



Kingston Parish Church
Saturday 28 June 2003
Conductor: Robin Page



SIBELIUS
Coronation Cantata
(1st UK performance)
Finlandia
In Memoriam



PUCCINI
Messa di Gloria

THAMES SINFONIA

Tenor
PHILIP BALL

Baritone
GARY COWARD

PROGRAMME £1.50

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 tackling ambitious projects and has for example, performed Prokofiev's



Alexander Nevsky in Russian. The choir also enjoys singing the more familiar favourites of the choral repertoire. Kingston Choral Society has around 100 members drawn from a wide area of southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings (8pm – 10pm) at Hollyfield School, Surbiton, in term time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops. If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary Elizabeth Siberry (020 8399 2982) for more information and arrange to come to a rehearsal.

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 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 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 performance of many Swedish works, including such composers as Stenhammer, Rosenberg, Lidholm and Bortz. He is guest conductor to Sundsvalls Kammarorkester in Sweden and has broadcast on Swedish National Radio.

FOREIGN LINKS

Robin also has close links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra, he gave the first broadcast performance and broadcast in Estonian of Elgar's Enigma Variations. Elsewhere in Europe he recently recorded film scores with the Budapest Symphony Orchestra and the Bulgarian Symphony Orchestra. He has given broadcast performances with Polish Radio National Symphony Orchestra, the Hungarian State Opera Orchestra and the Silesian State Philharmonic Orchestra (Poland).

In Britain Robin travels widely. For many years he was the principal conductor of the Birmingham Philharmonic Orchestra and also conducted the Hallé Choir, Guildford Philharmonic Orchestra, Worthing Symphony Orchestra and the West Sussex Philharmonic Choir where he was their musical director for many years.

He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra.

As well as conducting, Robin is in great demand as an adjudicator, notably with regular appearances at the National Festival of Music for Youth at the Royal Festival Hall.

For many years he was a 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.

Thames Sinfonia

The Thames Sinfonia was formed in 1982 made up of the best musicians just entering the music profession. Its members are now found in all 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.

The orchestra has accompanied Kingston Choral Society on many occasions.

Philip Ball — Tenor

Philip Ball studied at the Royal Academy of Music with Constance Shacklock and Joy Mammen before beginning his singing career in France, first at Nancy and then Paris Opera Houses.

He sang Luigi (Puccini's *Il Tabarro*) with Opera Scenario before returning to London in 1988, when he was in demand as a concert soloist. Philip now sings with many of the country's choral societies, recently in the *Petite Messe Solennelle* in Derbyshire and *Messiah* in Brighton.

He is featured as tenor soloist on two CDs: *Love's Philosophy* and a compilation of works by the Californian film composer, Charles Fernandez, with the Royal Philharmonic Orchestra.

After joining the English National Opera in 1992, he has performed roles in many of ENO productions, including *La Boheme*, *Der Rosenkavalier* and, as understudy, Pong (*Turandot*) and Remendado (*Carmen*).

His performance tonight is by kind permission of English National Opera.

Gary Coward — Baritone

Gary Coward graduated from the Royal College of Music and subsequently studied at the Guildhall School of Music and Drama and the Britten-Pears School for Advanced Musical Studies where he was awarded scholarships.

His wide repertoire of concerts has ranged from the Bach *Passions* to the British premiere of Sofia Gubaidolina's *Perceptions*. Recitals have included the Wigmore Hall and the Purcell Room. He has made recordings of Rossini and of Judith Weir's *Missa del Cid*, which was commissioned for BBC Television.

His most recent operatic work has been with Pavilion Opera, Opera Brava, English Touring Opera and Scottish Opera where a variety of roles have included *Rigoletto*, *Germany*, *Scarpia*, Rossini's *Figaro* and *Don Alfonso*.

KINGSTON CHORAL SOCIETY WELCOMES NEW MEMBERS

If you like choral singing, have a reasonably good singing voice and would like to join the Choir, please ask any member of the Choir for more information, or come to one of our weekly rehearsals in termtime. We meet every Thursday at Hollyfield School, Surbiton, from 8 – 10pm.

Johan (Jean) Julius Christian Sibelius 1865-1957

Jean Sibelius was born in Hämeenlinna (Tavastehus), Finland, on 20 September 1865. Both parents were Scandinavian-German descent, his father being a successful local physician. Even in his youth, he revealed qualities of musical genius.

