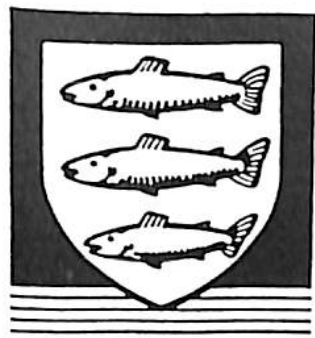




Kingston Choral Society



RAVEL : LE TOMBEAU de COUPERIN
CHARPENTIER : TE DEUM
FAURE : REQUIEM



KINGSTON CHORAL SOCIETY

OCTOBER, 1992

PATRON The Worshipful the Mayor of the Royal
Borough of Kingston upon Thames

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MUSICAL DIRECTOR Robin Page, MA Hons (Cantab), LRAM

CHAIRMAN Rod Pearson

HONORARY MEMBERS Mrs A Johnson, Miss D Lofts

Kingston Choral Society is grant-aided by the Royal Borough of
Kingston upon Thames.

Society members again wish to record their gratitude to Mary
Fuller for her work as rehearsal pianist.

The cover for this programme was designed by Maurice Moeri of
Design Services (081 643 3595).

Flowers for this evening's performance were provided by Pick Of
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K I N G S T O N C H O R A L S O C I E T Y

A U T U M N C O N C E R T

KINGSTON PARISH CHURCH

Saturday, October 31, 1992

7.30pm

SOPRANO: Alison Wray
ALTO: Sarah Connolly
TENOR: Charles Daniels
BASS: John Hancorn

CONDUCTOR: Robin Page
With the Purcell Orchestra

RAVEL - LE TOMBEAU DE COUPERIN
CHARPENTIER - TE DEUM

I N T E R V A L *

FAURE - REQUIEM

*During the Interval, wine and fruit juice will be available.
Tickets for wine may be purchased at the door as you arrive.

MAURICE RAVEL (1875 - 1937) served as an ambulance driver in the French Army during World War I and retained a horror of warfare for the rest of his life. Le Tombeau de Couperin encompassed these feelings although the work was begun as a tribute to Gervais-Francois Couperin, the king's organist and best known of the French family of musician/composers who saved the organ at St. Gervais from destruction during the Revolution. Ravel completed the piece as a piano suite with six movements in 1917. His repugnance at armed conflict led him to dedicate it to comrades killed in battle. Two years later, the composer selected four of the movements for orchestra. They were the PRELUDE, FORLANE, MENUET and RIGAUDON. The composition's orchestral version is designed for the smaller orchestra although critical reviews down the years tell us that it puts considerable strain on the instrumentalists. The oboe, for example, is called upon for some rapid articulation in the Prelude and the Menuet which, so it is said, can leave the more inexperienced player out of breath! As an orchestral suite, Le Tombeau de Couperin was first performed in Paris in November 1920. The same version was used for a ballet production at the Theatre des Champs-Elysees the following November.

HARRY PLUCKNET

MARC-ANTOINE CHARPENTIER (1634 - 1704) was the chief French church composer of his day. He was appointed to the staff of the Sainte-Chapelle in Paris in 1698. Although not an official courtier, he composed many pieces for Louis XIV - the Sun King. His Te Deum Laudamus ("We Praise You O Lord") was probably intended to portray his monarch as God himself; he had written it for the Royal Chapel. The use of the bright key of D major is particularly appropriate for this theme. The work is a long Latin hymn and constitutes the supreme expression of rejoicing in Christian churches appearing in the church calendar at Matins or Morning Prayer on festival days. It was essentially ceremonial music to be sung on special occasions and occupied an important place in the repertoire of late 17th Century sacred music. Charpentier studied under Carissimi in Italy and brought the dramatic oratorio to France giving it a special French character. In this piece he displays an original melodic talent, a rich command of harmony and counterpoint but above all an ability to fuse the conflicting elements of drama and devotion into a unique whole.

