year are promoted at St John's Smith Square. For many years now each has a different conductor and is preceded by a concentrated short series of rehearsals. Working in this way maintains freshness, vitality and commitment. The orchestra has worked with artistes in the early years of their professional careers (more recently Robin Ticciati, Nicholas Collon and Guy Johnston). Many now are well-known internationally, including conductors Sir Andrew Davis, Sir Simon Rattle, Sir Mark Elder and Martyn Brabbins.

In the early years programmes were built around the symphonies of Haydn and Mozart, as befitted the name 'Salomon' (the impresario who persuaded Haydn to visit England). However, within a few years a more challenging repertoire was being undertaken and the orchestra grew to full symphonic size, opening up the opportunity to perform music beyond the repertoire of many amateur orchestras, and under conductors who often would have an affinity with particular works.

In 1990 the Orchestra was awarded an Enterprise Award by the Performing Rights Society for its initiative in promoting the performance of contemporary music. Examples of this include works by Tippett (*4<sup>th</sup> Symphony* and *Concerto for Orchestra*), Giles Swayne (*The Song of Leviathan*, commissioned in 1988

to celebrate the Orchestra's 25th Anniversary), Messiaen (*Turangalila Symphony*), John McCabe (*Notturmi ed Alba*), John Pickard (*Flight of Icarus*) and music by John Adams. In May 2000 John McCabe was welcomed back as soloist in Rawsthorne's *2nd Piano Concerto* and the October concert in 2008 celebrated his 70<sup>th</sup> birthday year with a performance of his symphony '*Edward II*'.

In addition to its own series at Smith Square the Orchestra performs with several choral societies. In 1999 they played Mahler's *Symphony No. 8* conducted by Martyn Brabbins (the Orchestra's President) at the Royal Festival Hall where they were joined by the combined forces of the Huddersfield Choral Society, Crouch End Festival Chorus, Finchley Children's Music Group and a distinguished group of soloists.

Salomon Orchestra has visited Cheltenham on several occasions, three of which were all-day events during the Festival in which Martyn Brabbins conducted all the symphonies of Beethoven, Tchaikovsky and Dvořák. The '*Beethovenathon*' was repeated with the LSO Chorus and soloists at the QEH in July 2010.

## Previous RTWCS performances of *A Sea Symphony*

The first performance by the society was given in 1960, 2 years after the composer's death and 50 years after the work was composed – "*in accordance with his wishes*" according to our programme, and in the presence of his widow, Ursula Vaughan Williams.

Heather Harper was the soprano soloist, and Robert May the conductor. Remarkably, we also had the stamina to perform the Brahms Requiem in the same concert!

Since then, performances of the work have been repeated once in every decade since then. In 1964, it was conducted by Trevor Harvey as part of our Diamond Jubilee season, and again in 1973 conducted by Myer Fredman.

Derek Watmough conducted the next three performances in 1982, 1991 and 2002.

Today's performance of *A Sea Symphony*, to be conducted by Rebecca Miller, will be the seventh by the Choral Society

*Note: The Salomons Estate on the outskirts Tunbridge Wells was associated with the Salomons family who were distinguished politicians and scientists; they had no connection and should not be confused with the musician Johann Peter Salomon (spelt without the final 's') whose name is adopted by our visiting Salomon Orchestra.*



# Salomon Orchestra

London's finest non-professional symphony orchestra

- Next Concert

Wednesday 25th May 2016 at 7.30pm  
St John's Smith Square, London W1

**Tchaikovsky – Fantasy Overture 'Hamlet'**

**Vaughan Williams – Three Shakespeare Songs**

**Delius – Walk To The Paradise Garden**

**Walton – Henry V: A Shakespeare Scenario** (Christopher Palmer arrangement)

**Chantage Chamber Choir – Narrator: Sir Timothy Ackroyd – Conductor: Graham Ross**

Tickets may be obtained from orchestra members ([www.salomonorchestra.org](http://www.salomonorchestra.org))  
or from St John's Smith Square ([www.sjss.org.uk](http://www.sjss.org.uk))

