



Kingston Parish Church
Saturday 22 Nov. 2003
Conductor: Robin Page

HAYDN TE DEUM

MENDELSSOHN PIANO CONCERTO
No.1 in G minor

BEETHOVEN Prometheus Overture
MASS in C



Soprano DIANE CHARLESWORTH
Alto REBECCA STOCKLAND
Tenor CHRIS LEMMING
Bass MICHAEL BUNDY
Solo Piano HARRIET STUBBS

THAMES SINFONIA

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.

KINGSTON PARISH CHURCH

22 NOVEMBER 2003

KINGSTON CHORAL SOCIETY

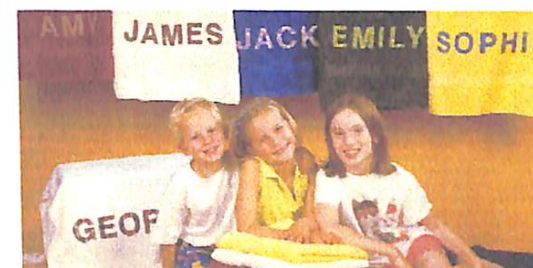
PROGRAMME

1. BEETHOVEN Overture to the Creatures of Prometheus
2. HAYDN Te Deum
3. MENDELSSOHN Piano Concerto No.1 in G minor

I N T E R V A L

4. BEETHOVEN Mass in C

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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.

Harriet Stubbs – Solo Piano

This evening Kingston Choral Society are pleased to present a unique opportunity for music lovers in Kingston, the chance to hear Harriet Stubbs, one of 'Britain's Brilliant Prodigies' (Carlton TV) playing Mendelssohn's Piano Concerto No.1 in G minor. Harriet, who has just celebrated her fifteenth birthday, has already acquired a formidable reputation and critical acclaim for her many performances and will shortly be making her film debut in the next Harry Potter film, 'The Prisoner of Azkaban' playing the harpsichord in Hogwarts Hall. This has already been filmed but she has been sworn to secrecy regarding its location!

Harriet, a pupil at Lancing College during the week, studies at the Guildhall School of Music on Saturdays with Joan Havill, Head of Keyboard Studies, where she has a scholarship under the Else and Leonard Cross Charitable Fund. In the Junior School she had equally distinguished teachers in James Gibb and Ronan O'Hora. She is a frequent performer in the Guildhall Concert Programme both as a soloist and as a member of a chamber group.

She has been at the Guildhall since she was five, having started to play the piano at the age of three and making her first public appearance a year later. By the age of 7 she had passed all eight piano grade examinations with distinction and by 9 had played her first piano concerto, Mozart in A major, K414, at the Rye Festival, hence her inclusion by the age of 13 in the Carlton television programme, which documented 'Britain's Brilliant Prodigies'.

Her performances have taken her all over the country, including a tour of stately homes raising money for 'Hope and Homes for Children' and Breast Cancer Research. Her London concerts have included appearances at St. Martin in the Fields with the London Primavera and St John's, Waterloo with the Ernest Read Orchestra.

The Mendelssohn concerto will follow Kingston Choral Society's performance of Haydn's 'Te Deum'. The concert will conclude with Beethoven's 'Mass in C' in which Michael Bundy, well-known local baritone, will be one of the soloists having just returned from Paris where he has been performing with John Eliot Gardiner in 'Les Troyennes' by Berlioz.

Christine Hogh (Publicity Kingston Choral Society)



Diane Charlesworth - Soprano

Diane was born in WIGSTON, LEICESTERSHIRE, and gained her diploma in singing at the Guildhall School of Music and Drama, London, and completed the post-graduate opera course, studying with Noelle Barker.

She won a 1991 Wolfson Prize, a 1992 Countess of Munster Musical Trust Award, and a 1993 Wingate Scholarship.

Diane's Oratorio appearances have been extensive, including Exeter and Chichester Cathedrals, St. James', Piccadilly, and a tour of France with William Christie's Les Arts Florissants in Handel's "Messiah".

