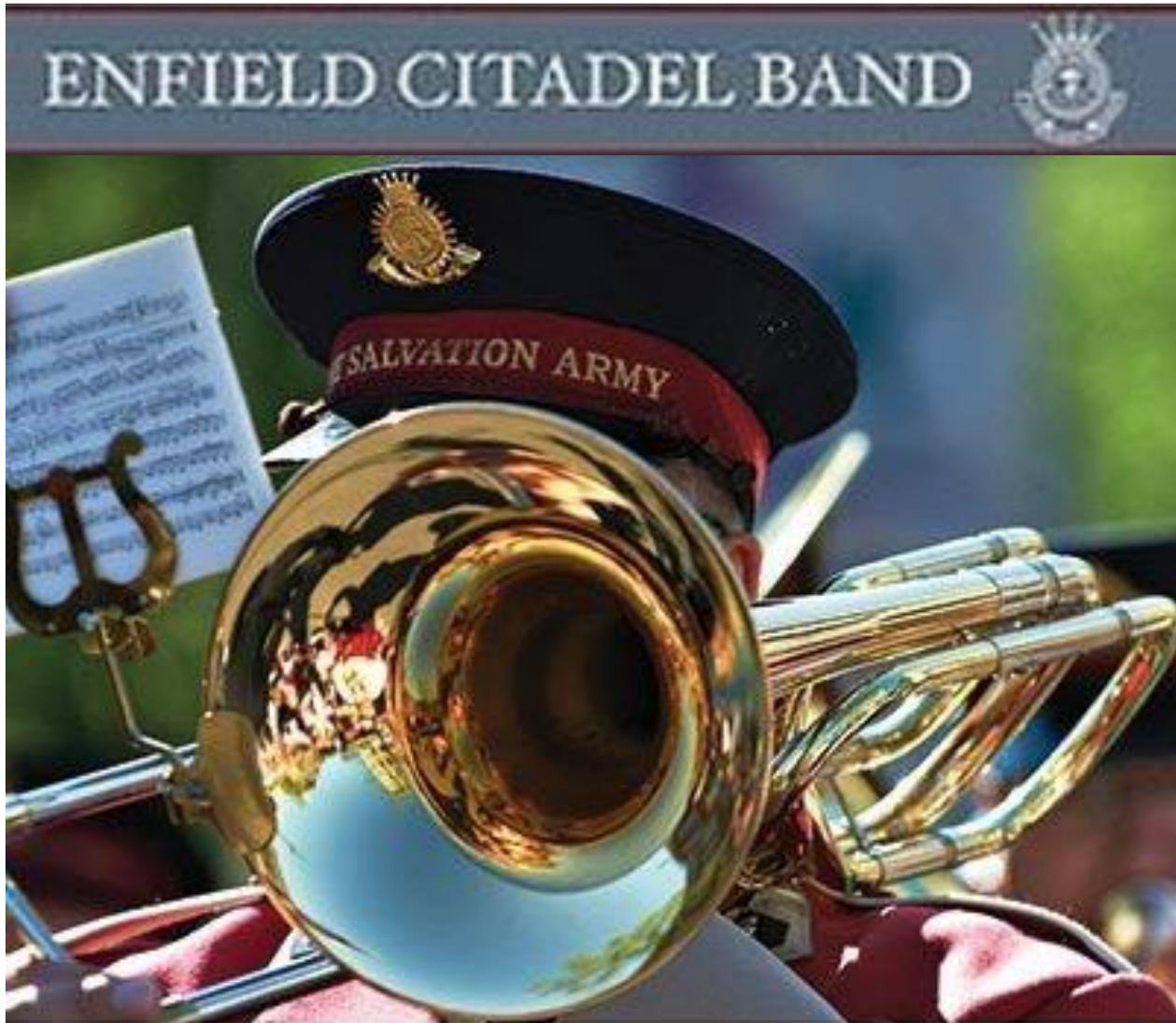


Royal Free
Singers

45th Anniversary Summer Prom

With



WINDSOR PARISH CHURCH
Saturday 23rd June 2018
7.30 PM



IN PERFECT HARMONY

Kidd Rapinet Solicitors High Wycombe, Maidenhead and Slough are delighted to support the Royal Free Singers once again in concert at Windsor Parish Church.

We hope you all enjoy this wonderful evening.

kiddrapinet.co.uk

kiddrapinet
S O L I C I T O R S

Royal Free Singers
Ben Gunner – Conductor

Enfield Citadel Band
Don Jenkins – Bandmaster

John Chantrey – Piano

Welcome to Windsor Parish Church. To ensure your enjoyment of this event, we would like to bring the following to your attention:–

Mobile Phones: Please ensure that your mobile phone is switched OFF.

Toilets: The toilets are at the back of the church in the north porch, next to the gallery staircase.

Emergency Exits: In the unlikely event of an emergency which requires us to leave the building, there are a number of exits which can be used. If and when asked to do so, please leave the church as smoothly as possible by the nearest exit and move away from the building. The stewards will indicate these exits clearly. You will be told in advance if circumstances make an exit unusable.

