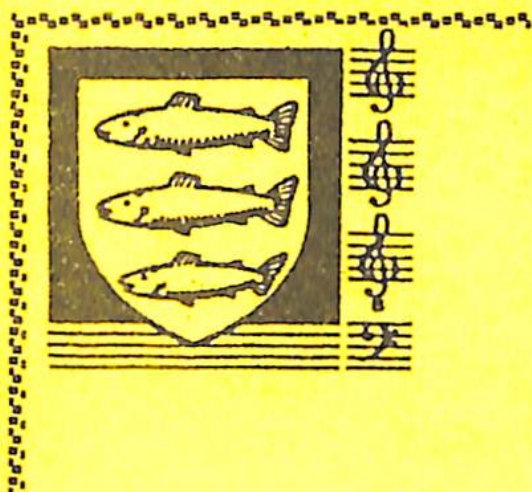




KINGSTON CHORAL SOCIETY

CONDUCTOR: ROBIN PAGE

Kingston Choral Society sings

MOZART AND HANDEL

Saturday 6th November 1999 at 7.30pm

Coronation Anthems

Handel

Requiem

Mozart

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KINGSTON CHORAL SOCIETY

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BIOGRAPHIES - COMPOSERS

George Frederick Handel

George Fredrick Handel was born in Halle on 23 February 1685, the same year as J.S. Bach and D. Scarlatti. Unlike them he travelled widely outside his native country. He 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. However, Handel secreted a clavichord in the attic and found the time to practise. In 1696 Handel accompanied his father on a visit to the court of Saxe-Weissenfels, where his father held the post of barber-surgeon. Whilst there, Handel's organ playing came to the attention of the Duke who persuaded Handel's father that his son should study music as well as law.

Handel entered the University of Halle in 1702 ostensibly to study civil law. He became acquainted with Telemann who was studying law at Leipzig University. They corresponded frequently 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 to go to Hamburg and try his luck there. By 1705 he had produced his first opera, *Almira*.

In 1706 Handel went to Italy, the centre of the operatic world. Cardinal Ottobini, who employed Corelli, became an important patron and from him Handel learned a great deal about the Italian style of composition and violin playing.

Handel's next port of call was England. At that time Italian opera was new to London audiences although they were very enthusiastic for it. *Rinaldo* (1711), was the first Italian opera specifically composed for London. It was a great success and was probably one of the events that convinced Handel to reside in London. He became a naturalised Englishman in 1727.

During the next fifteen years Handel produced over thirty operas for London. However from the 1730's he shifted his attention to oratorio. Handel created the English oratorio from scratch by combining elements of French, German and Italian style to create a radically new form. With a few exceptions, his oratorios were

dramatic works, with texts taken from the Old Testament. With *Messiah* he created a work against which other composers have since been measured.

Just before his death on 14 April 1759, Handel asked permission of the Dean and Chapter of Westminster Abbey to be buried there at a private service. He provided £600 for a monument of himself. In the event the service was very public with 3000 people attending. The monument by Roubiliac is set in the wall of the South Transept and depicts Handel composing the air *I know that my Redeemer liveth*.

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Handel Coronation Anthems HWV - 261

The coronation of George II and Queen Caroline took place on 11 October 1727 at Westminster Abbey. The King asked for Handel to compose the music, rather than the Composer to the Chapel Royal, Maurice Greene. This may explain the animosity which subsequently existed between them. Legend has it that Handel argued with the Bishops of London over which texts to set, saying that he would select them himself. However this seems unlikely since those chosen were the same as had been used for the coronation of Charles I.

Handel had at his disposal 47 singers and a large orchestra of 160 instruments. The rehearsal went well, however the service itself fared much worse. One of the anthems at the beginning of the service, *I was glad*, was missed out, *Zadok the Priest* was sung during the Anointing instead of after it and, according to the Archbishop of Canterbury, the anthems were "in confusion, all irregular in the music (in the orchestra playing)".

Although we shall be singing this last this evening, the first anthem in the autograph score is *Zadok the Priest*. It is scored for seven part choir, strings, 2 oboes, 2 bassoons, 3 trumpets, timpani and basso continuo. It is in D major, the key in which the trumpets sound their most bright and festive. It is written in one section with an orchestral introduction of arpeggiated chords, whose crescendo provides a wonderful air of expectancy. This is the most famous anthem of the set and it has been performed at every coronation since.

