



13 MAY 1995

KINGSTON PARISH CHURCH



WALTON  
LARSSON  
SIBELIUS

*Belshazzar's Feast*  
*Förklädd Gud*  
*Finlandia*

## KINGSTON CHORAL SOCIETY

|                  |                                                                       |                               |
|------------------|-----------------------------------------------------------------------|-------------------------------|
| PATRON           | The Worshipful the Mayor of the Royal Borough of Kingston upon Thames |                               |
| PRESIDENT        | Alderman W James Daly KCHS FICE                                       |                               |
| VICE PRESIDENT   | Richard Tracey MP JP                                                  |                               |
| MUSICAL DIRECTOR | Robin Page MA (Hons) (Cantab) LRAM                                    |                               |
| CHAIRMAN         | Anne Miller                                                           |                               |
| Honorary Members | Mrs A Johnson                                                         | Miss D Lofts                  |
| Cover design     | Maurice Moeri                                                         | Design Services 0181 643 3595 |
| Programme editor | Avril Elson                                                           | JEDCo                         |

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.

Flowers for this evening's concert were supplied by



**Pick of the Bunch Ltd**  
*Flowers for all occasions*

KINGSTON: 140-142 RICHMOND ROAD · TEL 0181-549 9000 · 0181-546 3592 · FAX 0181-547 2236  
NEW MALDEN : 177 HIGH STREET · TEL 0181-942 6272  
HAM COMMON : UPPER HAM ROAD · TEL 0181-948 3666  
TEDDINGTON : 200 KINGSTON ROAD · TEL 0181-943 3883

## KINGSTON IN MAY FESTIVAL 1995

SATURDAY 13 MAY

This concert is dedicated to the memory of Brian Hammond,  
an enthusiastic member of Kingston Choral Society for many years,  
and our hard-working volunteer concert electrician.

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

Baritone: Richard Halton  
Soprano: Marianne Hellgren  
Narrator: Charles Pemberton

The Purcell Orchestra

*conducted by*

Robin Page

## FINLANDIA

Jean Sibelius

Be still my soul, the Lord is always near thee:  
Bear patiently the cross of grief or pain,  
Leave to thy God to comfort and to cheer thee,  
In ev'ry change he faithful remains,  
Be still my soul: thy heav'nly friend will steer  
thee  
Through thorny ways to His own domains.

Be still, my soul, the hour is fast approaching,  
When we shall be forever with the Lord,  
Then will our tears no longer be encroaching,  
Sorrows forgot and our joys restored.  
Be still, my soul: when worldly troubles have  
passed,  
All safe and blest, we shall meet at last.

My heart goes out, Finlandia to you.

**Jean Sibelius**, who died in 1957, had a long life, and it was filled with accomplishments. In 1899 Finland was under the domination of Russia, and in danger of losing its national heritage. A pageant was mounted in protest, for which Sibelius composed a suite called *Finland Awakes*. The finale was the work we know as *Finlandia*, and its impact was both instantaneous and deep, so much so, that it was initially suppressed as potentially subversive. The music was not performed again in Finland until 1905. It is passionate music, which mirrors the country of its inspiration; an intensely nationalistic composition, and an international utterance of genuine grandeur.

© Denby Richards

## LAWFORD & CO

SOLICITORS

For those who have been weighed in the balance and found wanting

Lawford & Co

have offices in London, Manchester, Nottingham and  
Richmond upon Thames, and associates in Edinburgh.

Lawfords send their best wishes for tonight's performance

Watchmaker Court 65 St John Street LONDON EC1M 4HQ  
Tel: 0171 353 5099 Fax: 0171 353 5355

**Lars-Erik Larsson** was born at Åkarp, a small village a few miles north of Malmö, Sweden, in 1908. He is perhaps the most important representative of the Swedish neo-classicist movement in music, and through works like *Pastoralsvit* (Pastoral Suite) and tonight's work, *Förklädd Gud* (Disguised God), he has achieved unusual popular acclaim for a Swedish composer.

