



Kingston
University
Chorus

Kingston
University
Orchestra

Kingston Choral Society
Kingston University Chorus & Orchestra

Britten
Saint Nicolas

with Philip Ball (Tenor)

Mozart

Overture: Così fan Tutte

Dvorák

Serenade for Strings (excerpts)

Arriaga

Symphony in D

with traditional carols

PROGRAMME £1.50

Saturday 11th December 2004
Kingston Parish Church, 7:30pm

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.

PROGRAMME

BRITTEN SAINT NICOLAS

INTERVAL

MOZART Overture: Così fan Tutte

DVORÁK Serenade for Strings (excerpts)

ARRIAGA Symphony in D

Carols for Choir and Audience

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Rebecca Miller is Assistant Conductor of the Jerusalem Symphony Orchestra, Artistic Director of The New Professionals, and conductor at both Kingston University and the Royal Academy of Music's Junior Department. Born in California, she completed her studies at Oberlin Conservatory (piano), and Northwestern University (conducting) and moved to London in 1999. She was the Paul Woodhouse Junior Fellow in Conducting at the RCM for 2 years, where she prepared orchestras for Bernard Haitink, Andrew Litton and Sir Roger Norrington and was Assistant Conductor at the Benjamin Britten International Opera School. In 2002, she conducted a composer portrait of Anthony Payne at the BBC Proms, and has conducted the Bamberger Symphoniker, the Berlin Kammerphilharmonie, the Lithuanian National Symphony Orchestra, and the Kharkov Philharmonic. She has participated in Master Classes with Jorma Panula, Marin Alsop, and Sir Colin Davis and the London Symphony Orchestra and most recently was invited to be Assistant Conductor on a recording of Chausson's 'Le Roi Arthus' with Telarc and the BBC Symphony Orchestra. She has been invited as the Assistant Conductor at The Bard Festival next summer, and will be conducting orchestras in Israel, Bombay and Korea during 2005. Her debut CD, 'Lou Harrison For Strings' has just been released in November 2004 by Mode Records.

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'.

Ludo Fahey is ten years old. He is a chorister at the Chapel Royal at Hampton Court Palace, and a pupil at Stanley Junior School, Teddington.

At the age of five he played 'Sorrow' in Raymond Gubbay's *Madam Butterfly* at the Royal Albert Hall and has just been in ENO's *Falstaff* at the Coliseum.

His favourite things are singing, reading, playing the violin and Playstation. He has a brother called Eduardo and a Welsh Terrier called Albert.



Charley Manton is a pupil of Felton Fleet School, Cobham. He has sung in the school choir for four years and has performed in a number of plays and recitals.

Simon Jennings is twelve years old and is in his final year at Senior Rokeby School. He has always enjoyed singing, which is



possibly the influence of his Welsh grandfather, who had a fine singing voice! Simon is in the choir at school, and this year, Rokeby was very proud to join several other chosen choirs in a competition at the Royal Festival Hall. Although he has singing lessons each week, sport commitments during weekends mean that other choral opportunities are just not possible; rugby being a conflicting Welsh influence! Simon has two brothers and a Westie called Polo. Apart from rugby Simon enjoys tennis and squash. Another more unusual hobby is cooking.

Dr. Stuart Ward is an old boy at Lancing College who delights in nurturing young talent like that of Ludo, Charley and Simon who have all been coached by him. Although past his retiring age he still continues to teach music and has a special interest in Benjamin Britten.

SAINT NICOLAS, Op. 42. Benjamin

In 1947, Lancing College, Peter Pears' old school, celebrated its centenary. One of the masters' wives offered £100 as a commission for a work, and the subject chosen was Saint Nicolas, the patron saint of children, and co-patron of the college. The original suggestion was that the work should be an Ode to Saint Nicolas in the same style as his existing Ode to Saint Cecilia, but it quickly became obvious to Britten, from the episodic nature of the story, that a cantata would be more suitable.

Eric Crozier, who had collaborated with Britten on the opera *Albert Herring* and wrote the speaker's part in *The Young Person's Guide to the Orchestra* was commissioned for the libretto. Crozier had already started it by September, and by December it was completed. Britten completed the compositional sketch in three weeks. The first performance was given on the opening day of the Aldeburg Festival in June 1948, but the official premiere was given a month later at Lancing College.

This was Britten's first major score for performance by amateurs. It is scored for tenor soloist, four-part choir, girls choir, three trebles, an orchestra comprising piano duet, organ, percussion and strings, and last, but certainly not least, you the audience. The only professional performers required are the tenor, and the leaders of the percussion and each of the string sections.

