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PARISH
CHURCH



20TH
NOVEMBER
2004

CONDUCTOR ROBIN PAGE

MENDELSSOHN
ORATORIO

ST. PAUL

SOPRANO
INGEBORG BØERCH

ALTO
MARIA KONTRA

TENOR
PHILIP BALL

BASS
SAMUEL EVANS

ORGAN THOMAS CORNS

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 June Pearson on 020 8398 3545 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. 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 College, Cambridge as a choral exhibitioner and as a postgraduate at the Royal Academy of Music, London.

Thomas Corns

A native of South West England, Thomas was born and brought up in Cornwall and attended Wells Cathedral School, where he sang as a chorister and later began to learn the organ. Following a year as Organ Scholar at Truro Cathedral, Thomas took up the Organ Scholarship at Jesus College Cambridge, where he read music. He spent three happy years at Jesus, directing the Mixed Choir and accompanying the Chapel Choir under the direction of Timothy Byram-Wigfield both in the daily services and on tours of Germany and Holland, a BBC Radio 3 Broadcast and a recording. After graduating in 2001, Thomas joined the St. Paul's Cathedral Music Department as Organ Scholar and worked daily with the world-famous choir and the Cathedral's three resident organists. Whilst at St. Paul's, he was a prize-winning postgraduate organ student at the Royal Academy of Music where his teachers included James O'Donnell and Nicolas Kynaston. In June 2004 Thomas was appointed Director of Music at Bromley Parish Church with its strong choral tradition and superb Walker organ, arguably one of London's most thrilling modern instruments. He is increasingly in demand as a recitalist, accompanist and choral director, and enjoys singing and teaching.



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Ingeborg Børcher

Ingeborg was accepted as a student in the Diploma Class at the Royal Academy of Music in Denmark in 2000. In Sept 2003 she auditioned for the Royal Academy of Music in London where she is now attending the 1st year Postgraduate Diploma Program for vocal studies, with Philip Daghan. Ingeborg had her first part in the musical *'My fair lady'* at The New Theatre in Denmark after graduating from high school. Since then she has been singing in *'Phantom of the Opera'*, *'Cats'*, *'Showboat'* and at various theatres in Copenhagen. She has appeared in many solo concerts around Denmark including Handels *'The Messiah'*, Faure's *'Requiem'* and Schuberts *'Mass in G'* and recitals with music by Schumann, Schubert, Wolf, Stenhammar and Grieg. She had her first London recital in the Blackheath Hall, London in Oct. 2003 with repertoire by Carl Nielsen, Sibelius & Grieg. Further engagements in London include Mendelssohn's *'St Pauls Mass'*, Mozarts *'Requiem'* and recitals with music by Strauss, De Falla, Britten, Poulenc and Tchaikovsky. She has participated in many masterclasses and has had lessons with Diana Montague, Felicity Palmer, Kirsten Buhl, Margaret Price, Roger Vinales, Ian Partridge, Helmuth Deutch, Andreas Schmidt, Rudolf Jahnsen, Poul Elmingand and Peter Lindroos.

Maria Kontra

Danish/Hungarian mezzo-soprano Maria Kontra was born in Copenhagen in 1976. She studied at The Royal Danish Academy of Music in Copenhagen with associate professor Hanne Stavad since 1996, graduating in 2002. Soon after graduating Maria was awarded a scholarship for The Royal Academy of Music's Opera Course in London where she is currently studying with Noelle Barker.

In Denmark Maria has performed in Tivoli's Concert Hall, Glyptoteket, Charlottenborg (Copenhagen Summerfestival) among other places. At the Royal Academy of Music Maria has been a part of the Song Circle's performances of the complete Mörike Lieder by Hugo Wolf in the Duke's Hall this winter and she has performed folksongs by Berio (Duke's Hall RAM) as a part of the South Bank Festival's Homage a Berio in 2004. Oratorio repertoire includes Bach's B minor Mass, Mendelssohn's Te Deum, Pergolesi's Stabat Mater, Mozart's Coronation Mass, Vivaldi's Gloria and Magnificat and Handel's Messiah.

