KINGSTON PARISH CHURCH

20th JUNE 2009  7.30pm

Conductor Graham Ross

FAURE
REQUIEM
HAYDN
NELSON MASS
with the
Thames Sinfonia

Elizabeth Weisberg  Soprano
Hanna Hipp  Mezzo-soprano
Daniel Joy  Tenor
Philip Tebb  Bass

KINGSTON CHORAL SOCIETY

PROGRAMME £1.00
Since its formation in 1949, Kingston Choral Society has earned a reputation for maintaining a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev’s Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on kcs-enquiries@blueyonder.co.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

GRAHAM ROSS – Musical Director

We are delighted to welcome Graham Ross to his first season as Musical Director of Kingston Choral Society following the departure of Robin Page, who directed the choir for 28 years. Graham was a Senior Choral Scholar at Clare College, Cambridge and went on to study Choral Conducting at the Royal College of Music. He also holds a Conducting Scholarship with the London Symphony Chorus.

Graham regularly guest conducts numerous ensembles and orchestras, most recently Tallis Chamber Orchestra, Sinfonia of Cambridge, and Aalborg Symfoniorkester, Denmark. He has worked as chorus master for lver Bolton and the Mozarteum Orchester Salzburg, and Sir Colin Davis and the London Symphony Orchestra. In the 2008/2009 season he will assist Sir Colin Davis in Berlioz’s L’Enfance du Christ and Diego Masson in Stockhausen’s Trans at the QEH, and will serve as a guest conductor for Europa Cantat in Nevers, France.

He is co-founder and Principal Conductor of The Dmitri Ensemble, an innovative performing group that specialises in unjustly neglected and new works. The Ensemble’s début CD of works by James MacMillan is due to be released Easter 2009, and a CD of works by Vaughan Williams will be recorded early 2009, conducted by Sir David Willcocks.

As a composer Graham has written many works for numerous ensembles, and has had performances and BBC broadcasts given by, amongst others, the National Youth Choir of Great Britain, Aurora Orchestra, Westminster Choir College (Princeton, USA), the Choir of London, The Place Contemporary Dance School, The Choir of Clare College, Sounds Positive, Aquilo Wind Ensemble, O Duo, The Syred Consort, English Voices, St. Pancras Parish Church, and The Knack Singers.

ELIZABETH WEISBERG - Soprano

Originally from California, Elizabeth Weisberg received her BA in Music from Stanford University and graduated in 2004 from the Royal Academy of Music in London, where she received the Dip.RAM, the Academy’s highest award for performance, and the Clifton Singing Prize for her final recital. Now based in London as a freelance soloist, she learns with Elizabeth Ritchie and Ashley Stafford.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldershot, and Gloucester Three Choirs Festivals and with conductors including Sir Roger Norrington, Ivan Fischer, Emmanuel Haim, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Clooney, David Hill and John Rutter. She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London’s Handel House Museum, and frequently appears in concerts at St Martin-in-the-Fields with The New London Soloists and the Belmont Ensemble. Recent engagements include Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Bicket and The English Concert at Cadogan Hall, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Worcester, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists.

Recent opera work includes Venus and Adonis for Transition Opera at Milton’s Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuel Haim at Opera de Lille, Théâtre du Châtelet and Opéra National du Rhin. Forthcoming engagements include Bach 6 Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Haydn Creation at St. Martin-in-the-Fields and Haydn Nelson Mass with the Lancashire Sinfonietta.

HANNA HIPP - Mezzo-soprano

Hanna Hipp mezzo-soprano, was born in Krekov, Poland. She commenced her musical education in a piano class at the JI Paderewski Primary Music School. Afterwards she continued her studies initially as a pianist and then later as a singer at the W Zelinski High School of Music in Krakow. In 2002 she started her studies at the Academy of Music in Gdansk, Poland, in the Voice and Drama Department as a student of Ewa Maronieczy. She graduated with distinction in June 2008.

Hanna Hipp has participated in numerous master classes and music festivals in order to polish off her vocal skills. She has performed in the final round of the Le Jardin des Voix project devised by W Chrétie in 2006. After a very successful performance of Mozart’s Requiem with Cappella Istropolitana and under the baton of Rolf Beck, she has been re-invited to do concerts in Germany.

