



Kingston Choral Society
in celebration of their **Fiftieth Year**

Handel's

Messiah

Saturday 8 November 1997

Purcell Orchestra
conducted by **Robin Page**

soprano Sarah Tolley
contralto Nicola Beckley
tenor Howard Milner
bass René Linnenbank



50th Anniversary Concert
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Conductor: Robin Page

Soprano

Sara Tolley

Alto

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Tenor

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George Frideric Handel

Born in Halle on 23 February 1685, the same year as J S Bach, Handel showed his musical aptitude at an early age, but his father felt that a career in law would be more lucrative, and forbade him to touch a musical instrument. Handel secreted a clavichord in the attic and practised on this after the family had gone to bed. In 1696 Handel accompanied his father to the court of Saxe-Weissenfels, where his father held the post of barber-surgeon. Handel gained access there to many musical instruments, and his organ playing came to the attention of the Duke, who persuaded Handel's father that his son should study music as well as the law.

Handel entered the University of Halle in 1702, ostensibly to study civil law, at the same time Telemann was studying law at Leipzig University. The two began to correspond, and exchanged views on musical matters. Telemann introduced Handel to opera, and he became an avid convert. Halle did not have an opera house, so in 1703 Handel decided he must go to Hamburg and try his luck there. He started off as a violinist in the opera orchestra, and by 1705 his first opera, *Almira*, was produced.

In 1706 Handel went to Italy, the centre of the operatic world. Not much is known of his stay, but he was easily able to find patrons. One important patron was Cardinal Ottobini, who also employed the most popular musician of the period, Corelli, from whom Handel learned a great deal about the Italian style of composition and violin playing. He wrote two operas whilst there, *Rodrigo* (1707) and *Agrippina* (1709-10).

Handel's next port of call was England. At that time Italian opera was new to London audiences. They were very enthusiastic for it, and Handel saw his opportunity. The next opera he wrote, *Rinaldo* (1711), was the first Italian opera specifically composed for London. It was a great success, being performed fifteen times, and was probably one of the events that convinced him to reside in London. He became a naturalised Englishman in 1727.

During the next fifteen years Handel produced over thirty Italian operas for London. However, from the 1730s audiences started to dwindle. He shifted his attention to oratorio, introducing *Acis and Galatea* (1718 and *Esther* (1730) into the opera season of 1732. English oratorio did not exist as a form at that time, so Handel created it from scratch. By combining elements of French, German and Italian style he managed to create a radically new form. With a few exceptions, his oratorios were dramatic works, with texts taken mostly from the Old Testament. With *Messiah* he created a work against which other native composers have been measured.

Handel died on 14 April 1759. He had asked permission of the Dean and Chapter of Westminster Abbey to be buried there at a private service. In the event, 3000 people attended the funeral. He provided £600 for a monument for himself, and left a personal fortune of £20,000. The monument by Roubiliac, set in the wall of the South Transept, shows Handel composing the air 'I know that my Redeemer liveth' from *Messiah*.

Messiah - A Sacred Oratorio

In 1741 William Cavendish, the Lord Lieutenant of Ireland, invited Handel to Dublin to mount a series of concerts for charity during the winter season. His last opera season had not proved as successful as previous years, so no doubt Handel was pleased to accept. To offset several secular works he proposed to present, Handel intended to perform a new sacred work, to a libretto which Charles Jennens, who had provided him with the libretto for his Oratorio *Saul* in 1739, had provided. The new libretto must have caught his imagination, because it took him only four weeks to set to music. >

The first performance of *Messiah* took place at the New Music Hall, Fishamble Street on 13 April 1742, and was a tremendous success. 700 people attended, and in order to accommodate such a crowd the ladies were requested to remove their hoops, and the gentlemen their swords. The impressive sum of £400 was raised, and the reception for *Messiah* was such that Handel repeated it for his farewell concert on 3 June.

London audiences were not so easily impressed. For its debut at Covent Garden on 23 March 1743, Handel advertised *Messiah* as 'a New Sacred Oratorio' but to no avail. The press attacked it as a work of worship which had no place in a playhouse. It was not until the 1750s, when Handel began the habit of performing the work in aid of charity at the Foundling Hospital Chapel that the London audience started to change its opinion.