LAWRENCE COOKE

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FAURE - REQUIEM

I	- Introit et Kyrie:	Choir
II	- Offertoire:	Choir and baritone solo
III	- Sanctus:	Choir
IV	- Pie Jesu:	Soprano solo
V	- Agnus Dei:	Choir
VI	- Libera Me:	Choir and baritone solo
VII	- In Paradisum:	Choir

GABRIEL FAURE (1845 - 1924) was first inspired to compose a requiem by the deaths of his father and mother. The piece was completed in 1888 and first performed at the Madelaine in Paris where Faure was assistant organist and choirmaster. He felt that he was working within the forms and traditions of church music and as such this composition represents his only large scale religious setting. The Requiem finds its place in church life at funerals, memorial services and on All Souls' Day. It is a common subject for composers, the text being similar to the Mass for Holy Communion with the more joyful parts omitted.

The character of the Requiem is unusual for its serenity which reaches its peak in Pie Jesu. This is particularly noticeable in Libera Me where the terrifying drama of the Day of Wrath passes in a few bars. Yet the movement is not without its dramatic moments as, for example, when the anxious pulse of the very opening chords underlines the sense of fear and trepidation at the prospect of Eternal Death. The work is also remarkable for its original harmonies which still retain their power to move although the general familiarity of the piece tends to belie this fact. Witness the unexpected chord sequences at the end of the Introit and during the Agnes Dei which slip by almost without notice. However, surprisingly, Faure showed little interest in orchestration and entrusted the task to others. The instruments are only brought in for brief moments yet with great effect. This can be seen by the gentleness of the clarinets and flutes in "Pie Jesu" and the dramatic power of the trombones in Libera Me. As well, the string and harp writing is particularly colourful and aptly sombre.

Faure's Requiem is not a specifically Christian piece largely because it does not include any Last Judgement. Nonetheless, In Paradisum suggests a hope of life to come and the repeated arpeggios in the Sanctus create a sense of timelessness in this future world. However, the piece is not merely a personal cry of anguish either. Instead, the composer transforms the tensions of the traditional Requiem giving precedence to the human transcendence of suffering and death to produce a work of outstanding beauty and power.

LAWRENCE COOKE

KINGSTON CHORAL SOCIETY

OCTOBER, 1992

ALISON WRAY gained her professional performing experience as a soloist with the many excellent choral societies in the North of England while working as a lecturer in linguistics. She now combines some lecturing with consultancy in pronunciation for singers and a very active singing career. This encompasses opera and oratorio by most of the great composers including contemporary ones. Alison has appeared as a soloist in radio broadcasts and she also presents lecture-recitals on a range of themes suitable for music clubs, schools and private parties.

SARAH CONNOLLY was born in Middlesbrough and began her musical career as a pianist. After studying piano and singing at the Royal College of Music, she joined the staff of the BBC Singers and later the 1992 Glyndebourne Festival Chorus. Sarah's solo engagements have included the Mozart Requiem with the London Mozart Players under Jane Glover and Mendelssohn's Elijah in St. Alban's Abbey. In Opera, Sarah has played Madam Popova in Walton's The Bear and in October sang the Elder Sister in Stephen Oliver's Chamber opera, Beauty and the Beast at the New Theatre Portsmouth. Future engagements include Verdi's Requiem in Bergen Cathedral, Norway and a BBC broadcast in January of a performance from the Barbican of The Diary Of One Who Vanishes.

CHARLES DANIELS was born in Salisbury. He was a chorister and a Choral Scholar at King's College, Cambridge. After graduating with a degree in Natural Sciences and Music he studied at the Royal College of Music under Edward Brooks. In 1986 he was first prizewinner in the Great Grimsby International Competition for Singers and a major prizewinner in the GKN English Song Award. Following a performance as Myrtil in Rameau's La Guirlande in the Bruges Festival that year, Charles was invited to take the part of Le Dieu de Sommeil in Lully's Atys with the Opera de Paris in 1987. He has made many recordings and last summer saw his BBC Promenade Concert debut as a soloist in Purcell's 1692 Ode On St. Cecilia's Day.

