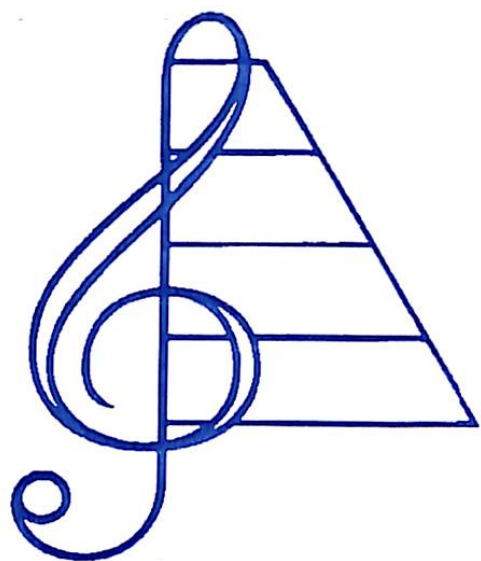


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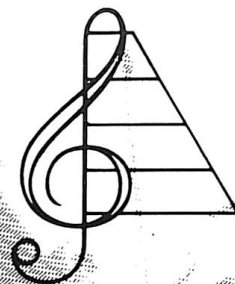
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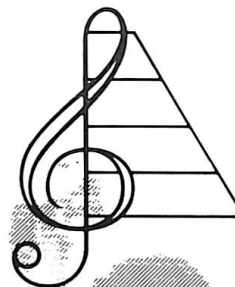
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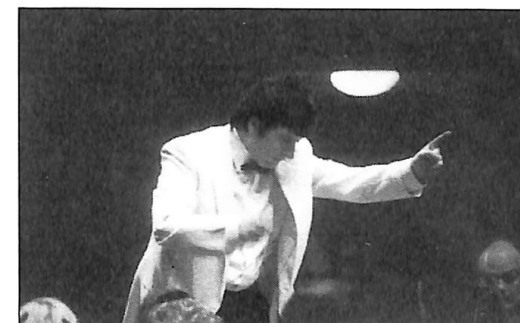
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Robin Page



ROBIN PAGE is a conductor based in London where he is the Musical Director of the Purcell Orchestra, Thames Symphony Orchestra, Thames Sinfonia and Kingston Choral Society. He has also given many concerts at the Royal Academy of Music, London, and has worked with the London Symphony Orchestra Chorus.

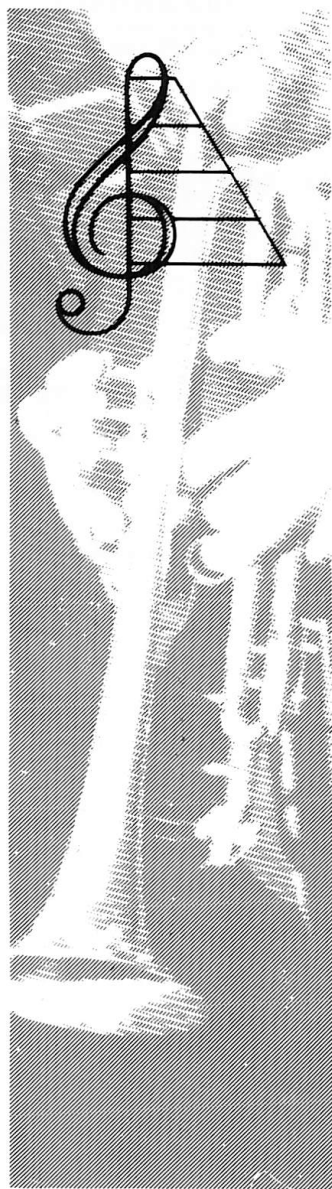
He travels all over Great Britain, regularly to the Midlands as Musical Director of the Birmingham Philharmonic Orchestra, to the Birmingham Conservatoire, the Halle Choir and the West Sussex Philharmonic Choir, where he is Principal Conductor. He recently made his debut with the Guildford Philharmonic Orchestra in a highly acclaimed performance of Verdi's Requiem in Guildford Cathedral; a performance involving combined British and Dutch choirs.

Robin helped found the Police National Orchestra by becoming its first Musical Director at its inception in 1989 and this year he is making his third British tour with them.

Recent recordings include BBC Radio 3 Broadcasts with the Ulster Orchestra. These featured Scandinavian Music, a particular interest which takes him frequently to Sweden. He has given the British Premiere performances and recordings of many Scandinavian works including composers such as Kraus, Stenhammer, Lidholm and Bortz. In April this year, further illustrating the Baltic connection, Robin conducted inspired performances at the inaugural concert of the U.K. Sibelius Society at St. John's Smith Square, notably of Sibelius' Symphony No.3 and the complete Humoresques for violin and orchestra.

Abroad he has appeared on Hungarian Television with the Budapest State Opera Orchestra and soloists and with the Hungarian Radio and TV orchestra. He has recently returned from a highly successful visit to Estonia where he conducted the first concert performance and recording there of Elgar's Enigma Variations with the Estonian State Symphony Orchestra.

Robin 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.



