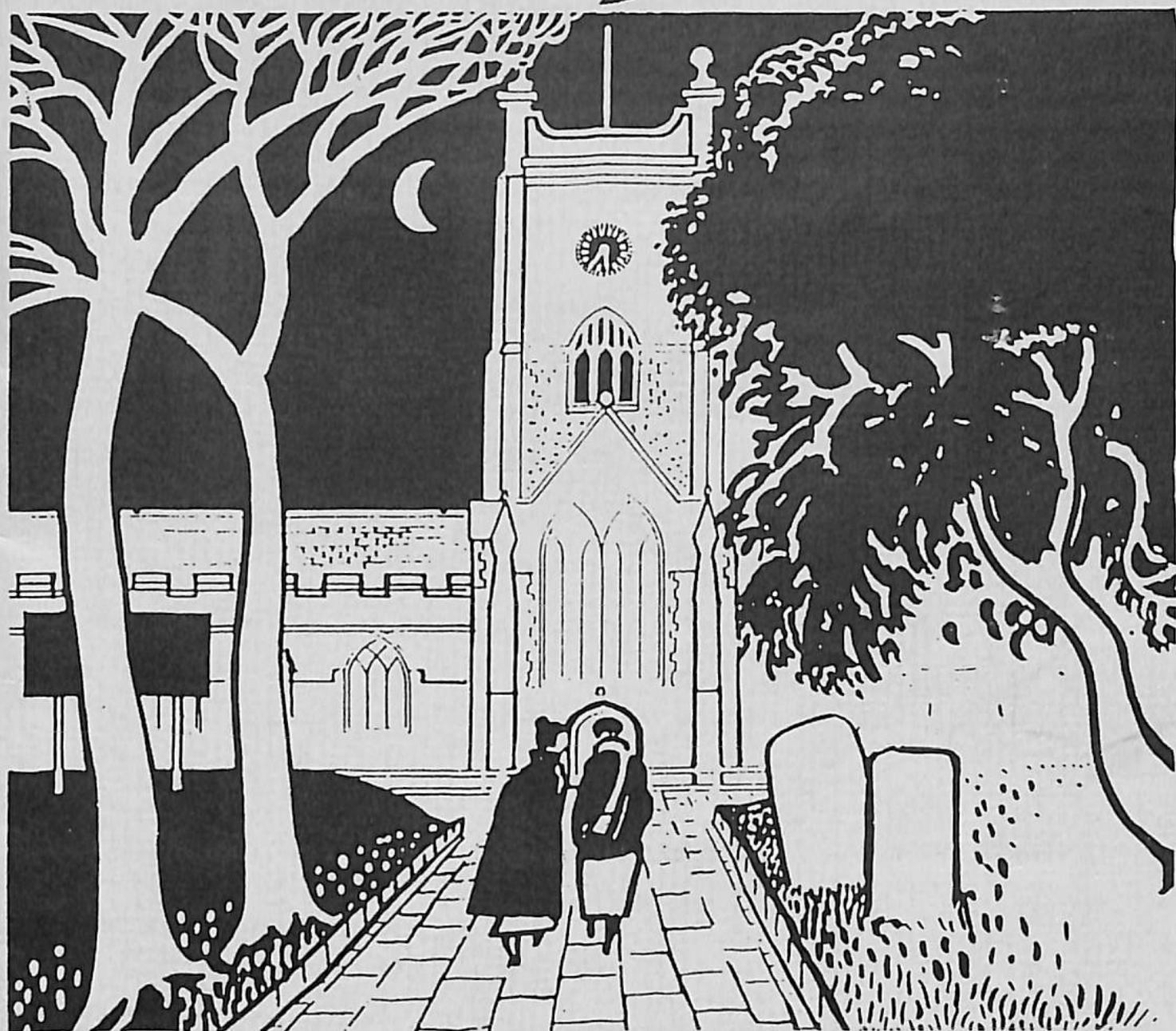




10 DECEMBER 1994
KINGSTON PARISH CHURCH



CHRISTMAS ORATORIO

J S BACH

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Our heartfelt thanks to our rehearsal accompanist, Andrew Massey.