The Royal Free Singers wish to thank:

The Rector and PCC for their kind permission to use this church, and Face2Face Medical for First Aid attendance.

Registered Charity No. 292972
www.rfs.royal-windsor.com

PROGRAMME

BAND

Festive Overture

D Shostakovich (1906-1975)
(arranged by William Gordon)

INTRODUCTIONS – Ben Gunner

ROYAL FREE SINGERS

Cantique de Jean Racine

Gabriel Fauré (1845-1924)

Waltz Scene (Eugene Onegin)

Pyotr Ilyich Tchaikovsky (1840-1893)

BAND

Crossroad (Cornet Solo)

Stephen Bulla
(Soloist – Maurice Patterson)

BAND & ROYAL FREE SINGERS

Jerusalem

CHH Parry (1848-1918)

BAND

Festival Arrangement – Shall We Gather?

Len Ballantine

ROYAL FREE SINGERS

Polovtsian Dances (Prince Igor)

Alexander Borodin (1833-1887)

BAND

Lament from ‘Stabat Mater’ (Euphonium Solo)

Karl Jenkins (b.1944)
(Soloist - Paul Baker)

BAND & ROYAL FREE SINGERS

This Age of Rockets

Ray Steadman-Allen (1922-2014)

INTERVAL

20 minutes

Celebratory refreshments are available at the back of the church

BAND

Gowans and Larsson Overture

W Broughton (b. 1945)

BAND & ROYAL FREE SINGERS

Pomp and Circumstance No 1

Edward Elgar (1857-1934)

**Appeal on Behalf of the Salvation Army's work
in the Royal Borough of Windsor and Maidenhead
– Major Ray Brown, SA Divisional Commander**

BAND

Blessed Assurance (Trombone Solo)

***Traditional
(Soloist – Andrew Justice)***

BAND & ROYAL FREE SINGERS

Hymn To The Fallen

John Williams (b1932)

BAND & ROYAL FREE SINGERS

Hallelujah Chorus (from Messiah)

G F Handel 1685-1759

BAND

ROYAL FREE SINGERS

Cavalleria Rusticana – Easter Hymn

***Pietro Mascagni (1863-1945)
(Soprano soloist Susan Piggott)***

Festive Overture

**D Shostakovich (1906-1975)
(arranged by William Gordon)**

An exciting arrangement by Barrie Gott, a Salvationist based in Brisbane Australia, of the famous concert overture by the Russian composer Dmitri Shostakovich. The piece was written at the request of the conductor of the Bolshoi Theatre Orchestra, and was completed in 3 days! It celebrates the October Revolution of 1917.

Cantique de Jean Racine

Gabriel Fauré (1845-1924)

Jean Racine (1639-99) was one of Europe's leading dramatists; however, apart from his plays, his writings were little remembered. In 1688 he published French translations of a series of Latin hymns, one for each day of the week. *Verbe égal au Très-Haut* is a free version of *Consors paterni luminis*, the hymn for Tuesday Matins, ascribed to St Ambrose, the fourth-century bishop of Milan. Traditionally Matins was sung during the night, and the text includes references to breaking the silence of the night and dispelling sleep. Fauré was in his final year at the Ecole Niedermeyer when composed the *Cantique*, with which he won the school's composition prize in 1865.

Waltz Scene (Eugene Onegin)

Pyotr Ilyich Tchaikovsky (1840-1893)

The opera is based on the plot of Pushkin's verse novel Eugene Onegin, a tale of a selfish hero who lives to regret his blasé rejection of a young woman's love and his careless incitement of a fatal duel with his best friend.

A ball is being given in honour of Tatyana, elder daughter of the owner of the Larin Estate, to celebrate her name day. In the Waltz Scene the local country folk who have been invited to the ball are impressed by the glitz and glamour of the occasion; they enthusiastically celebrate music, song, pleasure and the prospect of night-long dancing and feasting, so different from their normal rustic lives. They also enjoy gossiping about Tatyana and Onegin, who are dancing together. Their gossip irritates him and he blames his friend Lensky, her sister Olga's fiancé, for persuading him to come to the ball. He decides to avenge himself by dancing and flirting with Tatyana's younger sister Olga. Lensky becomes extremely jealous and confronts Olga. She cannot see that she has done anything wrong and tells Lensky not to be ridiculous. Onegin asks Olga to dance with him again and she agrees, as "punishment" for Lensky's jealousy. The rivalry between the two friends is illustrated by a swirling, almost sinister rhythm which most convincingly represents the two protagonists, Lensky (tenor) and Onegin (bass) exchanging insults and hostile looks.

Crossroad (Cornet Solo)

**Stephen Bulla
(Soloist – Maurice Patterson)**

The cornet solo Crossroad was written by Stephen Bulla in the 1990s, who at that time was the chief arranger of the President's own Marines Band in Washington DC, for use by the SA's National Capital Band in Washington DC. It features the Joy Webb song, Come into Our World, and the hymn 'In Christ There is No East or West'.