Considering how quickly *Messiah* was composed, it contains remarkably little borrowed material. The choruses 'And He shall purify', 'For unto us a Child is born', 'His yoke is easy', 'All we like sheep', and 'But thanks be to God' use sections from recently composed Italian duets, which explains some of the inappropriate word stresses, and awkward runs. This use of 'duet' choruses allowed him to use different combinations of voices to express different emotions, and reserve the full chorus for climactic points. 'He shall purify' also contains a quote from Telemann, otherwise the rest of the score is original. The implication that *Messiah* was composed in haste is contradicted by the fact that six sketches exist for the final 'Amen' chorus. It obviously caused Handel some trouble to compose, and it seems unlikely that this was the only movement to do so.

The libretto to *Messiah* contains very little drama in the theatrical sense; there were no warring factions, and hardly any narrative. This makes it almost unique amongst Handel's Operas and Oratorios and it must have represented a bit of a gamble on Handel's part. The story is told by opposing prophesy from the Old Testament, with its fulfilment as told in the New Testament. Handel creates drama by the deliberate use of key structure, and the careful allocation of airs, recitatives and choruses to the text. If *Messiah* can be said to have a tonal centre, it is D major, the key in which the trumpets come into their own. He regulates the build-up of tension by steering toward or away from the key of D major, reserving it for the climaxes, the most obvious being the 'Halleluia' chorus.

Another difficulty Handel had to overcome was the way in which the Hebraic poetry in the Bible uses frequent juxtapositions of images; for example, in the section 'He that walketh in darkness hath seen a great light.' In his operas Handel was accustomed to illustrating one emotion per aria. The choruses are more easily able to accommodate several different emotions, and so the ratio of choruses to arias in *Messiah* is higher than for almost all other Handel oratorios. There are only two of the *da capo* arias so beloved of Italian opera - 'He was despised' and 'The Trumpet shall sound', the other arias being cleverly written to lead the action forward to the next movement.

In later years Handel was forced to make changes to the score to suit the availability of singers for his performances. As a result there are several different versions of arias. The version of the score we are using for tonight's performance is the Watkins Shaw edition. Others too have felt it necessary to tinker with the score. Even Mozart, at the request of Baron von Swieten, made arrangements to suit 18th century taste. During the 19th century it became common practice to put on performances with literally thousands of singers, and large numbers of additional instruments to bolster the orchestra. This must have been spectacular, but did not do much for Handel's reputation. The recent practice of so-called 'Historically Informed Performance' has at least allowed the clarity of the original scoring to be heard.

On 18 October this year, in the world's largest simultaneous singing event, at least 42 countries sang *Messiah*, in every time-zone, enabling a continuous 24-hour performance! This was the spectacular event sponsored by British Telecom to raise funds for the Hospice Movement throughout the world.

Paul Chambers 97



George Frideric Handel 1685-1759

MESSIAH

PART ONE

1 Sinfonia

2 Recitative

Comfort ye, comfort ye My people,
saith your God.
Speak ye comfortably to Jerusalem,
and cry unto her, that her warfare is
accomplished,
that her iniquity is pardoned.
The voice of him that crieth in the wilderness;
prepare ye the way of the Lord;
make straight in the desert
a highway for our God.
(Isaiah 40 : 1-3)

3 Air

Ev'ry valley shall be exalted,
and ev'ry mountain and hill made low;
the crooked straight
and the rough places plain.
(Isaiah 40 : 4)

4 Chorus

And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.
(Isaiah 40 : 5)

5 Recitative

Thus saith the Lord, the Lord of Hosts:
Yet once a little while and I will shake
the heavens and the earth,
the sea and the dry land.
And I will shake all nations:
and the desires of all nations shall come.
(Haggai 2 : 6-7)

The Lord, whom ye seek,
shall suddenly come to His temple,
even the messenger of the Covenant,
whom ye delight in;

behold, He shall come,
saith the Lord of Hosts.

