



## *The Opening Concert*

Saturday 23rd February 2002 at 7.30pm  
Kingston Parish Church

**Ave Verum**

**Mozart**

**Deutsche Messe**

**Schubert**

**Requiem**

**Cherubini**

Organist: MARK UGLOW  
Conductor: ROBIN PAGE

**PROGRAMME £1**



# Kingston Choral Society

present

## *The Opening Concert* in the 2002 Kingston Arts Festival

*This evening's concert is dedicated to  
the memory of Olive Jahn, a long  
serving member of the Society, who  
died recently. She will be greatly  
missed by all her friends in the choir.*

**Ave Verum  
Deutsche Mass  
Requiem**

**Mozart  
Schubert  
Cherubini**

Organist: Mark Uglow  
Conductor: Robin Page

**Saturday 23 February 2002 at 7.30pm  
at  
All Saints Parish Church, Kingston upon Thames**

# Kingston Choral Society

|                          |                                                                       |
|--------------------------|-----------------------------------------------------------------------|
| <b>PATRON:</b>           | The Worshipful the Mayor of the Royal Borough of Kingston upon Thames |
| <b>PRESIDENT:</b>        | Honorary Alderman W James Daly KCHS FICE                              |
| <b>MUSICAL DIRECTOR</b>  | Robin Page MA Hons (Cantab) LRAM                                      |
| <b>REHERSAL PIANIST</b>  | Mark Knoop                                                            |
| <b>CHAIR:</b>            | Wendy Faulkner                                                        |
| <b>CHOIR SECRETARY:</b>  | Tricia Nicholls                                                       |
| <b>TREASURER:</b>        | Halcyon Leonard                                                       |
| <b>HONORARY MEMBERS:</b> | Mrs A Johnson<br>Miss O Lofts                                         |
| <b>PROGRAMME EDITOR:</b> | Alun Jones                                                            |
| <b>ADVERTISING:</b>      | Richard Clift                                                         |

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

*Kingston Choral Society is a registered Charity no: 261522*

## 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.



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## **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 exhibitor 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. Mark 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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## W A Mozart (1756-1791)

Johannes Chrysostomus Wolfgang 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 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. He returned to Salzburg in 1779 but it was not long before he tired of the limited artistic horizons available and his treatment there.

For the final decade of his life, Mozart settled in Vienna. The Weber family had also moved there and Mozart married Constanze, their third daughter, in August 1782. Mozart's schedule was hectic - teaching, composing and performing. 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.

In 1789, Constanze Mozart's health had deteriorated. She started to take the cure at the spa town of Baden-an-Wien, near Vienna. During the frequent visits that Wolfgang made to visit his wife there, he befriended the choirmaster, Anton Stoll. In June 1791, the final year of Mozart's life, Stoll asked him to compose a piece for him. The result was this evening's work, the motet *Ave Verum Corpus*, one of the last works he wrote, and certainly one of the most popular. The masterly use of modulation allows it to be both serene and very expressive.

## F Schubert (1797-1828)

Franz Peter Schubert was born in Vienna on 31 January 1797, one of twelve children born to an impoverished schoolmaster. At age eleven, he became a chorister at the Royal Chapel where he received a good general and musical education. Schubert's first composition, a song, *Hagars*

*Klage* so impressed Antonio Salieri, that he sought out the boy in order to teach him. "Fanz'l, you can do everything... you are a genius!", Salieri is reported as saying.

When Schubert's voice broke, he became a teacher at his father's school, in order to make ends meet, but his heart was not in it and he soon decided to pursue a career as a free-lance composer. He collected a group of artists and members of the cultured bourgeois class as his friends who were collectively known as the Schubertiade. They believed in Schubert and supported and encouraged him throughout his life.

Schubert had a deep respect for Beethoven, considering him to be a god-like figure. He is reported to have said to his friend Schober "Secretly, in my heart of hearts, I still hope to make something of myself, but who can do anything after Beethoven?" Beethoven's domination of the concert hall initially daunted Schubert from writing much orchestral music, and it was only in 1828, Schubert's last year and after Beethoven had died that Schubert started to compose large amounts of choral and instrumental music. Schubert and Beethoven only met once, when Beethoven was on his death-bed, and he expressed praise and admiration for the younger man's music.