MATINEE

Maurice Ravel — Mother Goose Suite

Ravel's position as one of France's leading twentieth-century composers has been earned by many great works, not least the ever-popular 'Bolero'. His many piano works and orchestral pieces have involved excursions into previously forbidden areas of harmony, but have remained popular none-the-less. The Mother Goose Suite, based on fairytales by Péricault, was originally written for piano and comprises five pieces:

- 1) Pavane of Sleeping Beauty
- 2) Tom Thumb
- 3) Little Ugly One, Empress of the Pagodas
- 4) Conversations of Beauty and the Beast
- 5) The Fairy Garden

P. I. Tchaikovsky — Nutcracker Suite (excerpts)

After the phenomenal success of his ballet 'The Sleeping Beauty', Tchaikovsky was called upon to produce another and was provided with the fairytale 'The Nutcracker'. He duly composed the musical score, but declared that he was unhappy with it and said that if he couldn't do any better he would give up composing altogether. Indeed, the first performance of the ballet was not well received, but the orchestral suite has continued to be among the best known of his works, the Russian Trepak dance and the Waltz of the Flowers being instantly recognisable. The suite was splendidly visualised in the animated Disney film 'Fantasia'.

INTERVAL

PROGRAMME

George Bizet — Jeux d'Enfants

Originally written as a four-handed piano suite of twelve children's pieces, it was later orchestrated using five of the pieces, which were assembled into the 'Little Suite for Orchestra'.

- 1) March, 'Trumpeter and Drummer' conjures up a picture of parading soldiers.
- 2) The Doll — a tender lullaby for muted strings.
- 3) The Top — the violins imitate a spinning top while the woodwind play a lively dance tune.
- 4) Little Husband, Little Wife — a dialogue between the first violins and 'cellos.
- 5) The Ball — a vigorous gallop for the whole orchestra.

Benjamin Britten — The Young Person's Guide to the Orchestra

Britten's precocious talent produced several works by the time he was sixteen and he achieved worldwide renown in 1945 with his opera, Peter Grimes. It was in this year that he was commissioned by the Ministry of Education to write the music for a documentary film, 'The Instruments of the Orchestra', in which a narrator describes the uses and characteristics of the various instruments. Britten used a theme and variations form, the theme being Purcell's Rondeau from the incidental music to Abdelazar. Thirteen variations follow, featuring individual instruments and the work ends in a fugue, the wonderful climax of which features the brass playing the original theme whilst the remainder of the orchestra continue with the fugue at a furious pace.





EVENING

Edward Elgar — Overture 'Cockaigne'

Dedicated to "My many friends, the Members of British Orchestras", this concert overture was first performed in London in 1901, the composer conducting. Subtitled 'In London Town' it is a picture of the city in the time of Edward VII, with its sights and sounds, such as the martial sound of a band and the religious music of a church organ. The title refers to an imagined land of idleness and luxury from which the word 'Cockney' is said to be derived.

George Butterworth — 'A Shropshire Lad' Rhapsody

Few compositions by this composer exist, due to his tragic and premature death at the age of thirty-one whilst in action on the Somme. Those that remain suggest that he might well have achieved greatness. 'A Shropshire Lad', a book of poems by A. E. Housman which had a profound influence on several English composers, inspired Butterworth to write a song cycle of the same name. He later based his orchestral rhapsody on a theme from one of the songs, entitled 'Loveliest of Trees'.

Gustav Holst — The Planets (Excerpts)

With the name Gustavus Theodore von Holst, one could be forgiven for doubting that this was an English composer, but his paternal great-grandfather of Swedish descent had moved to England and Holst was born in Cheltenham. His musical career began in the post of village organist and he went on to play the trombone in various orchestras. He later turned towards teaching and composition. His works vary from small string orchestra pieces, such as the Brook Green Suite and St. Paul's Suite, to the mighty work for which he is best known, The Planets. This music was suggested by the astronomical significance of the planets and is in seven sections. The three to be played this evening include Mars, the Bringer of War, Jupiter, the Bringer of Jollity (at the core of which is the melody to which the words of 'I vow to thee my country' have been set) and Uranus, the Magician.

Arthur Bliss — March from 'Things to Come'

While studying at the Royal College of Music in London, Bliss was fortunate enough to be taught by such great names as Vaughan Williams and Holst. Little wonder, then, that he turned his hand to composition, first achieving recognition after the First World War. He was to become highly respected in his field, being the B.B.C.'s Music Director and was appointed Master of the Queen's Music in 1953. In addition to the more usual compositions, he was called upon to write the music score for many films and in 1934 supplied the music to Korda's film of H.G. Wells' book 'Things to Come'. This was later arranged into a suite for orchestra, the March being especially well known.

Edward Elgar — Sea Pictures (excerpts)

This is a cycle of five songs for Contralto and orchestra set to poems by Noel, C. A. Elgar, Elizabeth Barratt Browning, Garnett and Lindsay Gordon. The work received its first performance in Norwich in 1899, with Clara Butt as soloist and was performed two days later in London with Elgar accompanying her on the piano. It is the fourth song which will be heard, entitled 'Where Corals Lie'.