After studying the organ, Larsson was awarded a Swedish state scholarship to study composition at Vienna, where he took lessons from Alban Berg, and in Leipzig, where he was taught by Fritz Reuter. A spell as a music teacher was followed by employment as composer, conductor and producer of classical music at the Swedish Broadcasting Corporation. It was whilst with Swedish Radio that he wrote the two works mentioned, perhaps his most popular. Larsson was professor of composition at the Stockholm conservatoire (Musikhögskolan) from 1947 to 1959, when he moved to Uppsala University as its music director, where he stayed until 1966.

Larsson's works have continually swung between Nordic romantic, neo-classicist and more experimental (polytonal and dodecaphonic) modes of expression. His early works show the influence of Sibelius, whilst his stay in Vienna opened his eyes not only to his teacher Alban Berg's but also Schönberg's and Hindemith's styles. In 1932 Larsson wrote, in the form of ten piano pieces, the first Swedish dodecaphonic music. His *Sinfonietta* for strings, also 1932, was of much greater importance. It was an unromantic linear and partly neo-baroque piece, of, considering Larsson's gentle spirit, pungent aggressiveness. His following smaller scale works became successively warmer in a more elegant neo-classical style.

Working with Swedish Radio changed Larsson's style. Until the mid 1940s he concentrated on music for specific purposes, mainly radio, theatre and film, eschewing more exclusive, personal manifestations. Larsson developed, together with **Hjalmar Gullberg**, a new type of radio programme, the lyric suite, of which tonight's performance is an example. These suites are composed of poetry readings interspersed with music.

During the Second World War Larsson wrote military marches and light music, as well as music for some 20 films. During the 1950s Larsson composed a series of twelve concertinos for various solo instruments and string orchestra, mainly for skilled amateurs. These are a very helpful addition to the amateur repertoire, and some are now frequently performed professionally. After a few years of further experimentation, the 1960s saw a return to neo-classicism, and in the early 1970s, Larsson composed works of erudition and humour, with impressive musical wit and jocularity.

Larsson was, during his varied career, often criticised for being too unassuming, for lack of exclusivity and interest in the development of western music. He was, in fact, for decades, a Swedish composer of the highest artistic level, capable of and willing to meet the musical needs of a wider public. In his later works he approached a 'Mozartian' ideal, free and elegant. Larsson said "I want music to live, it must not crawl on the ground, it must float ..." and indeed his music is free of brutal or otherwise extreme effects and expressions. His emotional spectrum ranges from occasionally witty esprit to light, dreamy intonation and to meditative elegiac moods. Larsson died in 1986.

**Hjalmar Gullberg** was born at Malmö, in the south of Sweden, in 1898. He is one of his country's best loved poets, and was for many years head of the Swedish Broadcasting Corporation's drama department.

He became a member of the prestigious Swedish Academy (which awards the Nobel prize for literature). His verse has a distinct musical quality and highly developed sense of form. His writings often give evidence of his schooling in French, Greek and Latin classical literature.

Some of his work shows a considerable sense of humour, whereas much deals with his longing for salvation through a mystical experience of God or through love.

In 1961, facing death through a debilitating illness, Hjalmar Gullberg took his own life.

Kristian Larsson 1995

## FÖRKLÄDD GUD

Lyrisk Svit Opus 24  
*Disguised God Lyrical Suite Opus 24*

### 1 PRELUDE

*Not for the high and mighty, but for the humble  
Not for war men, but for workers who have tilled  
Their acres without a grumble  
A god plays upon a pipe  
It is a Grecian story ...*

### 2

Vem spelar på en pipa  
en låt av grynings luft  
för himmelsk att begripa  
höjd över alltförnuft?  
Vem äger lösenorden,  
flöjtvisans dolda text?  
Vem spelar på jorden  
för djur och växt.

