



JUBILEE CONCERT

CHICHESTER PSALMS

Leonard Bernstein

THE RIO GRANDE

Constant Lambert

MATILDA

Antony Le Fleming

First London performance with orchestra

Conductor: ROBIN PAGE

Saturday 8th June 2002 at 7.30pm

All Saints Parish Church
Kingston upon Thames
Programme £1



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Kingston Choral Society

present

JUBILEE CONCERT

CHICHESTER PSALMS

Leonard Bernstein

Matilda

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Constant Lambert

Serenade for Strings

Sir Edward Elgar

Orchestra: Thames Sinfonia

Conductor: Robin Page

Saturday 8 June 2002 at 7.30pm

at

All Saints Parish Church, Kingston upon Thames

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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We are especially proud this evening to be presenting the first fully orchestrated London performance of Antony le Fleming's work '*Matilda*'. First conceived in 2001 this fully orchestrated version was first performed by the Exeter Chamber Choir. We are delighted too to welcome the composer to our concert and Kingston Choral Society, St Paul's School Choir and Thames Sinfonia will be making a special effort to do justice to his work. Speaking in London last week Antony le Fleming said: 'I am delighted that Robin Page has persuaded me to produce an extended orchestration specifically for this evening's performance and I trust that it will add a further dimension to the telling of those grizzly tales!'

We would also like to record our thanks and appreciation to 'Making Music' magazine for providing financial assistance to enable us to hold a Workshop with the composer. This was held on Saturday 18 May 2002 and was much enjoyed by the Choir members and the children of St Paul's School choir. We were given not only an interesting background to Antony le Fleming's approach to the composition but also the composer's own instruction as to how '*Matilda*' should be sung.

Finally, as one Mark leaves us another takes his place. Mark Uglow, who until recently was our rehearsal pianist and organist has now moved on to greater things and we extend our thanks and best wishes to him. We have been fortunate however in having secured the services of Mark Knoop in his place. The new Mark is an Australian and it is clear from the time he has already taken with us that he has brought real talent with him from the Antipodes. You will hear him this evening in *Matilda* and *The Rio Grande*.

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. As a Friend of Kingston Choral Society you will receive 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 of course Kingston Choral Society. He has 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 Knoop - Rehearsal Pianist Mark studied piano with Stephen McIntyre at the Victorian College of the Arts and in Europe with various mentors including Herbert Henck, James Avery and Peter Feuchtwanger. He studied conducting in Melbourne with Robert Rosen. He performs as pianist and conductor and is co-artistic director of the Libra Ensemble (Melbourne).

Mark has performed in New Zealand, South Korea, Netherlands, Germany, United Kingdom, Canada and throughout Australia and at festivals including Melbourne Festival, Sydney Spring and the 1997 ISCM World Music Days. As well as the Libra Ensemble, he has appeared with such groups as Elison Ensemble (Australia), Melbourne Symphony, City of Birmingham Symphony, Ensemble Modern (Frankfurt) and conducted Ensemble Offspring (Sydney) and ensembles of the Australian National Academy of Music.

Mark has worked with many respected Australian and international composers including Michael Finnissy, Chris Dench, James Dillon, Liza Lim, Adam Yee, Benjamin Marks, Richard Barrett, David Young, Matthew Shlomowitz, Thomas Meadowcroft and many others. Solo works composed for him include Chris Dench's "into the workworks" and "the heart's algorithms", both members of the "Phase Portraits" cycle, Benjamin Marks' "La Chûte" and Matthew Shlomowitz's "Thinking Remembering".

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. John's Smith Square.

Reviewing a South Bank concert, *Music and Musicians* wrote, "With Robin Page in charge their interpretation was intriguingly illuminating and rivetting by turns." The orchestra has accompanied Kingston Choral Society on many occasions.

