



Monteverdi *Beatus Vir*

Charpentier *Messe de Minuit*

CPE Bach *Magnificat*

Purcell Orchestra
conductor Robin Page

Soprano
Sarah Turvey

Mezzo Contralto
Susannah Self

Tenor
Howard Milner

Bass
Mark Stone

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Claudio Giovanni Antonio Monteverdi

Monteverdi was born in Cremona on 15 May 1567. His father was a chemist, who practised medicine in the way of barber-surgeons of the time. He and his brother studied music privately with Marc'Antonio Ingegneri, the maestro di cappella at Cremona Cathedral. In 1582, aged only 15, Monteverdi published a volume of three part motets with the famous Venetian printing house of Gardane, and in 1583, a book of sacred madrigals with another famous Venetian publisher.

In 1590 Monteverdi published a second book of madrigals and was engaged permanently by Duke Vincenzo I Gonzaga as a string player at his court at Mantua. The musical establishment there was small, but virtuosic. He became one of the leading musicians at court and in 1595 he was included in the entourage that accompanied the Duke on his military expedition against the Turks in Austria and Hungary. On 20 May 1599 Monteverdi married one of the court singers, Claudia de Cattaneis.

Monteverdi's reputation was now firmly established. He was considered to be a leading exponent of the new approach to text expression, and his modern harmonics were being criticised by some of his contemporaries. In 1601 he succeeded Pallavicino as maestro di cappella at Mantua, published his fourth book of madrigals and became a father.

In 1606 Claudia became ill and Monteverdi's father looked after her in Cremona. In February 1607 Monteverdi's first opera *L'Orfeo* was produced at Mantua and on 10 September his wife died. Monteverdi remained in Cremona not wishing to rejoin court life, however, his new opera *L'Arianna* was due to be performed so in October he had to return. He suffered another personal tragedy before the opera was produced. Caterina Martinelli, for whom the title role had been written, died of smallpox. She had been a pupil of Monteverdi's wife, and had been living at their house for several years.

After the intense activity of the preceding months, Monteverdi returned to Cremona in a state of depression and collapse. He was unhappy with the way he was being treated at Mantua and asked for release but was refused. Then in July 1612 Duke Vincenzo died, and his successor, Francesco, dismissed several musicians, including Monteverdi.

In 1613 Monteverdi took up the post of maestro di cappella at St Mark's Church, Venice. His first few years were taken up with the reorganising and administering of the church's musical affairs. He brought the choir up to strength, bought new music, introduced new repertoire, and employed younger composers to help him. In the winter of 1630-31 the plague ravaged Europe, and in November 1631 Monteverdi wrote a mass of thanksgiving for the deliverance of Venice from the plague. He produced more dramatic works including the opera *L'incoronazione di Poppea*. He died in Venice on 29 November 1643 from 'malignant fever'.

Even during his lifetime Monteverdi was considered to be a bold innovator. He published eight books of madrigals throughout his life, containing over 250 madrigals and these were his most personal mode of expression. His contribution to the new form of opera was crucial. His understanding of the musico-dramatic possibilities the form could offer established it as a viable form. He was writing at a time when music was moving away from the polyphonic style, where each voice in the texture had equal importance, to the style of basso continuo, where the outer voices were predominant. This freed the top line, allowing it to express the meaning of the text. Crucial to his style were chromaticism and dissonance. He used double suspensions to great effect, resolving them in unexpected ways, accented dissonant passing notes, and used held pedal note to produce 7ths and 9ths in the harmony, which he handled very freely.

Monteverdi set the *Beatus Vir* three times. The version performed this evening was published in 1641 in the collection entitled *Selva Morale e Spirituale*. It is an example of a parody psalm because it bears a close relationship to the madrigal *Chiome d'oro* written in 1619 for the Seventh Book of Madrigals. However, the present work, scored for six-part chorus, is much grander and more expansive than the madrigal.

Beatus Vir Psalm 111, Authorised Version 112

Beatus vir, qui timet Dominum:
in mandatis ejus volet nimis.

