

Requiem

Sacred choral and organ music by **Maurice Duruflé**
including four motets and the beautiful Requiem Mass

Friday 27th September, 7:30pm

Tonbridge School Chapel

The Tudeley Singers

Conductor	Alex Trigg
Organist	Julian Thomas
Mezzo-Soprano	Jan Trott
Cellist	Marcus Pengelly

Programme - £1

Welcome

I am delighted to welcome you all to this concert tonight. Duruflé's music is simply stunning, and his Requiem has always been a favourite of mine. The other works in tonight's performance: the four motets and the organ Sicilienne, are equally beautiful. The choir has worked very hard over the last month in tackling this difficult music, but the end result should be a wonderful concert, and I hope everybody has enjoyed preparing for it as much as I have. Tonight's profits will be donated to the Tonbridge School Foundation, which funds scholarships and bursaries to the school, and without which I wouldn't be here conducting today - something for which I truly grateful. More information about the Foundation can be found on the back of this programme.

I'm also very grateful to all those who have put so much time and effort into preparations for this concert, including Beverley Matthews, Juliet Burnett and the Mobbs family. Many thanks also to our wonderful soloists Jan and Marcus and perhaps most significantly, our organist: Julian Thomas, who has spent so many hours practising the very difficult accompaniment to the Requiem and learning the Sicilienne. Finally, thank you all for coming to this concert - I hope you enjoy the evening, and you are all very welcome to join us for refreshments in the Orchard Centre afterwards.

- Alex Trigg



The Tudeley Singers performing Fauré's Requiem in the Tonbridge School chapel, March 2018.
Photo credit: Lyndsey Bennet.

**Quatre Motets sur des thèmes
grégoriens (op. 10)**

Ubi caritas
Tota pulchra es
Tu es Petrus
Tantum ergo

Sicilienne
Organist

(from Suite op. 5)
Julian Thomas

Requiem (op. 9)

- I. Introït
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux æterna
- VIII. Libera me
- IX. In Paradisum

Organist
Mezzo-Soprano
Cellist

Julian Thomas
Jan Trott
Marcus Pengelly



Maurice Durufle,
(1902-1986),
organist, teacher
and composer.

Programme notes

Quatre Motets sur des thèmes grégoriens (op. 10)

Durufié dedicated these four short motets to Auguste Le Guennant, the director of the Gregorian Institute in Paris. All four of them are based on melodies from the Benedictine monastery of Solesmes, which issued the official, most widely recognized edition of Gregorian chant. The texts for the first three motets are antiphons taken from the liturgies of the mass or Vesper services, while the closing *Tantum ergo* is from the hymn, *Pange lingua gloriosa*, set to a text originally composed by St Thomas Aquinas for the Feast of Corpus Christi.

Ubi caritas, an antiphon taken from the Mass for Maundy Thursday, begins and ends with only the darker choral sound of the altos, tenors and basses. Each phrase of the text is repeated and the altos alternate singing them in two separate choirs. The tenors are subdivided into two voice parts in order to maintain four-part chordal harmony. After the sopranos enter for the exultant central section, the harmonic structure increases to five parts.

<i>Ubi caritas et amor, Deus ibi est.</i>	Where charity and love are, God is there.
<i>Congregavit nos in unum Christi amor.</i>	Christ's love has gathered us into one.
<i>Exsultemus, et in ipso jucundemur.</i>	Let us rejoice and be pleased in Him.
<i>Timeamus, et amemus Deum vivum.</i>	Let us fear, and let us love the living God.
<i>Et ex corde diligamus nos sincere.</i>	And may we love each other with a sincere heart.

Tota pulchra es employs the texts of three antiphons from the Second Vespers for the Feast of the Immaculate Conception. The opening text alternates as a refrain between the other two verses, forming a five-section ABACA structure. It is set in three voice parts for subdivided sopranos and undivided altos, with an occasional expansion to four female voice parts. In contrast to the strict chordal harmony of *Ubi caritas*, this motet blends contrapuntal and chordal styles.

<i>Tota pulchra es, Maria.</i>	You are all beautiful, Mary,
<i>Et macula originalis non est in Te.</i>	and the original stain of sin is not in you.
<i>Tu gloria Ierusalem.</i>	You are the glory of Jerusalem,
<i>Tu laetitia Israel.</i>	you are the joy of Israel,
<i>Tu honorificentia populi nostri.</i>	you give honour to our people.