Jerusalem

CHH Parry (1848-1918)

Parry was one of the principle influences in the revival of English musical life in the last quarter of the 19th century. He composed several oratorios and odes, but today he is mainly known as the composer of the Coronation Ode *I was Glad* and, of course, *Jerusalem*. In 1916 the Poet Laureate Robert Bridges, wanting to rally sagging public morale two years into the First World War, sent Parry a short extract from William Blake's 1804 epic *Milton: a Poem*, inspired by the legend of the young Jesus being brought to Glastonbury by Joseph of Arimathea. Parry was taken with the text, set it to music and had

it published as the hymn *Jerusalem*. The piece rapidly achieved popularity and in 1922 was orchestrated by Elgar.

Festival Arrangement – Shall We Gather?

Len Ballantine

This hymn was written by Robert Lowry in the summer of 1864 in Brooklyn, New York. It is often used in a more solemn context such as funerals or memorial services, as it refers to Christians meeting at ‘the River’, another term for Heaven. However, Leonard Ballantine, a current Canadian Salvation Army officer, took the tune and made a rather differently styled arrangement of the hymn, making it much more of a celebration; we think that Robert Lowry would have approved!

Polovtsian Dances (Prince Igor)

Alexander Borodin (1833-1887)

Set in 1185, Prince Igor is based on a Russian epic about the Russian Prince’s war with invading central Asian Turkic tribes, the Polovtsians, under their leader Khan Konchak. Igor’s army is defeated and he is taken captive. However, Konchak treats Igor as an honoured guest, showing him every consideration, and promises to release him so long as he swears that in future he would never raise his sword against the Polovtsy. Igor cannot in honour promise this, but Konchak is impressed by the Russian prince’s pride and bravery. He offers him the pick of his slave girls and orders them and his warriors to sing and dance for Igor. The slaves sing wistfully of their homeland and the warriors sing the praises of the all-powerful Konchak.

Lament from ‘Stabat Mater’ (Euphonium Solo)

Karl Jenkins (B.1944)
(Soloist - Paul Baker)

Stabat Mater is a 2008 piece by the Welsh composer Karl Jenkins, and is based on the 13th-century prayer of the same name which focusses on the suffering of Mary. Karl Jenkins, the contemporary Welsh composer, wrote this originally for orchestra, and it has been transcribed for euphonium soloist and band by Salvationist Andrew Wainwright, based in Atlanta USA.

This Age of Rockets

Ray Steadman-Allen (1922-2014)

This vocal composition with brass, piano, and percussion accompaniment was written for performance at a SA summer music school in Kent in the late 1980s, and first performed in the Fairfield Halls, Croydon. The composer, Lt-Col Ray Steadman – Allen, is considered as one of the leading SA composers in the 150 – year history of the Salvation Army. It is a lighter look at the SA hymn ‘*Who Is on the Lord’s Side*’.

Gowans and Larsson Overture

W Broughton (b 1945)

Bill Broughton is an accomplished professional arranger, trombonist, and Salvationist, now based in Adelaide, Australia. The Salvation Army has written many ‘musicals’, as part of its musical ministry. This arrangement of several Gowans and Larsson songs captures the original sentiment of the tunes, but sets them in a contemporary big-band setting. Incidentally, next year marks 50 years since the first performance of ‘Take Over Bid’, the very first SA ‘musical’ under the pen of Generals Gowans and Larsson.

Pomp & Circumstance Nr 1

Edward Elgar (1857-1934)

Pomp and Circumstance Nr. 1, composed in 1901 was intended as the final chorus of the *Coronation Ode* to celebrate the Coronation of King Edward VII, programmed for 2 June 1902. The King’s emergency appendicitis operation meant that the Coronation and performance of the ode had to be postponed until the autumn. Meanwhile A C. Benson (1862-1925) had written a second, very different two verse version for Clara Butt, which she sang on the originally intended Coronation date and it was this version and its patriotic second verse, that attracted public acclaim. An additional verse with reprise of the second

verse was added in 1914 marking Britain's entry into World War I. In the traditional Proms' performance the familiar words of the second verse are sung as the band or orchestra reprises the main melody.

Blessed Assurance – (Soloist – Andrew Justice Trombone Solo) (arr. William Himes)

Here is another up-to-date arrangement of a traditional hymn, this time "Blessed Assurance". The lyrics were written in 1873 by blind American social worker and poet Fanny Crosby to the music by Phoebe Knapp. The arranger William Himes, another prominent US composer / arranger recently retired in Chicago, USA, originally wrote this as part of a suite of songs, and was requested by the soloist to expand the trombone solo into a stand-alone piece. It is written in a cool Latin-American style more akin to the jazz clubs of the deep South than a Methodist Church in Windsor, England, but we hope you 'feel the vibe!' this evening.

Hymn to the Fallen

John Williams (b. 1932)

.The tragedies and triumphs of war have inspired composers to some of their greatest work. The *Hymn to the Fallen*, composed for the 1998 film "Saving Private Ryan, is an elegiac theme of noble elegance evoking a sombre atmosphere of tribute to those who, in the words of Vice President Wallace, "spoke for the common man in terms of blood on the battlefield" to ensure that he continues "on the march toward even fuller freedom than the most fortunate peoples of the earth have hitherto enjoyed."

