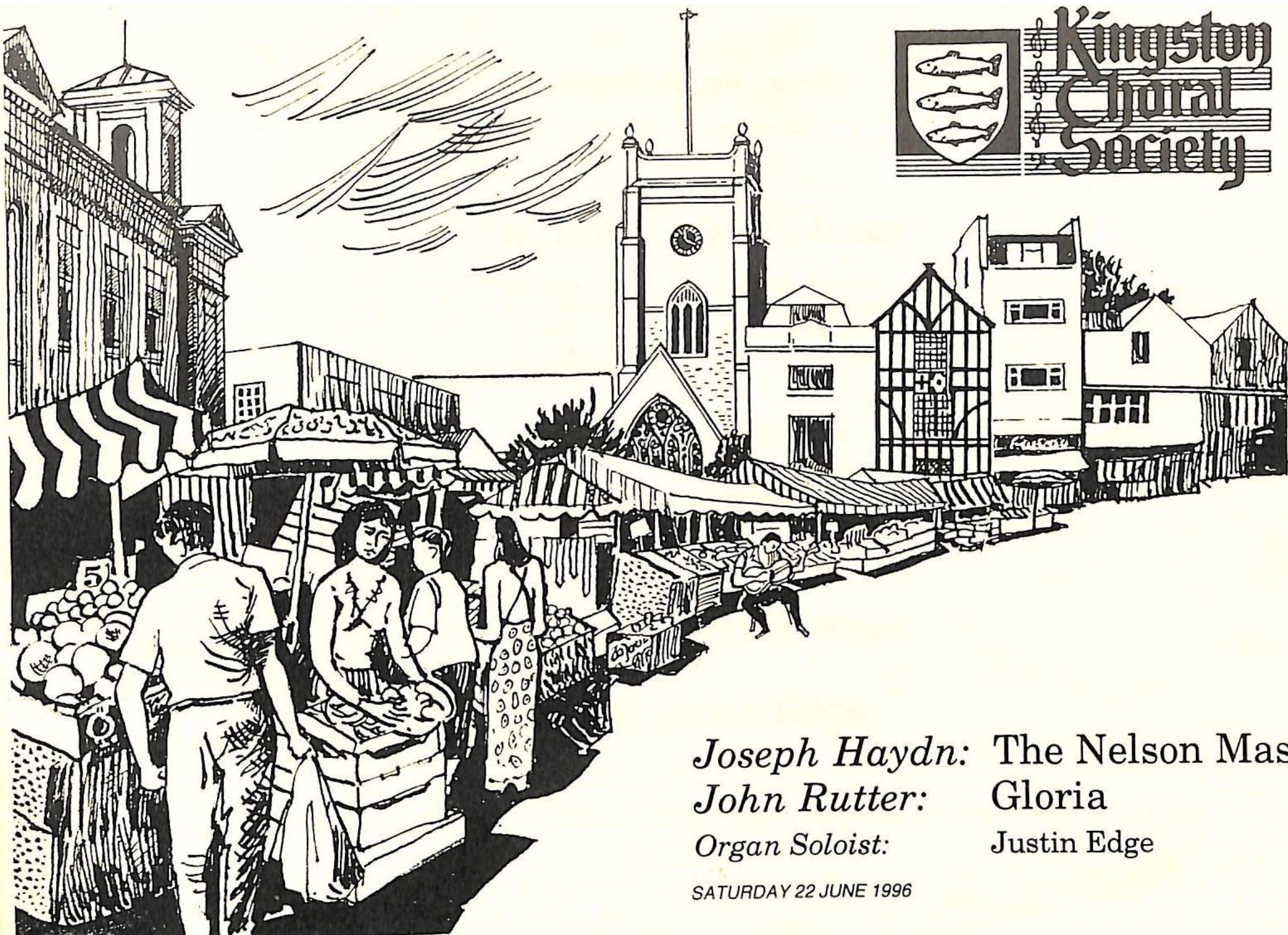
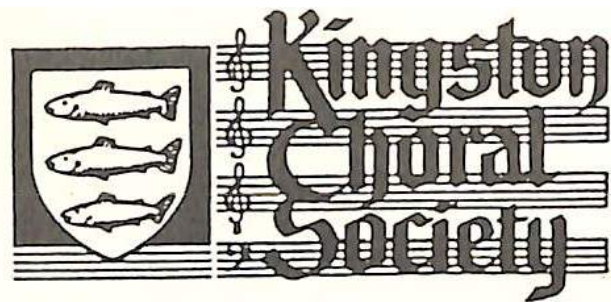




