



CHORAL MUSIC FROM FRANCE

St Andrews Church
Surbiton

7.30 pm

Saturday 10th November 2001

Cantique de Jean Racine

Fauré

Panis Angelicus

Franck

Gloria

Poulenc

Requiem

Durufié

ORGANIST: MARK UGLOW

CONDUCTOR: ROBIN PAGE



PROGRAMME £1

Kingston Choral Society

Musical Director: Robin Page

Organist: Mark Uglow

present

a Concert of
French Choral Music

by

**Fauré, Franck, Poulenc
and Duruflé**

Saturday 10 November 2001 at 7.30pm

at

St Andrew's Church, Maple Road, Surbiton

Kingston Choral Society

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Kingston Choral Society gratefully acknowledges the continuing financial assistance of The Royal Borough of Kingston upon Thames

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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 has, for example, performed Prokofiev's Alexander Nevsky in Russian. However, the choir also 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 and 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 during the interval or at the end of the concert. Alternatively, contact the Membership Secretary on 020 8398 3545 for further information.

This season sees an exciting and varied programme of music. Last year the Society performed Verdi's Requiem jointly with the West Sussex Philharmonic Society at the Fairfield Hall, Croydon, Brahms' Requiem, Hymnus Amoris by Carl Nielsen and Stainer's Crucifixion.

For details of our future concerts please see later in this programme or contact the box office on 020 8977 8665. If you become a Friend of Kingston Choral Society we will send you advance notification of all our concerts.

Robin Page - Musical Director

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

Robin has given acclaimed performances of Sibelius and Nielsen symphonies and conducted the inaugural concert of the UK Sibelius Society in London. He has also given the first performances of many Swedish works, including such composers as Stenhammer, Rosenberg, Lidholm and Börtz. He is guest conductor to Sundsvalls Kammarorkester in Sweden and has broadcast on Swedish National Radio. Robin also has close links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of Elgar's Enigma Variations. Elsewhere in Europe he has recently recorded film scores with the Budapest Symphony Orchestra and the Bulgarian Symphony Orchestra and given concert performances and broadcasts with the Polish Radio National Symphony Orchestra, the Hungarian State Opera Orchestra and the Silesian State Philharmonic Orchestra.

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

As well as conducting Robin is in great demand as an adjudicator, with regular appearances at the National Festival of Music for Youth at the Royal Festival Hall. He is also visiting lecturer at Kingston University and has given classes for the Bandmaster Course at the Royal Military School of Music, Kneller Hall.

Robin studied at Magdalen College School, Oxford, as a choral scholar, Gonville and Caius Colleges, Cambridge, as a choral exhibitioner and, as a postgraduate, at the Royal Academy of Music, London. He has been choirmaster of Kingston Choral Society since 1982.

Mark Uglow - Organist

Mark Uglow was born in London. He was a chorister at Westminster Abbey and subsequently organ scholar at both Cranleigh School and Exeter College, Oxford. He was a pupil of the late Nicholas Danby and James Dalton. He won prizes for gaining the top aggregate marks for his year at the examinations for both Associateship and Fellowship of the Royal College of Organists.

He has been assistant organist at some of London's most notable churches, St Clement Danes', Hampstead Parish Church and Marylebone Parish Church and spent a period as one of the assistants at St Paul's Cathedral.

Since 1986, he has been Director of Music at the Parish Church of Kensington, St Mary Abbots and, since 1994, the Professor of Harmony and Composition at the Royal Military School of Music, Kneller Hall.

He is director of The Abbots Choir, a semi-professional chamber choir, which has performed at many venues throughout the country. For many of its concerts, he edits his own performing editions, specialising particularly in music of the English Renaissance.

As an organist and accompanist, he has broadcast on both BBC and ORTF and made the first commercial recording of the organ sonatas of CPE Bach. As well as accompanying the Kingston Choral Society he also works with other local groups including, in the last year, the Ashford and Staines Choral Society and the Epsom Chamber Choir.

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Programme

Cantique de Jean Racine by Gabriel Fauré

Words by Jean Racine (1639-99)

Translation by John Rutter



Panis Angelicus by Cèsar Franck

Words by St Thomas Aquinas (1225-74)

Transcribed by John Rutter



Gloria by Francis Poulenc

I Gloria

II Laudamus Te

III Dominus Deus

IV Dominus Fili Unigenite

V Domine Deus, Agnus Dei

VI Qui Sedes ad Dexteram Patris

Interval

Requiem by Maurice Duruflé

I Introit II Kyrie

III Domine Jesu Christe

IV Sanctus

V Pie Jesu

VI Agnus Dei

VII Lux Aeterna

VIII Libera Me

IX In Paradisum

Cantique de Jean Racine by Gabriel Fauré (1845-1924)

Born at Pamiers, Southern France on 12 May 1845, the youngest of six children, Fauré showed an early talent on the piano and at the age of nine was sent to the École Niedermeyer in Paris, an establishment which gave future organists and choirmasters a good grounding in plainchant and modality, both of which form an important part of his mature style. In 1861 Saint-Saëns became a teacher at the École and was impressed with Fauré's talent. They became lifelong friends and Saint-Saëns used his influence to assist Fauré's career.