He matriculated in law at the Imperial Alexander University in Helsinki in 1888 but the following year he transferred to the Music Institute, his first love. Sibelius studied in Helsinki from 1886 with Wegelius, also gaining stimulus there from Busoni, although at the same time he fostered ambitions as a violinist. In 1889 he went to Berlin to continue his composition studies, then after a year to Vienna.

He returned to Helsinki in 1891 and immediately made a mark with his choral symphony *Kullervo*, although it took him another decade to establish a wholly consistent style and to emerge from the powerful influence of Tchaikovsky. Some important stages on the journey were marked by the Karelia suite, the set of four tone poems on the legendary hero Lemminkäinen (including *The Swan of Tuonela*), the grandiose *Finlandia* and the first two symphonies.

As these titles suggest, he was encouraged by the Finnish nationalist movement (until 1917 Finland was a grand duchy in the Russian empire), by his readings of Finnish mythology (*Kullervo* and *Lemminkäinen* are both characters from the Kalevala, which was also the source for subjects of later symphonic poems) and in some degree by the folk music of Karelia.

After World War I he produced only four major works: *Symphonies No 6 and 7*; the incidental music for *The Tempest*; and the bleak symphonic poem *Tapiola*.

It was Sibelius's contention that if a piece of poetry was complete in itself, it had no need of musical setting. Although the poetry of Sibelius's songs is mostly Swedish, the language of the vogue of his time—more than half are in Swedish—they are all inspired by his fatherland. Owing to Finland's former Swedish rule and culture, the native poets, such as Runeberg, Rydberg, Topelius and Tavastjerna, wrote chiefly in Swedish. Perhaps the fact that Sibelius himself spoke better Swedish than Finnish further encouraged him to choose Swedish texts for musical treatment. At the same time he was remarkably sensitive to the musical inflection of the Finnish language. He also used German, French, Italian, Latin and English texts. He also spoke all of them fluently and studied the masterworks in their original languages, including Greek.

He lived for another three decades, but published only a few minor pieces. An eighth symphony may possibly have been completed and destroyed. His reputation, however, continued to grow, and his influence has been profound, especially on Scandinavian, English and American composers, reflecting both the traditionalism and the radical elements in his symphonic thinking.

During his lifetime, Sibelius composed more than 100 songs, over 10 compositions for the violin and many for the piano. Perhaps the greatest of all are his rich orchestral compositions: the seven immortal symphonies with the "*Kalevala*" (Finnish Folklore) motif. Sibelius conducted the first performances of all his orchestral compositions in Finland and abroad with the exception of *Tapiola*.

During the last 20 years of his life, Sibelius lost his ability to create new compositions. As Sibelius became older, he developed his "self-criticism" philosophy. He thought all the great composers, like Beethoven, were great because they criticised themselves so heavily. Sibelius started to be more and more critical. This had an unfortunate consequence. Although Sibelius had prepared his eighth symphony for several years and he had a big part of it ready, he burned the whole symphony.

He spent much of the latter part of his life in relative seclusion at his country estate about 25 miles northeast of Helsinki.

Sibelius lived to be 91 years old. Sibelius said of his longevity: "All of the doctors who told me not to smoke or drink alcohol, have died a long time ago. But I'm still living." On 18 September 1957, Sibelius was returning to his home in Järvenpää from his customary morning walk. Exhilarated, he told his wife he had seen a flock of cranes approaching. "There they come, the birds of my youth," he exclaimed. Suddenly, one of the birds broke away from the formation and circled once above Ainola, his estate. It then rejoined the flock to continue its journey.

Two days later on 20 September Sibelius died of a cerebral haemorrhage.

In Memoriam – Sibelius

In Memoriam, a funeral march, is one of the most neglected of all Sibelius's mature orchestral works—something of a puzzle given its Mahlerian overtones. Sibelius wrote the work in 1909 during the epicentre of his dark period of composition.

In 1906 Sibelius was diagnosed with a throat tumour. After over 20 painful operations, the illness was cured. In 1909—and for the next five years—he feared a recurrence. During this time he composed a series of introspective masterpieces including his mature string quartet, "*Voces Intimae*", the mighty Fourth Symphony and the tone poem *The Bard*.