The short text for **Tu es Petrus** is taken from the gospel of St Matthew, as used in the final antiphon of the First Vespers for the Feast of the Holy Apostles, Peter and Paul. The plainchant melody is set polyphonically for all four voice parts and the music rises to its most forceful climax at the very end of the motet.

*Tu es Petrus, et super hanc petram
Aedificabo Ecclesiam meam.*

You are Peter, and on this rock
I will build My church.

The text of **Tantum ergo** is set polyphonically for all four voices, with the plainchant melody carried in the soprano line, and freely imitated in the tenor part. Just as the melody is repeated in the second verse of the plainchant version, the entire polyphonic setting is repeated in Duruflé's motet version.

*Tantum ergo Sacramentum
Veneremur cernui :
Et antiquum documentum
Novo cedat ritui :
Præstet fides supplementum
Sensuum defectui.*

Down in adoration falling,
Lo! The sacred Host we hail,
Lo! O'er ancient forms departing
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.

*Genitori, Genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio :
Procedenti ab utroque
Compar sit laudatio.
Amen.*

To the Everlasting Father,
And the Son Who reigns on high
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honour, blessing,
Might, and endless majesty.
Amen.

Carl R Cunningham © 2016

Sicilienne (from Suite op. 5)

Duruflé was highly critical of his own compositions. The only movement of the Suite op. 5 for organ which Duruflé cared for was the Prélude, and indeed he never programmed the other two movements. The Prélude is full of grief and anger, and the Toccata is a tremendously exciting finale which drives on relentlessly to a triumphant finish. The Sicilienne, however, is a calm and quiet contrast to the outer movements. Duruflé presents a lyrical, plaintive melody which is repeated several times throughout the movement on various solo stops, each time with a contrasting accompaniment. These episodes alternate with a chordal texture played on string stops, including a brief quote of La Peri by Paul Dukas. The final

statement of the melody is accompanied by a running triplet semiquaver figure in the left-hand, much like the accompaniment to the Sanctus in the Requiem.

Requiem (op. 9)

The Requiem, Op. 9, was completed in 1947 and deserves credit as the work that established Duruflé's fame worldwide. Similar to the Quatre Motets of 1960, this work is based on Gregorian chant, specifically, the melodies from the Mass for the Dead. Commissioned by his French publisher, Durand, Duruflé took his start for the Requiem from a suite of organ pieces on which he had been working. Dedicated to the memory of his father, the commission was one of great personal value. Duruflé provided four accompaniment versions of the Requiem. The original was written for organ and full orchestra and used in the French radio premiere of 1947. There is another version for reduced orchestra and organ (1957), and Duruflé also transcribed the accompaniment for piano solo, though this was never published, perhaps due to the tremendous reduction of timbre with this scoring. The version used for tonight's performance is the second version, published in 1948. The accompaniment is a very difficult reduction for solo organ. The Pie Jesu also features a solo cello.

Compositionally, the Requiem fuses elements of contrasting nature to form a cohesive work that is easy for the listener to follow. Gregorian chant melodies, a harmonic language based on church modes, and sensuous harmonies representative of impressionistic French composers such as Debussy and Ravel, combine to create a unique musical work that captures a timeless sense of meditative spirituality.

I. Introït

The Introit begins with an almost literal presentation of the chant melody sung by unison men's voices. A shimmering accompaniment of sixteenth notes provides forward motion and a fluid surface for the prayerful opening text, "Rest eternal, grant them, Lord." Duruflé creates a meditative sense of tonal ambiguity by setting the vocal line in Hypolydian mode while the accompaniment is in D minor. The dynamic of the entire movement is soft, except for the first appearance of the text, "and let light eternal shine on them."

*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,*

Eternal rest
grant them, O Lord,
and let eternal light shine upon them.
A hymn to you is fitting, O God in Zion,
and a vow made to you
in Jerusalem;
hear my prayer,

*ad te omnis caro veniet.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

all flesh comes to you.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.

II. Kyrie

Duruflé's score indicates that there should be no break of sound between the first and second movements. The request for mercy in the Kyrie seems to grow directly out of the introspective nature of the first movement. The chant melody is present in the organ as a series of long tones while the vocal parts remain more active. The *Christe* section is written for treble voices and moves forward with a degree of impatience. The third and final section of this movement arrives as the women dramatically build in volume into the closing Kyrie for full chorus.