Joseph Haydn: The Nelson Mass
John Rutter: Gloria
Organ Soloist: Justin Edge

SATURDAY 22 JUNE 1996

KINGSTON PARISH CHURCH

SATURDAY 22 JUNE 1996

HAYDN Nelson Mass

Soprano:	Anne Bourne
Mezzo-Soprano:	Judith Schmid
Tenor:	Nick Ransley
Bass-Baritone:	Ivan Ludlow

RUTTER Gloria

SOLOS FOR ORGAN

Conductor: Robin Page

Organ: Jason Edge

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

KINGSTON CHORAL SOCIETY

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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 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.

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PIECE HEROIQUE Jason Edge - Organ

Jason Edge was born in Peterborough in 1969 and was educated there at The King's School. At the age of 12 he became organist of his local parish church, and began taking lessons with Christopher Gower - Master of the Music at Peterborough Cathedral. After working as an Analyst/Computer Programmer for Wiltshire County Council, he became a student on the Music, Technology and Recording course at Kingston University, where he was awarded the first Roland Organ Scholarship. He became the Organ Scholar at Her Majesty's Chapel Royal, Hampton Court Palace under the directorship of Professor Gordon Reynolds, and is now Assistant Organist and Choirmaster. In 1995 he graduated with a First Class Honours degree, and has remained at the university where he is teaching and conducting research towards a PhD in Algorithmic Composition.

César Franck was born in Liège in 1822, and died in Paris in 1890, after being knocked-down by an omnibus. He came from an artistic family, and it was his father's intention that he should become a musician. Franck studied at the Paris Conservatoire from 1837 to 1842, and gained some considerable success. He became organ professor there in 1872. His works were of a mixed quality; his choral church music was not of such merit as his works for organ. His first real public success came when he was 68, with a performance of his String Quartet, but his untimely death only a month later came when his powers of invention were at their best.

César Franck (1822-1890)

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GLORIA

John Rutter (b1943)

The Gloria was written for an American Choir, The Voices of Mel Olson, and was first performed in Omaha in 1974. It is in three sections. The first is in 3/4 and marked *Allegro Vivace*. It has stabbing rhythms and calls for a six part vocal texture by dividing the voices. The second section, also in 3/4 time, is marked *Andante* and has an important part for the flute stop on the organ. The final section, marked *Vivace e ritmico*, has a varying time signature. The first theme at *Quoniam tu solus sanctus* has a syncopated rhythm. At the words *Cum sancto Spiritu* a fugal section is introduced which is combined with the first theme before leading back to the music of the work's opening.

© Paul Chambers 1996

Soloists: Wendy Faulkner Pat Keep Bridget Parkin Roshni Thoppil

1 *Allegro Vivace*

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te. Gratias agimus tibi propter
magnam gloriam tuam. (Gloria in excelsis Deo).

Glory be to God on high.
And on earth peace, goodwill towards men.
We praise Thee; we bless Thee; we worship Thee;
we glorify Thee. We give Thee thanks for
Thy great glory. (Glory be to God on high).

2 *Andante*

Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis. Qui tollis
peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Lord God, heavenly King, God the almighty Father.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
have mercy upon us. Thou that sittest at the
right hand of God the Father, have mercy upon us.

3 *Vivace e Ritmico*

Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.
(Gloria in excelsis Deo. Amen).