Diane's operatic roles have included "The Grand Priestess" in William Christie's production of Rameau's "Hippolyte et Aricie" in London and The Hague; "Tytania" in Britten's "A Midsummer Night's Dream", "Venus" in John Blow's "Venus and Adonis", "Contesse Sylvie" in Gounod's "La Colombe", "Queen Isabelle" in Donizetti's "L'Assedio di Calais", and "Adele" in "Die Fledermaus" at the Guildhall School of Music; "Musetta" in Puccini's "La Boheme", "Micaela" in Bizet's "Carmen" and "Edwige" in Offenbach's "Robinson Crusoe" at Sadlers Wells for British Youth Opera; understudied "Eurydice" in Offenbach's "Orpheus in the Underworld" for Opera North, and sang "Adina" in Donizetti's "L'Elisir d'Amore" with English Touring Opera. She has also sang in Opera Gala's at Covent Garden and St James' Palace, and studied with Joan Sutherland and Richard Bonyng in their Bel Canto Masterclasses at the Britten-Pears School, Aldeburgh.

Her other successes include a live performance on Radio 3, a recital at the Purcell Room, the role of "Violetta" in Verdi's "La Traviata", the title role in Donizetti's "Linda di Chamounix" with Opera Omnibus and the role of Nanetta in Verdi's Falstaff with London Opera Players.

Diane is currently singing the role of Donna Anna in Mozart's Don Giovanni for London Opera Players.

Rebecca Stockland – Alto

Rebecca Stockland began her singing career while still at school in Oxford, belonging to many of the city's choirs and smaller vocal groups. She then went to the University of Exeter to read Music, where she was a first-study singer, learning with Roger Stalman and then with Pamela Faulkner. After graduating, Rebecca successfully combined her continued singing training (with Adrian de Peyer) with a career in fine-art publishing working for The Burlington Magazine. Having achieved a Postgraduate Performer's Diploma in Vocal Studies from the Guildhall School of Music and Drama, Rebecca is now concentrating on her singing career and enjoying being the mother of two!

Rebecca enjoys a wide variety of performance situations, from ensemble singing with groups such as the BBC Singers, Ikona and L'Inviti Singers, to opera and the concert platform, both in oratorio and recital. Roles performed include Cherubino, Dido, Iolanthe, Rosina, Josi (von Suppe's Ten Belles without a Ring), Clarina (Rossini's La Cambiale di Matrimonio) and Javotte (Massenet's Manon). Her oratorio repertoire includes Messiah, B Minor Mass, Beethoven's Choral Symphony, Mozart's Requiem, Verdi's Requiem and Rossini's Petite Messe Solennelle.

Christopher Lemmings – Tenor

Christopher studied at the GSMD under Johanna Peters and Margaret Lensky, and currently studies with Michelle Wegwart. Roles include Covent Garden debut as Stingo in Nicholas Maw's *Sophie's Choice* under Sir Simon Rattle; Glyndebourne Tour: *Tito La Clemenza di Tito*; Belmonte *Die Entführung*; Lechmere Owen Wingrave; Glyndebourne Festival: *Il Maestro di Ballo Manon Lescaut*, and Bartholomew, a role he created, in Sir Harrison Birtwistle's *The Last Supper*, première at the Staatsoper, Berlin under Daniel Barenboim; Don Ottavio Don Giovanni (Cologne/Verona); Albert Albert Herring ETO; *L'abate di Chazeul* Adriana Lecouvreur/ Ferrando *Così fan tutte* Holland Park Opera; Other Twentieth Century/Contemporary music includes: Edmund in Toshio Hosokawa's *King Lear* Linbury Theatre, ROH; Beauty in Gerald Barry's *Triumph of Beauty and Deceit* with Almeida Festival in Aldeburgh, London and Berlin, Molqi *The Death of Klinghoffer* Finnish National Opera, *Perelà* in Pascal Dusapin's *Perelà L'uomo di fumo* Bastille /Montpellier; Nihilist *Lady Macbeth of Mtensk* ENO. Opera in concert includes: *Hotel Porter Death* in Venice, Lechmere Owen Wingrave and Molqi *The Death of Klinghoffer* at the Concertgebouw Amsterdam under Edo de Waart; *Itulbo Il Pirata* Chelsea Opera Group, QE. Other concert appearances: Finzi's *Intimations of Immortality* Royal Liverpool Philharmonic; Rossini's *Stabat Mater* RTE Concert Orchestra, National Concert Hall, Dublin; Haydn's *Stabat Mater* Norwegian Radio Symphony Orchestra

Future plans include a tour of *Messiah* with the English Chamber Orchestra in Spain, Scaramuccio *Ariadne auf Naxos* for both the Royal Opera, Covent Garden and Welsh National Opera, and Caliban in Thomas Ades' new opera *The Tempest* in Strasbourg in 2004.