Her repertoire comprises various cantata and oratorio works (Vivaldi Juditha triumphans, JS Bach Weihnachtsoratorium and Magnificat, Handel Messiah). She also performs opera with great success. She has mastered and performed the following characters: Hansel - Sinfus in Giulio Cesare and Amastatis in Serse; Hasse - Poro in Cleofide; Gluck – Orfeo in Orfeo ed Euridice; Tchaikovsky - Olga in Eugène Onegin; Dvořák - Jelíbaba in Rusalka; Bizet Carmen, Wagner – Erda in Das Rheingold, Ponchielli - La Cieca in Gioconda; Salinói – The Anna Who Strips in The King Goes Forth to France.

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Twentieth century music takes a special place in Hanne's repertoire (Britten, Bernstein, Tippett, Lutosławski) and she also is very interested in performing contemporary music. She participated in the première of Bywniak's work at The Portraits of Polish Composers, The Polish Composers' Association Festival in Warsaw in 2006 and the première of Krawczyk's song cycle for the Deutsch-Polnische Gesellschaft in Dortmund in 2007.

Hanna is currently a student of the prestigious Opera Course at the Guildhall School of Music and Drama in London in the class of D. Pollard. Hanna is grateful to be the Scholar of the Worshipful Company of Gold and Silver Wyre Drawers.

**DANIEL JOY - Tenor**

Daniel gained a first class music degree from Durham University before studying on the post-graduate vocal course at the Royal College of Music with Ryland Davies and Timothy Evans-Jones. He is currently in the first year of the opera course at Guildhall School of Music and Drama, studying with Adrian Thompson. These studies are generously supported by The Musgrove Munster Musical Trust, EB Wrightson's Charitable Trust, John Waties Charitable Trust, The Richard Stepley Trust, The Worshipful Company of Innholders, The Vanderwell Foundation and The City of London Corporation.

Daniel's recent concert performances include Handel's Messiah (Cadoxton Hall), The Evangelist in Bach's St John Passion (St. Martin-in-the-Fields), Handel's Judas Maccabaeus (London Pro Arte Choir), Britten's St Nicolas (Durham Cathedral), arias in Bach's St John Passion (Armonico Consort), Handel's Israel in Egypt (Chelmsford Cathedral) and Janáček's Ofevřená (Bampton Classical Opera). Daniel gave recitals of songs by Tchaikovsky accompanied by Lubov Orfenova, and of madrigals by Monteverdi as part of the 2008 Glyndebourne, and recently gave a concert of Mozart arias with The Guernsey Camerata.

Last summer Daniel joined Glyndebourne Festival Chorus for productions of Carmen and Eugene Onegin, and covered the roles of Primo Soldato, Famigliare and Tribuno for Monteverdi's L'Incoronazione di Poppea. Other roles include Zhevakin in Martius' The Marriage and Le Sultan in Gluck's La Recontre Précipite for GSNMD, The Schoolmaster in The Cunning Little Vixen (Woodhouse Opera) and Lensky in Eugene Onegin (Hampstead Garden Opera).

Future plans include the cover of Fabrizio in Martinů's Mirandolina for Garsington Festival, Giovanni in Donizetti's L'Assedio di Calais and the title role in Britten's Albert Herring for GSNMD.

**PHILIP TEBB - Baritone**

Philip Tebb studied Music at Durham University, where he was a Choral Scholar at the Cathedral. He is currently studying with Russell Smythe at the Royal College of Music on the Benjamin Britten International Opera School. At RCM he has appeared in masterclasses with Valentina Lisitsa, James Ogle, Graham Johnson, Patricia McMahon and Petra Lang. Philip sang the roles of Domenico in Britten A Midsummer Night's Dream; Harasta in Janacek The Cunning Little Vixen; Nicandro in Handel Alcina (as part of the London Handel Festival); Father Trouve in Stravinsky The Rake's Progress and Antonio in Mozart Le Nozze di Figaro, and in scenes: Silvio, Leoncavallo Pagliacci; Zurga, Bizet Les Pecheurs de Perles; Don Alfonso, Mozart Cosi fan tutte and Demetrius Britten A Midsummer Night's Dream. He is generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust.

Professional opera work includes chorus with ENO, Salzburg Festival, Garsington Opera and Grange Park Opera. Last year he sang the role of Schiander in Puccini La Boheme with Wedmore Opera. In October Philip performed Mahler Kindertotenlieder with the RCM Symphony Orchestra conducted by Sir Roger Norrington at St John's, Smith Square.