In 1896 Fauré became organist at the Madeleine (a post which Saint-Saëns assisted him to obtain), a teacher at the Paris Conservatoire, and music critic for *Le Figaro*. Fauré went on to complete a long and distinguished musical career as composer, church organist and choirmaster finishing as professor of composition at the Paris Conservatoire and later as its director. Fauré died on 4 November 1924 at the age of 79.

The *Cantique de Jean Racine*, written in 1865, was for a composition competition at the Niedermeyer School when he was but twenty years old. Even though he had run out of time and didn't complete the instrumental accompaniment (only an organ accompaniment at the time) the judges were so enamoured with the work that they awarded it first prize.

The words were written by Jean Racine (1639-99), the French playwright, poet and master of the classical French tragedy in the times of Molière and were taken from a Latin Hymn, *Consors paterni luminis*.

Fauré dedicated this work to Cèsar Franck the composer of our next piece.

Panis Angelicus by Cèsar Franck (1822-1890)

Cèsar Auguste Franck was born in Liège, Belgium on 10 December 1822 and died in Paris, 8 November 1890 aged 67.

Intended by his ambitious father for a career as a piano virtuoso, he studied at the Liège (1830-35) and Paris (1837-42) conservatories but found his true vocation only later through appointments as an organist in Paris, chiefly that of Ste. Clotilde (from 1858), and part-time teaching. His improvisatory skill attracted notice and led to his first major work, the remarkable *Six pièces* (1862), though another decade passed before he was appointed organ

professor at the Conservatoire. From the mid-1870s until his death his creative powers lasted unabated. He wrote large-scale sacred works, notably the oratorio *Les béatitudes* (1879), and several symphonic poems such as *Le Chasseur Maudit* (1882) and *Psyché* (1888). But his achievements are especially evident in the symphonic, chamber and keyboard works in which he made one of the most distinguished contributions to the field by any French musician notably the Piano Quintet (1879), the *Prélude*, choral et fugue for piano (1884), the Violin Sonata (1886), the Symphony in D Minor (1888) and the String Quartet (1889). Features of his mature style, indebted alike to Beethoven, Liszt and Wagner, are his complex, mosaic-like phrase structures, variants of one or two motifs and his rich chromaticism.

Franck wrote a number of large scale choral works on biblical subjects, with smaller scale works for occasional or liturgical use. It is from this last category that *Panis Angelicus*, written in 1872, is drawn. It was originally written for tenor, organ, harp, cello and double bass and later interpolated into the three-voice Mass of 1861.

Gloria by Francis Poulenc (1899-1963)

Poulenc had his first major successes as an 18-year-old composer without a single lesson in composition. Despite some study, he remained largely self-taught. In fact his music is so individual that it is difficult to imagine what anyone could have taught him. The music is eminently tuneful - his major strength. Many regard him as a melodist fit to keep company with Schubert and Mozart. As a French songwriter, he is the great successor to Fauré. Poulenc behaved like a sophisticated eccentric (he once chatted up a stupefied Cannes bartender about an ingenious harmonic progression he managed to pull off that morning), and the eccentricity not surprisingly showed up in his music. Many have called attention to his split artistic personality, "part monk, part guttersnipe," but really he has many more sides. Like most French composers of his generation, he fell under the influences of Stravinsky and Satie. Yet he doesn't imitate either. You can identify a Poulenc composition immediately with its bright colours, strong, clear rhythms, and gorgeous and novel diatonic harmonies. He is warmer and less intellectual than Stravinsky, more passionate and musically more refined than Satie.

In the Thirties, after the death of a friend, Poulenc's Catholic faith re-awoke. He became one of the great religious (and choral) composers of the century. This period includes among its masterpieces the organ concerto (arguably the finest for the instrument), *Litanies à la Vierge Noire*, Mass in G, and *Quatre Motets pour le temps de Pénitence*. The works have power, despite their generally short length.