(Malachi 3 : 1)

6 Air

But who may abide the day of His coming,
and who shall stand when He appeareth?
For He is like a refiner's fire.

(Malachi 3 : 2)

7 Chorus

And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.

(Malachi 3 : 3)

7a Recitative

Behold, a virgin shall conceive
and bear a Son,
and shall call His name Emmanuel,
God with us.

(Isaiah 7 : 14; St Matthew 1 : 23)

8 Air

O thou that tellest good tidings to Zion,
get thee up into the high mountain.
O thou that tellest good tidings to Jerusalem,
lift up thy voice with strength;

lift it up, be not afraid;
say unto the cities of Judah,
behold your God!

(Isaiah 40 : 9)

Arise, shine, for thy Light has come,
and the glory of the Lord
is risen upon thee.

(Isaiah 60 : 1)

8a Chorus

O thou that tellest ...

9 Recitative

For behold, darkness shall cover the earth,
and gross darkness the people;
but the Lord shall arise upon thee,
and His glory shall be seen upon thee.
And the Gentiles shall come to thy light,
and kings to the brightness of thy rising.
(*Isaiah 60 : 2-3*)

10 Air

The people that walked in darkness
have seen a great light;
and they that dwell in the land
of the shadow of death,
upon them hath the light shined.
(*Isaiah 9 : 2*)

11 Chorus

For unto us a Child is born,
unto us a Son is given,
and the government shall be
upon His shoulder;
and His name shall be called
Wonderful, Counsellor, the Mighty God,
the Everlasting Father, the Prince of Peace.
(*Isaiah 9 : 6*)

12 Pifa (Sinfonia pastorale)

12a Recitative

There were shepherds abiding in the field,
keeping watch over their flocks by night.
(*St Luke 2 : 8*)

13

And lo, the angel of the Lord came upon
them,
and the glory of the Lord
shone round about them,
and they were sore afraid.
(*St Luke 2 : 9*)

13a

And the angel said unto them:
Fear not, for behold,
I bring you good tidings of great joy,
which shall be to all people.

For unto you is born this day

in the city of David
a Saviour, which is Christ the Lord.
(*St Luke 2 : 10-11*)

14

And suddenly there was with the angel,
a multitude of the heavenly host,
praising God, and saying:
(*St Luke 2 : 13*)

15 Chorus

Glory to God in the highest,
and peace on earth,
good will towards men.
(*St Luke 2 : 14*)

16 Air

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour,
and He shall speak peace unto the heathen.
(*Zechariah 9 : 9-10*)

16a Recitative

Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped.
Then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.
(*Isaiah 35 : 5-6*)

17 Duet

He shall feed his flock like a shepherd;
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young.
(*Isaiah 40 : 11*)

Come unto Him, all ye that labour,
come unto Him that are heavy laden,
and He will give you rest.
Take His yoke upon you, and learn of Him,
for He is meek and lowly of heart,
and ye shall find rest unto your souls.
(*St Matthew 11 : 28-29*)

18 Chorus

His yoke is easy, and His burthen is light.
(*St Matthew 11 : 30*)

I N T E R V A L

P A R T T W O

19 Chorus

Behold the Lamb of God,
that taketh away the sin of the world.
(*St John 1 : 29*)

20 Air

He was despised and rejected of men,
a man of sorrows,
and acquainted with grief.
(*Isaiah 53 : 3*)

He gave His back to the smiters,
and His cheeks to them
that plucked off the hair;
He hid not His face
from shame and spitting.
(*Isaiah 50 : 6*)

21 Chorus

Surely He hath borne our griefs,
and carried our sorrows!
He was wounded for our transgressions,
He was bruised for our iniquities;
the chastisement of our peace
was upon Him.
(*Isaiah 53 : 4-5*)

22 Chorus

And with His stripes we are healed.
(*Isaiah 53 : 5*)

23 Chorus

All we like sheep have gone astray;
we have turned every one to his own way.
And the Lord hath laid on Him
the iniquity of us all.
(*Isaiah 53 : 6*)

24 Recitative

All they that see Him laugh Him to scorn;
They shoot out their lips,
and shake their heads, saying:
(*Psalms 22 : 7*)