## Salomon Orchestra

### Violin 1

John Ryan (leader)  
Stefan Bown  
Nick Hugh  
Anne Askew  
Heather Bingham  
Robert Chatley  
Anna Vaughan  
Sonja Nagle  
Diana Mugglestone  
Paula Martin  
Jo Lappin  
Anita Beak

### Violin 2

Nick Hardisty  
Kim Horwood  
Fiona Orford-Williams  
Alaina Patterson  
Marc Wood  
Anne Askew  
Alex Lamont  
Marlena Swiatecka  
Diana Champion  
Mervyn Jones

### Viola

Liz Ryan  
Robert Spencer  
Ali Evans  
Kathy Reed  
Roger Harvey  
Helen Dodd  
Jessica Townsend

### Cello

Kate Valdar  
Tessa Oakley-Watts  
Ros Laher  
Clare Elliott  
John Best  
Matt Reynish

### Double Bass

Philip Austin  
Penny Halnan  
Peter Taunton  
Bob McFarland

### Flute

Roy Bell  
Stephen O'Hanlon  
Mary-Ann Kernan

### Oboe

Janie Shillito  
Frances Slack  
Helen Robinson

### Clarinet

Alan Maries  
Rebecca Millward  
Richard Stockall

### Bassoon

Colin Beak  
Nick Bradshaw  
Richard Sheldon

### Horn

Keith Maries  
Anthony Mann  
Patrick Clements  
Mark Andrews

### Trumpet

John Hackett  
Cathy Gough  
Phil Kerby

### Trombone

Nick Morris  
Simon Astridge  
Alison Knight

### Tuba

David Young

### Timpani

Brian Furner

### Percussion

Andrew Barnard  
Andrew Cumine  
Tony Summers  
Catherine Hockings

### Harp

Anna Wynne

## Royal Tunbridge Wells Choral Society

### Sopranos

Elaine Abbs  
Diana Blower  
Sylvia Byers  
Heather Champion  
Jill Dunstall  
Sophie Esdaile  
Emma Francis

Rosemary Frost,  
Pat Fuller  
Elena Gente  
Sue Horne  
Rosemary Hughes  
Evelien Hurst-Buist  
Kim Jinks

Eve Johnson  
Melanie Karpinski  
Elena Lewis-Grey  
Sarah Lowe  
Helen MacNab  
Maggie Marston  
Anne Metherell

Louise Packham  
Michele Palmer  
Eileen Phillips  
Pat Prior  
Ann Spillman  
Sue Townsend  
Catherine Whitlock

### Altos

Beth Breen  
Julie Burton  
Margaret Butcher  
Pauline Coxshall  
Jo Finlay  
Liz Ford  
Kasia Fox  
Janet Gambell  
Ruth Gray

Celia Grew  
Becky Harris  
Heather Herrin  
Sheila Jones  
Emma Kasterton  
Kim Keeler  
Charlotte Marks  
Ailsa McMahon  
Shirley Morgan

Magali Nicole  
Margie O'Neil  
Ginny Osborne  
Valerie Palmer  
Melissa Richards  
Catherine Rigby  
Ros Robertson  
Ali Scoble  
Jane Selley

Maggie Slater  
Yvonne Spencer  
Muriel Thatcher  
Norma Timmermans  
Liza Waller  
Jane Walters  
Felicity Wilkin

### Tenors

Peter Elliot  
Sharon Harrison  
Guy Huntrods

Gareth Looker  
Peter Rosling  
Olivia Seaman

Alan Spencer  
Michael Spencer  
Neil Townsend

### Basses

Michael Barker  
Gerald Chew  
Nick Connelly  
Pat Connelly  
Roy Dunstall

Glen Goodall  
Antony Gordon  
Gavin Grant  
David Ham  
Nicholas Humphrey

Trevor Hurrell  
John Kemp  
David Miller  
Chris Reece  
Michael Selway

John Spary  
Clive Steward  
Martin Williams

## More culture at lower cost

### *Become a Friend, Patron or Sponsor of the Royal Tunbridge Wells Choral Society*

The majority of arts based charities depend on voluntary financial support. Our singing members pay an annual subscription which roughly covers our overheads but the income from the sale of tickets is rarely enough to cover the cost of hiring the concert hall and paying for the orchestra and soloists.