At the Royal Academy Opera Maria has appeared in opera scenes from Bizet's Carmen (Carmen), Puccini's Madama Butterfly (Suzuki) and Britten's Rape of Lucrecia (Bianca), Rossini's La Cenerentola (Tisbe) and Handel's Serse (Serse). Future engagements includes a recital of Berlioz' Nuits D'ete in London, Schubert's Winterreise in Copenhagen and a recording of Danish contemporary music by the Danish composer Anders Nordentoft.

Philip Ball

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

He sang *Luigi* (Puccini's Il Tabarro) with Opera Scenario before returning to London in 1988, when he was soon in demand as a concert soloist. He now sings with many of the country's choral societies. Recent performances include Beethoven's 9th Symphony, & Mahler's 8th Symphony in Birmingham Symphony Hall.

He is featured as tenor soloist on two CDs: 'Love is the only Prayer' & 'The Statue', a compilation of works by the Californian film composer Charles Fernandez, with the Royal Philharmonic Orchestra.

He recently sang Remendado (Carmen) at English National Opera which he joined in 1992. He has performed roles in many other ENO productions including Der Rosenkavalier, as understudy, and Pong (Turandot). Forthcoming plans include Master of Ceremonies in Bernstein's 'On the Town'.

Samuel Evans

A former choral scholar of King's College, Cambridge, Sam performs regularly with many of the country's leading choirs and ensembles, including the Monteverdi Choir, the BBC Singers, The King's Consort and The Sixteen. Recent solo engagements have included Bach *B minor Mass* in St. Peter's College, Oxford, Handel *Messiah* with the Northampton Philharmonic Choir, Elgar *The Kingdom* in the Brighton Fringe Festival, and Charpentier *Messe de Minuit* in Holland, Spain and London with the English Baroque Soloists under Sir John Eliot Gardiner. Samuel has recently taken solos in Bach *B minor Mass* in Germany, Italy, Spain and St. John's Smith Square in London, also under Gardiner.

Operatic roles have included *Guglielmo* (Cosi Fan Tutte) in Cambridge, roles in four short operas by Ned Rorem at the Bridewell Theatre, London, and *Figaro* (Marriage of Figaro) at Sedgewick Park.

Future engagements include Monteverdi *Vespers* in Southwark Cathedral, Purcell verse anthems at the Cité de la Musique in Paris, and Rutter *Mass* for the Children for the Guernsey Choral Society.

Samuel is currently in his first year of the post-graduate singing course at the Royal Academy of Music.

THE CHOIR

SOPRANOS

Anne Allen
Carole Boothman
Bryony Bridges
Kate Cockle
Anna Cronin
Shirley Davenport
Catherine Edge
Wendy Faulkner
Vikki Field
Norma Gerrard
Marigold Haworth
Gill Holdsworth
Pat Keep
Norah Lack
Tina Leach
Debbie Lye
Val Moeri
Amy Morgan
Marian Morrison
Heather Naylor
Tricia Nicholls
Judith Pelham
Ruth Rees
Mary Reid
Elizabeth Salzman
Julia Siberry
Magdalen Spooner
Sarah Stokes
Roshni Thoppil
Marion Thorpe
Jackie Thurston
Lynn Tweedale
Kimberly Wilkinson

ALTOS

Katy Bamato
Carole Barnes
Elisabeth Bawdon
Sue Brodie
Mumtaj Choudhury
Clare Clarke
Jane Clift
Margaret Crocker
Cathy Daldy
Antoinette De Souza
Pam Deacon
Madeline Dunington
Trish Guthrie
Daphne Hall
Clare Halloran
Sarah Hastings
Dee Hipwell
Christine Hogh
Donna Laidler
Halcyon Leonard
Julia Leunig
Jax Lewis
Carolyn Liefkes
Anneliese Mackenzie
Anne Miller
Alison Mitchell
Sarah Moreton
Anna Page
June Pearson
Pam Pocock
Emma Ream
Jo Richardson
Heather Rooke
Mädi Schmidt
Rebecca Scudamore
Liz Siberry
Maria Stoney
Jill Telfer
Lucy Thomas