24 Chorus

He trusted in God that He would deliver Him;
let Him deliver Him, if He delight in Him.
(*Psalms 22 : 8*)

26 Recitative

Thy rebuke has broken His heart;
He is full of heaviness.
He looked for some to have pity on Him,
but there was no man,
neither found He any to comfort Him.
(*Psalms 69 : 20*)

27 Arioso

Behold, and see if there be any sorrow
like unto His sorrow.
(*Lamentations 1 : 12*)

28 Recitative

He was cut off out of the land of the living;
for the transgressions of Thy people
was He stricken.
(*Isaiah 53 : 8*)

29 Air

But Thou didst not leave His soul in hell;
nor didst Thou suffer Thy Holy One
to see corruption.
(*Psalms 16 : 10*)

30 Chorus

Lift up your heads, O ye gates;
and be ye lift up, ye everlasting doors;
and the King of Glory shall come in.
Who is this King of Glory?
The Lord strong and mighty,
The Lord mighty in battle.
The Lord of Hosts, He is the King of Glory.
(*Psalms 24 : 7-10*)

- 31a Recitative**
Unto which of the angels
said He at any time:
Thou art My Son,
this day have I begotten Thee?
(*Hebrews 1 : 5*)
- 31b Chorus**
Let all the angels of God worship Him.
(*Hebrews 1 : 6*)
- 32 Air**
Thou art gone up on high;
Thou hast led captivity captive,
and received gifts for men;
yea, even from Thine enemies,
that the Lord God might dwell among them.
(*Psalms 68 : 18*)
- 33 Chorus**
The Lord gave the word;
great was the company of the preachers.
(*Psalms 68 : 11*)
- 34 Air**
How beautiful are the feet of them
that preach the gospel of peace,
and bring glad tidings of good things.
(*Isaiah 52 : 7/Romans 10 : 15*)
- 35 Chorus**
Their sound is gone out into all lands,
and their words unto the ends of the world.
(*Romans 10 : 18/Psalms 19 : 4*)
- 36 Air**
Why do the nations
so furiously rage together,
and why do the people imagine a vain thing?
The kings of the earth rise up,
and the rulers take counsel together
against the Lord,
and against His Anointed.
(*Psalms 2 : 1-2*)
- 37 Chorus**
Let us break their bonds asunder,
and cast away their yokes from us.
(*Psalms 2 : 3*)
- 37 Recitative**
He that dwelleth in heaven
shall laugh them to scorn;
the Lord shall have them in derision.
(*Psalms 2 : 4*)
- 38 Air**
Thou shalt break them with a rod of iron;
thou shalt dash them in pieces
like a potter's vessel.
(*Psalms 2 : 9*)
- 39 Chorus**
Hallelujah:
for the Lord God Omnipotent reigneth.
(*Revelation 19 : 6*)
The kingdom of this world
is become the kingdom of our Lord,
and of His Christ;
and He shall reign for ever and ever.
(*Revelation 11 : 15*)
King of Kings, and Lord of Lords.
(*Revelation 19 : 16*)
Hallelujah!
- SHORT BREAK -
PLEASE REMAIN SEATED**
- PART THREE**
- 40 Air**
I know that my Redeemer liveth,
and that He shall stand
at the latter day upon the earth.
And though worms destroy this body,
yet in my flesh shall I see God.
(*Job 19 : 25-26*)
- 41 Chorus**
Since by man came death,
by man came also
the resurrection of the dead.
For as in Adam all die,
even so in Christ
shall all be made alive.
(*1 Corinthians 15 : 21-22*)
- 42 Recitative**
Behold, I tell 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 trumpet.
(*1 Corinthians 15 : 51-52*)
- 43 Air** Trumpet: Neil Brough
The trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
For this corruptible
must put on incorruption
and this mortal
must put on immortality.
(*1 Corinthians 15 : 52-53*)
- 44a Recitative**
Then shall be brought to pass
the saying that is written:
Death is swallowed up in victory.
(*1 Corinthians 15 : 54*)
- 44b Duet**
O death, where is thy sting?
O grave, where is thy victory?
The sting of death is sin,
and the strength of sin is the law.
(*1 Corinthians 15 : 55-56*)
- 45 Chorus**
But thanks be to God,
who giveth us the victory
through our Lord Jesus Christ.
(*1 Corinthians 15 : 57*)
- 46 Air**
If God be for us,
who can be against us?
(*Romans 8 : 31*)
Who shall lay anything
to the charge of God's elect?
It is God that justifieth,
who is he that condemneth?
It is Christ that died,
yea rather, that is risen again,
who is at the right hand of God,
who makes intercession for us.
(*Romans 8 : 33-34*)
- 47 Chorus**
Worthy is the Lamb
that was slain,
and hath redeemed us
to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honour,
and glory, and blessing.
Blessing and honour, glory and power,
be unto Him
that sitteth upon the throne,
and unto the Lamb,
forever and ever.
Amen.
(*Revelation 5 : 12-14*)