Becoming a Friend or Patron helps us to close the gap and at the same time guarantees a preferential choice of a 'best seat in the house' for our Autumn, Christmas and Spring concerts. Friends and Patrons also receive periodic Newsletters, and are invited to attend choir members' social events.

**Friends** are currently asked to pay a minimum of £70 pa and receive all the benefits listed above. This amounts to only a few pounds more than the cost of the best seat price for all three concerts but in most cases also allows the Society to claim a Gift Aid refund from HM Revenue and Customs.

**Patrons** are those supporters who feel they would like to donate a little more than the basic Friends subscription. Silver Patrons are those who make a contribution between £100 and £200, whilst those contributing over £200 are classed as Gold Patrons. Gold Patrons receive two free tickets rather than one.

*Unless they ask not to be included, the names of Friends and Patrons are listed in our concert programmes in recognition of their support.*

**Sponsors** are particularly valued; normally local commercial entities, they are invited to contribute to the costs of staging concerts in return for exposure on all our publicity material – including posters, flyers, programmes, and our website. Although we have some guidelines, terms are flexible and negotiated with individual sponsors. Sponsors for recent seasons have included Burfields House Wealth Management, John Lewis at Home, Hotel du Vin and Fenwick Elliott. We can also offer advertising space in our programmes; rates are negotiable – especially for smaller local businesses.



## More information

Anyone who would like more information or would like to become a Friend or Patron is asked to contact Gerald Chew by telephone (01892 527958) or by email to [geraldchew@uwclub.net](mailto:geraldchew@uwclub.net).

If you know or represent a company or organisation that may be interested in becoming a Sponsor, or willing to place an advertisement in a future programme, please contact our publicity officer Melissa Richards by email to [publicity@rtwcs.org.uk](mailto:publicity@rtwcs.org.uk)

**RTWCS is a registered charity - no 273310**

## Come and sing with the Royal Tunbridge Wells Choral Society

We are always delighted to hear from anyone who is interested in singing with us, or in just enquiring about the Society. If you have ever thought about devoting one evening a week to making music as part of a big choir, RTWCS could be just the thing for you. We do not audition prospective members. Please complete the application form on our website, and a committee member will contact you.

We normally rehearse in St John's Church Hall, Tunbridge Wells, each Monday in school term time between 7:30pm and 9:30pm, and arrange three or four concerts a year. For details of all these, and of other events, please see our website.

Please note that the annual subscription (2015/16) is £135, although a reduced rate is available for members under the age of 25 and, at the discretion of the treasurer, for members who otherwise could not afford to take part.

# Forthcoming Music Events at Leith Hill Place

## *Beauty and genius in the Surrey Hills*

Ralph Vaughan Williams used to own Leith Hill Place; he gave it to the National Trust in 1945.



### **Friday 29 Apr 2016 at 6.30 pm**

Classical Concert - Trio Martinů; (piano trio)

Members of the Prague Symphony Orchestra, the trio celebrated 25 years of performance in 2015. This is their first visit to Leith Hill Place. Programme includes Haydn, Martinů; and Dvořák

### **Sunday 08 May 2016 at 2.45 and 3.30 pm**

Informal Music - Abinger Unplugged (choral group) are returning to Leith Hill Place after a successful event last year. They will sing a variety of popular tunes in two free concerts of half an hour.

### **Sat 21 May 2016 at 2.30pm**

Jingle Ring – bring your children to a family music session with Jane Newberry, using toys, percussion and dance: Roald Dahl's *Revoltin' Rhymes* with Chamberhouse Winds

### **Saturday 11 June at 6.30pm**

Concert in association with the Royal College of Music – the first in the 2016 series of recitals in association with the RCM.

The Alke String quartet - Soh-yon Kim *violin*, Elise Harper *violin*, Ben Harrison *viola*, Karen French *'cello* - Herbert Howells *Rhapsodic Quintet op 31* and Stanford *Fantasy no 2 in F major*. They will be joined by RCM Director, Prof Colin Lawson *clarinet* to present Coleridge-Taylor's *Clarinet Quintet in F-Sharp minor op 10*.

