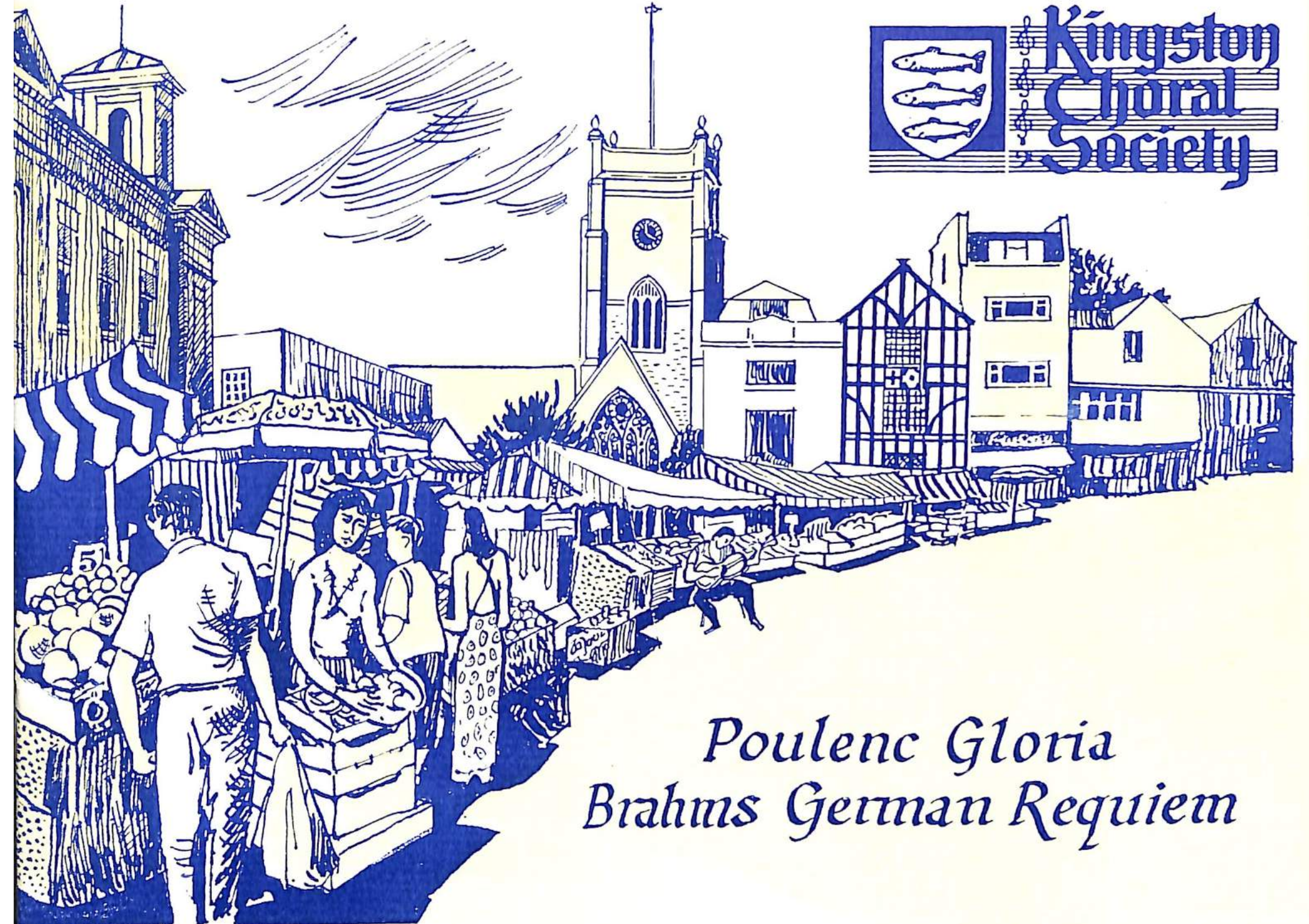
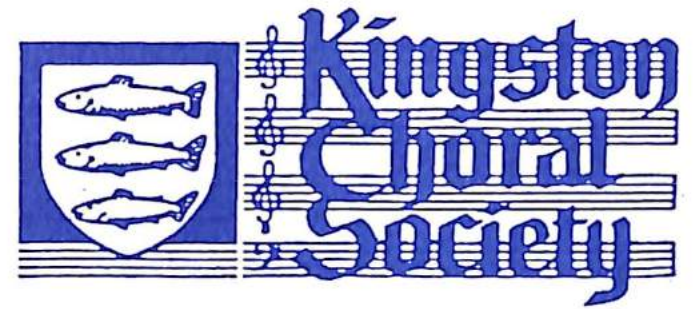




