

Kingston Parish Church

25th June 2005 7.30pm

Musical Director Robin Page

KINGSTON CHORAL SOCIETY

singing with
The Fairfield County Chorale
& Thames Sinfonia

Guest Conductor Johannes Somary

Mozart Magic Flute Overture

Mozart Coronation Mass

Bruckner Te Deum

Schubert Symphony No. 8 in B Minor



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 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. Earlier this year he made his debut with the London Symphony Orchestra.

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. He is currently Professor of Conducting at the Royal Military School of Music, Kneller Hall.

Robin studied at Magdalen College School, Oxford, as a choral scholar, at Gonville and Caius College, Cambridge, as a choral exhibitioner and as a postgraduate at the Royal Academy of Music, London.

JOHANNES SOMARY Guest Conductor

Johannes Somary has been music director for the Fairfield County Chorale from 1975. He has achieved a prominent international career having conducted such ensembles as the English Chamber Orchestra, New Orleans Symphony and London's Royal Philharmonic. He has participated in many international festivals including those in Sion, Dubrovnik, Madeira, Israel, and Greece.

He has worked with such renowned singers as Elly Ameling, Sheila Armstrong, Maureen Forrester, Ernst Haefliger, Benjamin Luxon, Felicity Palmer, and John Shirley-Quirk, and with such well-known instrumentalists as David Bar-Ilan, Garrick Ohlsson, Aaron Rosand and Dizzy Gillespie.

Born in Switzerland, Johannes Somary is active as an organist and has received critical acclaim for his recent recordings of Handel organ concertos. Maestro Somary's discography claims over fifty recordings, including four Stereo Review Record-of-the-Year Awards. Commissioned by the Jefferson Music Festival, Maestro Somary's dramatic cantata *Is This Life?* was given its premier at the Kennedy Center in Washington, D.C. in June 1994, with Michael Moriarty as narrator with the performance receiving critical acclaim in *The Washington Post*.

MARK KNOOP Organ

Mark Knoop studied piano with Stephen McIntyre at the Victorian College of Arts and studied conducting in Melbourne with Robert Rosen. He performs as pianist and conductor and is co-artistic director of the *Libra Ensemble* (Melbourne).

He has appeared with *Elision Ensemble* (Australia), Melbourne Symphony, Ensemble Modern (Frankfurt), the Kingston Chamber Orchestra and conducted *Ensemble Offspring* (Sydney) and ensembles of the Australian National Academy of Music. Current commissions include a new solo work by Michael Finnissy and a major piece by Richard Barrett for clarinet and piano.

Now based in London, Mark performs regularly in a duo with cellist Christina Waldoock as well as other chamber music and as a soloist.

**OUR NEXT CONCERT IS ON
12TH NOVEMBER 2005
BACH B MINOR MASS
with Thames Sinfonia**

For further details contact our mailing list on 020 8549 2093

KINGSTON CHORAL SOCIETY

SOPRANOS

Ann Allen
Rachel Bartlett
Carole Boothman
Bryony Bridges
Kate Cockle
Helen Coe
Anna Cronin
Shirley Davenport
Catherine Donald
Catherine Edge
Wendy Faulkner
Vikki Field
Marigold Haworth
Gillian Holdsworth
Margaret Jephcott
Rita Johnston
Pat Keep
Nora Lack
Sarah Lack
Tina Leach
Debbie Lye
Valerie Moeri
Amy Morgan
Marian Morrison
Heather Naylor
Tricia Nicholls
Eleanor Parker
Judith Pelham
Ruth Rees
Mary Reid
Elizabeth Salzman
Julia Siberry
Magdalen Spooner
Sarah Stokes
Roshni Thoppil
Marion Thorpe
Jackie Thurston
Lynn Tweedale
Becci Waters
Kimberly Wilkinson
Charlotte Wormstone

ALTOS

Katy Barnato
Carole Barnes
Elisabeth Bawdon
Sue Brodie
Mumtaj Choudhury
Clare Clarke
Jane Clift
Margaret Crocker
Cathy Daldy
Antoinette de Souza
Pam Deacon
Madeline Dunington
Stephanie Ferro
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
Madi Schmidt
Rebecca Scudamore
Elizabeth Siberry
Tessa Stone
Maria Stoney
Jill Telfer
Lucy Thomas
Charlotte Vere
Alison White