No one quite knows why Sibelius wrote it in 1909. Assuming he was in a somewhat morbid state of mind at the time, the obvious connection is that he was reflecting on his own mortality due to his illness. But the composer denies this. While the true reason remains obscure, many speculate it could have been Sibelius's response to the death of a Finnish patriot, Eugen Schauman. Finnish resistance to the policy of Russification (Finland at that time was occupied by Russia) reached a climax in 1904 when Schauman assassinated Governor-General Nikolai Bobrikov on the second-floor landing of the main staircase in the Senate building.

Although Sibelius confirmed to his eldest daughter, Eva, this event did trigger his composition, there may be another, more subconscious reason. In 1905 Sibelius heard Mahler's *Fifth Symphony* in Berlin. The first movement funeral march may have triggered an internal, artistic response in Sibelius. Certainly the opening of *In Memoriam* has a Mahlerian tread to its sonority. Many orchestral works by Sibelius have an uncanny ability to be condensed or stretched in performing time and *In Memoriam* is no exception. Of the recordings available (including a pre-World War I one by Beecham), the duration of this work varies from eight to 13 minutes. Likewise recordings of the *Seventh Symphony* vary from 18 to 25 minutes.

How do we account for such elasticity of interpreters' responses to certain works of Sibelius? Perhaps it is down to the empathy of the conductor, how each "feels" the music. *In Memoriam* can be played swiftly or slowly with the final effect quite different.

Besides tempo another unusual aspect of this dark work is in the scoring. Sibelius generally eschewed extravagant use of orchestral instruments, but here he embraces sounds drawn from a large percussion section. The opening produces a massive howling from the orchestra which dies away to an almost static element where nothing appears to be happening except an inexorable, if slow, forward movement. As befits a major symphonist, the work is in sonata form but the recapitulation is condensed so the ending is quiet and apprehensive. Sibelius said at the time it was strange to compose a work that would surely be played at his own funeral. And that is exactly what happened many years later in 1957.

Cantata for the coronation of Nicholas II

Of the many genres of music Sibelius composed, it is his formal, choral/orchestral works that are most neglected. Sibelius is known and loved for his grand, often dark symphonic statements and shorter orchestral works such as *Finlandia* and *Valse Triste*. But he also wrote a large number of largely celebratory choral/orchestral works. Many of these have a melodic charm and easy manner that should receive far more attention.

The *Coronation Cantata* was written in 1896 in honour of the University of Helsinki's former chancellor, the Emperor of Russia and Grand Duke of Finland, Nicholas II. Therein lies the rub. In the 1890s Finnish nationalism was rising. At the time Finland was a Grand Duchy of Russia.

When Sibelius was born, Finland was an outlying province of Tsarist Russia. In 1809 the country began seeking a national identity of its own with the development of its own language and culture.

Sibelius became increasingly involved with this sense of national identity and wrote a series of what are now well-known works including the *Karelia Suite* (part of a large tableau of songs and orchestral music focusing on Finland) and *Finlandia* (which was banned by the Russian authorities and had to be performed under another, innocuous name).

So what then was Sibelius doing writing a piece celebrating the yoke of foreign domination?

By 1896 Sibelius was a well-known composer in Finland's capital, Helsinki. It was natural to seek a commission from him to "celebrate" the accession of the Russian Tsar. But the text (by fellow Finn Paavo Cajander) uses a metaphor of spring, events in nature symbolising a resurgence in (national) feeling, thus keeping Sibelius true to his nation. "Joy rings through the air, the lakes glitter, free of their bonds."

The *Cantata* raised Finnish expectations of a more tolerant Russian regime and Sibelius rose to the occasion with an optimistic, positive work that shows his skill in part writing, merging his orchestral and choral forces into an effective, joyous work that tonight receives its UK premier.

Finland declared its independence on 6 December 1917. In the spring of 1918, civil war broke out. Until then Sibelius carried a Russian passport.

Tonight we can hear for the first time the young Sibelius's response to the mood of the time. Tsar Nicholas II rewarded the expectations of the Finns by reversing the tolerant trend in the governance of the country and the period that followed is commonly known as the "years of oppression".

Sibelius again rose to the fore, as befitted his genius and patriotic status, by writing in 1899 the unofficial National Anthem, *Finlandia*, which is also performed tonight.