Blessed is the man that feareth the Lord:
he hath great delight in his commandments.

Potens in terra erit semen ejus:
generatio rectorum, benedicetur.

His seed shall be mighty upon earth:
the generations of the faithful shall be blessed.

Gloria, et divitiae
in domo ejus:
et justitia ejus manet in saeculum saeculi.

Riches and plenteousness
shall be in his house:
and his righteousness endureth for ever.

Exortum est in tenebris lumen rectis:
misericors et misorator, et justus.

Unto the godly there ariseth up light in the
darkness: he is merciful, loving and righteous.

Jucundus homo qui miseretur
et commodat,
disponet sermones suos in judicio:

A good man is merciful
and lendeth:
and will guide his words with discretion.

Quia in aeternum non commovebitur.
In memoria aeterna, erit justus:

For he shall never be moved. And the righteous
shall be had in everlasting remembrance.

Ab auditione mala non timebit.
Paratum cor ejus sperare
in Domino.

He will not be afraid of any evil tidings:
for his heart standeth fast, and believeth
in the Lord.

Confirmatum est cor ejus:
non commovebitur donec despiciat
inimicos suos.

His heart is established, and will not shrink:
until he see his desire
upon his enemies.

Dispersit, dedit pauperibus - justitia ejus
manet in saeculum saeculi,
cornu ejus exaltabitur in gloria.

He hath dispersed abroad, and give to the poor:
and his righteousness remaineth for ever:
his horn shall be exalted with honour.

Peccator videbit et iretetur,
dentibus suis fremet et tabescet:
desiderium peccatorum peribit.

The ungodly shall see it, and it shall grieve him:
he shall gnash with his teeth, and consume away;
the desire of the ungodly shall perish.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio
et nunc et semper
in saecula saeculorum. Amen.

Glory be to the Father, and to the Son
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be: world without end. Amen.

Marc Antoine Charpentier

Charpentier was born in Paris in around 1645 and died there in 1704 aged about sixty-eight. He never held a position in the King's musical establishment though he was considered by many to be the equal of Lully. It is surprising, considering his importance, how little of his music was published during his lifetime.

It seems that his first choice of career was as a painter. He went to Rome to study, but after hearing the music of Carissimi, had a change of heart and became Carissimi's pupil. Upon his return to France he was employed by Marie de Lorraine, Duchess of Guise. The Duchess was a very pious lady who maintained one of the largest private musical establishments in France, comprising eight singers (including Charpentier himself as counter-tenor), two treble viols and, a continuo of clavecin (harpsichord) and basse viol. He then went on to replace Lully as composer for the Comédie-Française, composing a large amount of incidental theatre music, including some for the plays of Molière.

In 1679 he was appointed church composer to the Grand Dauphin and was granted a pension by Louis XIV. He also became the composer and maître de musique for the Jesuit Church of St. Paul in Paris. This post was one of the most brilliant in French musical life and Charpentier composed a vast amount of sacred music during this time, including sacred dramas.

In 1698 the post of maître de musique for Sainte-Chapelle became available and Charpentier took it over on 28 June. The prestige of this post was second only to that of the directorship of the Royal Chapel at Versailles. He composed his richest music for this church including his masterpiece the mass *Assumpta est Maria* of 1699.

Charpentier's early works, which were mainly sacred, are in the Italian style of Carissimi and Luigi Rossi. However, his theatre music shows how quickly he took on the current French style being developed by composers such as Lully and Antoine Boësset. His mature style is characterised by rich harmonies (much remarked upon by his contemporaries) frequent use of single and double suspensions, false relations and word painting, especially on mono-syllables such as 'Oh' and 'Ah'. His sacred music shows great diversity of style, form, and forces employed. As you will hear tonight, he also liked diversity of timbre; as he said "grande diversité dans la musique... la seule diversité en fait toute la perfection" (great diversity in music... the very diversity is what creates the perfection), which he achieves by contrasting different groups of voices and instruments.

The *Messe de minuit pour Noël* was probably written in the early 1690s, though it was not published until 1962. It is scored for a choir of four voices, with six soloists and an orchestra of two flutes, strings, basso continuo and organ.