Michael R. Bundy – Bass

Michael was educated at Trinity College, Cambridge, where he gained an honours degree in music, and at the Guildhall School of Music and Drama, London, studying on the post-graduate singing and opera courses. Further study was undertaken at the Britten-Pears school in Aldeburgh, with Hugues Cuenod, and subsequently with the late Erich Vietheer.

Since turning professional he has performed widely in diverse genres, ranging from the early Baroque period to musicals, from grand opera to contemporary music. He has appeared as soloist with groups as varied as *The Sixteen*, *The Orchestra of the Age of Enlightenment* and the *Futurum Ensemble of Sweeden*, and was for nearly five years a member of the BBC Singers. He has an operatic repertoire in excess of forty roles and has travelled extensively to sing in opera houses.

As a recitalist he has appeared at a number of English festivals and at St. John's Smith Square. In the field of Oratorio he has a wide and varied repertoire, and has sung in most of the cathedrals and major concert halls in this country, including all the venues in London's South Bank, Symphony Hall Birmingham and the Liverpool Philharmonic Hall, in such works as Beethoven's *Choral Symphony*, Elgar's *Dream of Gerontius* and Walton's *Belshazzar's Feast*. In June last year he sang he sang Handel's *Israel in Egypt* for Sir John Elliot Gardiner with the Monteverdi Choir & The English Baroque Soloists and toured Spain with the same conductor in a programme of Bach Cantatas and Lutheran Masses. Recent work with the same musicians included performances of Haydn's *Nelson Mass* in Athens and the Barbican Concert Hall, and Polydorus in Berlioz' *L'Enfance du Christ* at this year's Promenade concerts.

Future engagements include performances of Mahler's *Symphony of a Thousand* in The Usher Hall, Edinburgh and various concerts in America and Germany.

He maintains a strong interest in contemporary music, and was involved in the Contemporary Music Network tour of Jonathan Harvey's opera-oratorio *Passion and Resurrection*.

He is currently researching and writing two books: One covers the unknown French song repertoire and the other, by way of complete contrast, the organs constructed by the 19th century builder William Thynne.

On a lighter note, he frequently broadcasts for BBC Radio 2 and makes regular appearances on the long-running variety show *Friday Night is Music Night* as a Star singer.

THE CHOIR

Sopranos

Anne Allen
Carole Boothman
Bryony Bridges
Kate Cockle
Shirley Davenport
Emma Blundell
Catherine Edge
Wendy Faulkner
Vikki Field
Marigold Haworth
Gill Holdsworth
Margaret Jephcott
Pru Johnson
Pat Keep
Norah Lack
Tina Leach
Debbie Lye
Margie Lindsay
Val Moeri
Heather Naylor
Tricia Nicholls
Lizzie Rae
Ruth Rees
Mary Reid
Elizabeth Salzman
Julia Siberry
Magdalen Spooner
Sarah Stokes
Roshni Thoppil
Marion Thorpe
Jackie Thurston

Altos

Liz Bawdon
Sue Brodie
Clare Clarke
Jane Clift
Margaret Crocker
Cathy Daldy
Antoinette De Souza
Pam Deacon
Madeline Dunington
Trish Guthrie
Daphne Hall
Sarah Hastings
Christine Hogh
Halcyon Leonard
Carolyn Liefkes
Anneliese Mackenzie
Anne Miller
Alison Mitchell
Julia Leunig
Sarah Moreton
Anna Page
June Pearson
Pam Pocock
Heather Rooke
Mädi Schmidt
Liz Siberry
Jill Telfer
Lucy Thomas
Siv Reksten
Gabrielle Ayerst

Tenors

Jim Addington
Richard Clift
John Cracknell
Nick Harris
Wesley Johnson
Rod Pearson
Roger Price
Richard Siberry
Ian Smith
David Todd

Basses

John Bassett
Paul Bleasby
Alan Brough
Paul Chambers
Dennis Down
Michael Hope
Graham Lavers
Tim Rees
Tim Scott
Roger Ward
David Wright
Ben Young

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.

Ludwig von Beethoven

Overture to the Creatures of Prometheus, Op. 43

In 1800 Beethoven was commissioned to write his first piece of music for the stage; the ballet *Die Geschöpfe des Prometheus*. It was performed at the Burgtheater on 28th March 1801 and was so successful that it was repeated 20 times. It is dedicated to the Princess Christiane von Lichnowsky.