TENORS

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

BASSES

John Bassett
Alan Brough
Colin Buckland
Paul Chambers
Tony Cunningham
Denis Down
Duncan Faulkner
Michael Hope
David Hudson
Graham Lavers
Marcus Petratt
Luke Reader
Tom Rees
Tim Scott
Roger Ward
Benedick Young

NATALIE HERMAN Soprano

Natalie Herman studied the piano at The Royal Academy of Music before continuing her musical studies at Dartington College of Arts. After a successful ten year career as a teacher of music and art, she became a professional singer, performing throughout Europe with most of London's leading vocal ensembles, including the Academy of Ancient Music, Raglan Baroque Singers, Ambrosian Opera Chorus and London Voices, performing with many distinguished conductors, including Sir George Solti, Riccardo Muti and Christopher Hogwood. She joined English National Opera in 1992, since when her career has been mainly opera orientated. Her roles at ENO have included The Queen of the Night in Mozart's The Magic Flute. She was the soloist in David Fanshawe's Dona Nobis Pacem at the Royal Albert Hall since when she has been much in demand for oratorios and concerts. Recent performances have included the title role in Gustav Holst's opera Savitri and she is currently preparing for performances of the Mother, in Menotti's Amahl and the Night Visitors.

KAREN FOSTER Alto

Karen Foster was born in Middlesex and educated at Trinity College of Music (Junior Exhibitioner), University of London (B. Mus with piano 1st study) and Royal Northern College of Music (postgraduate singer with Nicholas Powell). She has continued working, individually and in master classes, with many distinguished artists, including Josephine Veasey, Delia Lindon, Victor Morris, Ludmilla Andrew, Keith Bonnington and Nicholas Powell. As a member of English National Opera, Karen's busy schedule includes recordings and broadcasts for television and radio, including 'Ernani', 'Semele', and 'The Flying Dutchman'. She has sung and covered roles ranging from Kate Pinkerton (Madam Butterfly), and Herodias' Page (Salome), to Kate (Pirates of Penzance).

On the concert platform, her most recent engagements have been a solo recital in Hastings and a performance of Verdi's 'Requiem' with the Worthing Philharmonic Orchestra and choirs.

SIMON HAYNES Tenor

Simon Haynes was born in Buckinghamshire and studied Law at King's College Cambridge whilst a member of its Chapel Choir. Further study at the Royal College of Music and the Banff Centre for the Arts in Alberta has led to a varied career as a freelance singer and pianist. Appearances with many of this country's pre-eminent professional choirs have taken him all over the world whilst Opera Chorus work has included Glyndebourne Festival Opera, Festival d'Aix en Provence and Opera National de Lyon. He has long-standing associations with the Chorus of English National Opera and the Choir of the Liberal Jewish Synagogue in St. John's Wood. Recordings include Bivar in Debussy's opera Rodrigue et Chimene. Simon will be joining the Chorus of Welsh National Opera for their forthcoming performances of Don Carlos. His spare time is spent between two allotments and the Listener Crossword.

CHEYNEY KENT Bass-Baritone

Having studied in London, Cheyney Kent has been singing for the past ten years. During that time he has sung with a wide cross section of choral groups including the BBC Singers, The English Concert and many other freelance groups giving concerts from the Symphony Hall, Birmingham to the Philharmonie in Berlin. On stage Cheyney has taken minor roles in *Gloriana* and *Paul Bunyan* (Britten), *Amahl and the Night Visitors* (Menotti) and *The Rake's Progress* (Stravinsky) as well as chorus work with Buxton Festival Opera and, in the studio, with Opera Rara and Chandos (Opera in English). He is also involved in commercial recording work and has recently worked on the soundtracks to *Star Wars Episode III: Revenge of the Sith* and *The Lord of the Rings* as well as a new composition by Sir Paul McCartney. Future projects include a visit to the Three Choirs Festival, The Huddersfield Contemporary Music Festival and Berio's *Coro* at the BBC Proms.