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Handel
HOUSE MUSEUM



The Handel House Trust believes that Handel, the greatest composer to have lived in this country, should be commemorated by a museum in his London home.

Handel's house at 25 Brook Street in the West End, where he composed *Messiah*, has been standing empty and in poor condition for some time. The Trust, in association with English Heritage, the Museums and Galleries Commission, Westminster City Council and the Corporation of London, is working to save it from commercial development and establish a Museum there.

Fundraising began in 1994, and the appeal has made enormous progress, thanks to the voluntary assistance and tremendous hard work and research of many private individuals, professional consultants and companies.

The 'Sing for Handel' scheme alone, which was launched this year, has raised £73,000, from performances by amateur choral societies and other concerts.

Handel lived at Brook Street for 36 years, and died there in 1759. The Trust aims to recreate the appearance of the rooms as they would have been, based on portraits, anecdotes, his will, an inventory of his possessions, and the sale catalogue of his art collection. There will be a recital room, educational and library facilities and a museum shop, with full access for the disabled.

In order to achieve its aim, and to open in the spring of 2000, the Handel House Trust needs the support of all who love his music. A donation, however small, is most welcome, and leaflets with a form attached to help you to make a donation will be found at the front of the church, or please contact the Trust at the above address.

Many thanks for your help in achieving this exciting goal!

Flowers for this evening's concert were supplied by



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Robin Page - Conductor

Robin 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 specialises in the Nordic repertoire, giving acclaimed performances of Sibelius and Nielsen symphonies, and conducting 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, Rosenborg, Lidholm and Bortz. Last season he travelled to Sweden as guest conductor with the Sundsvalls Kammarorkester. Robin has strong 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. He has also performed and broadcast in Hungary and Poland.

For many years Robin was 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, and is a visiting lecturer at Kingston University.

Sarah Tolley - Soprano

Sarah Tolley graduated with a BMus Honours Degree after studying flute and piano at the University of Wales College, Cardiff. She became interested in singing while at University and began to study privately. She currently studies with soprano Margaret Field and over the last few years has won various solo singing awards including the South Wales Miners Eisteddfod.

Having participated in masterclasses given by leading performers Emma Kirkby and Evelyn Tubb she has become increasingly interested in early music. Recent performances reflect this; Handel's *Solomon*, Biber's *Salzburg Mass*, and the role of Belinda in Purcell's *Dido and Aeneas*.

Sarah Tolley is well known as a recitalist in her native Gloucestershire performing a wide range of repertoire for local music societies and clubs.

Nicola Beckley - Alto

Nicola Beckley began her training at the Royal College of Music on the concert and preliminary opera courses and now studies singing with David Mason. She has sung widely in oratorio and performing highlights have included a live radio transmission from Westminster Abbey of Duruflé's *Requiem*. She has sung Handel's *Theodora* (Irene) and *Jephtha* (Storgé) for Keele Bach Choir, and regularly provides alto solos in an ongoing series of Bach Cantatas in the City of London. She also sings in opera and this summer sang Mrs Page, Olga and Cherubino in a series of opera miniatures for Randazzo Opera.