*Who plays upon the panpipes  
At break of summer dawn  
Too high for comprehension  
Beautiful songs of morn?  
Who knows the secret password  
The flute-song's hidden text  
Who plays upon the earth  
For all plants and creatures?*

Vem ärden gode herden  
som för sin flock i vall  
och som med gräs förser den  
och toner av kristall?  
Vem går på betesängar  
i sommardagens kvalm  
och sover bland drängar  
på jordisk halm?

*Who is this caring shepherd  
Who takes his flocks to pasture  
And feeds them with both grass  
And notes of crystal?  
Who walks on grazing meadows  
In summer's heavy days,  
And sleeps amongst the shepherds  
On earthly straw?*

### 3

*Apollo lives in a Thessalian stable.  
No laurels crown his golden hair.  
He is sent from the hall of Olympus  
Charged with living for one year as a shepherd.  
A god lives in a Thessalian stable.*

*He walks among the servants in disguise.  
His dish and spoon are at the bottom of the table.  
His bed is with the creatures in the barn.  
He owns no earthly possessions.  
In farmhand's cloak goes a disguised god.*

Lars-Erik Larsson  
Words by Hjalmar Gullberg

Kring höstlig vaktelds bränder  
församlar han frysande  
får och sköter med kloka händer  
de djur som ha sår.  
Hans sanna hem är sagan,  
hans själ är lyra och dikt.  
Dock gör han utan klagan  
sin jordiska plikt.

*Around the autumn watchfires  
He gathers the freezing lambs  
And tends those which have sores  
With skilled and loving hands.  
His rightful home is legend:  
His soul is poem and harp.  
Yet he, without complaint  
Follows his earthly task.*

### 4

Välsignelse följer i gudarnas spår.  
Om kappan än döljer hans gyllne hår,  
så blomstrar den mark där han går.  
Han spelar för djuren, som följa hans takt,

*Blessings follow in the tracks of the god.  
Even if his cloak covers his golden hair,  
Still the ground blossoms where he walks.  
He plays for the creatures who follow his  
beat.*

för solen, för skuren, i nyplöjd trakt,  
där döden förlorar sin makt.

*For the sun, for the furrow, in the new-  
ploughed land  
Where death is losing his power.*

### 5

*We seldom praise the farmer  
The monarch of Thessaly.  
When he gets up at cock-crow,  
He is on holy ground.*

*But one who lives among his men  
And shares his meals with them  
Is lord of the sun, brother of the moon,  
And comrade of the stars.*

Vad faller över träden för silverglans  
vid pipans bröllopskväden och djurens dans?

*What kind of silver light falls on the trees  
As the pipes play wedding music and the  
creatures dance?*

Vad är det för ett rike han kommer från.  
Han som ej är vår like men blott ett lån?

*What kind of kingdom does he come from,  
He who is not of our kind, and merely here  
for a while?*

Erinrar han sig, fången vid äng och vik,  
en värld som är förgången, en glömd musik?

*Does he remember, banished by mead and  
shore  
A world which has vanished, a forgotten  
music?*

Erinrar han sig lyra och jungfrukör,  
ett liv av helig yra som aldrig dör?

*Does he remember lyre and virgin choirs,  
A life of holy ecstasy which never dies?*

*Gods still wander over this earth  
One of them may be sitting at your table.  
Do not think that a god can ever die  
He walks past you, but you cannot see.*

*He wears no sceptre or purple gown  
Only by his deeds do you know he is a god.  
This rule has never been transgressed:  
If God is on the earth, he walks disguised.*

Bjuder ett mänsköga till stilla kärleksfest

oss, kyliga och tröga, som folk är mest,  
lägger, som himmelsk läkning för djupa  
själasår,  
en vän, fri från beräkning, sin hand i vår,  
synes en ljusglans sprida sig kring vår  
plågabädd -  
då sitter vid vår sida en gud förklädd.