INTERVAL

PROGRAMME

Edward Elgar — Enigma Variations (excerpts)

The piece 'Variations on an original Theme' proved to be Elgar's first major success and remains one of his most popular works. It is a portrait of intimate friends, each represented by a variation, with the initials or nickname of the person concerned at the beginning. The 'Enigma' is the title given to the opening theme, probably representing the composer, but Elgar himself said, "Through and over the whole set another and larger theme 'goes' but is not played". Nobody has been able to identify this, with ingenious guesses ranging from 'Auld Lang Syne' to a motif from Wagner's Parsifal. Variation eight (W.N.) refers to Winifred Norbury, a gracious lady friend, who is depicted by the clarinets. This leads into 'Nimrod' (The hunter), one of Elgar's most beautiful melodies. It refers to August Jaeger (his surname being the German word for 'hunter'), who used to accompany Elgar on long walks, discussing Beethoven and indeed there is a reference to one of Beethoven's piano works within.

Charles Villiers Stanford — Songs of the Fleet

Born in Ireland, Stanford attended Cambridge as an organ scholar. He came to the fore in his twenties, writing his first symphony and, at the request of Tennyson, wrote the music for the production of 'Queen Mary' at the Lyceum Theatre. He is most remembered for his songs and choral music. He was distinguished in the field of music education, holding professorships at the Royal College of Music and Cambridge University. He is buried near Purcell in Westminster Abbey. The 'Songs of the Fleet' are settings of five poems by Henry Newbolt and were first performed at the Leeds Festival in 1910.

Henry Wood — Fantasia on British Sea Songs

In his time, Wood was known as a conductor and organist and in 1895 was engaged as principal conductor of the new series of Promenade Concerts in London, a post which he retained until his death. In 1905 he wrote this Fantasia, a compilation of traditional and other songs, to celebrate the centenary of Nelson's victory at Trafalgar. It has since become the traditional finale to the Last Night of the Proms. Bringing a solo contralto into 'Rule Britannia!' was Sargent's departure from Wood's score.

C. H. Parry — Jerusalem

Like many composers, Parry's fame rests on one particular piece of music, to the exclusion of many other works. Although he wrote five symphonies, a piano concerto and many other smaller pieces, it is his setting to music of Blake's poem 'Jerusalem' which brought him most recognition. This, as with Elgar's 'Land of Hope and Glory', has become a national song, also popular at the Proms.

Edward Elgar — Pomp and Circumstance March No. 1

Elgar wrote five marches for symphony orchestra, collectively entitled 'Pomp and Circumstance'. The first of these has become by far the best known, due to the tune which is now regarded as a second national anthem by many. It was Edward VII who was so taken with the melody that he suggested it be set to words and so the trio section emerged in 1902 in Elgar's Coronation Ode, with words by A. C. Benson, as 'Land of Hope and Glory'. It has since become a firm favourite at the Promenade Concerts.



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Linda Snell



Linda Snell, born in Belfast and educated at Belfast Royal Academy, began studying singing at the age of 15 with Frank Capper. Since then she has won all major singing awards at home and when only eighteen years old, she competed in the Blackpool Music Festival, not only winning the Contralto Solo award, but carrying off the coveted Rose Bowl, an accolade which has come to Northern Ireland only twice before since the commencement of the Festival in 1907.

Over the past number of years Linda has performed all the major choral works and many recitals in all styles of singing. She has broadcast on radio and television and now also teaches from her home. This year Linda gave recitals in Aix en Provence and in September performed Giovanni in Opera Northern Irelands production of Verdis Rigoletto, with the Ulster Orchestra, conducted by Kenneth Montgomery.

Future engagements include broadcasts on BBC Radio 3, Oratorio work and more Opera on 1993. Linda will also be performing monthly concerts with the Ulster Orchestras Brass Ensemble.

Linda is delighted to have been asked to return to perform with the Police National Orchestra.



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Kingston Choral Society

Kingston Choral Society was formed in 1948 and has established itself as the major choral society of South-West London performing not only the standard choral repertoires but many lesser known works from the C16th to the present day.

The choir has appeared regularly in Kingston Arts Festival and at other major venues such as Guildford Cathedral and The Fairfield Halls, Croydon. A tour of Holland, including performances of works by Diependrock and Frank Martin, last year was an exciting and most successful new venture.

Kingston Choral Society is aided by the Royal Borough of Kingston upon Thames and has a performing membership of 140 voices. Four or Five concerts are given each year and future programmes include Janacek's Glagolithic Mass in Kingston and Beethoven's Missa Solemnis in Guildford Cathedral with the Guildford Philharmonic Orchestra.

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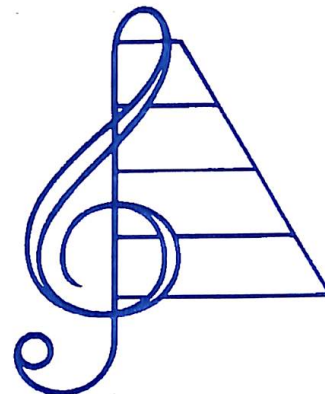
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