Future engagements include *Seven Storeys*, a theme - based presentation of Handel extracts for Alias Opera. Nicola has sung in the chorus of English National Opera and performs regularly in concerts and recordings for London Voices and the Choir of the Age of Enlightenment. Also an accomplished Lieder singer, she completed a series of recitals in Oxford to critical acclaim and recently performed Schubert's *Winterreise* with Simon Over as part of the Southwark Festival.

Howard Milner - Tenor

Howard Milner started singing as a chorister at Coventry Cathedral and studied English at Cambridge, following which he joined the Opera Course at the Guildhall School of Music, where he won several prizes.

He then joined Glyndebourne Festival Opera with whom he toured Hong Kong, making his debut as Mr Upfold in *Albert Herring*. He has performed several roles with English National Opera, Kent Opera, Scottish Opera and Operafactory, and with Roger Norrington has recorded the role of Amlal in *Poppea* and Monstratos in *Die Zauberflöte* for the BBC. He has also recorded with John Eliot Gardiner for EMI.

Howard Milner has lived in France for two years and has performed many roles with Musique en Guyenne and Opera de Chambre de France and Menton.

Making his debut with the Royal Opera, Covent Garden, Mr Milner took the role of Apprentice in *Die Meistersinger* in 1990, and returned to the House as First Servant in *Capriccio* during 1991.

Appearing regularly in concerts both in Britain and Europe, last season he toured Japan with René Jacobs, as a soloist in the Monteverdi *Vespers*. He has also broadcast frequently with the BBC, and made his debut at the Proms with *L'Allegro* by Handel.

Future engagements include a series of concerts with the Orchestra of St John's Smith Square, and he is currently appearing in *The Emperor* with Mecklenburgh Opera.

René Linnenbank - Bass

René Linnenbank was born in Abcoude, The Netherlands. After completing his formal education he studied drama for one year before entering the Conservatory at Maastricht to take up singing under Elisabeth Kroll and Ton Thissen. After Maastricht he continued his studies at the Sweelinck Conservatory Amsterdam with Charles van Tassel. In 1990 he won a British Council Fellowship to study on the Postgraduate Opera Course at the Guildhall School of Music and Drama (London) with David Pollard. He made his professional debut as Osmín for Scottish Opera in August 1992.

René Linnenbank has sung an extensive variety of roles with such opera companies as Opera North, Opéra Nantes, Opéra Factory, English National Opera, and he recently performed the role of Maître Tailleux in *Le Bourgeois Gentilhomme* at Covent Garden. He sang Bagheera/Meeta in Michael Berkeley's new opera *Baa Baa Black Sheep* for Opera North and created the role of King Tartaglia in the world premier of Jonathan Dove's opera *L'Augellino Belverde in Batignano*.

As well as translating into Dutch many well known operas, René Linnenbank travels extensively in recital, has appeared as soloist with such conductors as Hans van den Hombergh, Hartmut Haenchen, David Lloyd-Jones, William Christie, Mstislav Rostropovich, Paul Daniel, and Nicholas Kok, appearing with the Kingston Choral Society for their performance of the Bach *Christmas Oratorio* in December 1994.

Purcell

ORCHESTRA

We are delighted to welcome back the Purcell Orchestra this evening. They first accompanied the choir when they performed Bach's *B Minor Mass* in 1996. Performing on period instrument, the players are a gathering of friends, all of whom work with major London period ensembles and orchestras. Robin Page conducted the first London performance of Purcell's *King Arthur*, with the orchestra, on instruments of the period, at the Queen Elizabeth Hall in 1982.

Peter Hanson - Leader

Peter Hanson was brought up in a household full of renaissance recorders, baroque flutes, harpsichords, and the sounds of baroque music. He became a member of the National Youth Orchestra and studied with Peter Cropper of the Lindsay String Quartet. Whilst at the Royal Academy of Music he formed the Hanson String Quartet, which became noted for its performances of 20th Century works and Russian romantics, giving regular BBC Radio broadcasts, foreign tours and London recitals, and in 1988 was Quartet-in Residence of the Aldeburgh Foundation. Peter has also played with some of London's most prominent chamber orchestras and ensembles, including the Nash Ensemble, the Academy of Saint-Martin-in-the-Fields, and the Chamber Orchestra of Europe.