*Do you believe that sheep  
Would graze in the morning light  
On grass-clad earthly hills,  
If gods did not exist?*

*Do you believe that Spring,  
Would bind its flower wreaths  
On all the dead-men's hills,  
If gods did not exist?*

*If a human eye invites us to a quiet feast of  
love*

*Us, cold and slow, like most folk are,  
If, like a heavenly balm for deep wounds of  
the soul,*

*A friend puts his hand in ours, without  
counting the cost,  
Then a shimmer seems to spread round our  
bed of pain -  
Then sits by our side a god disguised.*

INTERVAL OF 20 MINUTES

**Dillons has  
all the  
answers**

**d<sup>s</sup>**  
**DILLONS**

**Dillons the Bookstore**  
**The Bentall Centre, Kingston**  
**Tel: 0181 974 6811**

**Thames**  
**PHILHARMONIC**  
**Choir**

(formerly John Bate Choir)

Saturday 27 May 1995  
at 7.45pm  
Kingston Parish Church

**BRITTEN**  
**St Nicholas**

**KEVIN JONES**  
**Song of the River** (World Premiere)

**HOLST**  
**St Paul's Suite**

Ladies of Kingston University Chamber Choir  
Boys of Kingston Parish Church Choir

Conductor: John Bate  
Tenor: Robert Johnston



## BELSHAZZAR'S FEAST

Sir William Walton

The period in which *Belshazzar's Feast* was composed was one of religious and choral music, with new principles being promulgated by Stravinsky and Kodály abroad, and Holst and Vaughan Williams at home. Walton's only large-scale work for chorus and orchestra was among those that made no concessions to amateur singers, from whom high professional standards now began to be required.

The first performance was at the Leeds Festival of 1931 and was conducted by Malcolm Sargent. Other works given during the week included Vaughan Williams's *Towards the Unknown Region*, Handel's *Solomon*, Delius's *Mass of Life*, and Berlioz's *Grande Messe des Morts*. Even among this splendid company *Belshazzar's Feast* was an immediate success, and a month later - at the first London performance - the strong impression that a masterpiece had arrived was fully confirmed.

The libretto, extracted by Osbert Sitwell from the Book of Daniel, and from Psalms 137 and 81, was in sharp contrast to the sobrieties of the familiar oratorio repertoire (which then excluded the most dramatic of Handel's works). Taking into account the nature of the text, *Belshazzar's Feast* was necessarily a virtuoso work paying minimal dues to convention. But while being abreast of the practices of the 'new music' of the post-war period - in respect of rhythm, harmony, and instrumentation - it did not fracture the essential characteristics of the choral medium (with which Walton had been familiar since the start of his musical career, as a chorister in the cathedral choir in Oxford).

Like Handel's *Belshazzar*, Mendelssohn's *Elijah*, and Sullivan's *Martyr of Antioch* (also a Leeds Festival work, of another age), *Belshazzar's Feast* deals with the heathen as enthusiastically as with the godly. Walton, noted the *Musical Times* after the first performances, depicted 'with extreme vividness that barbaric mixture of monotheism and nationalism which lies just beneath the Bible narrative of the Captivity'. It may well be felt that Walton's music has a particular contemporary relevance.

Proposed for performance at the Three Choir's Festival of 1932, *Belshazzar's Feast* was deemed unacceptable by the cathedral authorities at Worcester. In the following year, however, it was one of the English works chosen for the International Festival of Contemporary Music in Amsterdam.

*Notes courtesy of the National Federation of Musical Societies © Percy Young*

**Sir William Walton (1902-1983)**

The composer was born in Oldham, Lancashire, on March 29, 1902. From the age of five, William sang in his father's church choir. At ten, he entered the Christ Church Cathedral Choir School at Oxford, and after receiving his Bachelor of Music degree in 1918, he spent a brief period at Christ Church College, Oxford. On leaving Oxford, having been expelled for failing to attend his studies, due to devoting all his time to music, he joined the Sitwell family in London. This association led him to write his first popular success, *Façaade*, in 1922, and to a collaboration on *Belshazzar's Feast* in 1931 with Osbert Sitwell, who prepared the text, taken from the fifth chapter of the Book of Daniel, with the addition of psalms 81 and 137.