Let thy hand be strengthened is in three sections and is more calm and reflective. It is the only anthem not to use trumpets or timpani. *Let justice and judgement*, is marked Larghetto and is a quiet passionate plea. The *Alleluia* brings the anthem to a festive close.

The King shall rejoice, is in four sections opening with a movement for full orchestra and five-part choir. The timpani

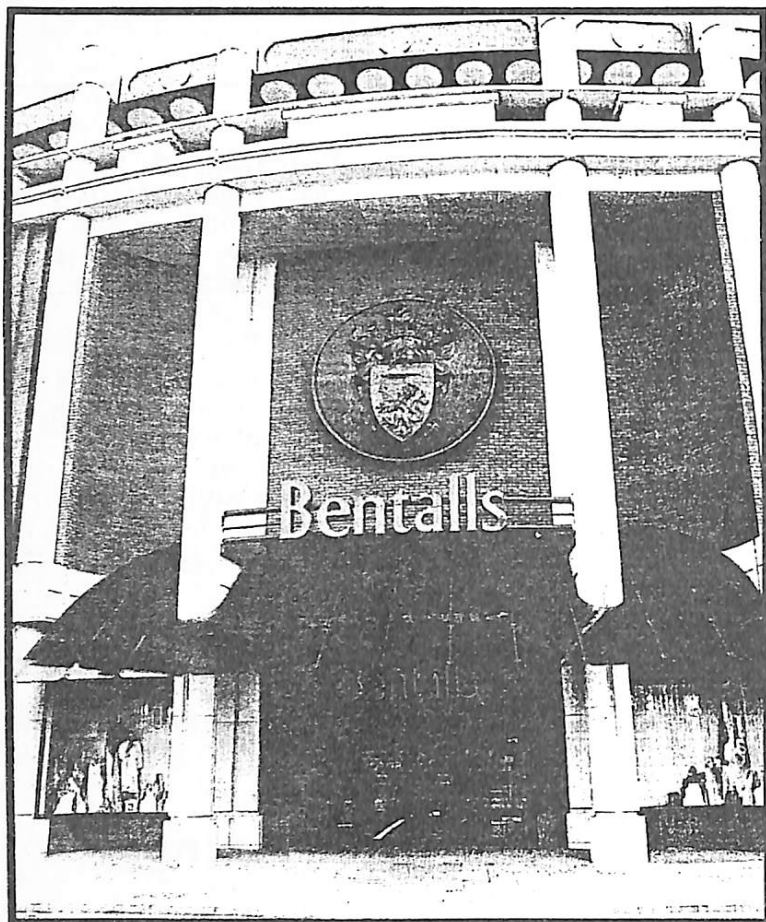
and dotted rhythms provide the majesty required by the text. The stately dotted rhythm continues in *Exceeding glad shall he be*, where effective use is made of suspensions. *Glory and worship hast thou laid* creates its effects through the use of solemn block chords. The anthem ends with another festive *Alleluia*.

My heart is inditing is also in four sections with a short introduction for strings and woodwind. Bass and alto voices enter and the section is repeated by tenors and sopranos before the full choir and timpani enter. *Kings' Daughters* is a stately movement for strings and woodwind, starting with soprano and alto voices. *Upon thy right hand* is a serene movement leading to an animated close when the timpani join for *Kings shall be thy nursing fathers*.

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G F Handel
Four Coronation Anthems HWV 258 - 261
The King Shall Rejoice
Psalm 21: 1, 2, 3, 5

The King shall rejoice in thy strength, O Lord!
Exceeding glad shall he be of thy salvation.
Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness, and
hast set a crown of pure gold upon his head.
Alleluia.

Let Thy Hand Be Strengthened
Psalm 89: 13-14

Let thy hand be strengthened, and thy right hand be exalted.
Let justice and judgement be the preparation of thy seat!
Let mercy and truth go before thy face.
Alleluia.