Poulenc Gloria
Brahms German Requiem

KINGSTON CHORAL SOCIETY

PATRON	The Worshipful the Mayor of the Royal Borough of Kingston upon Thames
PRESIDENT	Honorary Alderman W James Daly KCHS FICE
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MUSICAL DIRECTOR	Robin Page MA (Hons) (Cantab) LRAM
CHAIRMAN	Anne Miller
Honorary Members	Mrs A Johnson Miss O Lofts
Programme editor	Avril Elson



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 is grant-aided by the Royal Borough of Kingston upon Thames and Supported by the National Federation of Music Societies with funds provided by the London Arts Board.

TOILETS ARE AVAILABLE FOR THIS CONCERT IN THE MARKET HOUSE, SITUATED IN THE MARKET PLACE IN FRONT OF THE CHURCH.

Half the proceeds from the advertising and programme sales of this concert will be donated to the CANCER RELIEF MACMILLAN FUND

KINGSTON PARISH CHURCH

SATURDAY 11 NOVEMBER 1995

NATIONAL FEDERATION OF MUSIC SOCIETIES DIAMOND JUBILEE CONCERT
IN AID OF THE
CANCER RELIEF MACMILLAN FUND

BRAHMS *Tragic Overture*
POULENC *Gloria*
BRAHMS *A German Requiem*

Thames Symphony Orchestra

conducted by

Robin Page

Soprano: **MEREDITH HALL**
Tenor: **RICHARD HALTON**

Supported by the National Federation of Music Societies with funds provided by the London Arts Board

CANCER RELIEF MACMILLAN FUND

Registered Charity No: 261017

Since it was founded in 1911, Cancer Relief Macmillan Fund (CRMF) has been working to improve the quality of life for people with cancer and their families. The Macmillan Nurses are at the heart of its work, but they do not act in isolation. CRMF also funds clinical and teaching posts for doctors specialising in cancer care, gives grants to people with cancer who are in financial need, and builds Macmillan units and day centres designed specifically to meet the needs of cancer patients. The costs of providing these Macmillan services to meet the ever growing demand will be so much helped by your generosity in supporting this appeal.

Kingston Choral Society (KCS) is one of 1,500 music societies nationwide that are banding together in a major campaign to raise funds for the Cancer Relief Macmillan Fund as part of the British Telecom sponsored National Federation of Music Societies (NFMS) Diamond Jubilee celebrations.

NFMS DIAMOND JUBILEE

Funded by the Arts Council of England, Registered Charity No: 249219

The National Federation of Music Societies celebrates its Diamond Jubilee in 1995. NFMS represents and supports amateur choirs, orchestras and music promoters of all kinds throughout the United Kingdom. The Federation provides a comprehensive range of artistic and administrative services together with training opportunities for its members, and fulfils a lobbying and advocacy role. 1,450 member societies represent over 125,000 musicians and music lovers, present 6,500 concerts each year to an audience of £1.5 million and

spend in excess of £13 million. Tonight's concert is held in celebration of the Diamond Jubilee and Cancer Relief Macmillan Fund. The Federation is very grateful to BT for their support as Corporate Sponsor of this Appeal.