From notes by Chris Myers ©2013.

Hallelujah Chorus (from Messiah)

George Frideric Handel

1685-1759

Composed in 1742, *Messiah* is in three parts: the first covering Old Testament prophecies and their fulfilment in Christ's Nativity; the second the Passion and Resurrection of Christ and the Church's mission to evangelise the world and the third is an affirmation of the resurrection of the body and the victory over death and sin. The *Hallelujah Chorus* which ends the second part is an affirmation of the final triumph of Christ's Kingdom.

The tradition of standing for the *Hallelujah Chorus* is said to date back to the first London performance. King George II was supposedly at the performance and stood up during the *Hallelujah Chorus*. It has been questioned if George II stood or if he was even present at the performance, but a letter written 37 years after the London premiere confirmed that George II was there. He started to get up and remained standing, so therefore did the audience. Whether or not it was the effect of the music that caused him to stand, Handel's music continues to rouse audiences today and to respond accordingly. The fact that *Messiah* has been performed in every year since 1742 is a tribute not just to its musical qualities but to the unique way it touches performers and listeners alike.

Cavalleria Rusticana – Easter Hymn

Pietro Mascagni (1863-1945)

Like *Pagliacci*, its regular companion piece in the opera house, *Cavalleria Rusticana* seeks to give a realistic portrayal (*verismo*) of rural life. Set in a village in Sicily in around 1890, it is a tale of love, betrayal, and death. The function of the *Easter hymn* is to provide local colour and show the religious devotion which is one side of the hot-blooded Sicilian character. Mascagni draws on church music in this masterful and intense evocation of a small community and one guilt-ridden woman's position outside it. It begins with the choir inside the church singing the Latin *Regina coeli, laetare* (*Queen of Heaven, rejoice because he whom you were privileged to bear has risen as he said.*) and the congregation responding 'Alleluja!' Outside the villagers sing in their native tongue, *Inneggiamo, il Signore non è morto* (*Sing praise, the Lord is not dead, in glory he has opened the tomb! Let us sing praises to the risen Lord, who has today gone up into the glory of Heaven.*)

The thrill of my first real RFS tour - Hungary - to actually be there singing! And the sincere warmth of the Hungarian people will always stay with me.

Joining RFS has been like joining a large, warm, slightly chaotic family. Having previously sung for many years in a choir in London, I was unprepared for the friendliness and supportiveness of RFS. Somehow birthdays get remembered, triumphs and tragedies are marked, and the singing weaves its way around these very human moments.

Three founder members remember...

- M. At the beginning we had a letter from Ben, "Do you enjoy singing? Come next Wednesday"
- J. It was good then because we all knew each other. It was always a friendly choir – no animosity. And no auditions!
- D. It changed my whole life. I enjoy the lovely music. I can't imagine my life without choir.
- J. Whatever you are feeling, you come to choir and forget your worries.
- M. You can go in sad... by the time the evening has ended, you come out smiling. It's been like a family for so many years. And you want to belong.

The fun and friendship within the RFS is very special and long may it last.

My son brought home a note from Ben inviting parents to join a small choir. I went along to the school and there were about a dozen in all. There were three men and a couple of us took the tenor line - it is the only occasion where the tenors outnumbered the basses!

It was my first RFS summer outing. I wandered around a damp Haywards Heath, while the choir rehearsed, wondering why I was there. I walked back through the churchyard and sat in the porch. Zadoc the Priest rang out from the church. I listened transfixed and I knew why I was a "groupie".

When I first started there were no more than 15 of us – and we sat very spaced out! Belonging to the choir gave me a wonderful start to making friends in Windsor. The spirit of RFS is wonderful. I don't think it has changed over the years. I hope new people feel the same as when I joined. Ben of course helps to create this atmosphere.

We started at first with Madrigals, but it was when we started learning the more serious music that I felt the greatest satisfaction.

Cycling back through Eton with the sound of the opening chorus of Bach's Magnificat ringing in our ears is my memory of the day we joined the Royal Free Singers - a memory that will last forever.

The summer outings have become a tradition. One of the most memorable was the year the bus broke down and we were towed backed to Windsor at 4 am on Sunday morning!

I really cannot imagine life without the Royal Free Singers and I thank Ben for all the fun and beauty of music which have enriched my life over the years.

Royal Free Singers Tours over the years have become great landmarks in our lives. Together we have seen great areas of Europe and, thanks to Ben, been taken to places that ordinarily we would never see.

One of the joys of belonging to the Royal Free Singers is hosting our foreign visitors. We have had some wonderful encounters over the years and made good friends. We had exchange visits with choirs from Czech Republic, Belgium, Hungary, Germany and Belarus. Belonging to the Singers has helped to make us all Europeans!

My son brought home a note from Ben inviting parents to join a small choir. I went along to the school and there were about a dozen in all. There were three men and a couple of us took the tenor line - it is the only occasion where the tenors outnumbered the basses!