Constant Lambert (1905-1951)

Mention Constant Lambert's name, and many will respond with 'who?' or something similar. Some might recall his son, Kit, co-manager of The Who and responsible for introducing guitar smashing into Pete Townshend's act. Otherwise, the Lambert name has been largely forgotten: a great pity when Dent, writing in 1946, called Constant Lambert 'the best all-round musician we have in this country'. Constant Lambert was born in London after his parents emigrated from Australia. At the age of 17, Lambert won a scholarship to the Royal College of Music where he studied under Vaughan Williams. During the 1920s jazz became an obsession, especially the work of Duke Ellington. Lambert started to incorporate jazz elements into his compositions. In 1931 he became musical director of the Vic-Wells (later Sadler's Wells, later Royal Ballet) a post in which he remained until 1947.

One is reminded of parallels with Leonard Bernstein. Both men were gifted pianists as well as composers and conductors. Both had problems balancing their work-loads and both had wide-ranging musical tastes. He suffered physical ill-health throughout his life and died at the early age of 46.

The Rio Grande was written in 1929 to words by Sacheverell Sitwell (1897-1988), youngest of the Sitwell family: a great friend of Lambert's. From a purely practical point of view major aspects of both the poem and the themes used by Lambert are incongruous. For example, the poem mentions a great river and the Brazilian air, but there is no river called the Rio Grande in Brazil. Similarly, Lambert uses themes which are mainly of Spanish Latin American or jazz origin, neither of which have

1934, aged seventy-six. Elgar was brought up in an atmosphere of music. His father was an organist and music-seller: 'A stream of music flowed through our house and the shop and I was all the time bathing in it.' His first real awakening to the power of the art came, however, when he caught sight of a copy of Beethoven's First Symphony, a glance at the Minuet of which electrified him, so that he ran off to study it in quiet, and experienced an immediate artistic enlightenment.

His staple trade as a professional musician was for long that of violin playing and teaching, and after local success he tried with this to effect a lodgement in London musical life, but, not succeeding, settled first in Malvern and then in Hereford. Gradually he came forward as a composer, the English festival system giving him his opportunity and the works by which he became known being of the choral-orchestral kind demanded by festival committees.

The *Serenade* was not formally published until 1892 and is believed to be a reworking of a suite Elgar had written some years earlier, before he had firmly set his sights on a career as a composer. Apart from the *Wand of Youth* suites, it is therefore probably the earliest of his compositions to survive into the standard repertoire. Certainly, it has a youthful charm while at the same time displaying indications of the skills Elgar developed as he progressed towards musical maturity. It is reportedly the first of his compositions with which he professed himself satisfied. The opening bars of the first movement will be familiar to most, particularly to listeners to a classical music station which uses it as introductory music. It is however the central Larghetto which is generally accepted as containing the finest and most mature writing. The work remains among the most frequently performed of all his music.

Leonard Bernstein and 'Chichester Psalms'.

Leonard Bernstein was born in Lawrence, Massachusetts in 1918. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. He graduated from Harvard in 1939 and went on to study piano, conducting and orchestration. He was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic and in 1945 was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. In 1951 he headed the orchestral and conducting departments at Tanglewood, teaching there for many years. In 1951 he married the Chilean actress

and pianist, Felicia Montealegre.

Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

Immediately after World War II he conducted in London and in 1947 he conducted in Tel Aviv, beginning a relationship with Israel that lasted until his death.

Inspired by his Jewish heritage, Bernstein completed his first large-scale work: Symphony No. 1: "Jeremiah." in 1943. and other major compositions followed, such as "Prelude, Fugue and Riffs" for solo clarinet and jazz ensemble (1949); "Serenade" for violin, strings and percussion, (1954); "Symphonic Dances from West Side Story," (1960) and "Chichester Psalms" in 1965,

Bernstein contributed substantially to the Broadway musical stage with compositions for "On The Town" (1944) and "Wonderful Town" (1953), "Candide" (1956), "West Side Story". Leonard Bernstein died on October 14, 1990 aged 72.