My Heart Is Inditing
After Psalm 45: 1, 10, 12 and Isaiah 49: 23

My heart is inditing of a good matter;
I speak of the things which I have made unto the King.
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in vesture of gold;
and the King shall have pleasure in thy beauty.
Kings shall be thy nursing fathers, and queens thy nursing mothers

Zadok the Priest
After 1 Kings 1: 39-40

Zadok the priest and Nathan the prophet anointed Solomon King.
And all the people rejoiced and said:
God save the King, long live the King, God save the King!
May the King live forever, amen, alleluia.

BIOGRAPHIES - COMPOSERS

Wolfgang Amadeus Mozart

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born on 27 January 1756 in Salzburg, the second surviving child of Johann Georg Leopold and Maria Anna. Although he was christened Theophilus, which is Greek for *Lover of God*, he preferred the Latin equivalent Amadeus. His father was deputy Kapellmeister at Salzburg, a composer and violinist.

Mozart's gifts showed themselves early; at five he wrote his first compositions. Leopold realised the financial potential of his son's talents and, putting aside his own career, took the whole family on an extended European tour. They visited the major musical centres, including London, and performed for all the nobility. The chief legacy of the tour was the musical education that Wolfgang received. In December 1769 Mozart went to Italy, the birthplace and home of opera. How much Mozart learnt from the different musical styles to which he was exposed can be seen in his first mature opera *Mitridate re di Ponto*. Premiered in Milan in December 1770, it was a huge success; at fifteen, Mozart was already making a name for himself.

Returning to Salzburg, Mozart was made Konzertmeister and settled down to composition. In 1777 the family planned to go to Paris; however, the Archbishop made it clear that if they went they would lose their position in his court. Mozart went with his mother, travelling via Mannheim, where they lodged with the Weber family. The trip turned out to be disastrous: Mozart did not get a post in Paris and his mother died. He returned to Salzburg in 1779 and it was not long before Mozart tired of the limited artistic horizons available and his treatment in Salzburg.

For the final decade of his life, Mozart settled in Vienna. The Webers had also moved there and Mozart married Constanze, their third daughter, in August 1782. Mozart's schedule was hectic - teaching, composing and performing. We owe an astonishing number of masterpieces to this period and, thanks to a collaboration with the librettist Lorenzo da Ponte, a trilogy of wonderful operas. Unfortunately the success did not last.

Mozart's novelty value seemed to wane and the aristocratic patrons that had been supporting him were financing a war with the Ottoman Empire.

The last year of his life shows Mozart's musical development entering a new phase of inspiration as witnessed by his last two operas, his last piano concerto, and his last three symphonies. He died on 5 December 1791 aged only 35. The rumours that he was poisoned by his rival Salieri are highly dubious. The most likely cause of death was uraemia brought on by kidney failure and the treatment he was given.

Requiem in D Minor, K 626

More has been written about the Mozart *Requiem* than about any other work. The circumstances surrounding its commission, Mozart's premature death, and the work's subsequent completion, have spawned a plethora of legends.

In July 1791 Mozart was visited by a shadowy figure who passed on a commission for a requiem. Mozart was very struck by the figure and believed it to be a portent of his own doom. The truth is that the messenger was acting on behalf of Count Franz Wallsegg-Stuppach, a nobleman from Southern Austria. The Count loved music and liked to commission works from composers to pass off as his own. He wanted a requiem mass to perform on the anniversary of his wife's death in December and was prepared to pay two thirds of Mozart's annual salary as composer to the Viennese court for the sole rights.

Mozart started work on the *Requiem*, but had to break off to write *Die Zauberflöte* and *La Clemenza di Tito*. He returned to the *Requiem* in November but by this time his health was deteriorating. Constanze was worried that he was working himself to death and persuaded him to concentrate on other

things. Mozart wrote a Masonic cantata *Eine kleine Freymaurer-Kantate* that was so well received that it lifted Mozart's spirits. He returned to the *Requiem* but again his health began to fail and on 5 December he died.

Constanze was anxious to have the work completed in order to receive the remainder of the fee and to avoid having to repay the advance. She initially approached Joseph Eybler, a musician whom Mozart respected, but after a short while he gave up, saying that he did not want to compromise his style with that of Mozart. Constanze went to several other musicians before finally offering it to Franz Xaver Süssmayr, a pupil of Mozart's. It is Süssmayr's version that we are performing tonight.