FAIRFIELD COUNTY CHORALE

SOPRANOS

Glenda Atherton
Mary Attanasio
Evelyn Averill
Sarah Ball
Patricia Cappalonga
Shirley A. Johnson
Constance Keavney
Patricia A. Miller
Dee Roberts
Elisabeth Rose
Belle B. Shipe
Linda Stones
Arlene Travis

ALTOS

Margaret Andrews
Jeanine Cariri
Ann Marie Carney
Jeanette Ciciora
Mary A. Filippelli
Susan Gardner
Peggy Gettig
Lucinda Knuth
Elsa Larson
Jane Porter
Anne Somary
Janel White
Carolyn Wissinger

TENORS

Jonathan Goodman
Steven Fox
Raud E. Johnson
Lewis Meriwether
Robert S. Rowley
Ken White

BASSES

Daniel Christianson
Frank Estes
Lee Forman
Richard Holmes
Ludwig Pallat
David G. Rees
Eric Stones

PROGRAMME

Mozart *Magic Flute Overture*

Mozart *Coronation Mass*

with soloists from Fairfield County Chorale

Soprano: Arlene Travis

Alto: Elsa Larson

Tenor: Jonathan Goodman

Bass: Richard Holmes

INTERVAL

Bruckner *Te Deum*

with soloists:

Soprano: Natalie Herman

Alto: Karen Foster

Tenor: Simon Haynes

Bass: Cheyney Kent

Schubert *Symphony No 8 in B Minor*

DOMINIC DE SOUZA

This programme is dedicated to the memory of Dominic de Souza who contributed so much over the last few years to the choir with his imaginative artwork in our programme and poster design.

MOZART Mass in C "Coronation", K. 317

KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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.

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.

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

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.

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,

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.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in Nomine Domini.

Osanna in excelsis.

AGNUS DEI

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.

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.

Holy, holy, holy, Lord God of Hosts.

Heaven and earth are full of thy Glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

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.

BRUCKNER Te Deum

TE DEUM

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 Seraphim
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 Glorae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
Non horruisti Virginis uterum.
Tu devicto mortio aculeo
Aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes
In gloria Patris.
Judex crederis esse venturus.

TE ERGO

Te ergo quaesumus tuis famulis subveni,
Quos pretioso sanguine redemisti.

AETERNA FAC

Aeterna fac, cum Sanctis tuis
In gloria numerari.

SALVUM FAC

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 saeculi.
Dignare, Domine die isto
Sine peccato nos custodire.

Miserere nostril, Domini, miserere nostri.
Fiat misericordia tua, Domine, super nos,
Quemadmodum speravimus in te.

IN TE, DOMINE, SPERAVI

In te Domine speravi,
non confundar in aeternum.

*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,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise thee.
The holy Church throughout all the world
doth acknowledge thee,
father of infinite majesty:
thine honourable, true and only Son:
also the Holy Ghost, the Comforter.*

*Thou art the King of glory, O Christ,
thou art the Son of the everlasting Father.
When thou tookest it upon thee to deliver man,
thou didst not abhor the Virgin's womb.
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 heritage.
Govern them, and lift them up forever.
Day by day, we magnify thee,
and we worship thy name: for ever,
World without end.
Vouchsafe, O Lord, to keep us
this day without sin.*

*Have mercy upon us, O Lord, have mercy upon us.
Let thy mercy, O Lord, lighten upon us,
as our trust is in thee.*

*In thee, O Lord, have I trusted:
let me never be confounded.*

MOZART Die Zauberflöte Overture.

Emanuel Schikaneder will forever be remembered as the librettist for one of Mozart's most famous operas - The Magic Flute. It was one of the three last works that Mozart worked on during the second half of 1791. Schikaneder took his inspiration for the opera from a story called Lulu oder die Zauberflöte, one of nineteen oriental stories in Dschinnistan edited by C.M. Wieland. It tells of a young prince who is persuaded by an unhappy queen to rescue her daughter from an evil priest. The story had been set by several people, and the success of one of these precursors is supposed to have convinced Schikaneder and Mozart to change around the characters of the queen and the priest so making the queen become evil, and the priest become benevolent.