The Chichester Psalms

The Chichester Psalms were commissioned for the 1965 Chichester Festival although the world premiere took place at the Philharmonic Hall, New York. It was Leonard Bernstein's first composition after the Third Symphony, Kaddish. Both works add to the orchestra a chorus singing texts in Hebrew. But where the Kaddish Symphony is a work often at the edge of despair, the Chichester Psalms is serene and affirmative. Following an introductory phrase that dramatically outlines the interval of the seventh (in a figure that will frame both the first and last movements of the work), the orchestra begins a vigorous 7/4 dance, prompting the chorus' joyous outburst of praise to Psalm 100. The second movement is, for the most part, a serene, lyrical setting of Psalm 23, featuring a boy soloist (or countertenor) accompanied by the harp to represent David, the shepherd-psalmist. The sopranos of the chorus repeat the song, but the men's voices violently interrupt it with verses from Psalm 2 recalling the warfare of nation against nation. The upper voices return with the song of tranquil faith, though the tension of suppressed violence is never far away. The orchestra introduces the last movement with an extended prelude built on the opening figure of the first movement. Suddenly the orchestra becomes hushed and the chorus

enters with a song of comfort (the 10/4 meter produces a wonderful rocking effect of utter tranquility). Unaccompanied, the chorus sings a chorale-like version of the opening figure to the psalmist's plea for peace, and the orchestra quietly adds its "Amen."

Programme

1 Rio Grande by Constant Lambert

2 Matilda by Antony le Fleming

Matilda by Hilaire Belloc

(Who told Lies, and was Burned to death)

Matilda told such Dreadful Lies,
It made one Gasp and Stretch one's Eyes;
Her Aunt, who, from her Earliest Youth,
Had kept a Strict Regard for Truth,
Attempted to Believe Matilda:
The effort very nearly killed her,
And would have done so, had not She
Discovered this Infirmary.
For Once, towards the Close of Day,
Matilda, growing tired of play,
And finding she was left alone,
Went tiptoe to the Telephone
And summoned the Immediate Aid
Of London's Noble Fire-Brigade.
Within an hour the Gallant Band
Were pouring in on every hand,
From Putney, Hackney Downs and Bow,
With Courage high and Hearts a-glow
They galloped, roaring through the Town,
"Matilda's House is Burning Down!"
Inspired by British Cheers and Loud
Proceeding from the Frenzied Crowd,

They ran their ladders through a score
Of windows on the Ball Room Floor;
And took Peculiar Pains to Souse
The Pictures up and down the House,
Until Matilda's Aunt succeeded
In showing them they were not needed
And even then she had to pay
To get the Men to go away!

It happened that a few Weeks later
Her Aunt was off to the Theatre
To see that Interesting Play
The Second Mrs. Tanqueray
She had refused to take her Niece
To hear this Entertaining Piece;
A Deprivation Just and Wise
To Punish her for Telling Lies.
That Night a Fire did break out -
You should have heard Matilda Shout!
You should have heard her Scream and Bawl,
And throw the window up and call
To People passing in the Street -
..... but all in vain!
For every time She shouted "Fire!"
They only answered "Little Liar!"
And therefore when her Aunt returned
Matilda, and the House, were burned.

2. The Story of Little Suck-a-Thumb *(Heinrich Hoffmann)*

One day, Mamma said: "Conrad dear,
I must go out and leave you here.
But mind now, Conrad, what I say,
Don't suck your thumb while I'm away.
The great tall tailor always comes
To little boys that such their thumbs,
And ere they dream what he's about,
He takes his great sharp scissors out

And cuts their thumbs clean off, - and then,
You know, they never grow again."

Mamma had scarcely turn'd her back
The thumb was in. Alack! Alack!
The door flew open, in he ran,
The great, long, red-legg'd scissor-man.
Oh! children, see! The tailor's come
And caught out little Suck-a-Thumb.
Snip! Snap! Snip! The scissors go;
And Conrad cries out - Oh! Oh! Oh!
Snip! Snap! Snap! They go so fast,
That both his thumbs are off at last.