Philip is in great demand as an oratorio soloist with many choral societies. Recent appearances include: Handel Messiah with Stratford-upon-Avon Choral Society; Bach Magnificat with Great Missenden Choral Society; Haydn The Seasons with St Neot's Choral Society; Vaughan Williams Five Mystical Songs & Dona Nobis Pacem with St Luke's Festival Chorus; Tippett A Child of our Time with the Abbey Consort; CPE Bach Magnificat with Kingston Choral Society; Handel Alexander's Feast with Warwick and Kenilworth Choral Society; Vaughan Williams A Sea Symphony with the Hackney Singers; Monteverdi Vespers with the Whitehall Choir and with the Mayfield Festival Chorus; Haydn Creation with Eltham Choral Society, Harford Choral Society and with the NonSuch Singers, Elsian Singers and the Orchestra of the City; Rossini Petite Messe Solonelle with Henley Choral Society; Bach B Minor Mass with the English Baroque Choir and with Christchurch Choral Society.

**REQUIEM - Fauré**

In the second half of the 19th century, the prevailing musical styles in Europe were dominated by Italian bel canto for vocal repertoire, and German romanticism for orchestral repertoire. Fauré eschewed these modes of expression, preferring instead more intimate music genres, and he was constantly striving to develop a new style. In the process he helped to define a distinctly French style and prepared the ground for the impressionistic music that was developed by Debussy and Ravel.

Fauré's motivation for writing the Requiem is difficult to work out. He himself wrote that it was "for the pleasure of it, if I may be permitted to say so", but the deaths of his father in 1885 and mother in 1887 were probably contributing factors.

There are three versions of the Requiem. The first was completed early in 1888, and played at a funeral at the Madeleine in Paris, where Fauré was the choirmaster, on 16th January 1888. It had only five movements, and was scored for solo violin (in the Sanctus), divided violas, divided cellos, basses, harp, timps and organ. The second version, known as the "chamber version" was compiled by Fauré in 1889/90. He added the Hosannah and the Liberam Me, added parts for horn and trumpet, and apart for violins in the In Paradisum. The final version was premiered at the Paris World Exhibition in July 1900. It appears that it was unlikely to have been compiled by Fauré himself. It contains extra parts for flute, clarinet and bassoon, which double existing parts, and has many mistakes in the score. It is this latter, spurious version that was published.

Although Brahms' music was not well known in France at the time, so Fauré may not have been familiar with it, there are some interesting parallels between Fauré's Requiem and Brahms' Ein Deutches Requiem. Brahms was quite free with the text that he set; he missed out the Dies irae, replaced the Sanctus with a German version and added a psalm. Fauré also missed out the Dies irae, and added a section from the burial service, In Paradisum for the last movement. Brahms scored the opening movement of his German Requiem for divided violas without violins, and Fauré scored his Requiem for divided violas and cellos. There is a part for solo violin in the Sanctus and a part for violins in the In Paradisum that was added for the second version in 1899.

The Requiem sits both in the old world, with its vocal lines inspired by the simplicity of Gregorian Chant, and in the new, with its modern harmonies and stark dissonances. It is constructed in an arching form, with the high point being the middle movement, "Pie Jesu", where Fauré's skill as a composer of small scale works is particularly evident. It was originally written for a boy treble, who pleads for mercy with a simple, lyrical, but immensely affecting line that is beautifully supported, and never overwhelmed by the orchestral accompaniment. This is flanked by the two choral movements; the uplifting Sanctus with harp accompaniment, and a violin floating above the chorus, and the consoling Agnus Dei, which half way through returns to music from the Instruit, reminding us of the judgment that we must undergo. Moving onwards we again have the movements that were enlarged or added in 1890, the Offertorium and the Liberam Me.

Kingston Choral Society acknowledges the support given by the Josephine Baker Trust to Philip Tebb in tonight's concert.
They both feature a baritone who emerges from the choral texture to plead for rest and deliverance. The outer movements are contrasted with each other. The *in troit* and *Kyrie* is stark and darkly hued whilst the *In Paradisum* offers hope and consolation with its almost perky, arpeggiated organ accompaniment.

**SERENADE FOR STRINGS - Elgar**

Elgar's *Serenade for Strings* was written in May 1892 as a present for his wife Alice, on their third wedding anniversary. His wife was a constant support and inspiration to Elgar, and the score to the serenade bears the inscription that she "helped a great deal to make these little tunes".