When I joined the Royal Free Singers nearly 20 years ago, I never dreamt that one day I'd be singing in the Carnegie Hall! Our Patron, Jonathan Willcocks, was invited to lead a performance of A Great and Glorious Victory with a choir of 230 singers and I signed up quickly at the prospect of such an exciting experience,

ROYAL FREE SINGERS - 45 YEARS

Ben Gunner reflects

Spring 1973 and the early days

I was the Geography teacher at the Royal Free Boys' School in Windsor at that time and also organized the school's outdoor pursuits programme as well as taking the boys for rugby and cricket. There was no official music teacher but anything that was remotely "music" was directed to me not least the annual school carol service in Windsor Parish Church. I had always been involved in choral singing and perhaps it was inevitable that I wrote to parents in March 1973 inviting them to come and sing. About 15 of us met in the school Geography room. There was no piano and keyboards hadn't been invented. There were no auditions and anyone was welcome no matter their singing ability, just as they still are today. I had come across a set of songbooks in the school, dating back to a former period when George Read was head teacher but also took the boys for singing. We sang community songs and folk songs in unison. *All through the night and Men of Harlech* and plenty of others. We soon moved downstairs to the school hall which did have a piano and is where we still rehearse today. We began to sing in 4 parts - *All in the April Evening, My Love is like a Red Red Rose and A Lark in the Clear Air* - the blue folder was born! I never thought about the choir's future, I was just keen to do it - it was young, innocent enthusiasm.

It took quite a time to build up a repertoire and we worked at short pieces that we could perform to a reasonable standard. In 1975 we had 24 members and in 1976 we entered Slough Arts Festival and Maidenhead Music Festival performing *The Lover's Complaint, (Holst) Just as the tide was flowing (Vaughan-Williams)* and *Sweet Maiden* by Lassus. In Slough, we won first prize in the adult mixed choir category (actually we were the only entrant!) An entry in the choir accounts shows that we paid £1.75 for an engraving on the Slough Arts Festival Cup. We used to go round the wards at King Edward VII hospital singing carols and also go off to do the same at Old Windsor Hospital in the school bus. The patients loved it and so did we. In those days all of our music and refreshments were purchased out of the subscriptions at 10 p a week!. Our first financially rewarded concert was in 1977 at St Agnes Church, Spital. The church made a donation of £2 to choir funds. We sang Madrigals at Old Windsor Church Fete in 1978, performing the pieces in a quiet moment between the landing aircraft.

Small beginnings to a Windsor institution

The Royal Free Singers has certainly grown from a modest start to the large community choir it now is. There were several landmarks for us. After several years of taking part in low-key concerts, suddenly in 1981, eight years after the RFS was formed, we gave a concert in Windsor Parish Church with an orchestra. It included the "Messe de Minuit" by Marc-Antoine Charpentier (1643-1704) and was something of a breakthrough. My niece Rafaela Gunner led the orchestra.

In 1982 we took a huge step when we performed Mendelssohn's *Elijah* in Windsor Parish Church. Ian Watson, one of the great keyboard players at the time accompanied us on the organ. I remember he made the organ sound like an orchestra, such was his prodigious talent. The choir felt a great sense of achievement after this concert. Our confidence and self belief seemed to grow in leaps and bounds from then on. We reached another level again in 1985 when we combined with the Princess Margaret Royal Free School Choir to perform Haydn's *Creation* with a large orchestra in Eton School Hall. Princess Margaret was in the audience and Simon Keenlyside, now Sir Simon Keenlyside CBE, was the bass soloist. He was at the beginning of his glittering career.

The next 30 years 1988 - 2018

The RFS are at their best performing large choral works that require large orchestral forces. This repertoire quickly became standard for the RFS and the choir has performed much of it during the following thirty years:- Bach's *St John and St Matthew Passions*. Beethoven's *Mass in C*. Brahms *Requiem*. Elgar: *Dream of Gerontius*, *The Apostles*, *The Kingdom*, *Music Makers and Spirit of England*. Handel: *Messiah*, *Israel in Egypt* and *Dixit Dominus*. Haydn: *Creation and The Seasons*. Monteverdi *Vespers*. Mozart: *C minor Mass and Requiem*. Karl Orff: *Carmina Burana*. Poulenc: *Gloria*. Puccini: *Messa di Gloria*. Rossini: *Petite Messe Solennelle*. Vaughan Williams: *Sea Symphony* and the *Verdi Requiem*.

Of course there is much more repertoire than the above which we have explored together but it is scored for smaller orchestras or organ or piano. Some of this repertoire is music from our own time and in different styles— *A Great and Glorious Victory* written by our patron Jonathan Willcocks, David Fanshaw's *African Sanctus*, Will Todd's *Mass in Blue*, Bob Chillcott's *Little Jazz Mass*, *Missa Tiburtina* by Giles Swayne, Bernstein's *Chichester Psalms*, Zoltan Kodaly's *Missa Brevis*, Joseph Jongen's *Mass*, Jean Langlais' *Messe Solennelle*, *Mirror of Perfection* by Richard Blackford and *Missa Festiva* by Flor Peeters.