In the first section, the choir invokes Saint Nicolas to speak to them. Nicolas speaks on the frailty of life compared with the permanence of faith. The next section relates the remarkable events surrounding Nicolas' birth. The text is broken by repeated chants of 'God be Glorified!' sung by a boy treble, until the last, which is sung by the tenor, to indicate that Nicolas is now grown to a man. The third section tells how Nicolas was orphaned early, gave away his lands and goods to help the poor, and devoted himself to the worship of God. In section four Nicolas journeys to Palestine on a boat. He prophesies a storm, but the sailors mock him. The storm is depicted with pianos and percussion for the waves, and high voices for the lightning. Nicolas quells the storm, and section five depicts Nicolas safely in Myra, being chosen as the Bishop. The first part of the cantata is rounded off by the audience joining in to sing the Old Hundreth 'All people that on Earth do dwell'.

We start the second part with Nicolas in jail, musing on the persecution the church is suffering under the Romans, and the ungodliness of man. We then come to the climax of the work, Nicolas and the Pickled Boys. This section was not in the first draft and was only added at Britten's suggestion. We are at an inn in time of famine. Three mothers mourn for their missing sons, Timothy, Mark and John. A group of hungry travellers orders a meal and are about to eat when Nicolas stops them. He realises that the food contains the flesh of the missing boys. He calls on the boys to come back to life, and they enter singing 'Alleluia'. The next movement describes the marvellous works that Nicolas performs in the next forty years of his life and the final movement prepares us for Nicolas' death and his meeting with God, whilst the choir sings the *Nunc dimittis*. We end the work with all the performers and congregation joining together to sing 'God moves in a mysterious way'.

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Sources: Programme notes to NAXOS CD 8.557203 Lloyd Moore

Saint Nicolas - Introduction

Chorus

Our eyes are blinded by the holiness
you bear.

The bishop's robe, the mitre and the cross
of gold

Obscure the simple man within the Saint.

Strip off your glory, Nicolas, and speak!

Nicolas

Across the tremendous bridge of sixteen
hundred years

I come to stand in worship with you, as I stood

Among my faithful congregation long ago.

All who knelt beside me then are gone.

Their name is dust, their tombs are grass

and clay,

Yet still their shining seed of Faith survives -

In you! It weathers time, it springs again

The Birth of Nicolas

Women

Nicolas was born in answer to prayer

And leaping from his mother's womb he cried

God be Glorified!

Swaddling-bands and crib awaited him there

But Nicolas clapped both his hands and cried

God be Glorified!

Innocent and joyful, naked and fair,

He came in pride on earth to abide.

God be Glorified!

Water rippled Welcome! In the bath-tub by
his side

He dived in open-eyed: he swam: he cried

God be Glorified!

When he went to Church at Christmastide

He climbed up to the font to be baptised.

God be Glorified!

Pilgrims came to kneel and pray by his side.

He grew in grace, his name was sanctified.

God be Glorified!

Nicolas grew in innocence and pride:

His glory spread a rainbow round the

countryside.

'Nicolas will be a Saint!' the neighbours cried.

God be Glorified!

Nicolas devotes himself to God

Nicolas

My parents died. All too soon

I left the tranquil beauty of their home

And knew the wider world of man.

Poor man! I found him solitary, racked

By doubt: born, bred, doomed to die

In you! With you it stands like forest oak
Or withers with the grasses underfoot.

Preserve the living faith for which your
fathers fought!

For Faith was won by centuries of
sacrifice

And many martyrs died that you might
worship God.

Chorus

Help us, Lord! To find the hidden road
That leads from love to greater Love,
from faith

To greater Faith. Strengthen us. O Lord!
Screw up our strength to serve Thee with
simplicity.

In everlasting fear of everlasting fear of
everlasting death:

The foolish toy of time, the darling of
decay - Hopeless, faithless, defying God.

Heartsick, in hope to mask

The twisted face of poverty,

I sold my lands to feed the poor.

I gave my goods to charity

But love demanded more.

Heartsick, I cast away

All things that could distract my mind

From full devotion to His will.

I thrust my happiness behind

But Love desired more still.

Heartsick, I called on God

To purge my angry soul, to be

My only Master, friend and guide.

I begged for sweet humility

And Love was satisfied.

He Journeys to Palestine

Men

Nicolas sailed for Palestine

across the sunlit seas.

The South West Wind blew soft and fair,

Seagulls hovered through the air,

And spices scented the breeze.