For Thou alone art the Holy One. Thou alone art the
Lord. Thou. Jesus Christ, alone art the Most High.
With the Holy Ghost in the glory of God the Father. Amen.
(Glory be to God on high. Amen).

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NELSON MASS

Joseph Haydn (1732-1809)

The title that Haydn gave to his mass of 1798 was *missa in angustis*, which may be translated as 'mass in time of distress', the distress being the threat of Napoleonic invasion. However, it has acquired several nicknames: the Imperial Mass, the Coronation Mass and, most famously of all, the Nelson Mass, a name it gained during Haydn's lifetime. It is unlikely that there are any specific reference to Nelson in the work, but his victory at the Battle of the Nile on 1 August 1798 when Haydn was in the middle of composing the Mass, and the fact that Nelson visited the Esterhazy residence at Eisenstad in 1800, where Haydn was Kapellmeister, and heard the mass performed there have all contributed to the nickname.

In the last years of Haydn's life his main musical duty was to write a mass each year for the nameday of Princess Marie Josepha Hermenegild, which fell in September. He composed six, of which the Nelson Mass is the third. It is in D minor, and shows his many stylistic advances on other Viennese masses of the period. It is not surprising when you consider that Haydn wrote 104 symphonies, the last in 1795, that these late masses should display symphonic characteristics. There are several sections in different tempos and moods from joy in the Gloria to the menace of the Benedictus. There are no arias and choruses as such; the soloists are combined with each other and the choir.

The Kyrie is a single movement in D minor, the choir being joined by the Soprano at *Christe eleison*. The Gloria is in three sections. The *Gloria in excelsis* in D major for chorus and soloists is joyous. The *Qui tollis* in B flat major for chorus, Bass and Soprano is in 3/4 time and in subdued mood, before the *Quoniam tu solus* returns us to D minor and introduces a fugue at *in gloria Dei Patris*. The Credo is also in three sections. The first section in D major is a canon at the fifth between two pairs of voices and avoids any hint of academic dryness. The *Et incarnatus est* is a largo for soloists and chorus, whilst the vivace *Et resurrexit* in D major is for chorus, with a short interjection from the Soprano at *Et vitam venturi saeculi Amen*.

The Sanctus is in D major for chorus, starting in a slow declamatory style. At *pleni sunt coeli*, the tempo changes to allegro. The Benedictus, in D minor for chorus and soloists, starts in subdued mood, and just before the Hosanna there are menacing fanfares. The short Hosanna in D major for chorus dispels this mood. The Agnus Dei is in two sections. The first is for the soloists and acts as a short introduction for the *Dona nobis pacem*, a fugue for the choir bringing the work to a close in D major.

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NELSON MASS

Kyrie

Kyrie eleison!
Christe eleison!
Kyrie eleison!

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens. Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui Tollis

Qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram, qui sedes
ad dexteram Patris, miserere nobis.

Quoniam

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen

Lord, have mercy upon us
Christ, have mercy upon us.
Lord, have mercy upon us.

Glory be to God on high.
And on earth peace to men of good will.
We praise Thee; we bless Thee; we adore Thee;
we glorify Thee.
We give Thee thanks for Thy great glory.

Lord God, heavenly King, God the almighty Father.
O Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world,
have mercy upon us. Receive our prayer,
Thou who sittest at the right hand of the Father,
have mercy upon us.

For Thou alone art the Holy One. Thou alone art the
Lord. Thou, Jesus Christ, alone art the Most High.
With the Holy Ghost in the glory of God the Father.
Amen

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium omnium.

Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et Incarnatus

Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit

Et resurrexit tertia die secundum scripturas.

Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas.

Et unam sanctam Catholicam et Apostolicam ecclesiam.

I believe in one God, the Father Almighty, Maker of heaven and earth and of all things visible and invisible.

And begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary and was made man. And was crucified also for us under Pontius Pilate, he suffered and was buried.