Edward Clark

THE CHOIR

Sopranos

Ann Allan
Lynda Anderson
Emma Blundell
Carole Boothman
Kate Cockle
Anna Cronin
Shirley Davenport
Catherine Edge
Wendy Faulkner
Marigold Haworth
Gillian Holdsworth
Anna Hunt
Margaret Jephcott
Pat Keep
Nora Lack
Tina Leach
Margie Lindsay
Debbie Lye
Pru McPherson
Valerie Moeri
Marion Morrison
Heather Naylor
Tricia Nicholls
Ruth Rees
Mary Reid
Elizabeth Salzman
Julia Siberry
Magdalen Spooner
Sarah Stokes
Roshni thoppil
Marion Thorpe
Jackie Thurston

Altos

Maggie Baker
Elizabeth Bawden
Emma Bolten
Sue Brodie
Claire Clarke
Julia Cherutti
Jane Clift
Margaret Crodker
Cathy Daldy
Antoinette de Souza
Pam Deacon
Madeline Dunnington
Elizabeth Finch
Trish Guthrie
Daphne Hall
Sarah Hastings
Dee Hipwell
Christine Hogg
Halcyon Leonard
Carolyn Liefkes
Annelise Mackenzie
Anne Miller
Alison Mitchell
Sarah Moreton
Christine Norgte
Anna Page
June pearson
Pam Pocock
Heather Rooke
Madi Schmidt
Elizabeth Siberry
Jill Telfer
Lucy Thomas

Tenors

Jim Addington
Richard Clift
John Cracknell
Izzy Hackett
Nick Harris
Joe Margan
Rod Pearson
Roger Price
Richard Siberry
Ian Smith
David Todd

Basses

John Bassett
Paul Bleasby
Alan Brough
Paul Chambers
Tony Cunningham
Denis Down
Michael Hope
Graham Lavers
Hermann Maier
Tom Rees
Tim Scott
Roger Ward
Benedick Young

PROGRAMME

Johan Julius Christian (Jean) Sibelius

1. Finlandia – Choir

Be still my soul:
the Lord is always near thee;
Bear patiently
the cross of grief or pain.
Leave to thy God
to comfort and to cheer thee;
In every change
He faithful remains.
Be still my soul;
thy heav'nly friend will steer thee
Through thorny ways
To His own domains.

Be still my soul
the hour is fast approaching
When we shall be
forever with the Lord.
Then will our fears
no longer be encroaching.
Sorrows forgot
and our joys restored.
Be still my soul
when worldly troubles have passed,
All safe and blest
we shall meet at last.

My heart goes out Finlandia to you,
to you, to you.

2. In Memoriam – Orchestra

3. Cantata for the Coronation of Nicholas II Choir and Orchestra

First movement

Greetings, young Prince!
A new day dawns.
As the clouds wistfully fade,
the new day arrives.
This morning new hope dawns.
The radiant light is victorious
and greets us all.
The Finnish nation greets you
with joy in our hearts.

The air rings with joy
and nature is at its most beautiful.
Lakes shine and glimmer,
free from chains.
With joy we harvest life afresh,
a new hope.
Dear Fatherland, the dawn breaks
and the Finnish people
can trust in their future.

Greetings to the Prince who is
our loving guardian spirit
and who fosters new growth
and guards our homes.
Greetings to you.
Nature is at its most beautiful
and the air rings with joy.
The day is victorious
for the Finnish people.

Second movement

Justice prevails.
Our safety is the strength of our nation.
Our country's happiness
guarantees our rewards.
You harvest our thanks for justice
The love of the nation is
the brightest pearl in your crown.
You are the Prince of our hopes.

INTERVAL

4. Giacomo Puccini – MESSA DI GLORIA.

Tenor, Baritone, Bass solo, Choir and Orchestra

Kyrie — choir

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Gloria — choir and tenor solo

Gloria in excelsis Deo. 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 coelestis, 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. miserere nobis. Quoniam tu solus sanctus. Tu solus dominus. Tu solus altissimus, Jesu Christe. Cum sancto spiritu in gloria dei patris. Amen

Nicene Creed – choir and tenor and bass solos

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, not factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. 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 coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare 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 unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen

Sanctus — choir and baritone solo

Sanctus, sanctus, sanctus,

Dominus deus sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Glory to God in the highest. And on earth peace to people of good will. We praise you. We bless you. We worship you. We glorify you. Lord God, heavenly king, God the father almighty. Lord Jesus Christ, the only-begotten son. Lord God, lamb of God, son of the father. You, who takes away the sins of the world, have mercy on us. You, who takes away the sins of the world, receive our prayer. have mercy on us. For you alone are holy. You alone are Lord. You alone are the Most High, Jesus Christ, with the holy spirit, in the glory of God the father. Amen.