The NFMS DIAMOND JUBILEE is supported by BT as part of its £250,000 sponsorship of the BT/NFMS "Making More of Music" initiative. Within this project KCS will donate half the proceeds from this concert to the Cancer Relief Macmillan Fund as will all other NFMS member societies participating in the Jubilee celebrations. Over 135,000 amateur musicians will entertain audiences nationwide helping to raise vital funds for amateur music and cancer care.

The Malden and Coombe Committee of the CRMF

If you would like to know more about the CRMF or are interested in helping in any way with fund raising activities, please get in touch with your local group, who are always pleased to welcome new helpers. Contact the Chairman, Clive Piggott on 0181 949 1537, extension 146, or the Secretary, Mrs Val Carne on 0181 949 6755.

There will be a retiring collection for the

Cancer Relief Macmillan Fund

at the end of the concert.

1 TRAGIC OVERTURE

Johannes Brahms
(1833 - 1897)

2 GLORIA

Francis Poulenc
(1899 - 1963)

The Words

- 1 (Maestoso) Glory be to God on high, and on earth peace to men of good will.
- 2 (Très vif et joyeux) We praise Thee, we bless Thee; we worship Thee; we glorify Thee; We give thanks to Thee for Thy great glory.
- 3 (Très lent et calme) O Lord God, heavenly King, God the Father Almighty.
- 4 (Très vite et joyeux) O Lord the only begotten Son Jesus Christ.
- 5 (Très lent) O Lord, God, Lamb of God, Son of the Father, heavenly King, Thou that takest away the sins of the world, have mercy upon us; Thou that takest away the sins of the world, receive our prayer.
- 6 (Maestoso - Allegretto) Thou that sittest upon the right hand of the Father, have mercy upon us. For Thou alone art holy, Thou only art the Lord, Amen. Thou only art most high, O Jesus Christ, with the Holy Ghost in the glory of God the Father, Amen.

INTERVAL OF 20 MINUTES

FRANCIS POULENC

(1899 - 1963)

Poulenc was a largely self-taught composer and, coming under the influence of Satie and the poet Cocteau early in his life, it was not surprising that he became a member of the break-away group of composers known as "Les Six" (Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre). The common aims of the members of the group were simplicity, terseness and clarity - a positive revolt against formal Germanic influences as well as the so-called impressionism in the music of their own country. Their characteristics were avoidance of pretentiousness; melodic lines of extravagant simplicity; rhythms of curious irregularity interspersed with the obvious; harmony that at times was simple and at others complex - often aggressive but nearly always in an acceptable musical language. Of all the composers in the group Poulenc alone excelled in the field of choral music.

Choral singing in France has never been a favourite pastime. The arts are looked upon as being something for experts, and, as a consequence, have a marked degree of sophistication. Certainly in the choral field there has been a reluctance of interest on the part of composers. At the turn of the century, if voices were used at all, they were treated as instruments - hence the practice of adding a wordless chorus to symphonic music as in Debussy's *Nocturnes*. One of the earliest choral works of this century to come from France is a fine setting of *Psalms 80* by Roussel - a work that deserves more hearings - and this undoubtedly pointed the way for succeeding composers such as Poulenc.

Although he frequently declared that he was "first and foremost a composer of religious music," it was not until 1936 that Poulenc wrote his first sacred composition - the *Litanies à la Vierge Noire de Rocamadour*. His religious inspiration never left him from then onwards; there followed a Mass and a series of Motets, but it was not until 1950 that he wrote his first large-scale work - the *Stabat Mater*.

Ten years later the composer employed the same forces - soprano solo with chorus and large orchestra - for the *GLORIA*, a work commissioned by the Koussevitzky Foundation of the Library of Congress. The familiar liturgical words, taken from the Doxology of the Mass, are given a setting that abounds in joy, yet is always sincere and humble. Critics used to label the work as sacrilegious; Poulenc answered then in saying: "While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues; and also some solemn-looking Benedictine monks that I saw playing football one day."

Here is the secret of Poulenc - he found it difficult to be mournful, even in the most severe sacred text. He would certainly have agreed with Martin Luther's objection to the Devil having all the good tunes! His contemporary Claude Rostand said of him: "There is in him something of the monk and the street urchin. These are the works of a profoundly religious man, in which he himself offers the payers of a believer." Certainly this loveable work has justly become popular with singers and audiences alike, and must surely be among the finest examples of religious music of our time.