Poulenc, like Haydn and Schubert, is one of the few great composers not only content with, but modestly amazed at being human. The music doesn't strive for the extraordinary, not even the religious music. But he produces a sincere simplicity of effect.

In 1959 came the Gloria, for solo soprano, chorus and orchestra and it is this original version that is sung this evening although he did add a seventh movement in 1961 called *Répons des Ténèbres*.

Requiem by Maurice Duruflé (1902-1986) Duruflé was born in 1902 in Louviers and attended the cathedral school at Rouen where he developed his talents under the auspices of catholic music, in particular Gregorian Chant, which was to permeate his music. He was a member of the modern French school and although not very prolific, (he only published 14 pieces), Duruflé's works are meticulously written. He had great respect for the work of previous generations and felt unable to contribute anything worthwhile in the fields of piano music, string quartet or song. He turned to plainsong for his musical material and wrote works which express a strong religious fervour.

He is recognised as one of the most distinguished French organists and composer.

Duruflé died in 1986 aged 84 and this Requiem was performed at his memorial service the same year.

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This evening's soloists

Paul Carey Jones (Baritone) was born in Cardiff. Whilst a pupil at Ysgol Glantaf he was awarded a county scholarship to take lessons with Beatrice Unsworth at the Welsh College of Music and Drama, a partnership which continued when he went to The Queen's College, Oxford to read Physics as a Styring Exhibitioner. During this period he won several prizes at the National Eisteddfod of Wales, and, having returned to Ysgol Glantaf as a teacher, he then grasped the nettle of a full-time singing career by accepting a place at the Royal Academy of Music, London where he was awarded the Hubert Kiver Prize.

Paul has worked with leading conductors and eminent singers including Sir Colin Davis, Robert Tear and Sir Thomas Allen. His many operatic roles include Ariodates in Handel's *Xerxes* for British Youth Opera, roles in Purcell's *Fairy Queen* for the English Bach Festival, Mozart's *Figaro* and Marcello in *La Boheme* for Opera Mint, as well as the demands of the eleven roles for baritone in Stephen Oliver's *A Man of Feeling* for Rendezvous Chamber Opera. He has made several broadcasts on regional and national television and radio and is the current holder of the National Eisteddfod's W.Towyn Roberts Scholarship.

Paul's future plans include the role of Tom the Coachman in a production of Britten's *The Little Sweep* for S4C, and a lunchtime recital at St David's Hall, Cardiff on January 8th, 2002.

Flowers for this evening's concert were donated by



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Eva Källberg (Soprano) Eva was born in Stockholm, and studied at Operastudio 67 in Stockholm. Roles include Anne in Stravinsky's *The Rake's Progress*, Zerbine in Hèrold's *Le Muletier* and Königin der Nacht in Mozart's *Die Zauberflöte*. She came to London in September 2000 to study opera at the Royal Academy. She studies with Vocal Professor Alison Pearce and is coached by Jonathan Papp.

In spring 2001 Eva made her début with the role of Emilia in London Handel Society's production of *Flavio* and this year will sing the role of La Princesse in Ravels *L'enfant et les sortilege* and Nanetta in Verdi's *Falstaff* in RAO productions.

Solo performances include Mendelsohn's *Paulus*, Bach's *St. John's Passion*, Pergolesi's *Stabat Mater*, Fauré's *Requiem*, and has recently sung in Handel's *Messiah*, Purcell's *Dido and Aeneas* (Second woman, First Witch) with the Orchestra of St. John's. Future engagements include *Christmas by Candlelight* in St John's Smith Square and Vivaldi's *Gloria* in Cyprus.

Matilda Paulsson (Mezzo soprano)

Swedish born Matilda studied sociology at Malardalens College and music at the Royal Academy of Stockholm. For three years she was the musical director at the Congregational Church in Vasteras.

After two years on the Postgraduate Performance Course at the Royal Academy of Music in London she is currently studying at the Opera school there under Alison Pearce and Jonathan Papp.

Matilda performs a varied repertoire of music, including opera, oratorio and various recital programmes. Recent operatic engagements include the roles of Dorabella in *Così fan Tutte* and Lisetta in *Il Mondo Della Luna*.

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Forthcoming Concerts

Saturday 15 December 2001 **Bach: Christmas Oratorio** sung in English. Kingston Parish Church 7.30pm.

Saturday 23 February 2002 **Mozart: Ave Verum; Schubert: Deutsche Mass; Cherubini: Requiem.** Kingston Parish Church 7.30pm.

Saturday 8 June 2002 **Bernstein: Chichester Psalms; Lambert: Rio Grande; Anthony le Fleming: Matilda (First London Performance).** Kingston Parish Church 7.30pm.



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