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, 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, 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 became incarnate by the holy spirit of the Virgin Mary: And was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day he rose again according to the scriptures. He ascended into heaven and sits at the right hand of the father. He will come again in glory to judge the living and the dead and His kingdom will have no end. And in the holy spirit, the Lord and giver of life, who proceeds from the father and the son. Who together with the father and the son is adored and glorified, and who spoke through the prophets. And one holy, catholic and apostolic church. I confess one baptism for the forgiveness of sins and I await the resurrection of the dead and the life of the world to come. Amen.

Holy, holy, holy

Lord God of hosts.

Heaven and earth are filled with your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus Dei — choir and tenor and bass solos

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us your peace.

Giacomo Puccini 1858-1924

Giacomo Puccini was born in Lucca, Italy on 22 December 1858. Though not a child prodigy, he did display musical talent. Puccini was five when his father died, leaving a pregnant wife of 37 with seven children. To help her, Giacomo, heir of a family that had dominated music in the Tuscan town of Lucca for four generations, was immediately ensured the post of choirmaster and chief organist of the cathedral "as soon as he is able to discharge his duties".

At age 17, Puccini saw a production of Verdi's *Aida* and decided that if he were to become a composer, he must specialise in opera. In Milan he studied with the opera composer, Ponchielli, producing in 1883 his first stage work, the one-act opera *Le Villi*. This opera attracted the attention of three of the most influential men in the opera world: librettist Arrigo Boito, composer Giuseppe Verdi and publisher Giulio Ricordi who acquired the rights to *Le Villi*. Puccini became a worldwide success.

His second opera, *Edgar* was not as successful. Then came *Manon Lescaut* in 1893. This work marked the beginning of Puccini's mature style and of his careful attention to the opera libretto. The next three works are his most famous: *La Bohème* (1896), *Tosca* (1900), a highly theatrical opera brimming over with passion, and *Madame Butterfly* (1904).

While he was in the process of composing *La Bohème*, he wrote that his style was "poetry and again poetry — tenderness mixed with pain; sensuality; a drama surprising and burning; and a rocketing finale." *La Bohème* proved to be the first of three operas that have remained among the most popular ever written.

Later in life he composed *La Fanciulla del West* (1910), *La Rondine* (1917) and *Il Trittico* (1918), which is made up of three one-act operas — *Tabarro*, *Suor Angelica* and *Gianni Schicchi*.

From his Italian contemporaries Puccini picked up the concept of verismo opera (verismo is Italian for "realism" and is a term applied to operas about real life). These operas were also about lowlife. Instead of the captains, kings, heroes and gods of operas from Monteverdi to Giuseppe Verdi, verismo operas concern peasants, common men and itinerant actors and their dirty, petty lives.

Puccini's personal life was interesting. He was exceedingly fond of hunting, smoking, attractive women, mechanical devices of any kind and acquiring houses.

Early in 1924, Puccini was totally immersed in the task of orchestrating the last two acts of *Turandot*, a tale of ancient imperial China — a story of an ice princess who is eventually won over by a foreign prince. The music up to the final scene was almost complete, but the composer was waiting for the text of the love duet at the end of the opera. While waiting for this text Puccini discovered he had cancer. His doctors recommended he go to a radiology clinic in Brussels, one of the few places in Europe that had had success with this new method of treatment. When Puccini left for Brussels on 4 November 1924, he took 36 pages of notes and musical sketches for the love duet and finale with him. The painful treatments began but on 28 November, Puccini suddenly took a turn for the worse. He died the next morning; he was 65 years old. A national state of mourning was declared in Italy. Brussels honoured the composer with a funeral ceremony that was followed two days later by a mass in the cathedral of Milan. Arturo Toscanini conducted the orchestra and chorus of La Scala. Despite torrential rain, mourners lined the streets of Milan in tribute to the composer of some of the most popular works in the history of opera. *Turandot*, left incomplete at his death, was later finished by Franco Alfano.