The *Messe de minuit pour Noël* is an example of a parody mass, being composed of melodies better known in a different situation. In this case Charpentier selected carols which were well known to his audience. They were carefully selected for their allegorical and liturgical significance as well as for their obvious musical charm. The carols he used were:

Kyrie: *Joseph est bien marié*. Christe eleison: *Or nous-dites, Marie* and *Une Jeune pucelle*. Gloria: *Les bourgeois de Chastres* and *Où s'en vont ces gais bergers*, Credo: *Voici qui désirez sans fin*, *Voici le jour solennel de Noël* and *A la venue de Noël*. Offertoire: *Laissez paître vos bestes*. Sanctus: *O Dieu que n'étois-je en vie* and *A minuit fut fait un réveil*.

Messe de minuit

Kyrie

Kyrie eleison.
Christe eleison.

Gloria

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 caelestis,
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.

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

Credo

(Credo in unum Deum

Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium
et invisibilium, et in unum
Dominum Jesus Christum,

Midnight Mass

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.

Gloria

And on earth peace to men
of good will.
We praise thee, we bless thee,
we adore thee, we glorify thee,
we give thanks to thee
for thy great glory.

O Lord God, Heavenly King,
God the Father almighty.

O Lord, the only begotten Son,
Jesus Christ.

O Lord God, Lamb of God,
Son of the Father.

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

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

For thou only art holy, thou only
art the Lord. Thou only,
Jesus Christ, art the most high,
with the Holy Ghost, in the glory
of God the Father.
Amen.

Creed

I believe in one God)

The Father almighty,
maker of heaven and earth,
and of all things visible
and invisible, and in one
Lord Jesus Christ,

Filius Dei unigenitum:
et ex Patre natus
ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiali Patri,
per quem omnia facta sunt:
qui propter nos homines
et propter nostram salutem
descendit de caelis;
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 tertia die,
secundum Scripturas.

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

Et in Spiritum sanctum,
Dominum et vivificantem.
Qui ex Patre Filioque procedit.

Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.

Et unum, sanctam,
catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.

Et expecto resurrectionem
mortuorum.

Et vitam venturi saeculi.
Amen.

the only begotten Son of God,
born of the Father
before all ages.

God of God, light of light,
true God of true 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.

He 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,
He sitteth at the right hand of the Father.
And He shall come again with glory
to judge both the living and the dead,
of whose kingdom there shall be no end.

And I believe in the Holy Ghost,
the Lord and giver of life. Who proceedeth
from the Father and the Son.

Who together with the Father and
the Son is adored and glorified;
who spake by the Prophets.

And in one, holy,
catholic and apostolic Church.
I confess 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.

Sanctus
Sanctus, sanctus, sanctus.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi:
Miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Sanctus
Holy, Holy, Holy.
Heaven and earth are full of thy glory.
Hosanna to God in the highest.
Blessed is he that cometh
in the name of the Lord.
Hosanna to God in the highest.

Agnus Dei
Lamb of God,
who takest away the sins of the world,
have mercy on us,
Lamb of God,
who takest away the sins of the world,
grant us peace.

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Carl Philipp Emanuel Bach

CPE Bach was born in Weimar on 8 March 1714. He was the fifth child of Johann Sebastian Bach; his second son by his second wife Maria Barbara Bach. Carl's godparents were Telemann, and A I Welding, a musician from the court of Weissenfels. Carl's formal education was at St Thomas's School, Leipzig and then at the Universities of Leipzig and Frankfurt an der Oder, where he studied Law. His musical education came entirely from his father. Like his father, Carl never travelled outside Germany, which was unusual at a time when every budding artist was expected to visit Italy. However, his father's lifelong and thorough study of the music of Italy and France, and the large number of foreign musicians who visited the Bach household prevented Carl's music from being parochial.