© National Federation of Music Societies.

JOHANNES BRAHMS (1833-1897)

Brahms was born in Hamburg in 1833, the son of an itinerant musician. Times were hard. The father had to turn his hand to many things to support his wife and three children. The young Johannes had to do his share, and this affected his health in his early years.

His musical talent was clear at an early age, and he received a thorough training at the hands of a local teacher, meanwhile supporting himself by playing in cafés and dance halls. At twenty he toured with the Hungarian violinist Reményi, and came to the notice of Joachim and Liszt, who helped him forward. Later, as composer, performer and teacher, he travelled widely in Europe.

He was an introvert, and his relationships with others were often awkward. Yet he formed some lasting friendships, notably with Robert and Clara Schumann, who were both major influences.

Robert Schumann's attempted suicide, mental illness and death in 1856 shattered him. It led to something of a hiatus in his musical career. His equivocal relationship with Clara, bordering on mutual love, did not lead to the marriage which both seemed to want. Brahms's own family situation was unhappy. His parents drifted apart, and this grieved him. But it would be wrong to infer that his life was all dark. There were many happy periods, particularly on his musical tours and in some of his posts. He was not an easy man to get on with, but there were those who had reason to be thankful for his friendship and support in their distress.

The **GERMAN REQUIEM** is inspired by grief - latent when Robert Schumann died, and heightened by the death of Brahms's mother in 1865.

The work is not the traditional musical setting of the Latin mass for the dead. It eschews the terror of the Judgement Day. Instead, Brahms has selected texts from the Bible and the Apocrypha which console the living. In doing so, he explicitly rejected a friend's advice to include evangelical material emphasising personal redemption through the Crucifixion. The kind of divine comfort he wished to convey was not compatible with this.

The work comprises seven movements. The first, based upon one of the Beatitudes (Blessed are they that mourn), is sombre and mainly restrained. At first, the main theme is given out by the lower strings of the orchestra. Later, there is a promise that tears will turn to rejoicing.

The second movement contrasts the transience of man and the permanence of God. The texts come from St Peter, St James and Isaiah. The solemn minor-key march reminds us that all flesh is as grass. The movement concludes on a theme of hope, with a splendid fugue - "die Erlöseten des Herrn werden wiederkommen"; the ransomed of the Lord shall return.

The third movement comprises a baritone solo, echoed by the chorus. The text, from Psalm 39 emphasises the frailty of man. But the message of consolation and hope is again embodied in a joyous fugue - "der Gerechten Seelen sind in Gottes Hand"; the righteous souls are in the hand of God.

The fourth, and perhaps the best-known movement is a beautiful, lilting setting of part of Psalm 84 (How lovely are thy dwellings). The text and music combine to produce a moving section. The phrase "Herr Zebaoth" (O Lord of Hosts) is especially notable.

The fifth movement is primarily a soprano solo. The choir comments on her solo, *sotto voce*, in some of the most beautiful passages Brahms ever wrote. The movement was rather an afterthought, even so; it was added after he had composed the rest of the work. It speaks of the comfort God offers to those who are sorrowing, drawing on material from St John, Isaiah, and Ecclesiasticus.

The text of the sixth movement is taken from Hebrews, Corinthians and Revelation. It starts with a baritone solo, followed by a rather solemn chorus in strict march tempo, reminding us again of man's impermanence - "Denn wir haben hier keine bleibende Statt"; we have no abiding city here, we seek one to come. Brahms then portrays the Day of Judgement, but in a hopeful rather than a terrifying way. He dismisses with contempt the forces of evil - Death where is thy sting? Grave, where is thy victory? The movement concludes with a glorious complex fugue praising God the true victor - "Herr, du bist würd'ig"; Lord thou art worthy. Again, the music is a perfect complement to the German text.