So how much of it is actually by Mozart? Mozart only completed the opening movement and the Kyrie in full score. For the sequence, Mozart composed up to the eighth bar of the *Lacrimosa*, providing the vocal parts and a basso continuo line. The *Domine Jesu* and the *Hostias* were also written with vocal lines and a basso continuo part. Süssmayr's contributions are therefore: the orchestration for most of the work, the ending of the *Lacrimosa* with the whole of the *Amen*, and the *Sanctus*, *Benedictus*, and *Agnus Dei*. Mozart's wife claimed that Süssmayr was in possession of all of Mozart's sketches and that they discussed how the work should progress. Despite the criticism that has been laid upon Süssmayr's completion, it is one of the most dramatic and emotional settings of the text and it has rightly earned its place in the choral repertoire.

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Requiem - Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba Mirum

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

Mors stupebit et natura
cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

Requiem - Kyrie

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem,
Hear my prayer, unto Thee shall all flesh come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Dies Irae

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be
When the judge shall come
To judge all things strictly.

Tuba Mirum

A trumpet, spreading a wondrous sound
Through the graves of all the lands,
Will drive mankind before the throne.

Death and nature shall be astonished
When all creation rises again
To answer to the Judge.

A book, written in, will be brought forth
In which is contained everything that is,
Out of which the world shall be judged.

When therefore the judge takes His seat
Whatever is hidden will reveal itself.
Nothing will remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendae

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplici parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

What shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous may hardly be secure?

Rex tremendae

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Recordare

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.

Just and avenging judge,
Grant remission
Before the day of reckoning.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene
And didst hearken to the thief,
To me also hast Thou given hope.

My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

Confutatis maledictis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine.
Dona eis requiem.

Domine Jesu

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer Sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias

Hostias et preces, tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

Confutatis maledictis

I pray in supplication on my knees.
My heart as contrite as the dust,
Safeguard my fate.

Lacrimosa

Mournful that day
When from the dust shall rise
Guilty man to be judged.
Therefore spare him, O God.
Merciful Jesu, Lord
Grant them rest.

Domine Jesu

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness
nor the black abyss swallow them up.
And let St Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

Hostias

We offer unto thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham
and his seed.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei - Lux Aeterna - Requiem

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Sanctus

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

Agnus Dei - Lux Aeterna - Requiem

Lamb of God, who takest away the sins of the world,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them everlasting rest.

May eternal light shine upon them, O Lord,
with Thy saints for ever,
because Thou art merciful.

Grant them eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.

BIOGRAPHIES - SOLOISTS

Cheryl Enever – Soprano

Cheryl studied music at the Bath Spa University, graduating in 1992 with First Class Honours. She has appeared in concert and recital throughout Britain, as well as Spain, Italy and The Netherlands.

Engagements have included Mozart's *Requiem* (King's College Cambridge and Chelmsford Cathedral), Bach's *Mass in B Minor* (Wantage and Trinity Arts Centre, Tunbridge Wells), Elgar's *For the Fallen* (Waltham Abbey, a recent recording of which has just been released), a recital of English music as part of the City of London Festival. Operatic appearances include Dido (*Dido and Aeneas*), Adina (*L'Ellisir d'Amore*), Helena (*A Midsummer Night's Dream*) and Polly Peachum (*Threepenny Opera*). Recent engagements include Vivaldi Cantatas (Purcell Rooms) and Mozart's *Exultate Jubilate* (Queen Elizabeth Hall). Contemporary works include David Fenshawe's *African Sanctus* and several commissions for David Hewson (Canford Summer School).

Forthcoming events include Mozart's *Requiem* at the Trinity Arts Centre, Tunbridge Wells, Faure's *Requiem*, Bookham, Surrey, Bach's *Advent Cantata* at Waltham Abbey and *St John Passion*, Wiltshire Arts Centre.

Richard Seaward - Tenor

Richard studied Modern Languages at Oxford University before training as a singer at the Royal Northern College of Music. He was a recipient of a Countess of Munster Scholarship and his career since college has taken him all over the world, from Brussels and Frankfurt to Japan and the USA. His operatic roles to date include Alfredo (*La Traviata*), Tamino (*Magic Flute*), Faust (Macduff in *Macbeth*), Canio (*I Pagliacci*), Rodolfo (*La Boheme*), Florestan (*Fidelio*), and Stravinsky's *Oedipus Rex*. On the concert platform he has appeared in a wide repertoire ranging from Bach's *B Minor Mass* and Handel's *Messiah* to Mahler's *Das Lied von der Erde* and Beethoven's 9th Symphony at London's Barbican Hall.