Mamma comes home; there Conrad stands
And looks quite sad, and hows his hands,
"Ah!" said Mamma !I knew he'd come
To naughty little Suck-a-Thumb."

3. Henry King Hilaire Belloc
(*Who chewed bits of String and was early
cut off in Dreadful Agonies*)

The Chief Defect of Henry King
Was chewing little bits of String.
At last he swallowed some which tied
Itself in ugly Knots inside.
Physicians of the Utmost Fame
Were called at once; but when they came
They answered, as they took their Fees
"There is no Cure for this Disease.
Henry will very soon be dead.
His Parents stood about his Bed
Lamenting his Untimely Death,
When Henry, with his Latest Breath,
Cried - "Oh, my Friends, be warned by me,
That Breakfast, Dinner, Lunch and Tea
Are all the Human Frame requires...."
With that the Wretched Child expires.

4. The Story of Flying Robert
(*Heinrich Hoffmann*)

When the rain comes tumbling down
In the country or the town,
All good little girls and boys
Stay at home and mind their toys.
Robert thought, "No, when it pours,
It is better out of doors."
Rain it did, and in a minute
Bob was in it.
There he goes, the silly fellow,
Underneath his red umbrella.

What a wind! Oh! how it whistles
Through the trees and flow'rs and thistles!
It has caught his red umbrella;
Now look at him, silly fellow,
Up he flies
To the skies.
No one heard his screams and cries,
Through the clouds the rude wind bore him,
And his hat flew on before him.

Soon they got to such a height,
They were nearly out of sight!
And the hat went up so high,,
That it really touch'd the sky
No one every yet could tell
Where they stopp'd, or where they fell:
Only, this one thing is plain,
Bob was never seen again

5. Charles Augustus Fortescue Hilaire Belloc
(*Who always Did what was Right, and so accumulated
an Immense Fortune*)

The nicest child I ever knew
Was Charles Augustus Fortescue.

He never lost his cap, or tore
 His stockings or his pinafore:
 In eating Bread he made no Crumbs,
 He was extremely fond of sums,
 to which, however, he preferred
 The Parsing of a Latin Word
 He sought, when it was in his power,
 For information twice an hour,
 His Later Years did not belie
 The Promise of his Infancy.
 In Public Life he always tried
 To take a judgment Broad and Wide;
 In Private, none was more than he
 Renowned for quiet courtesy.
 He rose at once in his Career,
 And long before his Fortieth Year
 Had wedded Fifi, Only Child
 Of Bunyan, First Lord Aberfylde.
 He thus became immensely Rich,
 And built the Splendid Mansion which
 Is called "The Cedars, Muswell Hill,"
 Where he resides in Affluence still,
 To show what Everybody might
 Become by SIMPLY DOING RIGHT

Interval

3 Serenade for Strings by Sir Edward Elgar

4 Chichester Psalms by Leonard Bernstein *(sung in Hebrew) - the English translation is as follows:*

Awake, psaltery and harp!
 I will rouse the dawn!
 Make a joyful noise unto the
 Lord all ye lands.
 Serve the Lord with gladness.

Come before His presence with singing.
 Know ye that the Lord, He is god.
 It is He that hath made us, and not we ourselves
 We are His people and the sheep of His pasture.
 Enter into His gates with thanksgiving,
 And into His courts with praise.
 Be thankful unto Him, and bless His name.
 For the Lord is good, His mercy is everlasting,
 And His truth endureth to all generations.