Everyone felt that land was near:

All dangers were now past:

Except for one who knelt in prayer,

Fingers clasped and head quite bare,

Alone by the mizzen-mast.

The sailors jeered at Nicolas,
Who paid them no regard,
Until the hour of sunset came
When up he stood and stopped their game
of staking coins on cards.

Nicolas spoke and prophesied

A tempest far ahead.

The sailors scorned his words of fear,

Since sky and stars shone bright and clear

So 'Nonsense!' they all said.

Darkness was soon on top of them,

But still the South Wind blew.

The Captain went below to sleep

And left the helmsman there to keep

His course with one of the crew.

Nicolas swore he'd punish them

For mocking at the Lord.

The wind arose, the thunder roared,

Lightning split the waves that poured

In wild cascades on board.

Waterspouts rose in majesty

Until the ship was tossed

Aft, aback, astern, abeam,

Lit by lightning's livid gleam

And all abroad cried 'Lost!'

The Storm

Lightning hisses through the night

Blinding sight with living light!

Winds and tempests howl their cry

Of battle through the raging sky!

Waves repeat their angry roar,

Fall and spring again once more!

Thunder rends the sky asunder

With its savage shouts of wonder!

With its savage shouts of wonder!

Lightning, Thunder, Tempest, Ocean

Praise their God with voice and motion!

Men (shouting above the storm)

Spare us! Save us! Saviour!

Man the pumps! Lifeboats! Lower away!

Axes! Shorten sail! Reef her! Heave to!

Let her run before the wind!

Pray to God! Kneel and pray! Pray!

Chorus

Nicolas waited patiently

Till they were on their knees:

Then down he knelt in thankfulness

Begging God their ship to bless

And make the storm to cease.

Nicolas

O God! We are all weak, sinful, foolish men.

We pray from fear and from necessity -
at death, in sickness or private loss.
Without the prick of fear our conscience
sleeps, forgetful of Thy Grace.

Help us, O God! To see more clearly.

Tame our stubborn hearts.

Teach us to ask for less

and offer more in gratitude to Thee.

Pity our simplicity,
for we are truly pitiable in Thy sight.

Men

Amen.

Nicolas

The winds and waves lay down to rest,

The sky was clear and calm.

The ship sailed onward without harm

And all creation sang a psalm

Of loving thankfulness.

Beneath the stars the sailors slept

Exhausted by their fear, while I

Knelt down for love of God on high

And saw His angels in the sky

Smile down at me - and wept.

Nicolas comes to Myra and is chosen Bishop

Chorus

Come, stranger sent from God! Come,

man of God!

Stand foremost in our Church, and serve this

diocese

As Bishop Nicolas, our shield, our strength,

our peace!

Nicolas

I, Nicolas, Bishop of Myra and its diocese,

shall with the unfailing grace of God

defend His faithful servants, comfort

the widow and fatherless, and fulfil

His will for this most blessed Church.

All

Amen!

Chorus

Place the mitre on your head to show your

majesty of men!

Take the golden robe that covers you with

Christ's authority!

Wear the fine dalmatic woven with the cross

of faith!

Bear the crozier as a staff and comfort to

your flock!

Set the ring upon your hand in sacramental

sign of wedlock with thy God!

Serve the Faith and spurn his enemies!

A hymn for choirs and congregation

All people that on earth do dwell,
Sing to the Lord with cheerful voice!
Him serve with fear, His praise forth tell,
Come ye before Him and rejoice.

O enter then His gates with praise,
Approach with joy His courts unto;
Praise, laud and bless his name always,
For it is seemly so to do.

For why? The Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

Nicolas from Prison

Nicolas

Persecution sprang upon our Church
And stilled its voice. Eight barren years
It stifled under Roman rule:
And I lay bound, condemned to celebrate
My lonely sacrament with prison bread
While wolves ran loose among my flock.
O man! the world is set for you as for a king!

Paradise is yours in loveliness.
The stars shine down for you, for you the angels sing,

Yet you prefer your wilderness.
You hug the rack of self, embrace the lash of sin,
Pour your treasures out to pay distress.
You build your temples fair without and foul within:

You cultivate your wilderness.

Yet Christ is yours. Yours! For you he lived and died.
God in mercy gave his Son to bless
You all, to bring you life – and Him you crucified

To desecrate your wilderness.

Turn, turn, turn away from sin! Ah! Bow
Down your hard and stubborn heart!
Confess

Yourselves to Him in penitence, and
humbly vow

Your lives to Him, to Holiness.