BIOGRAPHIES - SOLOISTS

Andrew Greenan – Bass

Andrew read Modern Languages at Cambridge and studied with John Cameron at the Royal Northern College of Music. He made his professional operatic debut in Schoenberg's *Die Glückliche Hand* at La Scala, Milan, and then sang at Bayreuth for three consecutive summers.

Formerly a Company Principal at the English National Opera, his many roles at the Coliseum included Timur (*Turandot*), Monterone (*Rigoletto*), Police Commissar (*Der Rosenkavalier*), Commendatore (*Don Giovanni*), Angelotti (*Tosca*) and Sarastro (*The Magic Flute*). For the Royal Opera, Covent Garden, he has sung Swallow (*Peter Grimes*) with Mackerras and Pietro (*Simon Boccanegra*) with Solti.

Andrew's comprehensive concert repertoire includes performances of *Messiah* with the Edinburgh Royal Choral Union, at the Barbican and in the Middle East; Bach *Magnificat*, *St Matthew Passion* and Beethoven *Mass in C* in Spain; Beethoven *Choral Symphony* with the New Queens Hall Orchestra and many performances of Verdi's *Requiem*.

Andrew recently recorded The Bronze (*The Nightingale*) and God (*The Flood*) (Stravinsky) with the Philharmonia under Robert Craft and appears in the film *Lucia* based on Donizetti's opera. Future plans include a new production of *Der Freischütz* for ENO, concert performances of *Les Troyens* with the LSO and Sir Colin Davis. Arkel (*Pelleas et Melisande*) for Glyndebourne Touring Opera. Andrew will make his debut at la Monnaie next season as Hans Schwartz (*Die Meistersinger*), a role he will also sing for the Royal Opera, Covent Garden.

BIOGRAPHIES - SOLOISTS

Kristina Wahlin – Mezzo-Soprano

Kristina Wahlin is a 26-year-old mezzo-soprano from Sweden. She graduated from the Royal College of Music in Stockholm in 1997 and is currently studying her final year at the London Royal Schools of Opera. During her first year in London she performed the role of Cherubino in the Marriage of Figaro by Mozart, under Sir Colin Davis at the London Royal Schools of Opera and also the role of Matilda in the Handel opera *Loratio* in collaboration with the London Handel Society. Kristina was a prizewinner in the Friends of Academy Wigmore Hall Award in February 1999. Kristina performs frequently in recitals and oratoria in Scandinavia and Great Britain. During the summer of 1999 she went on a recital tour in Norway. Her future roles include Matilde in the Handel opera *Ottone* again in collaboration with the London Handel Society.

BIOGRAPHIES - CONDUCTOR

Robin Page - Conductor

Robin is based in London where he is the Principal Conductor and Musical Director of Thames Sinfonia, the Purcell Orchestra and 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 of the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of Elgar's *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.

Robin has given broadcasts on BBC Radio 3 and with the BBC Ulster Orchestra, and has also appeared on BBC Television. Last 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. He is a visiting lecturer at Kingston University.

BIOGRAPHIES – THE CHOIR

Kingston Choral Society

Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. Under the guidance of Robin Page, Kingston Choral Society is not afraid of taking on ambitious projects and, for example, in 1997 performed Prokofiev's *Alexander Nevsky* in Russian. Interspersed with these less well-known works, the choir enjoys singing the more familiar favourites of the choral repertoire as demonstrated by the programme for the current season.

The Society has about one hundred members drawn from a wide area of South West London and North Surrey. New members are always welcome. The choir performs four concerts each year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings at Hollyfield School, Surbiton (term time only). In addition, the Society holds regular social and fund raising events and occasional workshops. If you are interested in joining, 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. Alternatively, contact the Membership Secretary on 0208-398-3545 for further information.