Wine is available in the interval in exchange for tickets which must be bought before the concert starts. Fruit juice will also be sold.

Kingston Choral Society gratefully acknowledges the continuing financial assistance of the Royal Borough of Kingston upon Thames.

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SATURDAY 10 DECEMBER 1994

This concert is dedicated to the memory of Doreen Lambert,
an enthusiastic member of Kingston Choral Society for many years

CHRISTMAS ORATORIO

J S BACH

Soprano Evelyn Tubb

Alto Sally Bruce-Payne

Tenor Simon Davies

Bass René Linnenbank

The Purcell Orchestra

conducted by

Robin Page

CHRISTMAS ORATORIO

J S Bach (1685-1750)

Bach wrote the *Christmas Oratorio* in the autumn of 1734 for performance in the two chief churches in Leipzig over the holy festival of Christmas 1734/5. In spite of the fact that the six constituent cantatas would have been performed over the twelve night of Christmas, there can be no doubt that Bach considered the work an oratorio: he used the word on the autograph copy of the score, as well as on the printed libretto for the first Leipzig congregations. In so doing the composer explicitly stated that it is a single, integrated work and not a mere chance collection of cantatas.

Nevertheless, Bach clearly constructed the six Parts of his work so that each stood on its own as a separate musical entity. The outer movements in each case make this apparent, as does the choice of instrumentation for each part.

The Christmas Oratorio ranks among Bach's greatest large-scale works and incorporates many familiar features of his oratorio style. The biblical narrative is recounted by The Evangelist (Tenor) while the four soloists reflect on the action both in Recitative and Aria and in non-biblical, but devotional, terms. The Chorus both assists the narrative and comments on it. The main function of the Chorus is to establish the mood of each cantata with a large-scale opening movement (except in the second Part, which begins with an orchestral Pastorale), and also to interpolate suitable chorales throughout.

Bach uses items from three secular cantatas as the basis for most of the choruses and arias in the *Christmas Oratorio*. However, Bach wrote entirely new and very fine chorale settings for the work, and the beautiful accompanied recitatives, which he also wrote specifically for the work, are included among his finest examples of this genre.

The chorale melody '*Herzlich tut mich verlangen*' was clearly a great favourite of Bach's. Although it is commonly known as the 'Passion' Chorale, Bach uses the melody

Notes courtesy of the National Federation of Musical Societies.

twice in the *Christmas Oratorio*, as the first chorale in Part One (No 5 - How shall I fitly meet Thee) and also as the conclusion to the whole work. In the *Christmas Oratorio* therefore, as in 'St Matthew Passion', this chorale is a unifying factor, and in its final orchestration, very brilliant and fast-moving.

Johann Sebastian Bach was born in the small German town of Eisenach in Thuringia in 1685, one of a long line of musicians and composers. At the age of nine he was left an orphan, and his early music education was supervised by an older brother.

At the age of eighteen Bach became organist to one of the principal churches in Arnstadt, where he was able to develop as a composer. In 1707 Bach moved on to Mühlhausen, following behaviour which had upset the authorities, including a street brawl, an extended leave of absence, and the smuggling of a young girl into the organ loft! In Mühlhausen Bach married his first wife, Maria Barbara, and also wrote his first cantatas, as well as keyboard music.

A year later, in 1708, Bach joined the court orchestra in Weimar, becoming its director in 1714. In 1717 Bach's employer, Duke Wilhelm, reluctantly allowed him to leave for Cöthen, where Prince Leopold had offered him the post of Kapellmeister and a much improved salary. Bach spent six creative and happy years there, though this was marred by the sudden and unexpected death of his wife in 1720. In May the following year he completed his six Brandenburg Concertos and in December married his second wife, Anna Magdalena.

In 1723, Bach accepted the post as Kantor of the Thomasschule in Leipzig, after Telemann and Graupner had refused the invitations of the town council. During the remaining 27 years of his life he composed prolifically, performing and perfecting his music.