Throughout the Second World War, Walton was an ambulance driver in London. During this time, he wrote fairly prolifically, producing music for documentary and motion pictures, such as *Hamlet* and *Henry V*, and the scores of two ballets. In 1942, an honorary doctorate in music was conferred on Walton by Oxford, and after the war, in 1954, he was knighted in recognition of his achievements.

After the war, Walton continued to compose, and embarked on a career as conductor of his own works, appearing for the first time in this role in Scandinavia. Walton married Susan Gil in Buenos Aires in 1948, and set up home in Ischia, where he died in 1983.

## BELSHAZZAR'S FEAST

Sir William Walton

Text arranged from Biblical sources by Osbert Sitwell

*Thus spake Isaiah:*

Thy sons that thou shalt beget  
They shall be taken away,  
And be eunuchs  
In the palace of the King of Babylon  
Howl ye, howl ye, therefore:  
For the day of the Lord is at hand!

.....

By the waters of Babylon,  
By the waters of Babylon  
There we sat down: yea, we wept  
And hanged our harps upon the willows.

For they that wasted us  
Required of us mirth;  
They that carried us away captive  
Required of us a song.  
Sing us one of the songs of Zion.

How shall we sing the Lord's song  
In a strange land?

If I forget thee, O Jerusalem,  
Let my right hand forget her cunning.  
If I do not remember thee,  
Let my tongue cleave to the roof of my mouth.  
Yea, if I prefer not Jerusalem above my chief  
joy.

By the waters of Babylon  
There we sat down: yea, we wept.

O daughter of Babylon, who art to be  
destroyed,  
Happy shall he be that taketh thy children  
And dasheth them against a stone,  
For with violence shall that great city  
Babylon be thrown down  
And shall be found no more at all.

Babylon was a great city,  
Her merchandise was of gold and silver,  
Of precious stones, of pearls, of fine linen,

Of purple, silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most precious wood,  
Of brass, iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep, horses, chariots, slaves  
And the souls of men.

.....

In Babylon  
Belshazzar the King  
Made a great feast,  
Made a feast to a thousand of his lords,  
And drank wine before the thousand.

Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and silver  
vessels:  
Yea! the golden vessels, which his father,  
Nebuchadnezzar,  
Had taken out of the temple that was in  
Jerusalem.

He commanded us to bring the golden vessels  
Of the temple of the house of God,  
That the King, his Princes, his wives  
And his concubines might drink therein.

Then the King commanded us:  
Bring ye the cornet, flute, sackbut, psaltery  
And all kinds of music: they drank wine again,  
Yea, drank from the sacred vessels,  
And then spake the King:

Praise ye  
The God of Gold  
Praise ye  
The God of Silver  
Praise ye  
The God of Iron  
Praise ye  
The God of Wood

Praise ye  
The God of Stone  
Praise ye  
The God of Brass  
Praise ye the Gods!

Thus in Babylon, the mighty city,  
Belshazzar the King made a great feast,  
Made a feast to a thousand of his lords  
And drank wine before the thousand.

Belshazzar while he tasted the wine  
Commanded us to bring the gold and silver  
vessels  
That his Princes, his wives and his concubines  
Might rejoice and drink therein.

After they had praised their strange gods,  
The idols and the devils,  
False gods who can neither see nor hear,  
Called they for the timbrel and pleasant harp  
To extol the glory of the King.  
Then they pledged the King before the people,  
Crying, Thou, O King, art King of Kings,  
O King, live for ever . . .

And in that same hour, as they feasted  
Came forth fingers of a man's hand  
And the King saw  
The part of the hand that wrote  
And this was the writing that was written:

.....

'MENE, MENE, TEKEL UPHARSIN'  
'THOU ARE WEIGHED IN THE BALANCE  
AND FOUND WANTING'.  
In that night was Belshazzar the King slain  
And his Kingdom divided.

.....

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
Take a psalm, bring hither the timbrel,  
Blow up the trumpet in the new moon,  
Blow up the trumpet in Zion  
For Babylon the Great is fallen, fallen.  
Alleluia!