This season sees an exciting and varied programme of music. For the next concert on 11 December we will conclude this century by looking back to the last to celebrate a "Victorian Christmas". The focus for the Spring term will be Bach's *St John Passion* with a performance on 8 April. However, the climax of the season will be the celebration of the millennium with a performance of Verdi's rousing and passionate *Requiem*. The West Sussex Philharmonic Choir with whom we have enjoyed occasional joint performances in the past will join the Society. Further details about all these concerts will be available nearer the time from the box office on 0208 977 8665. If you become a Friend of Kingston Choral Society we will send you advance notification of all our concerts. Please find further details on page 4 of this programme.

KINGSTON CHORAL SOCIETY

Money matters!

People sometimes ask what it costs Kingston Choral Society to stage a concert such as this – so we thought we would let you know!

As we are sure you will notice, we have a professional conductor, orchestra and soloists. We also have to pay for the hire of the church and its' facilities, and have other expenses, for music hire and printing of programmes, tickets and publicity.

We estimate that the total cost of this concert will be in the region of £4,800. This excludes costs such as the hire of the rehearsal hall for pre-concert day rehearsals, conductors' and accompanists' fees, and other general expense of the Society.

Based on past ticket sales, we would expect our total revenue from this concert to be no more than about £2,000. If every seat in the church is full, you will see our Treasurer smiling, because it will mean that we have done a little better than that!

However big our audience, a concert such as this produces a substantial deficit for the Society, which we have to fund from members' subscriptions, advertising, various fund-raising activities, donations and subscriptions from the Friends of the Society. We are also grateful to the Royal Borough of Kingston-upon-Thames for its' continuing financial support; last year we received a grant of £500 from them towards the costs of one of our concerts.

We very much hope that you enjoy this concert, and are grateful for your support as members of our audience. We hope that you will come to our other concerts this year – as you will see, we have a very exciting programme.

If you would like to join us, or become a Friend of the Society, details are given elsewhere in this programme. Any other support, whether in the form of sponsorship, advertising or otherwise, would be most welcome. Please telephone the Friends Secretary on 0208 399 2982 for further details.

BIOGRAPHIES

Thames Sinfonia

The Thames Sinfonia was formed in 1982 from the very best musicians just entering the profession. Its members are now to be found in all the major London orchestras and play all over the world.

The orchestra plays regularly throughout the south of England and has appeared at the Bournemouth and Exeter international festivals. In London, it has performed at the Queen Elizabeth Hall and St Johns' Smith Square.

Reviewing a South Bank concert, *Music and Musicians* wrote, "With Robin Page in charge, their interpretation was intriguingly illuminating and riveting by turns".

The orchestra has accompanied Kingston Choral Society on many occasions.

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KINGSTON CHORAL SOCIETY

FORTHCOMING CONCERTS at Kingston Parish Church

A Victorian Christmas 11 DECEMBER 1999



St John Passion 8 April 2000



Verdi Requiem 17 JUNE 2000 Joining the West Sussex Philharmonic Choir at the Fairfield Hall Croydon

NOTES

OFFER

CHRISTMAS CONCERT

4 TICKETS FOR THE PRICE OF 3

(If purchased 2 weeks before the concert)

Please complete this slip and return to the address below:

Name (please print)

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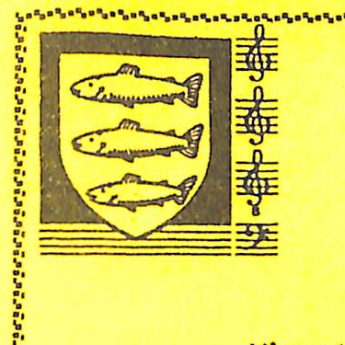
No. of tickets

Amount paid £..... Cheques payable
to Kingston Choral Society

Ticket prices: £8.00
£6.00 concessionary

The Box Office
4 Langwood Close
Broom Road,
Teddington, Middx





KINGSTON CHORAL SOCIETY

CONDUCTOR: ROBIN PAGE

Kingston Choral Society sings

MOZART AND HANDEL

Saturday 6th November 1999 at 7.30pm

Coronation Anthems

Handel

Requiem

Mozart

For soloists, choir and orchestra

ORCHESTRA: THAMES SINFONIA

All Saints Parish Church
Kingston-upon-Thames

PROGRAMME £1