II

The Lord is my shepherd, I shall not want.
 He maketh me to lie down in green pastures,
 He leadeth me beside the still waters,

He restoreth my soul,
 He leadeth me in the paths of righteousness,
 For His name's sake.
 Yea, though I walk
 Through the valley of the shadow of death,
 I will fear no evil,
 For Thou art with me.
 Thy rod and Thy staff They comfort me.
 Thou preparest a table before me
 In the presence of mine enemies,
 Thou-annointest my head with oil,
 My cup runneth over.
 Surely goodness and mercy
 Shall follow me all the days of my life,
 And I will dwell in the house of the Lord Forever.
 Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His annointed.
 Saying, let us break their bands asunder,
 And cast away their cords from us.
 He that sitteth in the heavens
 Shall laugh, and the Lord

Shall have them in derision!

III

Lord, Lord, My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Alison Renvoize (mezzo-soprano), winner of the Harold Craxton Memorial Prize, studied at The Royal Academy of Music. As an experienced concert singer, both in this country and on the continent, she gave the first performance of Paul Huber's Magnificat in Germany with Südwestdeutsche Philharmonie Orchestra. She has performed a vast number of oratorio works and been a regular soloist with the Lecosaldi Ensemble which specializes in the works of Bach and Telemann. As a principal with Opera Brava, she was the mezzo featured at the Carnival in Venice at Stourhead Gardens and was then invited to sing the famous trio from Der Rosenkavalier with Trinity orchestra conducted by Paul Watkins.

After a successful duet recital at Leighton House last Spring, she has been invited to give another invitation recital at Cheltenham Ladies College this summer. Alison is also interested in Music Education. Last year she again gave a demonstration of 'Singing Games from Class to Choir' at the Association of British Choral Directors' Purcell Room Singposium, 2001 and has led sessions on 'Children's Voices' at the British Kodály Academy International Summer School. She conducted Kingston's Millennium Year Presentation at the Dome, 1000 children's voices at Fairfield Halls, Croydon and was chorus master for the girls who appear on EMI's latest recording of Massenet's Werther.

Jessica Lewis was born in 1986 and started playing the violin when she was six years old. She has been studying singing with Alison Renvoize for two and a half years; she also enjoys playing the piano and composition. She is currently studying for her AS level music at Tiffin Girls' School. She hopes to take an A level in music in the future and possibly to pursue a career in music when she leaves school. She has performed as a soloist in The Chichester Psalms and The Messiah and sang the role of the Dancing Master in a performance of the musical "Sweet Charity" at Tiffin Girls' School.

The St. Paul's Singers, directed by Alison Renvoize, are drawn from children of nine to eleven years of age attending St. Paul's C of E Junior School, Kingston. As well as regular school performances they have also taken part in many local concerts including the Advent Festival of Choirs at Kingston Baptist Church, the live Radio Broadcast for Thames FM, a joint concert with the Kingston Philharmonia Orchestra and being invited to sing with the renowned choir at Kingston Parish Church for the Civic Epiphany Carol Service.

They have featured in Kingston's Primary Music Festival at Fairfield Halls for several years and presented the A Cappella opening for Kingston's Millennium Presentation at the Dome. At the Royal Festival Hall they achieved the Highly Commended Performance Award for Junior Choirs in the finals of the 28th National Festival of Music for Youth.

They have been one of the two choirs featured in the CD recordings for the National Primary Music Scheme "Carousel." Girls from the choir

have formed the children's chorus for the Royal Opera, Covent Garden in Verdi's Otello, Puccini's La Bohème and last October were invited to sing there again in Die Frau ohne Schatten by Richard Strauss. □

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Saturday 14 December 2002 at Kingston Parish Church. *Carols from around the world.*

Saturday 5 April 2003 at Kingston Parish Church. *Faure: Requiem; Haydn; Nelson Mass*

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JUBILEE CONCERT

CHICHESTER PSALMS

Leonard Bernstein

THE RIO GRANDE

Constant Lambert

MATILDA

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First London performance with orchestra

Conductor: ROBIN PAGE

Saturday 8th June 2002 at 7.30pm

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Programme £1