And the third day He rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And He shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe in one Catholic and Apostolic Church.

Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

Sanctus

Sanctus, sanctus, sanctus dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, osanna in excelsis.

Benedictus

Benedictus, qui venit in nomine Domine.

Osanna

Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Dona Nobis

Dona nobis pacem.

I acknowledge one baptism for the remission of sins. And I look for the Resurrection of the dead, and the Life of the world to come. Amen.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Thy glory, hosanna in the highest.

Blessed be He that cometh in the name of the Lord.

Hosanna in the highest.

Lamb of God, who takest away the sins of the world, have mercy on us.

Grant us peace.

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Robin Page - CONDUCTOR - is based in London where he is the Principal Conductor and Musical Director of Thames Sinfonia, the Thames Symphony Orchestra, the Purcell Orchestra and the Kingston Choral Society. He has also worked with the London Symphony Orchestra Chorus and has made many appearances at the Royal Academy of Music, London, as a conductor and lecturer specialising in the contemporary repertoire and Scandinavian music.

Robin has specialised in the Nordic repertoire. He has given acclaimed performances of Sibelius and Nielsen symphonies, and conducted the inaugural concert of the UK Sibelius Society in London. He has also given first UK performances of many Swedish works, including such names as Stenhammar, Rosenberg, Lidholm and Bortz. Last season he conducted the Sundsvalls Kammerorkester in a programme of Haydn, Britten and Larsson. This concert was very well received in the press. It was broadcast live on local radio, and repeated on Swedish National Radio on Good Friday.

He also has links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of the Elgar Enigma Variations, a work which is now firmly established in their repertoire. He has also performed and broadcast in Hungary and Poland.

In the UK Robin travels widely. For many years he was the principal conductor of the Birmingham Philharmonic Orchestra and he has also conducted the Halle Choir, Guildford Philharmonic Orchestra and the West Sussex Philharmonic Choir where he is musical director. He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra and has appeared on BBC television.

Robin studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London. He is a visiting lecturer at Kingston University and is Principal Conductor of British Youth Summer Music.

Anne Bourne - SOPRANO - was born in Stoke-on-Trent in 1971. After completing her degree in music at Huddersfield University she went on to study at the Guildhall School of Music and Drama, where she is presently on the opera course.

Anne's operatic repertoire consists of Fulvia (*Ezio*), Euridice (*Orfeo ed Euridice*), Despina (*Così fan Tutte*), Adele (*Il Pirata*), Lauretta (*Doctor Miracle*), Euridice (*Orpheus in the Underworld*), Bella (*The Midsummer Marriage*), and after recently being part of a BBC video, Anne Truelove from *The Rake's Progress*.

Although Anne's studies are predominantly operatic, she is no stranger to the concert platform. As well as many Oratorios she has performed Ravel's *Scheherazade* and Haydn's *Nelson Mass* with orchestra. She has appeared with many choral societies singing lighter repertoire including a memorable charity concert with *Last of the Summer Wine's* Bill Owen.

Judith Schmid - MEZZO-SOPRANO - was born in Olten, Switzerland, and graduated in Music, Movement and Piano from the Conservatoire Biel. She is currently studying on the Postgraduate Singing Course at the Guildhall School of Music and Drama, London, with Laura Sarti.

In April 1995 and 1996 Judith won the Migros-Genossenschaftsbund / Ernst Göhner Stiftung Scholarship in Zürich.

Judith has many operatic and oratorio roles to her credit, including *Don Carlos* in Berne, *The Marriage of Figaro* in London, Britten's *War Requiem* at St Paul's Cathedral, and has given recitals in Switzerland, Austria, Italy and London.

Nicholas Ransley - TENOR - is currently working towards a music degree at the Guildhall School of Music and Drama where he studies with Rudolf Piernay. Oratorio work includes the Mozart *Requiem*, Rossini's *Petit Messe Solennelle* in the Cathedral of St Magnus, Kirkwall, and Handel's *Messiah* in Saarbrücken, Germany, with the London Consort. Operatic works include Don Jose in *Carmen* and the Sailor in *Dido and Aeneas* as part of the Purcell Festival, Spitalfields, and again with Ariya Opera Company.