It has been suggested that the *Serenade* is a reworking of a suite written in 1888, a year prior to his marriage and before Elgar had decided to follow a career as a composer, for the Worcestershire Musical Union, a women's orchestra that Elgar conducted. That would make it, along with the *Wand of Youth* suites, among his earliest compositions to survive into his mature repertoire, however, the debate on this is far from settled. That Elgar was very satisfied with this work is not in dispute; in later life he referred to it as his favourite and expressed disappointment that it was only after the success of the *Enigma Variations* that the *Serenade for Strings* was played with any regularity.

It was first performed in 1892 by the Worcester Ladies' Orchestral Class, with the composer conducting, but its first public performance was given in Antwerp on 21 July 1896. It is relatively short, lasting only 12 minutes, and contains three movements, however there are numerous links between the musical themes and movements that make it a very concise single work, and it is a showpiece for Elgar's mastery for writing for strings.

The opening movement, *Allegro giocoso* (peacefully), begins with a distinctive ostinato rhythm on the violas. The overall feeling is of a cradle song, with very little harmonic tension until close to the end when the tune is given to the bass, and the upper strings play an agitated rhythm over the top. The coda returns us to the opening theme, and brings the movement to a peaceful end with the help of the ostinato viola rhythm.

The second movement, *Larghetto*, begins with an extended, chromatic introduction before the tune is presented on the violins. The melody incorporates a characteristically Elgarian touch - it rises by a seventh, hesitates briefly and then falls back again. "Second violins: I want you to enjoy this tune, I wrote it especially for you", Elgar told his players. The music is tender, and it is in this movement that the piece most fulfills the other function of a serenade, as a piece of music one might perform in the evening for one's beloved. The middle section of the movement incorporates dialogues between different groups of instruments, and is at times reminiscent of Grieg. When the tune returns, it has a triplet accompaniment on second violins and viola, which helps to raise the emotional level. The final bars return us to a calm world, and are supported by violins and viola, which helps to raise the emotional level. The final bars return us to a calm world, and are littered with markings directing the players to play pizzicato (pluck the strings) and con sordino (with mutes). The third movement, *Allegretto*, is through-composed and takes us back to the spirit of the first movement. The end is heralded by the violas playing their ostinato rhythm, which, along with other material from the middle of the first movement, brings the work to a serene end.

**NELSON MASS - Haydn**

The title that Haydn gave to his mass of 1798 was *missa in angustias*, which may be translated as 'mass in time of distress'; the distress being the threat of Napoleon's invasion. However, it has acquired several nicknames: the *Imperial Mass*, the *Coronation Mass* and, most famously of all, the *Nelson Mass*, a name it gained during Haydn's lifetime.

It is unlikely that there are any specific references to Nelson in the work, but his victory at the Battle of the Nile on 1 August 1798 when Haydn was in the middle of composing the mass, and the fact that Nelson visited the Esterhazy residence at Eisenstadt in 1800, where Haydn was kapellmeister, and heard the mass being performed there have all contributed to the nickname.

In the last years of Haydn's life his main musical duty was to write a mass each year for the name-day of Princess Marie Josepha Hermenegild, which fell in September. He composed six, of which the Nelson mass is the third. It is in D minor and shows his many stylistic advances on other Viennese masses of the period. It is quite surprising, when you consider that Haydn wrote 104 symphonies, the last in 1795, that these late masses should display symphonic characteristics. There are several sections in different tempos and moods from joy in the *Gloria* to menace in the *Benedictus*. There are no arias and choras as such; the solos being combined with each other and the choir.

The *Kyrie* is a single movement in D minor, the choir being joined by the Soprano at Christi eleison. The *Gloria* is in three sections. The *Glória in excelsis* in D major for chorus and soloists is joyous. The *Qui tollis* in B flat major for chorus, Bass and Soprano is in 3/4 time and in subdued mood, before the *Quoniam tu solus* returns us to D minor and introduces a fugue at *In gloria Dei Patriae*. The *Credo* is also in three sections. The first section in D major is a canon at the fifth between two pairs of voices and avoids any hint of academic dryness. The *Et incarnatus est* is a large for soloists and chorus, whilst the *Et resurrexit* in D major is for chorus, with a short interjection from the Soprano at *Et vitam venturi saeculi Amem*. The *Sanctus* is in D major for chorus, starting in a slow declamatory style. At *pleni sunt coeli*, the tempo changes to *Allegro*. The *Benedictus*, in D minor for chorus and soloists, starts in subdued mood, and just before the *Hosanna* there are menacing fanfares. The short *Hosanna* in major for chorus dispels this mood. The *Agnus Dei* is in two sections, the first is for soloists and acts as a short introduction for the *Dona nobis pacem*, a fugue for the choir bringing the work to a close in D major.
PROGRAMME