CHRISTMAS ORATORIO

J S Bach

English translation and adaption by the Reverend J. Troutbeck, DD
with additional translation by Robin Page, MAHons(Cantab)LRAM

PART I

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS

Chorus

Christians, be joyful, and praise your salvation,
Sing, for today your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship and fall down before Him.
Let us with voices united adore Him.

Recitative - The Evangelist

Now it came to pass in those days that there went out a decree from Cæsar Augustus that all the world should be enrolled. And all went to enrol themselves, everyone to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judæa, to the city of David, which is called Bethlehem, for he was of the house and family of David, to enrol himself with Mary his betrothed wife, being great with child. And when they were there the days were fulfilled that she should be delivered.

Recitative - Alto

See now the bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth,
Doth stoop to mortal birth,
See now the Star of Jacob shining,
Its beams delight our eyes,
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

Air - Alto

Prepare thyself, Zion, with tender affection
The purest, the fairest this day to receive,
Thou must meet Him with a heart with love
o'erflowing,
Haste then, with ardour the Bridegroom to welcome.

Choral

How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O fount of light, shine brightly
Upon my darkened heart;
That I may serve Thee rightly,
And know Thee as Thou art.

Recitative - The Evangelist

And she brought forth her first-born Son,
and she wrapped him in swaddling clothes,
and laid Him in a manger, because there
was no room for them in the inn.

Choral and Recitative - Bass and Sopranos

He came so poor upon the earth,
Who rightly can the love declare
That fills our tender Saviour's breast?
He doth pity all of us,
Yea, who can understand, or share
His grief for man by sin oppressed?
And in the heaven make us rich,
Himself the Son of God will give,
That we may be redeemed and live,
And like his angels in his heavenly home.
So now for this as Man behold Him born.
O Lord, have mercy!

Air - Bass

Mighty Lord and King all glorious,
Saviour true, for man victorious,
Earthly state Thou dost disdain.
He who all things doth sustain,
Who all state and pomp supplieth,
In a lowly manger lieth.

Choral

Ah! little Jesu, my heart's love,
Make Thee a bed, soft, undefiled,
Within my heart, and there recline,
So that I may remember Thee.



PART II
ON THE SECOND DAY OF THE FESTIVAL
OF CHRISTMAS

SYMPHONY

Recitative - The Evangelist

And there were shepherds in the same
country, abiding in the field, keeping watch
over their flocks by night. And lo, an angel of
the Lord stood by them, and the glory of the
Lord shone round about them, and they were
sore afraid.

Choral

Break forth, O beauteous, heavenly light,
And usher in the morning;
Ye shepherds shrink not with afright,
But hear the angel's warning.
This child so weak in infancy,
Our comfort and our joy he'll be,
There to subdue the devil,
And bring us peace eternal.

Recitative - The Evangelist and Soprano

And the angel said to them,
Be not afraid; behold I bring you good
tidings of great joy, which shall be to all the
people. For today is born to you in the city
of David, a Saviour, which is Christ the
Lord.

Recitative - Bass

What God to Abraham revealed He to the
shepherds doth accord to see fulfilled. To
shepherds, lo! our gracious Lord His
purposes unfoldeth. That blessing which, in
days of old, He to a shepherd first foretold,
a shepherd first beholdeth.

Air - Tenor

Haste, ye shepherds, haste to meet Him;
Why should ye delay to greet Him?
Haste this gracious Child to see.
Glad and joyful ye should be,
Of his wondrous love partaking,
Him your hope and comfort making.

Recitative - The Evangelist

And this is the sign to you: Ye shall find a
babe wrapped in swaddling clothes, and
lying in a manger.

Choral

Within yon gloomy manger lies
The one who reigns above the skies;
Where once the oxen sought their food
The Virgin's child doth lay His head.

Recitative - Bass

O haste ye then! ye shepherds, go,
Since you this wonder know,
And seek for God's Almighty Son

Within a manger lying lowly;
And there, beside that cradle holy,
In sweet harmonious tone,
Sing all with one accord,
To soothe your infant Lord.

Air - Alto

Slumber, beloved, and take Thy repose,
Soon wilt Thou waken, our joy and salvation.
O! may Thy breast find gladness and rest
In our heartfelt exultation.