*Kyrie eleison,
Christe eleison.
Kyrie eleison.*

Lord have mercy,
Christ have mercy,
Lord have mercy.

III. Domine Jesu Christe

The Offertory is the longest and most intense movement of the Requiem. The altos present the opening plea, "Lord Jesus Christ, King of glory, free the souls of the faithfully departed from the punishments of hell." Immediately following is the first dynamic outburst of the work with full forces crying, "Deliver them from the lion's mouth." Duruflé repeats this text three times, each melodic statement more intense than the one that preceded it by moving the tonal centre higher. A calming effect arrives with the return of the original melodic material as the women describe the archangel Michael leading the departed into the holy light. The women of the chorus proceed with a reminder that deliverance to everlasting life is because of God's covenant with Abraham. Before this affirmation is repeated, the lower voices promise the offering of prayer and sacrifices in exchange for eternal rest.

*Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the punishments of hell
and from the deep abyss.
Deliver them from the lion's mouth
so that Tartarus does not swallow
them,
and that they do not fall into darkness.

*Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.*

But holy Michael,
describes them
as being in the holy light,
which long ago to Abraham
and his offspring you promised.
Offerings and prayers to you, Lord,
praise we offer.
Hear them for the sake of those souls
which today
we remember,
grant, Lord,
that they may pass from death to life,
which long ago to Abraham
and his offspring you promised.

IV. Sanctus

Written in three sections, the Sanctus opens and closes with the same accompaniment material while the material between these bookends offers a grand musical climax. The first and third sections have a transparent quality due to subtle changes in meter and the use of three-part women's voices in a low tessitura. The climactic moment occurs in the middle section with the proclamation, "Hosanna in excelsis!" This is the first time in the work that the music builds to a dynamic level of triple forte.

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

Holy, holy, holy, Lord God of Hosts.
Heaven and earth
are full of your glory,
Hosannah in the highest.
Blessed is he who comes
in the name of the Lord,
Hosannah in the highest.

V. Pie Jesu

Duruflé chose to focus on the themes of peace, light, hope and rest in the Requiem. He avoids the stern call for repentance from the Dies Irae sequence by setting only the final two verses beginning with, "Pie Jesu Domine," a gentle prayer for eternal rest. Unlike Fauré's setting of this text for treble, Duruflé prefers the warmer quality of the mezzo soprano voice in an effort to capture the image of one fallible individual praying for the souls of others. The movement proceeds with seamless motion until the conclusive plagal cadence at the end (often referred to as an "Amen" cadence due to its use in many hymnals).

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Gracious Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

The Agnus Dei opens with a mood of contentment, established with a firm tonal centre of C major. The chant melody is heard in the initial statement from the altos, followed by a repetition from the tenors a fifth higher. Immediately following these soli passages is an imitative call-and-response section using the same text between the sopranos and altos. Duruflé concludes this movement with a repeated request, “Grant them rest eternal.”

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

Lamb of God, who takes away
the sin of the world,
grant them eternal rest.

VII. Lux æterna

Perhaps the simplest and most lovely movement of the Requiem is the Lux Aeterna. After a straightforward instrumental prelude, the sopranos present the chant melody over an unaccompanied wordless vocal harmonization. This is the only movement utilizing *a cappella* writing, which seems to further highlight the importance of the chant melody. To eliminate syllabic stress, Duruflé uses even eighth-note pulsations in order to create a floating atmosphere that resembles the original rhythms of Gregorian chant while using modern notation.

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

May eternal light shine on them, Lord,
with your saints forever,
because you are gracious.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.

VIII. Libera me

In stark contrast to the previous two movements, the Libera Me hearkens back to the dramatic contrasts found in the Offertory. Duruflé’s use of chant fragments—rather than entire chant melodies—and variations in timbre as each new section of text is presented, provide the listener with abrupt shifts in attitude and tone. The opening unison statement from the men begins with a very personal prayer, “Deliver me, Lord, from death eternal.” As the voices separate and enter in a terraced fashion (basses followed by tenors, altos and sopranos in succession), the music intensifies to a fortissimo climax as God judges the world “by fire.” After a relatively short change to a mood of fear and trembling, the chorus erupts with statements from the “Dies irae” sequence. Duruflé sets the voices in the upper

extremes of their registers to a dynamic of triple fortissimo to paint vivid description of the “day of wrath.” After a restatement of the prayer for “rest eternal,” the chorus concludes with a repeated plea for liberation from eternal death. While the movement began with this request from the men in unison it closes with all voices, representing the entire world of believers.