The ballet consists of an overture and 16 numbers. The finale uses a theme which obviously had a special meaning to Beethoven because he reused it in the *Eroica* Variations for piano in 1802 and in the finale of the *Eroica* symphony in 1803.

The overture begins with repeated chords. The first theme is slow and lyrical, and given to the woodwind, The second theme is a bustling tune begun on the strings. The development predominately uses the second theme, and the end sees the return of the repeated chords.

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Joseph Haydn

Te Deum for Marie Therese

Haydn wrote two settings of the *Te Deum*, both in C major. The first dates from the 1760's, at the beginning of his career. The second was written some time around 1799, and is contemporary with the *Missa in angustiiis*, "Nelson Mass".

It is believed that it was written at the specific request of Empress Marie Therese, wife of Franz I of Austria. The Empress was an admirer of Haydn and asked him for a church work. Haydn's patron Prince Nikolaus Esterházy II was very reluctant to allow his now extremely famous and respected Kapellmeister to write for anyone else. Fortunately, the Empress persisted in her request.

Though it may have been premiered sometime before this, the first authenticated performance was alongside the Nelson Mass on the 8th September 1800, the name day of Prince Nikolaus' wife, during the visit of Nelson and Lady Hamilton to Esterházy.

The *Te Deum* is in three continuous sections and is scored for choir, and standard orchestra plus 3 trumpets and timpani, the inclusion of which provides a jubilant edge to the music. The vigorous opening section in C major makes use of the *Te Deum* plainchant - the Gregorian Eighth Psalm Tone. The middle section moves to C minor at the words *Te ergo quaesumus* and is reminiscent of the Representation of Chaos in the oratorio *The Seasons*. The final section starts at the words *Aeterna fac cum Sanctis tuis*. It brings us back to C major, and the affirmative tone of the opening, culminating with an almost Handelian fugue.

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Te Deum

Te Deum laudamus : te Dominum confitemur, Te aeternum Patrem : omnis terra veneratur. Tibi omnes Angeli, tibi coeli et universae potestates. Tibi Cherubin et Seraphin, incessabili voce proclamant, Sanctus, Sanctus, Sanctus Dominus Deus sabaoth. Pleni sunt coeli et terra majestatis gloriae tuae. Te gloriosus Apostolorum chorus. Te Prophetarum laudabilis numerus. Te Martyrum candidatus laudat exercitus. Te per orbem terrarum, sancta confitetur Ecclesia. Patrem immensae majestatis. Venerandum tuum, verum, et unicum Filium. Sanctum quoque paraclitum Spiritum. Tu rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu devicto mortis aculeo, aperuisti credentibus regna coelorum. Tu ad dexteram Dei sedes, in gloria Patris. Judex crederis esse venturus. Te ergo quaesumus tuis famulis subveni, quos precioso sanguine redemisti. Aeterna fac cum Sanctis tuis in gloria numerari. Salvum fac populum tuum Domine : et benedic haereditati tuae. Et rege eos, et extolle illos usque in aeternum. Per singulos dies benedicimus te. Et laudamus nomen tuum in seculum, et in seculum seculi. Dignare Domine die isto, sine peccato nos custodire. Miserere nostri Domini : miserere nostri. Fiat mi sericordia tua Domine super nos, quemadmodum speravimus in te. In te Domine speravi, non confundar in aeternum.

Te Deum

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all Angels cry aloud, the Heavens and all the Powers therein. To thee Cherubim and Seraphim continually do cry: Holy, holy, holy, Lord God of Sabaoth; Heaven and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee. The noble army of martyrs praise thee. The holy Church throughout all the world doth acknowledge thee; The father of an infinite majesty; thine adorable, true, and only Son, also the Holy Ghost the Comforter. Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge. We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints, in glory everlasting. O Lord, save thy people; and bless thine inheritance. Govern them and lift them up forever. Day by day we magnify thee; And we worship thy name: ever world without end. Vouchsafe, O Lord to keep us this day without sin. O Lord have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

Felix Mendelssohn

Piano Concerto No.1 in G minor

Mendelssohn began his European tour in 1830 and whilst in Italy he found that ideas for a piano concerto begin 'to haunt my mind'. He worked on the score as he travelled and gave the premiere on 17 October 1831 in Munich with himself as soloist. The work was received well, and Mendelssohn reported that the applause was led by the 'King of Bavaria'.