Recitative - The Evangelist

And suddenly there was with the angel a
multitude of the heavenly host, praising God,
and saying:

Chorus

Glory to God in the highest, and peace on the
earth unto men in whom He is well pleased.

Recitative - Bass

'Tis right that angels thus should sing,
To us this day such joy doth bring;
Come then, our voices let us raise,
And join with them in songs of praise.

Choral

With all Thy hosts, O Lord, we sing,
And thanks and praise to Thee be bring;
For Thee, O long expected Guest,
Hast come at last to make us blest.



PART III
ON THE THIRD DAY OF THE FESTIVAL OF
CHRISTMAS

Chorus

Hear, King of angels, though falter our
voices,
O! when thy Zion before Thee rejoices,
Let her endeavour be pleasing to Thee.
Hear when thy Zion glad thanksgiving
raises,
Hear us, O Lord, when we offer our praises,
Hear now that we know our glory is coming.
We know that salvation comes to us all,
Salvation is won.

Recitative - The Evangelist

And when the angels were gone from them
into heaven, the shepherds said one to
another -

Chorus

Let us even now go to Bethlehem, and see
this thing which has come to pass, which
the Lord hath made know to us.

Recitative

He bids us comfort take,
And free His Israel doth make,
Relief to Zion hither sendeth,
And all our sorrow endeth.
Ye shepherds, see what He hath done,
Haste, make His glory known.

Choral

The Lord hath all these wonders wrought,
His great love these to proclaim,
Then let all Christendom rejoice,
And give Him thanks for all eternity,
Lord have mercy.

Duet - Soprano and Bass

Lord, Thy Mercy, Thy compassion,
Comforts us, and sets us free;
Of Thy wondrous love and kindness,
Thou dost heal our sin and blindness,
And our gracious Advocate Thou wilt be.

Recitative - The Evangelist

And they came with haste, and found both
Mary and Joseph, and the Babe lying in the
manger. And having seen it, they made
known abroad concerning the saying which
had been spoken to them about this Child.
And all that heard it wondered at the things
which had been spoken unto them by the
shepherds. But Mary kept all these things,
and pondered them in her heart.

Air - Alto

Keep, O my spirit, this blessing and wonder
Close within thyself contained.
O! by the wonders thy Saviour hath shown
thee.
Of His great mercy, be thy feeble faith
sustained!

Recitative - Alto

Yes, yes! my heart will keep and ponder the
things that in this hour of grace, to its own
happiness, it learns about this heavenly
wonder.

Choral

I will keep thee strongly in my mind,
I will live, live for Thee;
With Thee I will go hence;
With Thee I will soar above at last
Filled with joy for ever,
There to be in heaven.

Recitative - The Evangelist

And the shepherds returned, glorifying and
praising God for all the things which they
had heard and seen, even as it was told
unto them.

Choral

Rejoice and sing, your gracious King as
Man is born, and lays aside His glory; He is
adored as Christ the Lord, and every
tongue repeats the wondrous story.

Chorus - Hear King of Angels

INTERVAL of 20 minutes



PART IV
ON NEW YEAR'S DAY, THE FESTIVAL OF
THE CIRCUMCISION

Chorus

Come and thank Him, come and praise
Him,
Fall before God's throne of grace;
God's own Son, of His mercy,
Is our Saviour and Redeemer.
God's own Son all the foes of man
subdueth.

Recitative - The Evangelist

And when eight days were fulfilled for the
circumcising of the Child, His name was
called Jesus, which was so called of the
angel before He was conceived in the
womb.

Duet - Soprano and Bass

Immanuel, beloved Name,
To save mankind He came.
For me doth Jesus live,
Himself for me doth Jesus give,
And evermore within my sight
I will near Jesus dwell.
My Jesus all my joy doth make,
And bids my spirit comfort take.

Jesus, thou that for me livest,
Bridegroom of my waiting heart,
Thou Thyself that for me givest,
Bearing even death's bitter smart.