Stage building, Workshops, Commissions, Visiting Choirs and Bands

Assembling the stage at Windsor Parish Church has been straightforward ever since the choir stalls were removed, a stage platform installed and tiered staging bought. It takes less than two hours to erect and half the time to take down. It wasn't always like that. Those who were in the choir back in the 80's and 90's will remember the great stage build on the evenings before and during the mornings of the concerts. Windsor Parish Church had immovable and substantial choir stalls. We needed much more space for the growing choir and often an orchestra than there was space available. The only solution was to build a stage over the top of the choir stalls! It was a huge and remarkable undertaking. It involved hiring and collecting a number of heavy 8 x 4 & 4 x 4 steel decking sections in the PMRF school bus from a company called Steeldeck behind the former Kings Cross station, now subsumed into St Pancras International Station. There was a large team of much younger RFS singers to build the stage from scratch, using timber sections to brace and support. Then it had to be taken down after the concert and taken back to Kings Cross. I feel exhausted just thinking about it but I do remember the typical RFS camaraderie. It was a sort of party and there was great pride looking at the finished stage.

The RFS has always been open to new ideas and music workshops have been a welcome way to get fresh insights from other conductors and to spend concentrated time looking at new music at the same time. Two memorable workshops have been with the conductor Brad Holmes from Illinois in the USA in 2006 and 2010. A highly engaging and charismatic choir director, Brad introduced us to and opened up our understanding of the American choral repertoire. Jonathan Willcocks, RFS patron, has had strong links with the choir for many years and has been another regular source of inspiration. He has led excellent workshops for us and conducted RFS concerts in Eton School Hall and Windsor Parish Church. The RFS recently commissioned Jonathan to compose a piece for the choir. This five movement work, *Song of Mary*, has been a big success with the choir and one which we will surely perform again and again. Another commission was from Nicholas Bannan in 1990. Nick took the words from Psalm 84 for this composition. It proved to be very challenging and we were rehearsing it every night during the week before the concert!

RFS has welcomed many choirs and bands over the years including *Svatopluk* from the Czech Republic, *Koninklijke Chorale Caecilia* from Antwerp, *Fron Male Voice Choir* from Froncysllte near Llangollen, *GForce Gospel Choir* from Merseyside, *The Black Dyke Band* from Yorkshire and the Life Guards Band back in 1992 when security wasn't quite so difficult. Tonight we welcome the Enfield Citadel Band of the Salvation Army

Royal Free Singers Tours

RFS provides a journey of discovery in learning new music but also travelling to new places. Our tours are legendary. We have shared great and varied experiences as well as different emotions together throughout Europe. We have visited 20 different countries since 1985: Belarus, Belgium, Czech Republic, Estonia, France, Germany, Hungary, Ireland, Italy, Latvia, Lithuania, Macedonia, Netherlands, Poland, Portugal, Norway, Russia, Slovakia, Spain and Transylvania. So many extraordinary stories to remember and tell.

Then there are the annual summer outings at the end of each summer term. The first was to Northleach in Gloucestershire 1981 and then every subsequent year visiting 36 villages and towns in all the home counties and further away in Bedfordshire, Hampshire, Herefordshire, Oxfordshire, Northamptonshire, Norfolk, Shropshire, Somerset and Wiltshire. More memories to recall

The RFS has a particular ethos which we all cherish very much. It is a community choir open to all but it also has a very strong sense of itself as a community, like an ever open family. It has a sociable and kind membership where people interact and look out for each other. Strong friendships have been formed as well as partners found!

Thank you to Monica Andrews and John Chantrey who between them have been our loyal accompanists throughout the last 40 years.

Ben Gunner
23rd June 2018

RFS to me means friendship over the years and constant learning under Ben's baton.

...the wonderful Russian tour - being welcomed at Minsk with song and a bunch of fresh Lily of the Valley flowers - followed by the real down to earth humanity of RFS when all we could muster in return was a feeble rendition of 'Ding Dong Merrily on High!' (in mid summer to boot!).

You never forget your first ...Mine was Carmina Burana in December 1988. I remember being very worried about whether I would cope, and I told myself that I might as well do the rehearsal and see how it goes. When I got to Eton School Hall and saw the orchestra setting up, I thought I had died and gone to heaven – 5 percussionists!! The rehearsal and concert were thrilling, just being part of that powerful music and sheer volume! I've never looked back.

It was my first RFS summer outing. I wandered around a damp Haywards Heath, while the choir rehearsed, wondering why I was there. I walked back through the churchyard and sat in the porch. Zadok the Priest rang out from the church. I listened transfixed and I knew why I was a "groupie".

ENFIELD CITADEL BAND OF THE SALVATION ARMY



Enfield Citadel Band was founded in Tottenham, north London, in 1892, and established a reputation as one of the Salvation Army's leading musical groups, a reputation which persists to this day. In 1972, with the merging of two Salvation Army corps, the band moved to Enfield, on the outskirts of north London, and assumed its present title. There, as before, the band's principal purpose has remained – to proclaim the Gospel message within the corps (church) and in open-air activities in the same way as Salvation Army bands throughout the world. In addition to service within its own locality, Enfield Citadel Band travels extensively to present its ministry in music making. It has performed in many of the world's major concert venues, from the Royal Albert Hall in London to the Dallas Brooks Hall in Melbourne Australia, and has shared concerts with some of the leading contesting bands including Black Dyke, Fairey's, Foden's and Brighouse & Rastrick.