In 1738 Carl took up a musical post with the household of Crown Prince Frederick of Prussia. In 1740 the prince became King Frederick II, better known as Frederick the Great, and Carl was appointed as harpsichordist to the court at Berlin and Potsdam. In 1744 he married Johanna Maria Dannemann, the daughter of a wine merchant. They had three children, none of whom became musicians and all of whom died childless so that Carl's line of the Bach family ended in 1804.

Carl's duties at court were as a harpsichord teacher, composer and performer. He wrote a large quantity of music for keyboard; fifty concertos and over two hundred solo pieces, which contributed much to the development of a more homophonic keyboard style and to modern formal procedures. He also wrote a highly important treatise on keyboard playing *Versucht über die wahre Art das Clavier zu spielen* (The True Manner of Keyboard Performance), which provides a wealth of detail on 18th Century performance practice for performers and music historians.

Bach found the musical life of Berlin very restricting due mainly to the musical conservatism of the King. Carl's potential was not adequately used or understood, and in 1768 he left the King's employ and moved to Hamburg as the Musical Director of the five principal churches there. He was now able to diversify his musical activities, conducting concerts, and composing works for large forces. He died in Hamburg on 14 December 1768, aged seventy-four. The news of his death did not travel widely - in 1776, eight years after the event, Haydn reports visiting Hamburg in order to meet Carl.

Carl's chief importance is as a pioneer in the use of sonata-symphony form, which reached its zenith at the hands of Mozart, Haydn and Beethoven. Carl was the principal exponent of the *empfindsamer still* (highly sensitive style), which is characterised by unexpected and abrupt changes in dynamics, tonality and rhythm. A plethora of motifs is used, but not developed, some not even reappearing, and pauses become an integral and expressive element.

In composing the *Magnificat Wq 215*, the weight of his father's inheritance in the sphere of sacred music must have lain heavily on Carl's shoulders, and it is highly likely that he knew Johann's setting of the Magnificat. Yet Carl's setting is very personal, and blends the old and new modes of expression extremely well.

The opening chorus Magnificat in D major is marked *Allegro di molto*, and sets off with decidedly untraditional speed. The chorus is predominantly homophonic, with a ritornello bass which is reminiscent of Vivaldi.

The Quia respexit humilitatem, also in D major, for solo soprano, is the movement which most exhibits the 'sensitive' style of which Carl was the chief exponent.

The Quia fecit mihi magna for solo tenor, like all the solo arias, is virtuosic, and the

Et misericordia in E minor for chorus is homophonic. It contrasts sections for full choir with sections for just sopranos and altos.

The Fecit potentiam for solo bass in A major and the duet Deposuit potentes de sedes for alto and tenor are both reminiscent of J S Bach's settings.

The Suscepit Israel in D minor for solo alto is for muted strings and flutes, which produces a pastoral feel.

We return to D major and the music of the opening movement for the Gloria Patri, a practice rooted in tradition. This is followed by the only truly fugal movement in the work, the Sicut erat in principio whose main theme has often been compared with the Kyrie in Mozart's Requiem. It leads straight into one of the longest Amens in music.

Magnificat

Psalm 111, Authorised Version 112

Chorus

Magnificat anima mea Dominum
et exultavit spiritus meus
in Deo salutari meo.

My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my Saviour.

Aria - Soprano

Quia respexit humilitatem ancillae
suae. Ecce enim ex hoc beatam me
dicent omnes generationes.

For He hath regarded the lowliness
of His handmaiden. For behold, from
henceforth, all generations shall call me
blessed.

Aria - Tenor

Quia fecit mihi magna qui potens est
et sanctum nomen eius.

For He that is mighty hath magnified
me, and holy is His name.

Chorus

Et misericordia eius a progenie
in progenies timentibus eum.

And His mercy is on them that fear Him
throughout all generations.

Aria - Bass

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

He hath shown strength with His arm;
He hath scattered the proud in the
imagination of their hearts.

Duet - Alto and Tenor

Deposuit potentes de sede et exultavit
humiles.

Esurientes implevit bonis
et divites dimisit inanes.

He hath put down the mighty from
their seat, and hath exalted the humble
and meek. He hath filled the hungry with
good things, and the rich he hath sent
empty away.