Come! I will with delight embrace Thee,
And never shall my heart release Thee;
Ah! then take me to Thee!
When death o'ertakes me, Thou alone
My strength and stay shalt be;
In need, distress, perplexity,
I look and long for Thee,
And in the hour of death
What shall my comfort be? Lord Jesus,
When I die, I shall not die eternally,
Thy Name upon me Thou dost write,
Which puts the fear of death to flight.

Air - Soprano with echo

Ah! my Saviour, I entreat Thee,
Tell me, should I fear to greet Thee?
Should thy Name inspire dismay?
Nay, Thou Saviour sayest nay.
Should I now from death be flying?
Nay, Thou dost in mercy say;
Or before Thy face be joying?
Yea, Thou Saviour, sayest yea.

Duet

'Tis well! Thy Name, O Lord, alone within my
heart shall dwell,
And I in bliss to Thee will still be turning,
When all my heart with love to Thee is
burning.

Lord Jesus, teach Thou me to honour Thee.
Jesu, Thou my joy and pleasure,
My redemption that hast won,
King and Shepherd, Light and Sun,
Thou my portion, hope and treasure,
Ah! how shall I worthily,
O Lord Jesus, honour Thee?

Air - Tenor

'Tis Thee I would be praising ever,
My Saviour, give me power and skill,
And all my heart with ardour fill.
Strengthen me, that Thy mercy worthily to
praise
I may endeavour.

Choral

Jesus who didst ever guide me,
Jesus, my strong helper be:
Jesus, save, whatever betide me,
Jesus, make me trust in Thee:
Jesus, let Thy grace attend me,
Jesus, still from sin defend me.



PART V
ON THE SUNDAY AFTER NEW YEAR'S
DAY

Chorus

Glory be to God Almighty,
Glory thanks and praise be given.
All the world doth worship Thee,
Thou that wilt our Father be,
Thou that wilt henceforth grant our utmost
longings,
And bring Thy children with joy unto
heaven.

Recitative - The Evangelist

Now when Jesus was born in Bethlehem, in the land of Judah, in the days of Herod the King, behold there came wise men from the East to Jerusalem.

Chorus and Recitative

Where is the new-born King, the King of the Jews?
Seek him within my breast,
For with me He vouchsafes to rest.
For we have seen His star in the East,
And are come to worship Him.
Rejoice that you this light behold,
That doth its kindly beam unfold.
My Saviour, Thou art the light
That shall upon the Gentiles shine:
Thy beams shall make their darkness bright,
And they shall surely hail it Thine,
How pure, how clear, that light must be,
That shines, O Lord, from Thee.

Choral

All darkness flies before Thy face,
The shades of night to day give place,
In Thy ways lead us ever,
That from Thy sight, and glorious light,
Our eyes may wander never.

Air - Bass

O Lord, my darkened heart enlighten,
and show to Thy servant the brightness of Thy face. Thy word doth shed upon the pathway of life the guiding lightness of grace, and suffers not therefrom my foot-steps to wander.

Recitative - The Evangelist

And when Herod the King heard it, he was troubled, and all Jerusalem with him.

Recitative - Alto

With fear why are ye taken?
Why should the presence of the Lord in you such dread awaken?
O! greet with thankfulness the love He is revealing,
He comes that He may bless our sinful race with perfect healing.

Recitative - The Evangelist

And gathering together all the chief priests and scribes of the people, he enquired of them where the Christ should be born; and they said to Him, in Bethlehem, in the land of Judah, for thus it is written by the Prophet: And thou, Bethlehem, in the land of Judah, art in no wise the least among the princes of Judah, for out of thee shall come forth a leader that shall be Shepherd of my people Israel.

Terzett

Ah! when shall we see salvation?
Ah! when comes our consolation?
Peace, for surely this is He.
Jesus, Ah! then come to me.

Recitative - Alto

My Lord is King alone,
Each heart that for His glory liveth,
Itself to Him that freely giveth,
Shall be the Saviour's throne.

Choral

This proud heart within us swelling
Is no palace rich and fair,
But a dark and gloomy dwelling,
Till Thou deign to enter there.
When Thy grace within it beameth,
Full of heavenly light it seemeth.