*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,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

Deliver me, Lord,
from eternal death
on that tremendous day
when the heavens
and the earth are disturbed,
when you will come to judge
the world through fire.
I am forced to tremble and I fear,
when the destruction comes
and the impending wrath,
when the heavens
and the earth are disturbed.
That day, the day of wrath,
of calamity, of misery,
day immense
and most bitter.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.

IX. In Paradisum

In Paradisum is a short movement that would typically be sung as the coffin was carried to the grave within a liturgical context. The text depicts angels carrying the faithfully departed from earth to heaven and provides hope that God will bless the soul in passing as He did for the poor, afflicted Lazarus. After an initial tonal cluster from the organ, treble voices intone the prayer of ascension. Listen closely for an ascending scale in the organ, following the soul upwards toward heaven, while the voices sink down to their lower registers as the coffin is being lowered into the ground. Duruflé concludes the Requiem with unresolved harmony to give the impression that the music continues without end, just as prayers for the souls of the departed continue in the hearts of those who love them.

*In Paradisum
deducant Angeli,
in tuo adventu suscipiant te Martyres*

Into Paradise
may the angels lead you,
may the martyrs welcome you in your
coming

<i>et perducant te in civitatem sanctam Jerusalem.</i>	and guide you into the holy city Jerusalem.
<i>Chorus Angelorum te suscipit et cum Lazaro quondam paupere aeternam habeas requiem.</i>	A chorus of angels will greet you, and with Lazarus, once a beggar, may you have eternal rest.

Duruflé wrote a set of program notes for a 1980 performance of the Requiem in which he aptly discussed his musical intentions:

This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. [The work concludes with] the ultimate answer of Faith to all the questions, by the flight of the soul to paradise.

Matthew Garrett, 2008

a note on the black hole...

As you will have read in the paragraph above, Duruflé wrote his Requiem to reflect “the agony of man faced with the mystery of his ultimate end.” The prevailing emotion is not one of sadness, nor anger, nor terror, but rather a sense of spiritual uncertainty. All these emotions feature heavily in different movements, but none of them dominates the ethos of the whole mass. The uncertainty extends right from the opening of the Introit (which starts on a D minor seventh chord) to the end of the In Paradisum, which ends in F sharp major with an added E natural and G sharp. While F sharp major may be the key traditionally associated with the heavens, the extra notes Duruflé adds create a sense of ethereal mystery even at the very end of the work and highlight the ancient question: “is there a life after death?”

On April 10, 2019, astronomers from the Event Horizon Telescope collaboration revealed the first-ever image of a black hole’s shadow: a view of the supermassive black hole at the heart of Messier 87, a large galaxy within the nearby Virgo galaxy cluster. First theorised by Albert Einstein in 1915, black holes have been one of the greatest celestial mysteries of astronomical study ever since, and nobody truly knows what is at the centre of one.

These two great mysteries, one which has fascinated us for millennia, one for just over a century, seem intrinsically linked. The photograph of the black hole is used for this concert to highlight this connection, and to celebrate a scientific milestone.

Biographies



Alex Trigg conductor

Alex's musical journey began as a chorister in the world-renowned King's College Choir, where he sang for daily services in the chapel and regular concerts around the world. Now the organist of St Lawrence Church, Seal Chart, Alex plays for the services each Sunday and helps to direct the choir. As well as deputising in many other churches locally, he gives frequent recitals around Kent and Sussex. As a pianist, Alex often accompanies instrumentalists and singers in concerts, exams and competitions, and last year he performed Haydn's 11th piano concerto with the North Downs Sinfonia.

Besides his keyboard playing, Alex regularly performs with several local orchestras, as a violinist, oboist and percussionist. He is the orchestral manager of the Lydian Youth Orchestra, with which he has played for three years, including on two recent tours to France, and is heavily involved in the music at Tonbridge School, where he is a music scholar in his final year.