Aria - Alto

Suscepit Israel puerum suum recordatus
misericordiae suae. Sicut locutus est
ad patre nostros, Abraham et semini
eius in secula.

He remembering his mercy hath helped
His servant Israel, as He promised to
our forefathers, Abraham and his seed
for ever.

Chorus

Gloria patri et filio
et spiritui sancto,
sicut erat in principio et nunc et
semper et in saecula saeculorum.
Amen.

Glory be to the Father, and to the Son,
and to the Holy Ghost;
as it was in the beginning, is now, and
ever shall be, world without end.
Amen.

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BIOGRAPHIES

Sarah Turvey - Soprano

Sarah was born in 1970 in Australia. She studied singing at the Sydney Conservatorium of Music and following the completion of her Bachelor of Music Education (Merit) in 1994, worked as a singing and flute teacher in Sydney. She was also a regular soloist with several different choirs, with whom she recorded CDs and toured Europe, America and Canada. In 1995 Sarah was awarded sponsorship by The Federated Music Clubs of Australia and began studies in Early Music Singing with Marius van Altena at The Royal Hague Conservatorium in The Netherlands. In 1997 she completed her VS-Diploma and in July of this year graduated from the Conservatorium with a UM-Diploma, becoming the first singer to do so. Over the last year Sarah has performed a critically acclaimed series of concerts in Australia, toured The Netherlands with the Nederlandse Bachvereniging, Europe and Japan with La Chapelle Royale and performed in Fringe Events of the Utrecht Early Music Festival. Sarah currently lives in London.

Susannah Self - Mezzo Contralto

Susannah Self is an international mezzo contralto. She has a busy opera schedule on the continent and sings regularly in oratorios in the UK. She studied voice, lute and composition at the Royal College of Music and won scholarships from the Royal Society of Arts to study in Germany, and from the Banff Centre, Canada, to study music theatre. She continues her vocal studies with Josephine Veasey. She has sung with the Royal Opera, Opera Factory, Glyndebourne, Pimlico Opera, Music Theatre Wales, Batignano Wiener Kammeroper, Berliner Kammeroper, Music Theatre Transparent (Belgium), The British Council (Syria, Spain and Greece) and Scottish Opera. Her recent roles have included: The Composer, Baba the Turk, Carmen, Despina and Dorabella, Jocasta, The Sorceress, Azucena and Preziosilla.

In the field of oratorio, she has sung a wide repertoire ranging from Handel and Bach to Mozart's *C Minor Mass*, *The Dream of Gerontius* and Verdi's *Requiem*. She is deeply committed to the development of new opera and runs a small scale theatre company called Selfmade Music Theatre. In particular, her one woman show *Extraordinary Woman* has received wide critical acclaim at the Brighton, Buxton, Coven Garden, Dartington and Barcelona Festivals. In 1999 Susannah makes her Vlaamse Oper (Belgium) debut singing three roles in *Lulu* by Berg, then she goes on to Strasbourg to sing Auntie in *Peter Grimes* and Mrs Thrapes in *The Beggars Opera*.

Howard Milner - Tenor

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

Howard Milner then joined Glyndebourne Festival Opera with whom he toured Hong Kong, making his debut as Mr Upfold in *Albert Herring* and his Festival debut in *Capriccio* by Strauss. He has sung the title role in *Le Comte Ory*, Jacquino in *Fidelio* and Eumeus in *Il Ritorno d'Ulisse in Patria* with Kent Opera; Squeak in *Billy Budd*, and Spoletta in *Tosca* with English National Opera; Pedrillo in *Die Entführung aus dem Serail* and Camille in *The Merry Widow* for Scottish Opera. As a member of Operafactory, Mr Milner has performed Arnaldo in *L'Incoronazione di Poppea*, Sellem in *Rake's Progress* and Don Curzio in *The Marriage of Figaro*.

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, Mr Milner broadcasts regularly for the BBC, making his debut at the Proms with *L'Allegro* by Handel.