PART VI
ON THE FESTIVAL OF THE EPIPHANY

Chorus

Lord when Thy haughty foes assail us,
O! may it for our peace avail us
To rest upon Thy mighty power.
Our only trust, do Thou befriend us,
All needful strength and succour send us,
To keep us safe in danger's hour.

Recitative - The Evangelist

Then Herod called the wise men privily, and learned of them exactly what time the star appeared. And he sent them to Bethlehem, and said, Go your way, and enquire exactly for the young child, and when ye have found Him, bring me word, that I may come and worship Him also.

Recitative - Soprano

Thou traitor, thou but seekest the Lord to kill,
And tries every craft to work on Him thy will.
But He whose power no tongue can tell
Is kept in all his ways.
Even now thy false and wicked heart,
In spite of all its craft, its traitorous part,
Before the Lord thou seekest to kill displays.

Air

Nought against the power He wieldeth
Can our feeble arm prevail,
Nought doth all our might avail.
When His voice the Almighty shows,
All the earth before Him yieldeth,
Fall at once His haughty foes,
Them no pride from ruin shieldeth.

Recitative - The Evangelist

And they, when they had heard the King, went their way. And lo, the star which they had seen in the east went before them, until it came and stood over where the young child was. When they saw the star, they rejoiced accordingly, and coming into the house, they saw the young child with Mary His mother; and falling down, they worshipped Him, and having opened their treasures, they offered Him gold, frankincense, and myrrh.

Choral

I stand beside Thy cradle here,
Little child my Jesus,
I come to bring and give to Thee
That which you have given to me.
Take it, it is my mind and will,
Heart, soul and strength, do take them all,
And may my gifts please Thee well.

Recitative - The Evangelist

And being warned of God in a dream, that they should not return to Herod, they departed by another way to their own land.

Recitative - Tenor

Depart! enough, my treasure I retain,
With me He doth remain,
And while I live will not forsake me;
He to His kind embrace,
With soft and gentle grace
And sweetest tenderness will take me.
Now as my bridegroom I will receive Him,
And all my heart's devotion give Him;
Full well I know He loveth me,
And I, too, love Him heartily,
And for His honour live.
What foe from me this joy can rend
That He vouchsafes to give?
Thou, Jesus, art my constant friend,
And in distress I cry to Thee -
Lord, help, my shield and succour be.

Air

Ye foes of man, your might is shaken,
Dismay no more in me ye waken,
My strength, my shield is ever near.
What though with fear ye strive to fill me,
And threaten in your rage to kill me,
Behold! my Saviour dwelleth here.

Recitative - Soli

O'er us no more shall fears of hell,
Our Saviour, Jesus, will not fail.



ROBIN PAGE - CONDUCTOR is based in London where he is the Conductor and Musical Director of Thames Symphony Orchestra, Thames Sinfonia, The Purcell Orchestra, and Kingston Choral Society. He has also worked with the London Symphony Orchestra Chorus and made many appearances at the Royal Academy of Music, conducting various orchestras and ensembles.

Robin travels throughout the UK, regularly to the Midlands in recent years as Principal Conductor to the Birmingham Philharmonic Orchestra, to the Birmingham Conservatoire, the Halle Choir, Guildford Philharmonic Orchestra and to the West Sussex Philharmonic Choir, where he is Musical Director. He has recorded for BBC Radio 3 with the Ulster Orchestra and has featured on Classic FM.

Robin specialises in the Nordic repertoire, giving acclaimed performances of Sibelius and Nielsen symphonies, and conducting the inaugural concert of the UK Sibelius Society. He has also given first UK performances of many Scandinavian works including such composers as Stenhammer, Rosenberg, Lidholm and Bortz. This season he will travel to Sweden as guest conductor with the Sundsvall Kammarorkester.

Choral

Now vengeance hath been taken
On all the foes of man,
And Christ doth end in triumph
The conflict He began.
Death, devil, sin and hell-fire,
Have all been overcome,
The human race now standing
Beside their Lord God's throne.