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob,  
While the Kings of the Earth lament  
And the merchants of the Earth  
Weep, wail and rend their raiment.  
They cry, Alas, Alas, that great city,  
In one hour is her judgement come.

The trumpeters and pipers are silent,  
And the harpers have ceased to harp,  
And the light of a candle shall shine no more.

Then sing aloud to God our strength.  
Make a joyful noise to the God of Jacob.  
For Babylon the Great is fallen, fallen.  
Alleluia!

.....



**CHARLES PEMBERTON**, *NARRATOR*, was trained at the Rose Bruford College and emerged in 1963. He joined the Bristol Old Vic Company for two years, prior to moving to the Library Theatre, Manchester for a short season of Shakespeare. Then followed ten months in Harrogate as leading man before he augmented his repertory experience further by appearances at Derby and Southport and then coming to London in 1967.

Charles has made many appearances in London theatre, including *Forget-Me-Not-Lane* at Greenwich Theatre, as Mr Magic, *A Christmas Carol* at Sadler's Wells, as Fezziwig/Christmas Present, *The Constant Wife* at Albery Theatre, as Mortimer Durham, and *The Mousetrap* at Ambassadors Theatre, as Giles.

Charles's recent television credits include *All Quite on the Preston Front* and *Pat and Margaret* for the BBC, *The Dwelling Place* for Worldwide/Festival Television, and *A Pin for the Butterfly* for Skreba Films, for Channel 4. Other television credits include *The Bill*, *Agatha Christie's Poirot*, *God on the Rocks*, *A Murder of Quality*, *Great Expectations*, *A Perfect Hero*, and *The Upper Hand*.

Charles's film appearances include: *Porridge*, *The Omen*, *Electric Eskimo* and *Brannigan*.

Charles is also a holder of the Inner Magic Circle's Silver Star, and has made countless commercials, documentaries, corporate videos and radio broadcasts, and has a one-man show entitled *A Disagreeable Man?* which concerns the story of W S Gilbert, librettist of the Savoy operas. He is a Vice-President of the Catholic Stage Guild.

**MARIANNE HELLGREN**, *SOPRANO*, was born in Sweden. After graduating from the Academy of Music in Stockholm, she continued her studies with Niel Mackie (as

the Peter Pears Exhibitioner) at the Royal College of Music in London. Her prizes include the Adrian Wennstrom Prize (Norrbotten, Sweden), the Edwin Ruud Prize for Scandinavian soprano, the Henry Leslie Prize, the Constant and Kit Lambert Prize and the Louis Espinar Prize at the Royal College of Music.

Marianne's operatic roles include Despina, for Surrey Opera; Flora in the *Turn of the Screw*, Harrogate International Festival; Jemmy in *William Tell*; First Niece in *Peter Grimes*; Adele for Haddo House Operatic Society; Eurilla in *Il Pastor Fido* for the London Handel Society/Royal College of Music; La Voix Humaine for the Theatre Museum, Covent Garden, London; Governess in *The Turn of the Screw*, for the Royal College of Music, and the Operatic Scenes at the Wexford Opera Festival.

Marianne has also been a member of the Bayliss Programme (ENO/RCM) and has sung extensive oratorio and concerts throughout Britain.

**RICHARD HALTON**, *BARITONE* was born in Devon and studied at the University of Kent and the Guildhall School of Music and Drama. In 1993 he won Scottish Opera's John Scott Award, enabling him to study with Renato Capecchi in the USA.

He has sung with most of the leading British opera companies including The Royal Opera (*Capriccio* and *Paris - Roméo et Juliette*), English National Opera (*Novice's Friend - Billy Budd*, *Harry Easter - Street Scene*), Scottish Opera (*Girl Crazy*, *Papageno*, *Yevgeny Onyegin*, *Belcore*, *Ned Keene*), Glyndebourne Touring Opera (*Shaunard*) and Opera North/RSC (*Ravenal* in *Showboat* at the London Palladium and on two national tours). Other operatic appearances include Haly (*L'italiana in Algeri*) at the Buxton Festival, *Holofernes* in the world premiere of Ian McQueen's *Line of Terror* at the Almeida Festival, *Harlequin* for

Garsington Opera and principal roles for Mecklenburg Opera.