Nick created the role of the Doctor in Augusta Reed-Thomas' *Ligeia* premiered at Teatro Lirico Sperimentale Opera Festival, Spoleto, Italy.

Prior to starting at the Guildhall, Nick studied at the Lee Strasberg Theatre Institute, and consequent dramatic roles have included Val Xavier in *Orpheus Descending*, Stanley Kowalski in *A Streetcar Named Desire*, Heathcliffe in *Wuthering Heights*, and Romeo.

This summer he is giving a series of recitals aboard the recently launched "Minerva" and performing the role of Don Jose with Opera del Mar.

Ivan Ludlow - BASS-BARITONE - spent most of his school life in Florence and Brussels and is presently in his first year of the post-graduate Opera course, following three years as an undergraduate, at the Guildhall School of Music and Drama in London, studying first with Thomas Hemsley and now with Theresa Goble.

His operatic roles have included Calmon in Jonathan Dove's *L'Augellino Belverde* at the festival in Battignano, directed by Richard Jones and conducted by the composer, and that of the Minister in Augusta Reed Thomas' *Ligeia* in Spoleto, directed by Luca Ronconi and conducted by Gianluca Taverna, both in the summer of 1994. He also studied and performed the role of Guglielmo in Mozart's *Così fan Tutte*, directed by Ian Judge and conducted by Martin Issep, for the William Walton Foundation in Ischia in August 1995 and at the Wexford Festival Opera in October of the same year.

Ivan was the winner of the Rose Bowl at the Guildhall School of Music's most prestigious competition, the Gold Medal, which was held in the Barbican Hall in July 1995. Since starting on the Opera course at GSMD, Ivan has sung in *Il Campiello* by Wolf-Ferrari, directed by Tim Carrol, in which he played Anzoleto and *Linda di Chamounix* by Donizetti, directed by Stephen Metcalfe, in which he sang the role of Antonio.

Ivan performs regularly with Choral Societies throughout the UK and has given recital in Britain and on the continent including a recent recital at St John's Smith Square as part of the Young Songmakers series with Graham Johnson.

Ivan has been awarded an English Speaking Union scholarship to take part in a three week series of master classes as part of the Chicago Ravinia Festival, in August with, among others, Thomas Hampson, Peter Schreier and Roger Vignoles.

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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 the choir's repertoire ranged from Poulenc's *Gloria* and Brahms *German Requiem* in November, a special concert dedicated to the National Federation of Musical Societies Diamond Jubilee year in support of the Cancer Relief Macmillan Fund, to a concert of Christmas music which included Rutter's *When Icicles Hang*. The Society performed the Bach *Mass in B Minor* to great acclaim in May this year.

This year the choir hopes to repeat the success of its first choral workshop and scratch concert of Fauré and Vivaldi, with a work yet to be chosen.

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 this year the two choirs will combine to perform Mozart's *Mass in C Minor* at Guildford Cathedral in Saturday 9 October. 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 the Membership Secretary, Valerie Moeri, on 0181 643 3595.

MEMBERS OF THE CHOIR

Soprano

Liz Airey, Carole Boothman, Elizabeth Cronin, Jacqueline Davies, Catherine Edge, Avril Elson, Wendy Faulkner, Alison Green, Gillian Holdsworth, Marigold Haworth, Valerie Hodgson, Mary Jackson, June Jarvest, Pat Keep, Nora Lack, Tina Leach, Carol Mitchell, Valerie Moeri, Marjorie Neaum, Tricia Nicholls, Bridget Parkin, Ruth Rees, Amy Robinson, Elizabeth Salzman, Caroline Sharpe, Julia Siberry, Sarah Stokes, Ruth Stroud, Roshni Thoppil, Marion Thorpe, Jackie Thurston.