Since founding The Tudeley Singers in 2018, Alex has had the opportunity to conduct services in many cathedrals, including Westminster Abbey. The first concert he conducted was in March: Fauré's Requiem and Bruch's First Violin Concerto, with soloist Jonathan Hayward.



Julian Thomas organ

Julian Thomas joined Tonbridge School in September 2007 as Choirmaster, and has subsequently also become Head of Academic Music and the school's organ teacher.

He began his musical training as a chorister at Salisbury Cathedral and then as a music and academic scholar at Charterhouse, before going up to Cambridge as Organ Scholar at Jesus College. After graduating, he moved to Lincoln Cathedral as Second Assistant Organist, becoming a prize-winning Fellow of the Royal College of Organists in 2000. For the next six years, Julian was the Assistant Organist & Director of the Girls' Choir at Norwich Cathedral, during which time he regularly appeared on both radio and television accompanying and conducting

choirs. In addition to this, he also directed the Edington Music Festival, including overseeing the 50th festival and a number of significant choral commissions.

Alongside his primary roles at the school, Julian is also a published composer (with Encore Publications) and he maintains an active career as a freelance organist, deputizing at several London churches, including the Chapel Royal, St Margaret's Westminster and the Temple Church, and also working with choirs such as Canticum and London Concert Choir. As a solo recitalist, recent performances have included Bath Abbey, Christchurch Priory, Westminster Abbey, Southwark, Norwich and Westminster Cathedrals, and his first solo CD, *Élévation* (recorded on the Marcussen organ of Tonbridge School), was released on Regent Records in 2017.

Photo credit: Clair Miller



Jan Trott mezzo-soprano

Jan Trott originally trained as a cellist. After completing a year of post-graduate study at the Guildhall School of Music and Drama, Jan began to focus on her two passions: teaching music, specialising in early years and primary teaching, and singing. Jan currently works as a full-time primary school teacher, teaching Year 6 and running one of the school's three choirs. Jan has also worked as an Advisory Teacher for the Voices Foundation, which aims to raise the profile and quality of music education in our schools through music training programmes for class teachers. Jan sings regularly with the chamber choir Canticum. Solo performances in London and Cambridge have included J.S. Bach's Christmas Oratorio, Sorceress in Dido and Aeneas, Copland's *In the Beginning*, and Durufle Requiem, as well as solo recitals.



Marcus Pengelly cello

Marcus has been playing the cello since he was 7 years old. Currently a music scholar in the Lower Sixth Form at Tonbridge School, Marcus plays in many of the school's ensembles, including the Chamber Orchestra and the Symphony Orchestra. He also plays in a number of local youth ensembles, such as The Lydian Orchestra. Marcus has been studying the cello with Alison Moncrieff-Kelly for the past three years and is currently preparing for his ARSM diploma examination. In addition to his music, Marcus is a keen hockey player, playing for the South East of England Performance Centre.

The Tudeley Singers

Soprano

Dilys Benson
Kathy Bragg
Deborah Bruce
Joanna Mace
Anne de Putter
Emma van Setten
Jo Willoughby
Alice Walker
Sarah Walker

Alto

Marion Ansell
Natasha Caisley
Jayne Crookshank
Deborah Knox Watson
Mandy McLeod
Anna Power
Sarah Trigg
Sarah Walker

Tenor

Robert Bradburne
Peter Mace
Roland Millar
Robin Simpson

Bass

Tom Goddard
Harry Mobbs
Alec Pelmore
Jacob Robinson
Matthew Trigg
Chris Winter



The Tudeley Singers of the chancel steps of Westminster Abbey, August 2019.
Photo credit: Annette Mobbs.

Founded in April 2018, The Tudeley Singers has performed in Rochester and Southwark cathedrals several times, and recently made their London debut in Westminster Abbey. Performing a wide variety of repertoire, there are plans to visit Canterbury, Hereford, Gloucester, Worcester, Wells and St Paul's cathedrals over the next four years, and a summer 2020 tour to the Isle of Man is currently being considered.

The Tudeley Singers gave their first concert in March, in aid of Child Action Lanka. They sang Gabriel Fauré's Requiem, accompanied by The Orchestra of St Augustine, which also performed Fauré's Pavane and Bruch's First Violin Concerto with young soloist Jonathan Hayward.