The first movement, marked *Molto Allegro con fuoco*, begins with a very short orchestral introduction before the piano enters with a showy, energetic display. The second subject is more lyrical, but the development brings back the bravura of the first theme. The end of the development section is marked by a fanfare figure on brass which takes us into a brief cadenza.

Mendelssohn disliked applause between movements and so the cadenza leads us straight into the second movement *Andante*. The first theme is stated by violins and cellos, which the piano decorates and turns into a 'song without words'. There is the slightest of breaks between this and the *Presto* final movement. It starts with the fanfare figure, which helps to create unity. The overall feeling is of a scherzo with the piano and orchestra galloping their way to the end.

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Ludwig van Beethoven

Mass in C minor

The mass in C minor was composed in 1807, one of Beethoven's busiest periods. In this year he completed the fifth symphony, the A major cello sonata, the fourth piano concerto, the sixth symphony and the two piano trios, Op. 70.

The mass was commissioned by Prince Nikolaus Esterházy II, Haydn's last patron. Every September on the name day of his wife, the Prince would have a specially composed mass sung. It was for these occasions that Haydn had composed his six great masses of 1796 - 1802.

Beethoven was nervous about composing this work; he had very little experience of composing church works and was very conscious that it would be compared with Haydn's masses. In the event it was not well received by the Prince. The prince is reported as saying "but my dear Beethoven, what is this you have done now?"

When compared with the traditional Viennese mass of the time, it is in a simpler, less flamboyant and quieter style. It still shares many features with the masses of the period; the reuse of the opening Kyrie music at the end of the *Dona nobis pacem*, the minor-mode *Agnus dei* and the use of a fugue at the words *Et vitam venturi*.

MASS in C - Beethoven

1. Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.

2. Gloria

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. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

3. Credo

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 secula. Deum de Deo, Lumen de Lumine: Deum verum de Deo vero, genitum non 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 loquutus est per Prophetas. Et unam Sanctam Catholicam, et Apostolicam Ecclesiam. Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

1. Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

2. Gloria

Glory be to God in the highest, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, art most high, Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.

3. Credo

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, begotten of his Father before all worlds, God of God, Light of Light, very God of very God, begotten, not made, being 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 was incarnate by the Holy Ghost of the Virgin Mary, and was made man; and was crucified also for us under Pontius Pilate; he suffered and was buried; and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father; and he shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost the Lord, and Giver of Life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church; I acknowledge one Baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

4.Sanctus
Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria
tua. Osanna in excelsis.

5.Benedictus
Benedictus qui venit in Nomine Domini.
Osanna in excelsis.

6..Agnus Dei
Agnus Dei, qui tollis peccata mundi, mis-
erere nobis. Agnus Dei, qui tollis peccata
mundi, miserere nobis. Agnus Dei, qui
tollis peccata mundi, donna nobis pacem.

4.Sanctus
Holy, holy, holy, Lord God of Hosts:
Heaven and earth are full of thy Glory.
Hosanna in the highest.

5.Benedictus
Blessed is he that cometh in the name of
the Lord. Hosanna in the highest.

6.. Agnus Dei
Lamb of God, that takest away the sins of
the world, have mercy upon us. Lamb of
God, that takest away the sins of the
world, have mercy upon us. Lamb of God,
that takest away the sins of the world,
grant us thy peace.

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Chair Marigold Haworth **Choir Secretary** Tricia Nicholls
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*Kingston Choral Society gratefully
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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.

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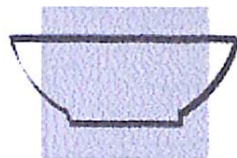
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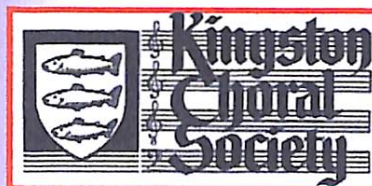
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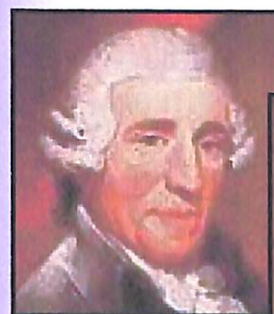


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Saturday 22 Nov. 2003
Conductor: Robin Page**

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MASS in C



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