More recently he has become absorbed in the baroque style of playing, appearing as guest leader for Christopher Hogwood, John Eliot Gardiner and Roger Norrington. In 1992 he was appointed leader of the English Concert under Trevor Pinnock. This involved him many CD recordings, TV appearances and solo concerto performances. Peter has also performed with the Eroica String Quartet, dedicated to the performance of the romantic quartet repertoire. He plays a violin by Spiritus Sorsano, made in the 1720s.

Violin I	Violin II	Viola
Peter Hanson (Leader)	Miles Goding	Nicola Akeroyd
Sarah Bealby-Wright	Kirsten Linder-Dewan	David Brooker
Abigail Brown	Peter Lissauer	
Roy Mowatt	Pauline Smith	
Clare Salaman		
Bill Thorp		
Cello	Bass	Harpichord
Elizabeth Andrews	Caroline Maguire	Christian Curnyn
Jane Coe		
Oboe	Bassoon	Trumpet
James Eastaway	Sally Jackson	Neil Brough
Catherine Latham		Mark Chivers
Timpani	Harpichord Supply and Tuning	
Matthew Rich	Malcolm Greenhalg	

KINGSTON CHORAL SOCIETY

Kingston Choral Society has been making music in Kingston for fifty years and this season celebrates its Golden Jubilee. The Society has its origins in 1948 when the then Mayor of Surbiton gathered local church choirs together to sing *Messiah*. A nucleus of these singers stayed together and became 'Surbiton Oratorio Society', soon earning a reputation for concerts of a high standard. By 1985, the choir had become more closely involved with the Royal Borough of Kingston and adopted a new name - Kingston Choral Society. The Society has not performed *Messiah* for many years so, given the choir's origins, has decided to make this the work with which to open their Golden Jubilee season.

The choir has about one hundred singers and has retained a reputation for high quality music making. The Society performs a wide range of music, from Bach to Gershwin and, under the guidance of Robin Page, is not afraid of taking on ambitious projects. Over the past few years, Kingston Choral Society has sung works in old Czech, medieval Swedish and, most recently, Russian (Borodin, *Prince Igor* and Prokofiev, *Alexander Nevsky*). But, interspersed with these less well known works, the Society also enjoys singing the more familiar favourites of the choral repertoire and in recent years has performed Bach's *B Minor Mass* and Brahms's *Requiem*, to name but two.

Kingston Choral Society performs four concerts a year in Kingston Parish Church. Looking ahead to the remainder of this season, the next concert on 8 December will feature French songs and Bruckner motets in the first half, with a more seasonal flavour to the second; the Society will perform Mendelssohn's *Elijah* on 14 March and, on 16 May, *Samson* by Horowitz and Carl Orff's *Carmina Burana*.

The Society has also performed with the West Sussex Philharmonic Choir (both choirs share the same conductor) and it is hoped that further joint ventures, with the opportunity to sing large scale works, will be forthcoming. The last joint performance was Mozart's *Mass in C Minor* at Guildford Cathedral in the autumn of 1996. Given the Borough of Kingston's links with Delft, the Society has also forged a rewarding and enjoyable link with 'Cantarella', the choir in Delft.

The Society's membership is drawn from a wide area of South West London and North Surrey. New members are always welcome. Rehearsals take place on Thursday evenings at Hollyfield School, Surbiton Hill Road, Surbiton, from 7.45-10.00 pm. For further information, please call the Membership Secretary on 0181-398-3545.

MEMBERS OF THE CHOIR

Soprano

Liz Airey, Carole Boothman, Julie Cooper, Emma Colman, Elizabeth Cronin, Shirley Davenport, Catherine Edge, Avril Elson, Wendy Faulkner, Alison Green, Marigold Haworth, Gillian Holdsworth, Valerie Hodgson, Blanca Ilionova, Margaret Jephcott, Pat Keep, Nora Lack, Tina Leach, Valerie Moert, Tricia Nicholls, Bridget Parkin, Ruth Rees, Jackie Rhodes, Amy Robinson, Elizabeth Salzman, Julia Siberry, Sarah Stokes, Ruth Stroud, Rosini Thoppl, Marion Thorpe, Jackie Thurston.