Visits to Sweden, Norway, Denmark, Holland, Germany, Switzerland, Ireland, Australia, New Zealand, Canada and the USA have also been undertaken, as well as concerts and ministry throughout the UK on a regular basis. Enfield Citadel Band is regularly involved in broadcasting and recording activities: a number of recordings are available this evening.

The band has been led by a number of leading Salvation Army musicians through the years. Our current conductor, Bandmaster Don Jenkins, has led SA bands as far apart as Bristol and Amsterdam, and has brought a lifetime of experience in music-making, both brass and choral, to Enfield Citadel Band.

A wide range of professions are represented by the band's members: from accountants to architects, civil servants to scientists. But all are united by the desire to use their talents in the Lord's service and to fulfil the band's motto: – **Ad Optimum – To The Highest.**



Enfield Citadel Band

(BM Don Jenkins)

presents

'The Annual Pre-Contest Festival 2018'

Friday October 5th 2018

7.45pm

St John's, Smith Square

London

SW1P 3HA

Guest soloist:

James Fountain (Principal Trumpet RPO)

Guest Composer / Conductor:

Major Martin Cordner

Tickets: £10 (available from Monday July 9th 2018)

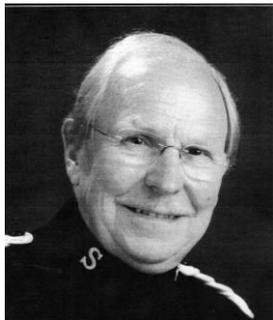
Contact The Box Office, St John's Smith Square

Tel: 020 7222 1061

website:www.sjss.org.uk

(The Salvation Army – A Church and Registered Charity)

DON JENKINS – Bandmaster Enfield Citadel Band



Bandmaster Don Jenkins graduated from the Young People's Band at Easton. He learnt to play trombone at the age of 10. He gradually established a reputation as one of the foremost trombonists in the Salvation Army and for many years was in constant demand as a soloist. The peak of Don's playing career came in 1975 when he was invited to be featured soloist at the Bandmasters Council's Festival in the Royal Albert Hall, London. Don regularly acknowledges that much of his early musical inspiration came from the "big band" sounds of Tommy Dorsey and Glenn Miller. This early love can still be traced

in the village style and sound which is the band's hallmark. At the age of 25 he took on the leadership of the Young People's Band; this was followed by a brief period as Choir Conductor, and he was appointed Bandmaster in 1974..

Don believes strongly that music must be a close communication between the audience and musicians, and, of course, the composer. The style and content of the programme reflects this belief.

BENEDICT GUNNER – Director of Music, Royal Free Singers



Benedict Gunner studied organ, singing and conducting at Trinity College of Music, London. He was Head of Music at the Princess Margaret Royal Free School in Windsor from 1977 to 1989.

Ben sang with many of London's leading chamber choirs throughout the 70's and 80's, an experience which inspired him to set up his own choirs and orchestra. In the early 1980s he founded Schola Tamesis, a choir and orchestra specialising in the baroque and classical repertoire.

He is the Conductor of The Royal Free Singers and the Orchestra of London and undertakes freelance conducting engagements in Europe. He is Director of Musica Europa, a concert tour agency.

JOHN CHANTREY – Piano



John Chantrey LRAM, ARCM, LTCL, the Royal Free Singers' regular accompanist, is a versatile accompanist and pianist. He commenced his musical training at the age of four, and was awarded the Princess Helena Victoria medal for gaining the highest marks in the country for the grade 8 examination when only 13 years old.

After studying piano accompaniment with Paul Hamburger, he won a major scholarship to Trinity College of Music, London, where he was a member of the professorial staff for over 30 years.

His accompanying has taken him to many parts of the world and he was particularly honoured to have played for the late Dame Isobel Baillie. As a choir accompanist he has had the privilege of playing for the Brighton Festival Chorus under the direction of Sir Normal Delmar, André Previn and Lord Menuhin, and for the Royal Choral Society, Windsor Festival Chorus and the Slough Philharmonic Chorus.

ROYAL FREE SINGERS

The choir was formed in 1973 by Benedict Gunner from a small group of parents of pupils of the Royal Free Boys School, Windsor. With a current membership of over 100, it is now one of the Thames Valley's most thriving and enterprising choral societies and a few of the original members from 1973 still sing with the choir!

New members are welcome; there are no auditions and previous experience is not necessary. Check out our website (www.rfs.royal-windsor.com) or contact Jenny Carey at jennyandpeterc@aol.com.

If you would like to support us by placing an advertisement in future Royal Free Singers concert programmes, please email Linda Chanan: linchanan@aol.com.