Among his recent recordings are the *B Minor Mass* and *Orfeo* with John Eliot Gardiner for Deutsche Grammophon, the *Choral Fantasia* with Roger Norrington for EMI, and several works for the BBC. Mr Milner recently toured Japan where he sang the leading tenor solos in the Monteverdi *Vespers* conducted by René Jacobs.

Mark Stone - Bass

Mark Stone was born in London. He read mathematics at King's College Cambridge and trained as a Chartered Accountant before studying at the Guildhall School of Music and Drama. In 1998 he won the Decca-Kathleen Ferrier Prize.

As a student he sang the roles of Lodger in *The Aspern Papers*, Rossini's *Figaro*, *Thésée Ariane*, Melibee in *La Fledeltà Premiata* and the title role of *Der Diktator* (GSMD), Araspe Tolomeo (Broomhill), Don Giovanni (Dartington), Zaretsky Eugene Onegin (Clonter), Guigliemo and Nym in *Sir John in Love* (British Youth Opera), Mozart's Bartolo and Junius (Aldeburgh) and Saud (Rheinsburg).

He recently made his professional debut singing Flemish Deputy Don Carlos for Opera North and will soon appear as Escamillo (Opera North) and Lucifero La Resurrezione (Opera Atelier, Toronto).

Mark is continuing his studies with Rudolf Piernay.

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 composers as Stenhammar, Rosenberg, Lidholm and Bortz. Recently, Robin 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 Poland and Hungary. 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 and with the BBC Ulster Orchestra, and has also appeared on BBC Television. This summer, Robin made a recording with the Budapest Symphony Orchestra.

Robin studied at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music, London, and is a visiting lecturer at Kingston University.

KINGSTON CHORAL SOCIETY

Kingston Choral Society has just celebrated its Golden Jubilee and over the past fifty years has earned a reputation for concerts of a high standard. The choir has about one hundred singers and enjoys performing a wide range of music. In the current season alone the repertoire will span over 350 years from seventeenth century Monteverdi to a new commission. Under the guidance of Robin Page, Kingston Choral Society is not afraid of taking on ambitious projects and in recent years 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 as part of last year's fiftieth anniversary celebrations performed Handel's *Messiah* and Mendelssohn's *Elijah*.

Looking ahead to the remainder of this season, on 12 December the Society will celebrate "A Medieval Christmas" with a varied selection of seasonal music with a medieval theme. Next year, the concert on 1 May will include music by Kodaly, Bruckner and a specially commissioned work from Nicholas O'Neill, an award winning composer who joined the choir on three occasions last year as organist. The final concert on 26 June will feature music for summer by the ever popular George Gershwin. Further details of these concerts will be available nearer the time from the box office on 0181-977-8665. If you become a Friend of Kingston Choral Society we will send you advance notification of all our concerts. If you are interested, please find further details on page 1 of this programme.

The Society's membership is drawn from a wide area of South West London and North Surrey. New members are always welcome. In addition to the four concerts performed in Kingston Parish Church each year and weekly rehearsals on Thursday evenings at Hollyfield School, Surbiton Hill Road, Surbiton (term time only), the Society holds regular social and fund raising events and occasional workshops. A workshop on opera choruses is planned for next March. This will be open to all and give those not familiar with choral singing the opportunity to find out how rehearsals work and what fun singing can be. If you are interested in joining the Society we look forward to hearing from you. Please feel free to talk to members of the choir in the interval or at the end of the concert or, alternatively, contact the Membership Secretary on 0181-398-3545 for further information.



FORTHCOMING CONCERT

Saturday 12 December 1998

at

All Saints Church
Market Place, Kingston

A Medieval Christmas

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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 instruments, 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.

Most 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 has involved him in 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 Spritus Sorsano, made in the 1720s.



Monteverdi *Beatus Vir*
Charpentier *Messe de Minuit*
CPE Bach *Magnificat*

Purcell Orchestra
conductor Robin Page

Soprano
Sarah Turvey

Mezzo Contralto
Susannah Self

Tenor
Howard Milner

Bass
Mark Stone



Saturday 7th November 1998