Contralto

Maggie Baker, Alex Benoy, Sharon Berry, Gina Broderick, Susan Brodie, Gene Butt, Catherine Carey, 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, Christine Hogh, Shirley Hull, Olive Jahn, Ruth Knight,

Halcyon Leonard, Sarah Lunt, Pat McCarthy, Anneliese Mackenzie, Chrissie Melhuish, Anne Miller, Audrey Mills, Christine Norgate, June Pearson, Pam Pocock, Heather Rooke, Madi Schmidt, Elizabeth Siberry, Heather Smith, Jill Teller, Lucy Thomas, Remke Verzee, Vanessa Welling.

Tenor

Jim Addington, Peter Carey, Richard Clift, Martin Corry, Norman Clothier, John Cracknell, Izzy Dodgson, Martin Evans, John Hull, Wesley Johnson, Roderic Pearson, Roger Price, Richard Siberry, Ian Smith, Chris Stotesbury, David Todd, John Whitnall.

Bass

John Bassett, Dominique Bastien, David Blison, Paul Bleasby, Alan Brough, Paul Chambers, Adam Christie, Bill Cox, Tony Cunningham, Jon Denbigh, David Ferguson, Denis Gibb, Michael Hope, Tim Jones, Graham Lavers, Tom Rees, Robert Tate, Roger Ward, Benedick Young.

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***Kingston Choral Society at 50 . . .
.. a memoir***

... one of my happiest KCS memories is of the choir's trip to Delft, in May 1990. Delft is Kingston's twin town in Holland, and we were invited to sing with the Cantarella Choir as part of the celebrations marking the anniversary of the Liberation of Holland in 1945.

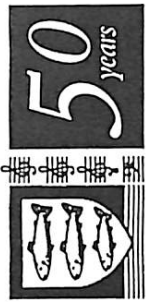
We sang *In Terra Pax* by the Swiss composer Frank Martin to a huge audience in the Oude Kerk, and also has a wonderful time with our Dutch hosts. They entertained us in their own homes, and during the weekend we were shown the delights of the quaint city of Delft. I might add that the weather was perfect.

Two years later followed the 'return match.' Cantarella joined us for a memorable performance of Verdi's *Requiem* at Guildford Cathedral, with the West Sussex Philharmonic Choir, our sister choir in Horsham.

Although the English weather was not so kind, we had the pleasure of showing our Dutch guests around our own area, and repaying their hospitality. Many of us have kept in touch - my family and I see our friends every year.

We hope that something similar can be arranged in the future - the effort of organising such events is well repaid by the enjoyment to be had . . .

June Pearson - Choir Member



**FORTHCOMING PROGRAMME
1997-98**

Saturday 13 December 1997
Music for Christmas

Saturday 14 March 1997
Mendelssohn *Elijah*

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•
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Saturday 16 May 1998
Horovitz Solomon
Off Carmina Burana

Saturday 14 November 1998
Charpentier *Messe de Minuit*
CPE Bach *Magnificat*

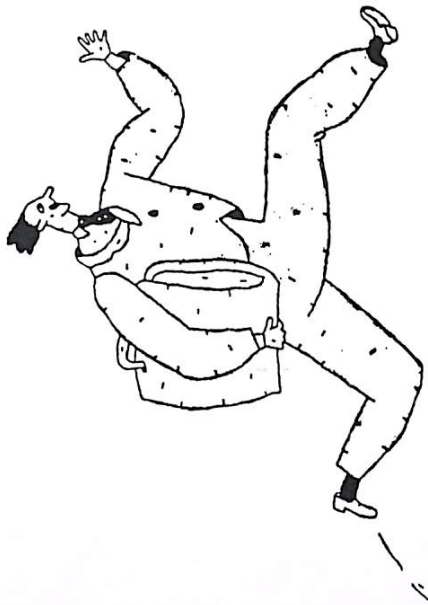
Saturday 12 December 1998
Medieval Christmas

With very best wishes
With very best wishes
With very best wishes
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With very best wishes

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