Requiem - Fauré
Serenade for Strings - Elgar

~ ~ INTERVAL ~ ~

Imperial “Nelson” Mass - Haydn

FAURE - REQUIEM

I. INTROITUS - KYRIE
Requiem aeternam dona eis Domine et lux perpetua lucet eis
Te decet hymnus, Deus in Sion et tibi reddetur votum in Jerusalem
Exaudi orationem meam ad te omnis caro veniet
Exaudi orationem meam ad te omnis caro veniet

Grant them eternal rest, o Lord,
and may perpetual light shine upon them
Thou, o God, art praised in Sion, and unto Thee shalt the vow be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy

IL OFFERTORIUM
O Domine, Jesu Christe, Rex Gloriae libera animas defunctorum de poenis inferni et de profundo lacu ne cadant in obscurum.
O Domine, Jesu Christe, Rex Gloriae libera animas defunctorum de ore leonis ne absorbeat eus Tartarus ne cadant in obscurum.
O Domine, Jesu Christe, Rex Gloriae libera animas defunctorum ne cadant in obscurum.
Hostias et proces tibi Domine, laudis offerimus tu suscipe pro animabus illis quorum hodie memoriaem facimus
Fac eas, Domine, de morte transire ad vitam Quam olim Abraham promisist et semini eus.

Lord Jesus Christ, King of glory,
derive the souls of all the faithful departed from the pains of hells and from the bottomless pit.
Lord Jesus Christ, King of glory,
Deliver them from the lion’s mouth,
neither let them fall into darkness,nor the black abyss swallow them up.
Lord Jesus Christ, King of glory,nor the black abyss swallow them up.We offer unto Thee this sacrifice of prayer and praise Receive it for those souls whom today we commemorate.Allow them, o Lord, to cross from death into the life which once Thou didst promise to Abraham and his seed.

O Domine, Jesu Christe, Rex Gloriae libera animas defunctorum de poenis inferni et de profundo lacu ne cadant in obscurum.
Amen.

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

IV. PIE JESU
Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem

V. AGNUS DEI
Agnus Dei, qui tollis peccata mundi
dona eis requiem
Agnus Dei, qui tollis peccata mundi
dona eis requiem
Agnus Dei, qui tollis peccata mundi
dona eis requiem, sempiternam requiem.
Lux æsterna lucent eis, Domine
Quam sancis tus in æternum, quia plus es
Requiem aeternam dona eis Domine, et lux perpetua lucent eis

Lord Jesus Christ, King of glory,
derive the souls of all the faithful departed from the pains of hells and from the bottomless pit.
Nor let them fall into darkness.
Amen.

Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.

O Lamb of God, that taketh away the sin of the world, grant them rest
O Lamb of God, that taketh away the sin of the world, grant them rest
O Lamb of God, that taketh away the sin of the world, grant them rest, everlasting rest.
May eternal light shine on them, o Lord, with Thy saints for ever,because Thou art merciful.
Grant them eternal rest, o Lord, and may perpetual light shine on them.

~ ~ NEXT CONCERT ~ ~

12th December 2009 at 7.30 pm
Rutter Magnificat and Britten St Nicolas
with Thames Sinfonia

at Kingston Parish Church

For further details contact the Box Office
on 020 8930 5689
If you would like advance notice of concerts
by email, please phone 020 8942 2275
VI. LIBERA ME
Liberam Domine, de morte aeterna
in die illa tremendae
Quando coeli movendi sunt et terra
Dum venenis judicara saeculum per ignem
Tremens facies sum ego et tinea
dum dissolvis venenit atque ventura ira
Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valida
Liberam Domine, de morte aeterna
in die illa tremendae
Quando coeli movendi sunt et terra
Dum venenis judicara saeculum per ignem.

VII. IN PARADISUM
In Paradisum deducant Angelii in tuo
adventus suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem
Jerusalem
Chorus Angelorum te suscipi
t et cum Lazaro quondam paupere
aeternam habebat requiem
Aeternam habebat requiem

Deliver me, o Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved when thou shalt come to judge the world by fire.
I quake with fear and I tremble awaiting the day of account and the wrath to come.
That day, the day of anger, of calamity, of misery, that day, the great day, and most bitter.
Grant them eternal rest, o Lord,
and may perpetual light shine upon them.
Deliver me, o Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved when thou shalt come to judge the world by fire.