Contralto

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, Antoinette de Souza, Madeline Dunnington, Elisabeth Finch, Daphne Hall, Dee Hipwell, Christie Hogg, Shirley Hull, Olive Jahn, Ruth Knight, Rebecca Lacey, Wendy Leakey, Halcyon Leonard, Pat McCarthy, Anneliese Mackenzie, Chrissie Melhuish, Joan Mallalieu, Anne Miller, Audrey Mills, Christine Norgate, June Pearson, Pam Pocock, Heather Rooke, Madi Schmidt, Elizabeth Siberry, Heather Smith, Jill Telfer, Lucy Thomas, Vanessa Welling.

Tenor

Jim Addington, Richard Clift, Martin Corry, Norman Clothier, John Hull, Wesley Johnson, Roderick Pearson, Roger Price, Richard Siberry, Ian Smith, David Todd, John Whitnall.

Bass

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

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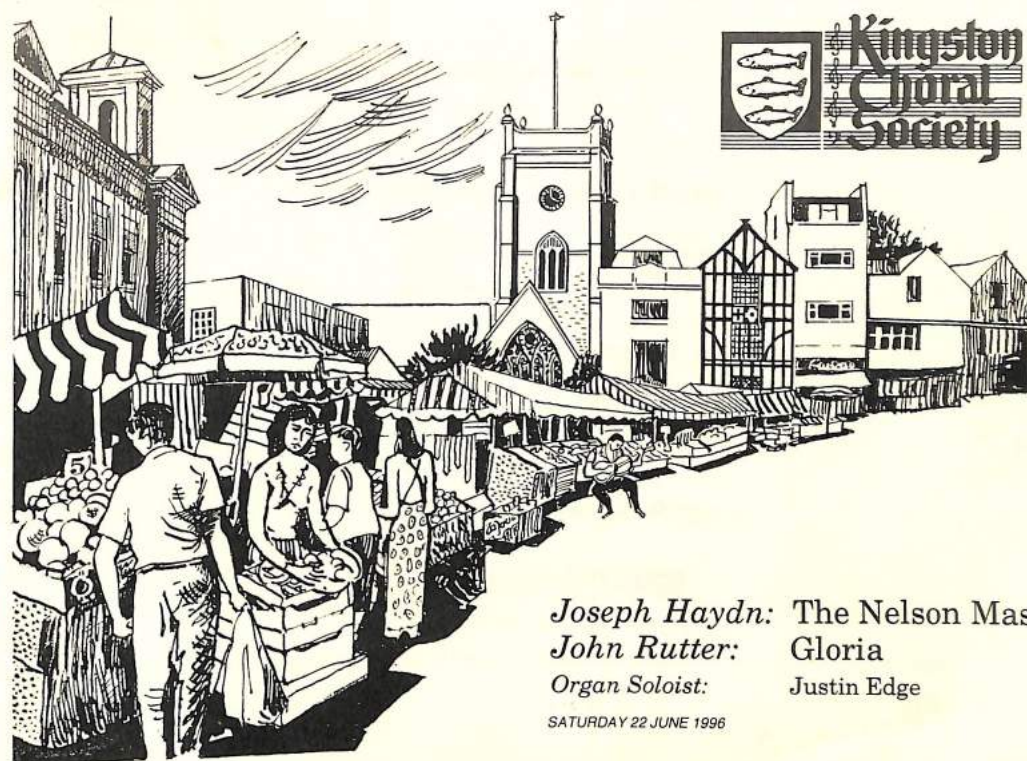
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MOZART: AVE VERUM CORPUS
SYMPHONY NO. 40
MASS IN C MINOR (THE "GREAT" MASS)

Saturday 19 October 1996
at
Guildford Cathedral



Joseph Haydn: The Nelson Mass
John Rutter: Gloria
Organ Soloist: Justin Edge

SATURDAY 22 JUNE 1996