The final years of Schubert's life were affected by bad health which started to become evident in 1822 and continued to deteriorate until his death on 9<sup>th</sup> November 1823 at the age thirty one. He was buried near to Beethoven at the Währing cemetery.

*The Deutsche Messe*, D 872 in F major was composed in late summer 1827. Written to words by Johann Philip Neuman, which were intended as a replacement for the Latin hymns in the German Service. The eight movements are all based around simple hymn-like tunes. Schubert composed two versions, one for mixed choir and organ, and another for mixed Choir with wind accompaniment.

## Luigi Cherubini (1760-1842)

Maria Luigi Carlo Zenobio Salvatore Cherubini was born 14 September 1760 in Florence (the tenth of twelve children) and received his first musical instruction at the age of six, from his father. He studied for four years in Bologna and Milan and after a period in London, 1784-5, where he presented various of his

operas. He went to Paris in 1786 and remained there - apart from a few interim visits to Le Havre and Vienna - until the end of his life. In Paris, in spite of great initial success, he had much to suffer from the hostile attitude of Napoleon, which pursued him even as far as Vienna. Only after his downfall did Cherubini's fortunes change for the better: in 1816 he was appointed to the office of Superintendent of the Royal Chapel and in 1824 became Director of the Paris Conservatoire, which post he held until shortly before his death. Among Cherubini's church music, which together with the numerous operas may be accounted his most important work, the Requiem in C minor is even now held to be one of the standard settings of the Requiem. His contemporaries placed this work beside the Requiem of Mozart and praised it for being without equal in the world (Robert Schuman). Even Beethoven himself (at whose funeral it was performed) declared that if he were to write a Requiem, Cherubini alone should be his model.

*The C minor Requiem*, the first of two that Cherubini wrote, was written in 1815/16 to a commission by Louis XVIII and was intended for a memorial service for Louis XVI who had been guillotined during the French Revolution. It was first performed in the crypt of St. Denis on 21 January 1816 and became so popular that Berlioz (who had his own *Grande Messe de Mortes* to promote) complained that it was monopolising the market. In 1827 it was performed at Beethoven's Funeral and in 1834 at the funeral of François Boieldieu, the French opera composer and pupil of Cherubini, when the Archbishop of Paris objected to women singing in the funeral service.

The opening *Introitus* is very restrained, being *pianissimo* almost throughout, only at bar 119 does it briefly rise to *forte*. The short *Graduale* in B flat minor ends with an effective *tierce de piccardie* (an effect where the ending of a piece in the minor mode is altered to become a major chord). The seventh bar of the *Dies irae* is notable for a single tam-tam stroke, an effect that was criticised at the time as being too theatrical for a sacred work. The *Offertorium* contains a fugue at *Quam olim Abrahae* in which Cherubini shows his mastery of polyphony. The *Sanctus* is one of the few movements in the major mode, (A flat major). The brief *Pie Jesu* is again *piano* throughout and contains many chromatic effects in the melody. The *Agnus Dei* brings the work to an effective close with the final bars giving the effect of carrying on for ever. □

## Programme

### 1 Ave Verum Corpus by W A Mozart

### 2 Deutsche Mass D 872, in F major by F Schubert *sung in German*

- 1 Introit
- 2 Gloria
- 3 Credo
- 4 Offertorium
- 5 Sanctus
- 6 After the Transsubstantiation
- 7 Agnus Dei
- 8 Finale

*Interval*

### 3 Requiem in C minor by L Cherubini - *sung in Latin*

- 1 Introitus and Kyrie

- 2 Graduale
  - 3 Dies Irae
  - 4 Offertorium
  - 5 Sanctus
  - 6 Pie Jesu
  - 7 Agnus Dei
- 



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Saturday 8 June 2002

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Lambert: Rio Grande;  
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Kingston Choral Society

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