TENORS

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

BASSES

John Bassett
Alan Brough
Paul Chambers
Tony Cunningham
Dennis Down
Duncan Faulkner
Michael Hope
David Hudson
Graham Lavers
Keith Pallett
Tom Rees
Tim Scott
Roger Ward
Ben Young

ST. PAUL (1836) FELIX MENDELSSOHN-BARTHOLDY (1809 – 1847)

Mendelssohn's music teacher, Carl Zelter, was born eight years after Bach's death, and was firmly devoted to the Classical values of the time. Although he regarded Bach's music as old-fashioned, he used it as part of his teaching and it was from this that Mendelssohn developed a great regard for the baroque era. On 11th March 1829 Mendelssohn conducted a performance of the St. Matthew Passion, probably the first since its composer's death, and a hugely important event in the revival of Bach's music that occurred in the nineteenth century. So when Mendelssohn came to write his own oratorios, the spirits of Bach and Handel were close at hand.

Mendelssohn's father, Abraham, whilst being hugely supportive of his son's talents, was concerned about what he considered to be the 'elfin' preoccupations of his son's early works (especially the *Overture to A Midsummer Night's Dream*, and the *Scherzo* from the Octet). He urged his son to try writing something more serious such as an oratorio. Mendelssohn read extensively in his quest for a subject, and discussed it with his main librettist, Julius Schubring, before settling on St. Paul. Abraham was to die before Mendelssohn completed his first oratorio, and it is thought that Mendelssohn's choice of *St. Paul* was a tribute to his father, who himself had converted to Christianity from Judaism, and in the process changed his name.

St. Paul was premiered in Düsseldorf on 22nd May 1836, and was very well received. Within two years it was performed in England, Holland, Sweden, Poland, Russia and the USA. Wagner heard a performance in 1843 and enthused about it. The 23-year old Bruckner, when he heard a performance in Linz in 1847, was obviously impressed by it. When he came to write the finale to his fifth Symphony in 1876, he used the same technique that Mendelssohn had used in the *Overture* by combining chorale and fugue. Despite this initial success, *St. Paul* suffered from what was regarded as its high moral tone, such that Wagner changed his mind and attacked it as a 'sexless opera embryo'. Of course, by this time Wagner had his own reasons for the attack; he wanted to promote his own brand of new music - the music drama. When in 1846, Mendelssohn wrote his second oratorio *Elijah* for a commission from the Birmingham Festival, it became so successful that it completely overshadowed *St. Paul*.

The story is taken directly from the New Testament. Part 1 deals with the persecution of Christians by Saul, the stoning of Stephen, the conversion of Saul on the road to Damascus, and his baptism by Ananias into the Church as a preacher. In Part 2 Paul and Barnabas are selected as Apostles to preach the gospel of peace abroad. The Jews turn against Paul and plot to kill him, but God protects him. Paul cures a cripple in Lystra and tries to turn the Gentiles away from worshipping false idols, which angers them, so now both the Gentiles and the Jews threaten to stone him. Finally Paul goes to Ephesus to ask leave of the Priests to go to Jerusalem and as he boards ship, we are told that God crowns those that believe in him.

The overture uses the chorale theme 'Wachet auf' (Sleepers awake), well known from Bach's many harmonisations, combining it with a fugue. The end is particularly effective, with the chorale theme emerging from the scurrying string writing of the fugue. The influence of Bach is maintained by the next number, the first of four chorales. Handel's influence can be heard in the dramatic writing of the chorus 'Now this man ceaseth not'. The conversion scene, 'Saul, Saul, why persecutest thou Me?', achieves its impact by contrasting its scoring for female chorus and woodwind in a work which is predominantly scored for strings. The chorus 'Rise up! arise' and 'O great is the depth' are pure Mendelssohn.