The last movement is entirely consolatory, beginning with the text, from Revelation, "Blessed are the dead which die in the Lord". The music and chorus revert to the opening theme of the work, and the conclusion is impressively quiet.

3 EIN DEUTSCHES REQUIEM Opus 45

1 Chorus - Matthew v 4; Psalm cxxvi 5, 6

Blessed are they that mourn:
for they shall be comforted.

They that sow in tears shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again rejoicing,
bringing his sheaves with him.

2 Chorus - 1 Peter I 24; James v 7; 1 Peter I 24, 25; Isaiah xxxv 10

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.

Be patient therefore, bretheren,
unto the coming of the Lord.
Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early and latter rain.
Be patient therefore.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.

And the ransomed of the Lord shall return,
and come to Zion with songs
and everlasting joy and gladness,
and sorrow and sighing shall flee away.

3 Solo Baritone and Chorus - Psalm xxxix 4-7; Wisdom III 1

Lord, let me know mine end,
and the measure of my days, what it is;
that I may know how frail I am.

Behold, thou hast made my days as an handbreadth;
and mine age is as nothing before thee:
verily every man in his best state
is altogether vanity.
Surely every man walketh in a vain shew:
surely they are disquieted in vain:
he heapeth up riches, and knoweth not
who shall gather them.

And now, Lord, what wait I for?
my hope is in thee.

But the souls of the righteous are in the hand of God,
and there shall no torment touch them.

4 Chorus - Psalm lxxxiv 1, 2, 3

How amiable are thy tabernacles,
O Lord of Hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and flesh crieth out
for the living God.
Blessed are they that dwell in thy house:
they will be still praising thee.

5 Solo Soprano and Chorus - S John xvi 22; Isalah 1xvi 13; Ecclesiasticus 11 27

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.

As one whom his mother comforteth,
so I will comfort you.

Behold with your eyes,
how that I laboured but little,
and found for myself much rest.

6 Solo Baritone and Chorus - Hebrews xliii 14; 1 Corinthians xv 51-52, 54-55; Revelation lv 11; Revelation xlv 13

For here we have no continuing city,
but we seek one to come.

Behold, I show you a mystery:
We shall not all sleep,
but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trump:
for the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass
the saying that is written,
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

Thou art worthy, O Lord, to receive
glory and honour and power:
for thou has created all things,
and for thy pleasure they are
and were created.

7 Chorus - Revelation xlv 13

Blessed are the dead
which die in the Lord from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.

◇ ◇ ◇

Dick Ryder MBE 1915-1995

It is with regret that we note the death on Thursday 20
of October of Dick Ryder, Parish Clerk.

Dick welcomed church-goers and church-users to All
Saints Church with joy and openness, and provided
many services which enabled the "show to go on".
He will be missed by his many friends.

Kingston Choral Society join in sending their best
wishes to Ella, Dick's wife, and their daughters
Katherine and Elizabeth.

Donations are invited towards a memorial for Dick,
and can be made via Stewart Guppy.

◇ ◇ ◇

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. Earlier this
year he travelled to Sweden as guest conductor with the
Sundsvall Kammarorkester. The performances were
broadcast on Swedish Radio, on Good Friday.

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
is Principal Conductor to British Youth Summer Music.

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 Mecklenburgh Opera.

Richard Halton also has a busy concert career
including *A Child in Our Time*, *St John's Passion*, and
Messiah (City of London Sinfonia/Richard Hickox). Mahler's
Lieder eines Fahrenden Geselten (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.

This is Richard Halton's second appearance with
Kingston Choral Society, his first being as soloist in William
Walton's *Belshazzar's Feast* last spring.

MEREDITH HALL - SOPRANO - is well known in her native
Canada for her performances in Opera, Art Song and Early
Music. She is heard frequently on National Radio, both as a
Soloist, and as a member of the Toronto Consort, whose
popular CD "Full Well She Sang" was recently nominated for

a Canadian Recording Industry Award. She also collaborates with other Early Music specialists including the Tafelmusik Soloists, Les Sonneurs de Montreal, and the celebrated harpsichordist, Colin Tilney.