The Sibelius Society

The UK Sibelius Society is one of a number of similar organisations throughout the world celebrating and encouraging the music of Jean Sibelius. The UK society was established in 1984 and is now headed by Edward Clark, its president. Tonight's concert is sponsored by the society.

The society encourages the performance of the widest possible repertoire of Sibelius's works — piano music, songs, instrumental music, chamber works, choral pieces and orchestral music. It sponsors performances; the recording of rare Sibelius works and holds seminars on the composer as well as other events.

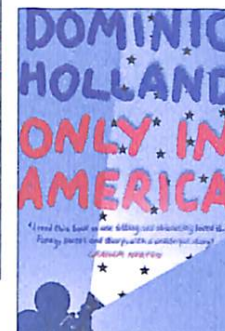
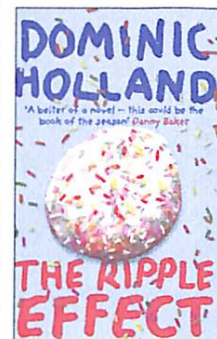
Annual membership is £10 for UK residents. Members receive a quarterly newsletter, have contact with other Sibelius Societies and can obtain discounts on selected Sibelius recordings.

More information on how to become a member of the society is available from the Sibelius Society, 5 Fitzwilliam Road, London SW4 0DL (www.sibeliusociety.com).

*Kingston Choral Society gratefully acknowledges
the generous support given by the UK Sibelius Society
towards this evening's concert.*

*You will enjoy reading these two books
by local TV comedian*

DOMINIC HOLLAND



**"The VIC's master of
observational comedy."**

Available at all good
bookshops.

Coming Concerts by Kingston Choral Society

22 November 2003
Kingston Parish Church
Beethoven Mass in C
Mendelssohn Piano Concerto

13 December 2003
St Andrews, Surbiton
Christmas Concert

6 March 2004
Kingston Parish Church
Handel
including Dixit Dominus

12 June 2004
Kingston Parish Church
Concert Performance of
Bizet's Carmen

Best wishes to
Kingston Choral Society
for
this evening's Concert
from

map
your paper guides

MYLLYKOSKI SALES LTD

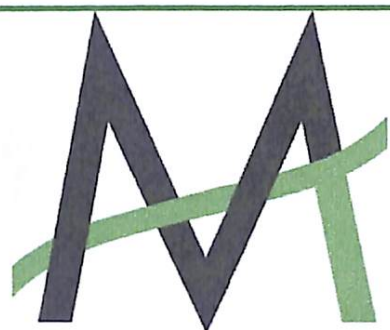
3 - 4 Bentinck Street, London W1U 2EE

Tel: 0207 935 9212

Fax: 0207 935 6403

Website: www.millykoski.com

Millykoski is a privately owned papermaking company. Specialising in publication and catalogue papers, we produce over 2 million tonnes of coated and uncoated papers per year, for both offset and gravure.



MetsäTissue

**We are pleased to support
the Kingston Choral Society.**

Marcar House, 13 Parkshot, Richmond Upon Thames, Surrey TW9 2RJ
Tel. 0208 332 2842 Fax. 0208 332 2852

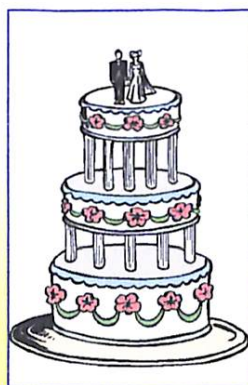
For all your **SUGARCRAFT REQUIREMENTS** call at
SURBITON ART AND SUGARCRAFT

140 HOOK ROAD, SURBITON, SURREY KT6 5BZ
(just off the A3 Hook Roundabout)



**BIG DISCOUNTS
ON ART
MATERIALS**

We stock a
COMPLETE RANGE of
**ART, CAKE and
SUGARCRAFT MATERIAL**
Ready to ice Fruit Cakes
Photo Cakes
10% Discount to KCS members



Call us now on Tel. 020 8391 4664
Fax. 0870 132 1669

or visit our website: www.surbitonart.co.uk

The heart of your building



Performing beyond expectations



**KONE's elevators and escalators
are as synonymous with elegance
as they are innovation.**

In the world of architecture as well as the world of arts, aesthetics make the difference. Maintaining style whilst incorporating form and function is the key to providing a building that is a pleasure to work, live or relax in. When we design, manufacture and install our elevators and escalators, we endeavour to provide a product that suits the ambience of your building.