Nicolas and the Pickled Boys

Travellers

Famine tracks us down the lanes,
Hunger holds our horses' reins,
Winter heaps the roads with snow
O we have far to go!

Starving beggars howl their cry,
Snarl to see us spurring by.
Times are bad and travel slow
O we have far to go!

Mothers

We mourn our boys, our missing sons!
We sorrow for three little ones!
Timothy, Mark and John
Are gone! Are gone! Are gone!

Travellers

Landlord, take this piece of gold!
Bring us food before the cold
Makes our pangs of hunger grow!
O we have far to go!

Mothers

Day by day we seek to find
Some trace of them – but oh! Unkind!
Timothy, Mark and John
Are gone! Are gone! Are gone!
Are gone! Are gone! Are gone!

Travellers

Landlord, take this piece of gold!
Bring us food before the cold
Makes our pangs of hunger grow!
O we have far to go!

Mothers

Day by day we seek to find
Some trace of them – but oh! Unkind!
Timothy, Mark and John
Are gone! Are gone! Are gone!

Travellers

Come, your Grace, don't eat slow!
Take some meat...

Nicolas

O do not taste!
O do not feed
On sin! But haste
To save three souls in need!

The mother's cry
Is sad and weak.
Within these walls they lie
Whom mothers sadly seek.
Timothy, Mark and John,
Put your fleshy garments on!
Come from dark oblivion!...

Travellers

See! Three boys spring back to life,
Who, slaughtered by the butcher's knife.
Lay salted down! – and entering,
Hand-in-hand they stand and sing
ALLELUIA! To their King!

His Piety and Marvellous Works

Chorus

For forty years our Nicolas,
Our Prince of men, our sheperd and
Our gentle guide, walked by our side.

We turned to him at birth and death,
In time of famine and distress,
In all our grief, to bring relief.

He led us from the valleys to
The pleasant hills of grace. He fought
To fold us in from mortal sin.

O! he was prodigal of love!
A spendthrift in devotion to
Us all – and blessed as he caressed.

We keep his memory alive
In legends that our children and
Their children's children treasure still.

Choirs

A captive at the heathen court
Wept sorely all alone.

'O Nicolas is here, my son!
And he will bring you home!'

Here daughters of a nobleman
Were doomed to shameful sin,
Till our good Bishop ransomed them
By throwing purses in.

'Fill, fill my sack with corn!' he said:

'We die from lack of food!'
And from that single sack he fed
A hungry multitude.

The gates were barred, the black flag flew,
Three men knelt by the block,
But Nicolas burst in like flame
And stayed the axe's shock.

'O Help us, good Nicolas!
Our ship is full of foam!'
He walked across the waves to them
And led them safely home.

He sat among Bishops who
Were summoned to Nicaea:
Then rising with the wrath of God
Boxed Arius's ear!

He threatened Constantine the Great
With bell and book and ban:
Till Constantine confessed his sins
Like any common man.

Chorus

Let the legend that we tell
Praise him, with out prayers as well.

The Death of Nicolas

Nicolas

DEATH, I hear thy summons and I come
In haste, for my short life is done;
And oh! my soul is faint with love
For Him who waits for me above.

LORD, I come to life, to final birth.
I leave the misery of earth
For light, by Thy eternal grace,
Where I shall greet Thee face to face.

CHRIST, receive my soul with tenderness,
For in my last of life I bless
Thy name, who lived and died for me,
And dying, yield my soul to Thee.

Chorus

Lord, now lettest thou Thy servant depart
in peace, according to Thy word

For mine eyes have seen Thy salvation
Which Thou hast prepared before the face
of all people

To be a light to lighten the Gentiles and to
be he glory of Thy People Israel.
Glory be to the Father, and to the Son,
and to the Holy Ghost!
As it was in the beginning, is now, and
ever shall be: world without end. Amen.

A Hymn for Choirs and Congregation

*God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.*

*Deep in unfathomable mines
Of never-failing skill
He treasures up His bright designs
And works His sovereign will.*

*Ye fearful saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head.*

KCS CHOIR

SOPRANOS

Anne Allen
Carole Boothman
Bryony Bridges
Kate Cockle
Anna Cronin
Shirley Davenport
Catherine Edge
Wendy Faulkner
Vikki Field
Marigold Haworth
Gill Holdsworth
Margaret Jephcott
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 Dunnington
Trish Guthrie
Daphne Hall
Clare Halloran
Sarah Hastings
Dee Hipwell
Christine Hogh
Donna Laidler
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
Alison White

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
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CONCERT NOTES

Mozart Overture: *Così fan Tutte*

The opera *Così fan tutte* by Wolfgang Amadeus Mozart (1756-91) was premiered in Vienna on 26 January 1790. Subtitled “The school for Lovers”, the work’s libretto is by Lorenzo da Ponte. The plot involves two sisters from Ferrara, Dorabella and Fiordiligi, resident in Naples and amorously involved with soldiers named Ferrando and Guglielmo. Each sister’s fidelity is, rather deceptively, put to the test by a scheme on the soldier’s part. The ensuing upset and confusion reaches a happy resolution only in the work’s final scene.