May the angels receive them in Paradise,
at thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem.
Jerusalem
There may the chorus of angels receive thee, and with Lazarus, once a beggar,
may thou have eternal rest.
May thou have eternal rest.

KYRIE
Kyrie eleison!
Christe eleison!
Kyrie eleison!

GLORIA
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictus te, adoramus te,
glorificamus te.

QVI TOLLIS
Qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram, qui sedes ad dexteram Patris, miserere nobis.

QUONIAM
Quoniam tu solus Sanctus, tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

CREDO
Credo in unum Deum.
Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum venenum Deo vero.
Genitum, non factum,
Consubstantialem Patri
Per quem omnia facit sunt.

HAYDN - IMPERIAL "NELSON" MASS
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Glory be to God on high.
And on earth peace towards men of good will.
We praise Thee, we bless Thee, we adore Thee,
we glorify Thee.
We give Thee thanks Thy great glory.
Lord God, heavenly King, God the almighty Father.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Receive our prayer, Thou that sittest at the right hand of the Father, have mercy upon us.

For Thou art in the Holy One. Thou art in the
Lord.
Thou, Jesus Christ, alone art the Most High.
With the Holy Ghost in the glory of God the Father.
Amen.

I believe in one God,
I believe in one God,
the Father almighty,
maker of Heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God.
Begotten of his Father before all worlds.
God of God, light of light,
very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things are made.

Kingston Choral Society gratefully acknowledges the assistance of the
Royal Bank of Scotland
Thames Street, Kingston upon Thames
Qui propter nos homines, 
Et propter nostram salutem, 
Descendit de coelis. 
Et incarnatus est de Spiritu Sancto ex Maria Virginis: 
Et homo factus est

Crucifixus etiam pro nobis, 
Sub Pontio Pilato: 
Passus, et sepultus est.

Et resurrexit tertia die, secundum scripturas. 
Et ascendit in caelum: 
Sedet ad dexteram Dei Patris. 
Et eternum venturus est cum gloria 
Judicaret vivos et mortuos: 
Cujus regni non est finis.

Et in Spiritum Sanctum, Dominum et vivificantem: 
Qui ex Patre, Filioque procedit. 
Qui cum Patre, et Filio simul adoratur, 
Et conglorificatur: 
Qui locutus est per Prophetas; 
Et unam, sanctam, catholicam 
Et apostolicam ecclesiam.

Confito in unum baptisma in remissionem peccatorum. 
Et expecto resurrectionem mortuorum. 
Et expecto resurrectionem mortuorum. 
Et vitam venturi saeculi. 
Amen.

SANCTUS
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth, 
Pleni sunt coeli et terra gloria ejus.

OSANNA, BENEDICTUS, AGNUS DEI, 
DONA NOBIS PACEM
Osanna in excelsis. 
Benedictus qui venit in nomine Domini. 
Osanna in excelsis. 
Agnus Dei, qui tollis peccata mundi, 
Miserere nobis. 
Dona nobis pacem.

Who for us men, 
and for our salvation 
came down from heaven. 
And was incarnate by the Holy Ghost of the Virgin 
Mary; 
and was made man.

And was crucified also for us; 
under Pontius Pilate, he suffered 
and was buried.

And the third day he rose again, according to the 
Scriptures. 
And ascended into heaven; 
and sitteth on the right hand of God the Father. 
And he shall come again with glory 
to judge both the quick and the dead: 
whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver 
of life: 
who proceedeth from the father and the Son. 
Who with the Father and the Son together is wor- 
shiped 
and glorified: 
who spake by the prophets. 
And I believe in one holy, catholic 
and apostolic Church.

I acknowledge one baptism for the remission of sins. 
And I look for the resurrection of the dead. 
And I look for the resurrection of the dead. 
And the life of the world to come. 
Amen.

Holy, holy, holy, 
Lord God of Hosts, 
Heaven and earth are full of his glory.

Hosanna in the highest. 
Blessed is he that cometh in the name of the Lord. 
Hosanna in the highest. 
Lamb of God, who taketh away the sins of the world, 
have mercy upon us. 
Grant us peace.
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with the
Thames Sinfonia
Elizabeth Weisberg  Soprano
Hanna Hipp  Mezzo-soprano
Daniel Joy  Tenor
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