**Booking details: Call the National Trust on 0844 249 1895**

# Guy Huntrods CBE

## *New RTWCS President*

Guy Huntrods was appointed President in 2016 as acknowledgement of his unswerving loyalty and enthusiastic support of the society over many years.

Guy was born in Cumberland (now Cumbria) in May 1923 but has lived in the Tunbridge Wells area, with spells abroad, since 1937. His first job was for a year as the Junior (*"the lowest form of animal life"* as he puts it) in Lloyds Bank on Mount Pleasant. In a quirk of fate he was, 38 years later and after many vicissitudes, to become the Executive Director of Lloyds Bank International, responsible for that Bank's extensive network of branches and business throughout Latin America.

Meanwhile, on his 18th birthday - having served in The Home Guard - he volunteered as an Ordinary Seaman in the wartime Royal Navy where he attained the rank of Lieutenant, and was at sea in all the main theatres of war including Normandy on D-Day. After demobilisation in late 1946 he joined the Bank of England – again in a very junior capacity rising to become an Advisor – before moving into the private banking sector in 1973 and finally back to Lloyds Bank.

During his time as a Bank of England Official Guy filled many senior roles overseas including that of UK Alternate Executive Director of the International Monetary Fund in Washington DC from 1967 to 1970, a role right at the sharp end of the 1967 devaluation of the Pound Sterling. Previous to that he had spent a year in Rio de Janeiro as an Advisor to the Government of Brazil, which later appointed him a Commander of the Order of the Southern Cross. In 1985, in the Civil Division of the Queen's Birthday honours, Guy was listed as being awarded the CBE for his services to international banking.

Since his retirement in 1985 Guy has pursued many new interests amongst which two predominate.

**Chartwell** – the former home of his hero Winston Churchill - where he is well known as an enthusiastic and knowledgeable National Trust Volunteer Guide and Room Steward.

And of course **The Royal Tunbridge Wells Choral Society** which he joined, with no previous singing experience, 25 years ago having just started to learn the piano from scratch. He still sings in the Tenor Section and has always brought huge enthusiasm, energy and dedication to all our activities including serving for a time on the Executive Committee and until recently as Vice Chairman.

Guy feels greatly honoured, yet humbled, by the role he has been asked to fulfil being, as he puts it, *"but an insignificant grain of sand on the vast musical beach"* and following in the footsteps of such a very eminent musician as his predecessor. He says that choral singing has brought him immeasurable pleasure, challenges and friendships that have dramatically enriched his retirement years.

He rarely does things by halves and at one time was singing in four different local choral societies simultaneously. But RTWCS was always his first, and now is his only, musical love; and he hopes to *"go on and on"* as Mrs Thatcher once famously said!



# ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

## **President**

Guy Huntrods CBE

## **Vice Presidents**

Derek Watmough MBE

Roy Dunstall

## **Gold Patrons**

Mrs E Gall

Mr G Grant

Mr W Rutherford

## **Silver Patrons**

Mr M Hudson

Mr G Huntrods CBE

Mr R Thatcher

## **Friends**

Mrs J Finch

Mr and Mrs L Grover

Mr I Hughes

Mrs P Maxwell

Mrs L McCarthy

Mr L Morris

Mr P Rosling

**RTWCS Forthcoming Events** conducted by Rebecca Miller

## **Summer Concert**

**Sunday 26th June at 2.30pm at Trinity Theatre, Tunbridge Wells**

## ***An Afternoon of Operetta***

**A Selection of solos and choruses from operettas by Gilbert and Sullivan, Lehar and Johann Strauss.**

113th Season

## **Remembrance Sunday Concert**

**13th November 2016 at 3pm in the Assembly Hall Theatre**

## **Johannes Brahms – *Requiem***

## **Gustav Mahler – *Rückert-Lieder***

RTWCS Chorus and Orchestra with soloists Natalie Montakhab and Alex Ashworth.