FRIENDS OF THE ROYAL FREE SINGERS

If you are interested being more involved in the life of the choir as a non-singer, you may wish to consider becoming a Friend. The annual subscription is £40 (minimum), which entitles you to several benefits including a ticket to each of the main concerts, with complementary interval drink.

Full details and other information about the choir and future concerts can be found on our website: www.rfs.royal-windsor.com. Through the website you can also arrange to receive emails about our forthcoming concerts and other events.

If you are interested in joining the Friends of the Royal Free Singers and helping to support this local organisation, please pick up a leaflet which contains the application form or contact:

Melva Wood: Telephone 01753 865046,
Email: melvawood866@gmail.com

THE ROYAL FREE SINGERS

Soprano

Ann Beauchamp
Linda Bulloch
Margaret Cadeaux
Ria Crawford Smith
Anne Francis
Sue Harris
Diana Head
Angela Inger
Jacqui Jones
Jane Kerwood
Gloria Lock
Jenny Lockwood
Jan Mallet
Ros Middleton
Gaye Myatt
Jill Newby
Ruth Norris
Rachel Raven
Linda Rigby
May Shaw
Susan Turner
Carol Watson
Rowena Welsh
Heather Wing
Pam Worth

Alto

Marion Allen
Catherine Allerton
Monica Andrews
Glennis Andrianou
Helen Archibald
Lyn Ayres
Linda Ballhatchet

Sue Barnes
Deborah Bates
Nesta Bough
Dorothy Brooker
Jenny Carey
Jane Caton
Linda Chanan
Sheila Coulter
Karen Davies
Patty Dismore
Mary Findler
Ann Fleming
Frederike Grasselli
Pauline Hanson
Julia Holder
Jenny Lanning
Kathryn Mathias
Alex McKendrick
Adele McNally
Myra Miller
Dolores Mullins
Kay Oakley
Veronica O'Shaughnessy
Ellen Potts
Heike Rann
Alison Russell
Joanna Scott
Frankie Stringer
Marian Troughton
Corinne Try
Gill Tucker
Jackie Wiggins
Helen Williams
Melva Wood

Tenor

Mervyn Allen
Nora Edmonds
Peter Harris
Anthony Mundy
John Noakes
Michael Scott
Richard Try
Tony Welsh

Bass

Rob Atkinson
Ray Bowyer
Peter Carey
Don Church
Peter East
Julian Edmonds
Brian Godley
Norman Iley
Stuart Inger
Philip Jaquest
John Mann
Roger Platt
John Stafford
Bob Tavinor
Stephen Taylor

Rehearsal accompanist

John Chantrey

Royal Free Singers

FORTHCOMING CONCERTS 2018/19

Windsor Parish Church

Magnificat an evening of music by Bach
with Luke Bond, organ

Saturday 1st December 2018

Christchurch URC, Windsor

Carols at Christchurch
With coffee & mince pies
Retiring collection for church-sponsored
charities.

Saturday, 15 December 2018
7:30 p.m.

Eton College School Hall

Vaughan Williams *A Sea Symphony*,
Strauss: *Four Last Songs* with the
Orchestra of London

Saturday, 6 April 2019
7:30 p.m.

Windsor Parish Church

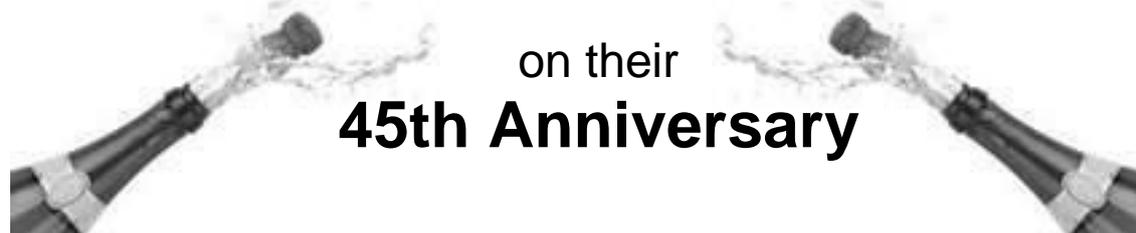
Ikons: RFS recalls music from its tours to
Eastern Europe; Rachmaninov, Janáček,
Gorecki, Kodaly, Pärt, Smetana

Saturday, 29 June 2019
7:30 p.m.

Windsor & Eton Operatic Society

Congratulate the
Royal Free Singers

on their
45th Anniversary



Our next production is Mozart's *Marriage of Figaro*
at Norden Farm from 26 to 29 September 2018

For full details contact our box office
boxoffice@windsor-eton-opera.co.uk



Tony Welsh - Independent Financial Adviser



Pensions: Making the Right Decision

It is now possible to take all of your pension as a lump sum,
BUT there may be tax implications...

*Do you have any existing or neglected pensions?
How much could you take? Is it the right thing to do?*

Contact me for a **FREE 1 hour consultation** to look at your options

Tel 0118 402 8978 Email tony@tonywelshifa.co.uk
www.tonywelshifa.co.uk



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Here's to the next 45 years of being part of this amazing group



Enfield Citadel Band