Day after day, our elevators and escalators perform reliably and efficiently whatever the passenger intensity. It is this ability to deliver consistent performance as standard that has given us our reputation for quality.

As much a part of the KONE philosophy as reliability and safety, innovation drives us to deliver the most aesthetically attractive and elegant designs we can. Whatever the look of your building, our elevators and escalators will compliment it.

On behalf of everyone at KONE plc, we hope you enjoy the performance.

sales.marketinguk@kone.com

www.kone.com

The Thai Waggon



Waggon & Horses

No. 1 Surbiton Hill Road,
Surbiton,
Surrey,
KT6 4TW.

Open: Tuesday – Saturday
from 6.15 – 10.15 pm
Tel: 020 8390 0211

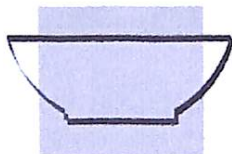
The Gallery

*Fabulous Hair
for men & women*



*Want some advice?
Fancy a change?*

Call our friendly team now.
3 Stoneleigh Park Road, Ewell
0208 3936701/0807



The Refectory

**The Refectory Restaurant
& Catering Company**

6 Church Walk, Richmond
Surrey TW9 1SN
Tel/Fax: 020 8940 6264
E-mail: martinsteel@therefectory.net

**RESTAURANT
PRIVATE FUNCTIONS
EVENT MANAGEMENT
OUTSIDE CATERING
CATERING HIRE**



41 Market Place
Kingston-on-Thames KT1 1JQ
020 8546 6563

**Coffee, Sandwiches, Paninis,
Eat in, Take Away,
Deliveries.**



Registered Charity No 261522

Patron The Worshipful the Mayor of the
Royal Borough of Kingston upon Thames
President Hon. Alderman W James Daly KCHS FICE
Musical Director Robin Page MS Hons (Cantab) LRAM
Rehearsal pianist Mark Knoop
Chair Marigold Haworth **Choir Secretary** Tricia Nicholls
Treasurer Halcyon Leonard
Honorary members Mrs A Johnson and Miss O Lofts
Advertising Richard Clift

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



FRIENDS OF KINGSTON CHORAL SOCIETY 2003

**Mr R Jahn Mrs M Mercer Mr JFC Miller Mr A Nicholls
Miss M Rice Mrs P Ruddock Mr M Smith Miss C Stephenson**

Kingston Choral Society needs your support

It takes a lot of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances. Contributions are used to purchase and hire music, to rent performance facilities, and to pay the day-to-day operational expenses of the organisation.

Your gift entitles you to membership of the Friends of Kingston Choral Society.

By becoming a 'Friend' for a yearly fee of £15 you will receive in return :

Priority booking facilities Advance notice of concerts

Your name listed as a Friend in all concert programmes

A discount on the purchase of two tickets for each concert.

If you would like to become a Friend please complete the form below and pass it to any member of the choir with your cheque for £15 or post it to:

The Friends Secretary, Kingston Choral Society
36 Norbiton Avenue, Kingston, Surrey KT1 3QR

Name _____

Address _____

Phone: _____

e-mail: _____

*Flowers
for this concert
donated by*
Red Hot Pokers

Call Caroline Stromborg on
07932 560052



ADDINGTONS CARPETS

Established in 1967

Jim and Rosemary
invite you to browse among
thousands of carpet patterns
and curtain fabric samples.

Made-to-measure
home furnishing service.

448-450 Ewell Road
Tolworth
(behind Tolworth Tower public
car park and M&S Foods)
Tel. 020 8399 1445

Fratelli

*Italian
Delicatessen*

57 Park Road, Kingston
Surrey KT2 6DB
Tel: 020 8549 8021



Music brings pleasure
and joy to Kingston
particularly this evening

Infidelity

indecently good hi-fi

9 High Street, Hampton Wick
Kingston upon Thames
Surrey KT1 4DA
Telephone 020 8943 3530



Kingston Parish Church
Saturday 28 June 2003
Conductor: Robin Page



SIBELIUS
Coronation Cantata
(1st UK performance)
Finlandia
In Memoriam



PUCCINI
Messa di Gloria

THAMES SINFONIA

Tenor
PHILIP BALL

Baritone
GARY COWARD