Richard Halton also has a busy concert career including *A Child of Our Time*, *St John's Passion*, and *Messiah* (City of London Sinfonia/Richard Hickox). Mahler's *Lieder eines Fahrenden Gesellen* (Hallé Orchestra/Kent Nagano) and *Carmina Burana* in Perugia and the Royal Albert Hall. Recent recital work includes Schumann's *Dichterliebe* with Stephen Barlow at St John's Smith Square.

Forthcoming engagements include returning to Garsington for a new production of Haydn's *La Fedelta Premiata*.

**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 Chorus and has 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.

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.

Many thanks to



PIZZA EXPRESS  
who have kindly donated  
vouchers  
to be used in a  
Kingston Choral Society  
raffle

## 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. In the past year our repertoire ranged from Poulenc and Messiaen last Easter, to Bach's *Christmas Oratorio* last December. 1994 saw the choir exploring new avenues, with its first ever Scratch concert in the autumn, of Fauré and Vivaldi, a choral workshop in advance of the summer concert, and an additional summer concert in support of St Agatha's church, Kingston's, centenary celebrations - all of which were very successful, and will be repeated.

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.

Kingston Choral Society is grant-aided by the Royal Borough of Kingston upon Thames and is affiliated to the National Federation of Music Societies.

## 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.

### 1995 Season

Saturday 15 July 1995  
Kingston Parish Church

### 'Summer Serenade'

Δ Δ Δ

Music by

Gershwin, Grainger, Holst  
Jerome Kern  
Cole Porter  
and other  
20th Century composers

stop press...stop press...stop press...stop

### Special Offer!

Present this voucher when  
you buy tickets for our  
'Summer Serenade' concert  
and claim

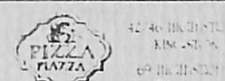
£1

off the price of one ticket.



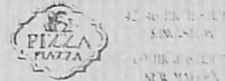
Invites you to indulge in  
a feast of appetising starters,  
fresh Italian styled pizzas and pastas  
and deliciously wicked desserts at

**PIZZA PIAZZA**  
42/46 HIGH STREET KINGSTON  
Tel: 0181 541 5186  
69 HIGH STREET NEW MALDEN  
Tel: 0181 942 2865



THREE  
COURSES  
FOR **99p**

Enjoy any 1, 2 or 3 course meal at normal menu prices and at the same time get another 1, 2 or 3 course meal for the same value or less for only 99p. Not redeemable for cash or with any other offer. Present this voucher when you ask for the bill. Offer valid until 28th May 1995.



**£5**

This voucher entitles you to a £5 discount off your total food bill (drinks excluded) when you spend £15 or more. Not redeemable for cash or with any other offer. Present this voucher when you ask for the bill. Offer valid until 28th May 1995. Points Club.

## FURNITURE RESTORATION

by

**Richard Clift HND (Furn)**  
London College of Furniture



Sensitive Repair and Conservation  
on-site or in our Teddington workshop

French and Wax Polishing  
Gilding

0181 977 9937

**'The art of furnishing is like music,  
it depends on colour, balance and  
ensemble'**

At Addington's we try to strike the right note. We're happy to welcome members of Kingston Choral Society and tonight's audience to visit our shop to see curtain and cover fabrics and our wool carpets.

**Addingtons**

(Jim and Rosemary Addington)

Behind M & S Foods and Tolworth  
Tower 448-450 Ewell Road Tolworth

**Established 1968**

0181 399 1445



13 MAY 1995

KINGSTON PARISH CHURCH



WALTON  
LARSSON  
SIBELIUS

*Belshazzar's Feast*  
*Förklädd Gud*  
*Finlandia*