Meredith works closely with the Toronto-based Baroque Opera and Dance Company, Opera Atelier, with whom she performed the roles of First Witch/First Lady in Purcell's *Dido and Aeneas* at the Houston Grand Opera, the Opera Versailles, and in a magical late-night performance at this year's BBC Promenade Concerts.

Other scheduled roles include Papagena in Mozart's *Magic Flute* (Opera Hamilton '95), Euridice in Monteverdi's *Orfeo* (Houston Grand Opera '96) and Barbarina in Mozart's *Marriage of Figaro* (Opera Comique, Paris '97).

Since 1994 Meredith has expanded her performing to the UK and Europe, most recently appearing in a BBC invitation concert of Cavalleri's *Representations*.



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KINGSTON CHORAL SOCIETY

KCS is one of the leading exponents of the performing arts within the Royal Borough of Kingston upon Thames and numbers some 100 voices.

The Society organises a minimum of four concerts a year and performs a wide range of music dating from the seventeenth century to the present day. Last season our repertoire ranged from Bach's *Christmas Oratorio* in December, to Walton's *Belshazzar's Feast* for the Kingston 'Music in May' Festival, and Gershwin in the summer. 1994 saw the choir exploring new avenues, with its first ever scratch concert - of Fauré and Vivaldi - and additional concerts in support of the centenary celebrations of St Agatha's Church, Kingston.

This season's programme is equally varied: the November concert is special as it is dedicated to the National Federation of Musical Societies Diamond Jubilee year in support of the Cancer Relief Macmillan Fund, and our Christmas concert renews our association with Kingston Philharmonia.

Kingston Choral Society also performs with the West Sussex Philharmonic Choir, as both societies have Robin Page as conductor. Recent events have included a performance of Beethoven's *Missa Solemnis* at Guildford Cathedral in June 1994 and a choral workshop at Christ's Hospital School, led by Neville Creed and Peter Allwood. 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. Kingston upon Thames is linked with Delft in Holland, and the Society has formed a close association with its Delft equivalent 'Cantarella', which has led to exchange visits and joint concerts.

The history of Kingston Choral Society goes back to 1948 when the choir began life 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.

NFMS

Kingston Choral Society is affiliated to the National Federation of Music Societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom.

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 take place every Thursday evening at Hollyfield School Hall, Surbiton Road, at 7.45pm to 10.00pm.

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

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Contralto:

Jane Alderson, Maggie Baker, Jenny Barnes, Sharon Berry, Susan Brodie, Gene Butt, Clare Clark, Anna Cronin, Mary Catlow, Jane Clift, Margaret Crocker, Pam Deacon, Fiona de Quidt, Ann Desborough, Antoinette de Souza, Madelaine Dunnington, Elisabeth Finch, Daphne Hall, Dee Hipwell, Christie Hogh, Shirley Hull, Olive Jahn, Ruth Knight, Jane Lee, Wendy Leakey, Halcyon Leonard, Adrienne Long, Pat McCarthy, Anneliese Mackenzie, Chrissie Melhuish, Joan Mallalieu, Anne Miller, Audrey Mills, Sarah Moreton, Christine Norgate, June Pearson, Pam Pocock, Heather Rooke, Madi Schmidt, Elizabeth Siberry, Heather Smith, Jill Telfer, Lucy Thomas.

November 1995

Tenor:

Jim Addington, Richard Clift, Lawrence Cooke, Martin Corry, Norman Clothier, John Hull, Roderick Pearson, Roger Price, Richard Siberry, Ian Smith, David Todd, John Witnall.

Bass:

John Bassett, David Bilson, Paul Bleasby, Alan Brough, Paul Chambers, Bill Cox, Tony Cunningham, David Ferguson, Denis Gibb, Michael Hope, Graham Lavers, Tom Rees, Robert Tate, Roger Ward, Benedick Young.

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NFMS Diamond Jubilee



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Poulenc Gloria
Brahms German Requiem