If you are interested in joining the choir, please contact Director of Music, Alex Trigg: alex@thetriggs.com. We would welcome singers of all voice parts.

Our next concert

Our next concert will be a selection of works by Benjamin Britten, including A Ceremony of Carols, Hymn to St Cecilia and the Choral Dances from Gloriana. The concert, which will include harpist Victoria Longhurst and tenor Chris Pelmore, will take place at 6pm on Saturday 7th December in the beautiful church of All Saints' Tudeley, with its stunning windows by Marc Chagall. Tickets (which are very limited!) are available from eventbrite.co.uk. The profits will go to the Chagall Window Preservation Trust. More information can be found on the choir's website: thetudeleysingers.com.

Upcoming local events

Consone Quartet (period string quartet) Tonbridge Music Club
Saturday 12th October, 7.30pm, Tonbridge Parish Church
Tickets £15 Adults, FREE Students and U18s tmc.org.uk

Autumn Concert Bacchus Wind Orchestra
Saturday 19th October, 7.30pm, Tonbridge Parish Church
Tickets on the door

Vienna: Tradition and Innovation performers from Tonbridge School
Die Schöne Müllerin Sunday 3rd November, 8:15pm, Recital Room
Piano and Chamber Music Sunday 10th November, 3.30pm, Recital Room
A Viennese Symphony Friday 22nd November, 7.30pm, Chapel
Tickets FREE (please book in advance) emftheatre.com

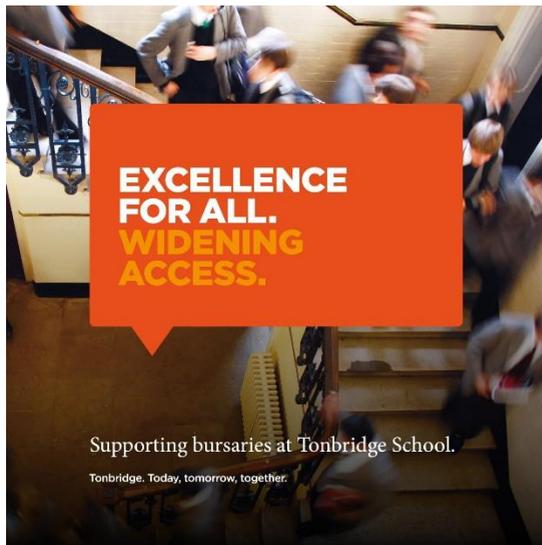
Dvořák: Stabat Mater Tonbridge Philharmonic Society
Saturday 23rd November, 7.30pm, Tonbridge School Chapel
Tickets £16 Adults, £15 O60s, £8 Students, FREE U21s tonphil.org.uk

Ailish Tynan (Soprano) and Iain Burnside (piano) Tonbridge Music Club
Saturday 30th November, 7.30pm, Big School (Tonbridge School)
Tickets £15 Adults, FREE Students and U18s tmc.org.uk

J.S. Bach: Christmas Oratorio Cantate Choir
Saturday 14th December, Tonbridge Parish Church
Tickets £15 Adults, £7.50 U18s eventbrite.co.uk

The Tonbridge School Foundation

The profits of tonight's concert will all be donated to the Tonbridge School Foundation, which funds scholarships and bursaries for boys to attend the school, who might not otherwise be able to afford the fees. Tonbridge School was founded



by Sir Andrew Judde in 1553, with the specific purpose of educating fifty poor scholars. Over time this philanthropic ethos has evolved into a programme that provides over £2.0m each year in fee remission for scholarships and bursaries. The school aims to be needs blind to talented boys, providing means tested support to all boys who receive a scholarship. The Foundation currently provides financial support as Foundation Awards to 50 boys in the school

at any time. Their ambition is to double the number of Foundation Awards to 100 boys as part of their commitment to widening access and to maintain the diversity of the school population, for the benefit of all boys at the school.

After the concert...

The music will last about an hour, after which you are warmly invited for refreshments in the Orchard Centre. There will be wine, soft drinks, and a selection of cake lovingly handmade by Beverly Matthews. There will also be an opportunity learn more about the Tonbridge School Foundation, and make a donation if you wish. There will also be copies of Julian Thomas' solo organ CD: *Élévation* for sale, the profits of which are also donated to the Tonbridge School Foundation.