JOHN HANCORN studied at Trinity College of Music and continued his training at the National Opera Studio. Awards he has won include the 1982 Richard Tauber Prize and at S'Hertogenbosch in 1983, he was a major prizewinner. As an experienced concert artist John has performed extensively throughout Britain and Europe. Concert performances include a number of St. Matthew Passions with Peter Pears at Aldeburgh, London and Cambridge; Apollo in Monteverdi's Orfeo with Roger Norrington and the Early Opera project (Proms 1986 and tour of Italy); Cherubini's Medee with the Orchestra of the Age of Enlightenment at the Queen Elizabeth Hall and Faure's Requiem with the Royal Ballet at Covent Garden. John's most recent concert work has included a tour of Spain of Mozart's Requiem with Jane Glover and the London Mozart Players.

KINGSTON CHORAL SOCIETY

October, 1992

ROBIN PAGE was born in Ipswich and was educated at Magdalen College School, Oxford and Cambridge University. He then studied at the Royal Academy of Music in London and continued there as a Professor until 1990. In addition to his work with Kingston Choral Society, Robin is also Musical Director of the Purcell Orchestra, the Thames Symphony Orchestra and the Thames Sinfonia as well as the Birmingham Philharmonic Orchestra. He is Principal Conductor of the West Sussex Philharmonic Choir. In addition to engagements all over Britain, Robin has had a highly successful visit to Estonia where he conducted the Estonian State Symphony Orchestra for the first concert performance and recording there of Elgar's Enigma Variations.

THE PURCELL ORCHESTRA was founded in 1982 from a nucleus of the best young musicians leaving the music colleges in London. The orchestra made its South Bank debut in 1986 and performs regularly with Kingston Choral Society and several other choirs.

KINGSTON CHORAL SOCIETY evolved from Surbiton Oratorio Society which in turn had been the product of an ad hoc choir formed in 1951 to mark the Festival of Britain with a rendition of Handel's Messiah. We base our concerts not only on the standard repertoire but also on the lesser known pieces by composers from most musical eras - including this latter part of the 20th century. Details of our current concert season can be found in our 1992-1993 brochure. New members are always welcome. If you would like to join us, then have a word with any of the choir members tonight or contact our Membership Secretary, Val Moeri on 081 543 3595.

KINGSTON CHORAL SOCIETYOur Next Concert.....

Saturday, December 12th at 7.30pm Kingston Parish Church

BRITTEN St. Nicolas Cantata and Carols

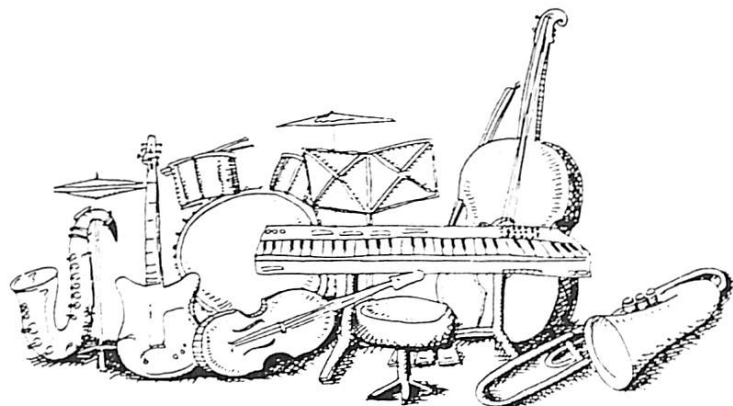
Organ accompaniment

LONDON MOZART PLAYERS Saturday, November 14th at 8pm.
Kingston Parish Church Conductor/soloist Howard Shelley.

Mozart Piano Concerto No 12 in A major K.414
Haydn Symphony No. 44 in E minor "Trauer"
Mozart Piano Concerto No 9 in Eb major K.271

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