The practise of including, in the overture, thematic material from the actual opera was established by Jean-Philippe Rameau (1683-1764). Mozart’s overture to *Così* is performed this evening in its original scoring although the movement enjoys another life of its own in a transcription for wind octet by Johann Wendt (1745-1809).

Dvořák Serenade for Strings (excerpts)

Antonín Dvořák (1841-1904) is probably best known for his contribution to the symphonic literature. His New World symphony was performed by Kingston University Orchestra in a previous season.

The Serenade for Strings in E Major opus 22, dates from May 1875. Writing in Grove, Klaus Döge describes the work as an ingenious combination of all kinds of expressive characteristics. Of the Serenade’s five movements, numbers one, three and five are to be performed this evening. Marked Moderato, the first movement is pervaded by a lyrical quality whilst the third, a scherzo, exhibits an overtly jocular atmosphere. The work concludes with similar exuberance. Given the composer was himself a violinist, it is interesting to speculate concerning his preference for performing or conducting the Serenade!

Arriaga Symphony in D

A native of the Basque region, Juan Crisóstomo de Arriaga y Balzola (1806-26) began composing music at the age of eleven. His untimely death, from exhaustion and a pulmonary infection, left only one essay in the symphonic genre.

The Symphony in D Major was one of Arriaga’s final works and combines elements of Schubertian melody with Beethovenian drama. Arriaga’s music was harnessed posthumously as a symbol of Basque nationalism, earning him the dubious distinction of being nicknamed the “Basque Mozart”.

Notes by Miss A. Solemnis.

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particularly this evening

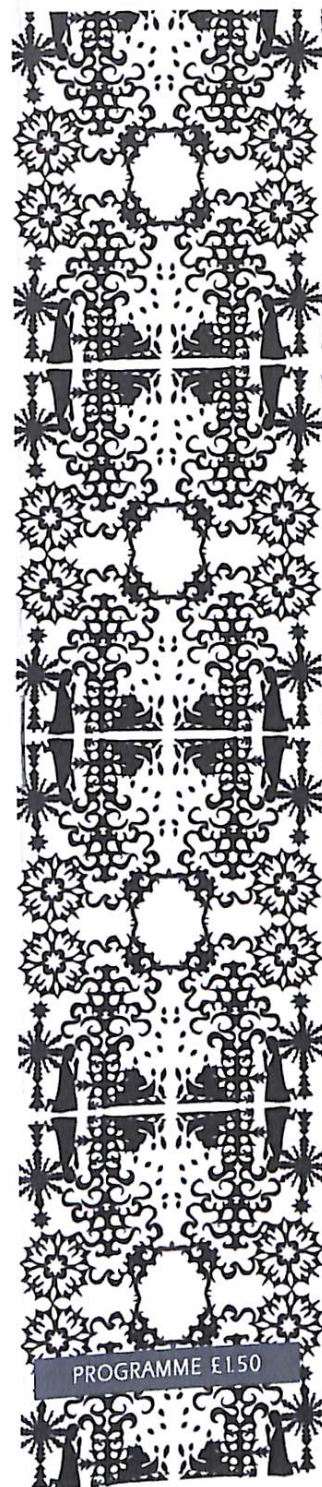
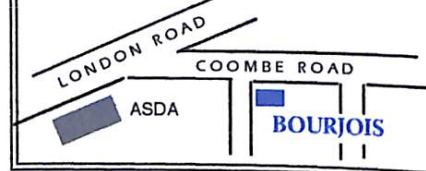
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Kingston Choral Society
Kingston University Chorus & Orchestra

Britten Saint Nicolas

with Philip Ball (Tenor)

Mozart
Overture: Così fan Tutte

Dvorák
Serenade for Strings (excerpts)

Arriaga
Symphony in D
with traditional carols

PROGRAMME £150

Saturday 11th December 2004
Kingston Parish Church, 7:30pm