Robin has strong links with Eastern Europe. He is guest conductor to the Estonian State Symphony Orchestra, with whom he gave the Baltic premiere of Elgar's *Enigma Variations*. He has also performed and broadcast in Poland and Hungary.

Robin 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. He lectures at Kingston University and has recently been appointed Principal Conductor to British Youth Summer Music.

EVELYN TUBB - SOPRANO comes from a musical family with a pan-european background and a tradition of performance in music, song and dance. Her own studies in singing, trumpet, piano and dance began at an early age, continued at the Guildhall School of Music and later in singing with Jessica Cash.

Throughout the world Evelyn has become an admired and influential interpreter of early music, combining period style with gesture and dramatic characterisation in performances of opera and oratorio with leading conductors, recitals with

lutanist/guitarist Michael Fields and their ensemble *Sprezzatura*, and as a member of Anthony Rooley's Consort of Musicke.

Her recordings with international labels include five solo CDs, with a sixth due for release in January 1995. She is also a popular teacher in demand for schools and courses worldwide, including the *Scola Cantorum Basiliensis* and Dartington International Summer School.

SALLY BRUCE-PAYNE - ALTO graduated in 1992 from Bristol University with a BA Honours in Music. She is currently studying at the Royal College of Music with Margaret Cable, having won the prestigious English Song Prize.

Sally sings with Philip Pickett and the New London Consort, The Sixteen, The King's Consort and Chiaroscuro. Her recordings this year have included Scarlatti's opera *San Filippo Neri* for BBC Radio 3, Locke's *Psyche* for Decca Records, contemporary recordings for Collins Classics, Purcell's opera *The Indian Queen* for Chandos Records and Purcell's *The Masque of Oberon* for Philips Records.

In complete contrast, Sally has performed many works ranging from the romantic period to the present day (including Boulez's *Le Marteau sans Maître* in the coming year), and has premièrèd many demanding new compositions.

Sally's concert engagements now take her all over the world, and forthcoming engagements include performances in Japan, Germany, France, Spain and the Canary Islands.

RENÉ LINNENBANK - BASS/BARITONE was born in Abcoude, The Netherlands in 1961. After completing his formal education he studied drama for one year before entering the Conservatory at Maastricht to take up

singing under Elisabeth Ksoll and Ton Thissen. After Maastricht he continued his studies at the Sweelinck Conservatory, Amsterdam, with Charles van Tassel. From 1990 to 1992 he studied on the Postgraduate Opera Course at the Guildhall School of Music and Drama with David Pollard. He made his professional début as Osmin for Scottish Opera in August 1992.

Whilst at Maastricht Conservatory he sang in several opera productions with Limburg's Symfonie Orkest and Opera SKON. For Opera SKON he sang Sarastro and Colas (*Bastien und Bastienne*), and translated into Dutch *Die Kluge* by Carl Orff, and *Carmen*. He was also commissioned by the opera department of the Sweelinck Conservatory to translate *The Cunning Little Vixen* by Janáček and *Gianni Schicci* by Puccini. For Stichting Opus Lyrique he translated a modern Swedish opera by Hülpers and Lindh, called *The Boy and the Birds*.

Among the roles he has sung on the stage are: Figaro (*Le Nozze di Figaro*), Harasta (*The Cunning Little Vixen*), Kezal (*Die verkaufte Braut*), Lycomedes (*Deidamia*), Major (A May Night), Totor (*Margot la Rouge*), Thésée (*Hippolyte et Aricie*), Mendoza (*Betrothal in a Monastery*), Bottom, (*A Midsummer Night's Dream*), Falstaff (*The Merry Wives of Windsor*), Osmin (*Die Entführung aus dem Serail*), Don Pasquale (*Don Pasquale*), Dulcamara (*L'Elisir d'Amore*), Basilio (*Il Barbiere di Siviglia*), Colline (*La Bohème*), and Don Alfonso (*Così fan Tutte*). He sang Bagheera/Meeta in Michael Berkeley's new opera *Baa Baa Black Sheep*, and created the role of King Tartaglia in the world première of Jonathan Dove's new opera *L'Augellino Belverde*.