Although the second part does not have the same dramatic potential as the first part, the music is no less wonderful. The chorus 'How lovely are the messengers' has a rocking rhythm in the style of a Siciliano. Mendelssohn played it to Queen Victoria and Prince Albert at Buckingham Palace in 1842. The chorale which follows, 'O Thou, the true and only Light' is particularly beautiful. The finale chorus 'Not only unto Him' brings the work to a suitable triumphant close.

Part I

1. Overture
2. Chorus *Lord, thou alone art God.*
3. Chorale *To God on high.*
4. Recitative Soprano *And the many that believed.*
5. Chorus *Now this man ceaseth not.*
6. Recitative Soprano *And all that sat in the council* Recitative Tenor (Stephen) *Men, brethren, and fathers* Chorus *The People Take him away.*
7. Air Soprano *Jerusalem, thou that killest the prophets.*
8. Recitative Tenor *Then they ran upon him* Chorus *The People Stone him to death.*
9. Recitative Tenor *And they stoned him* Chorale *To Thee, O Lord.*
10. Recitative Soprano *And the witnesses.*
11. Chorus *Happy and blest are they.*
12. Recitative Tenor *And Saul made havock* Aria Bass (Saul) *Consume them all.*
13. Recitative Contralto *And he journeyed* Arioso Contralto *But the Lord is mindful of His own.*
14. Recitative Tenor *And as he journeyed* Chorus *Saul, Saul, why persecutest thou Me?*
15. Chorus *Rise! up! arise!*
16. Chorale *Sleepers, wake, a voice is calling.*
17. Recitative Tenor *And his companions.*
18. Aria Bass (Paul) *O God, have mercy.*
19. Recitative Tenor *And there was a disciple.*
20. Solo Bass (Paul) *I praise Thee, O Lord* Chorus *The Lord, He is good.*
21. Recitative Soprano *And Ananias went his way.*
22. Chorus *O great is the depth.*

INTERVAL

Part II

23. Chorus *The nations are now the Lord's.*
24. Recitative Soprano *And Paul came to the congregation.*
25. Duet Tenor (Barnabas) and Bass (Paul) *Now we are ambassadors.*
26. Chorus *How lovely are the messengers.*
27. Recitative Soprano *So they, being filled* Arioso Soprano *I will sing of Thy great mercies.*
28. Recitative Tenor *But when the Jews* Chorus *The People Thus saith the Lord* Recitative Tenor *And they laid wait for Paul.*
29. Chorus *The People Is this he?* Chorale Soloists *O Thou, the true and only Light.*
30. Recitative Tenor (Paul) *But Paul and Barnabas spake freely.*
32. Recitative Soprano *And there was a man at Lystra.*
33. Chorus *The Gentiles The gods themselves.*
34. Recitative Soprano *And they called Barnabas, Jupiter.*
36. Recitative Tenor *Now when the Apostles* Recitative Bass (Paul) *O where - fore do ye these things?* Air Bass *For know ye not?*
37. Recitative Soprano *Then the multitude.*
38. Chorus *Jews and Gentiles This is Jehovah's temple.*
39. Recitative Soprano *And they all persecuted Paul.*
41. Recitative Soprano *And Paul sent and called the elders.*
42. Chorus *Far be it from thy path.* Recitative Bass (Paul) *What mean ye thus to weep.*
44. Recitative Soprano *And though he be offered.*
45. Chorus *Not only unto Him.*



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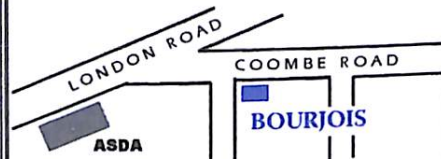
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Kingston Choral Society needs your support

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.

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

By becoming a 'Friend' for a minimum yearly fee of £20 you will receive in return Priority booking facilities, advance notice of concerts, your name listed as a Friend in all concert programmes and a discount on the purchase of two tickets for each concert.

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