René has appeared in concerts and Lieder recitals in The Netherlands, Germany, Belgium, France and the UK and has appeared as soloist with such conductors as Has van den Hombergh, Hartmut Haenchen, David Lloyd-Jones, William

Christie, Mstislav Rostropovich and Paul Daniel.

SIMON DAVIES - TENOR sang as a baritone in the chapel choirs of King's College and Trinity College, Cambridge, before winning a Foundation Scholarship to the Royal College of Music, where he started to sing tenor.

Since then he has sung Tamino (*Magic Flute*) and Bardolph (*Falstaff*) for Surrey Opera, Don Ottavio (*Don Giovanni*), Count Almaviva (*The Barber of Seville*) and Paris (*La Belle Hélène*) for Court Opera, and sang in *The Garden Venture* at Covent Garden.

As an oratorio soloist he has sung the *St John Passion* arias with Simon Preston and the London Bach Orchestra in the Picardy Festival, and solos in French Baroque music for the Chapelle Royal under the direction of Philippe Herreweghe.

He has sung in a revival of *French Song* in Paris, as well as a concert of Benjamin Britten's compositions in the Louvre. He has performed the latter composer's *Serenade for Tenor, Horn and Strings* in the Queen's Hall, Edinburgh, and returns to that city in March next year for the War Requiem.

KINGSTON CHORAL SOCIETY

KCS is one of the leading exponents of the performing arts within the Royal Borough of Kingston upon Thames.

The choir began life in 1948 as The Surbiton Oratorio Society - an organisation formed as a result of a highly successful recital of Handel's *Messiah* which the Mayor organised using forces from local church choirs. In 1985 the choir changed its name to 'Kingston Choral Society' to reflect the choir's association with the Royal Borough and the Parish Church where most concerts now take place.

The Society organises a minimum of four concerts a year, performing music dating from the seventeenth century to the present day, as recent concerts have demonstrated. The performance of Janacek's *Glagolitic Mass* in the 1993 Kingston Festival was enthusiastically received, as was the concert featuring Mozart's *Requiem* in the autumn of 1993.

Kingston Choral Society also makes appearances with the West Sussex Philharmonic Choir, the latest being a performance of Beethoven's *Missa Solemnis* at Guildford Cathedral in June 1994. Such joint concerts are becoming a regular feature as they give both choirs the opportunity to perform larger scale works than might otherwise be the case. The Royal Borough of Kingston upon Thames is linked with Delft in Holland, and the Society has formed a close association with 'Cantarella', its Delft equivalent. The next exchange visit to Delft, which will include a joint concert, is planned for 1996.

MEMBERS

The Society's membership is drawn from a wide area of South West London and North Surrey, and new members are always welcome.

Entry is by a simple audition where Musical Director Robin Page tests prospective members on their overall vocal ability. He doesn't expect perfection and he encourages those who don't pass first time to try again at a later date.

Rehearsals are every Thursday evening at the Hollyfield School Hall, Surbiton Hill, at 7.45pm.

For further information about the choir, please contact our Membership Secretary, Valerie Moeri on 0181 643 3595.

1994 - 1995 Season

**As part of the
Kingston In May Festival**
Saturday 13 May 1995, 7.30
Kingston Parish Church

**WALTON *Belshazzar's Feast*
LARSSON *Folkladd Gud*
SIBELIUS *Finlandia***

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Saturday 15 July 1995, 7.30
Kingston Parish Church

A Programme of English Music

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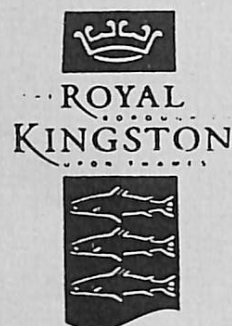
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Kingston Choral Society would like to thank you for your support during 1994, and wish you all a very **Merry Christmas** and a **Happy New Year**.

We are singing carols at St Agatha's Church, King's Road, Kingston, on 17 December at 8.00pm. All are welcome.

Printed by TAG Instantprint 0181 546 6833



10 DECEMBER 1994
KINGSTON PARISH CHURCH



CHRISTMAS ORATORIO

J S BACH