There is a story that Schikaneder was in financial difficulties, and the commission was intended to get him out of his troubles. It was a shrewd decision because right from the start 'The Magic Flute' was popular. The premiere was given on 30 September 1791 at the Theater auf der Wieden, and a week later when Mozart attended the theatre it was 'packed as usual, .. with several numbers encored' (letter to his wife on 7-8 October 1791). Unfortunately Mozart, who was also in need of a financial success, never drew any benefit from the well over two hundred performances of 'The Magic Flute' given in the first ten years in Schikaneder's theatre alone; he died on 5th December 1791.

Mozart was in the habit of finishing off works only at the last moment, and the overture was not written until two days before the premiere. Both Mozart and Schikaneder had been members of the Masonic brotherhood and 'The Magic Flute' contains many Masonic symbols. The overture begins Adagio, with three repeated chords, believed to be the rhythm of a secret Masonic knock, and the only part of the overture that is used in the rest of the opera. After a brief introduction the tempo changes to Allegro and a fugue is introduced with a perky theme on the 1st violins that is shared between the rest of the string section and the bassoons. The fugue is interrupted by the three solemn chords, but is re-established for the developments section, going through many key changes before it reaches the home key.

MOZART Mass in C "Coronation", K. 317

The mass setting during Mozart's time was based upon the Neapolitan Mass. Also known as the Cantata Mass, it cut the text of the mass into little pieces and set each piece separately, producing a bitty work with many juxtaposed styles; learned fugues, chorale style choruses and operatic arias existing cheek by jowl. However the importance of the symphony as a musical form in Austria modified the style of Austrian mass settings to reduce the number of movements, and produce a greater sense of unity within the work through the reuse of motifs and themes.

The mass settings that Mozart was required to compose for the Prince Archbishop of Salzburg had particular restraints. Firstly, Emperor Joseph II had decreed that the mass must not contain timpani and trumpets, though in real terms, this had a limited effect because the Austrians' love of festive music was too strong. Secondly the Archbishop did not like his mass settings to extend beyond three-quarters of an hour. Lastly, the orchestra in Salzburg was without violas.

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BRUCKNER Te Deum

Born into a provincial family in Upper Austria, Bruckner was devoutly catholic, devoting all his works, including his symphonies, to the Glory of God. His early musical life was spent as a church organist and then as a choral scholar. It was during this time that he wrote the majority of his sacred choral works; graduals, antiphons and masses. However from the 1870's Bruckner devoted himself to composing symphonies, using the harmonic language that he had learnt from Wagner.

The idea for writing a Te Deum came from Joseph Hellmesberger, a violinist and the Viennese court conductor. By May 1881 Bruckner had completed a sketch of the vocal parts, but he put it aside to work on his sixth and seventh symphonies, and revise his masses. He did not take it up again until November 1883, and completed it on 7 March 1884.

The premier was scheduled for November 1884 in Vienna, but the conductor, Joseph Hellmesberger again, found the work too long and difficult. It was not until May 1885 that Bruckner's pupil, Joseph Schalk, organized another premier, with the chorus of Vienna's Richard Wagner Society, the composer conducting, and the orchestral part played by two pianos. It was a great success, paving the way for the orchestral premier on 10 January 1886, under Hans Richter. The Viennese press, usually a stern critic of Bruckner's music, were won over and praised it highly.

The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trombones, tuba, timpani, strings and organ, and is used chiefly to double the vocal lines developing very little music of its own. The text is divided into five sections. The opening Te Deum, bursts forth with full orchestra and choir, fortissimo. The soloists soon enter 'full of expression' at tibi omnes Angeli (to thee all Angels cry), before the choir takes over again. The first section ends abruptly and in the Te ergo the soloists, in F minor and accompanied by an obbligato solo violin, plead for the Lord's assistance.

Back in C major, the Aeterna fac starts with the choir and orchestra fortissimo, building up to fff, insisting to be made heard. The Salvum fac starts with a repeat of the tenor line from the second section again in F minor, and including the obbligato violin. However the choir shares the movement, making interjections throughout, until it makes its way back to C major, and the music of the very opening of the work returns at per singulos dies benedicimus te. The final section In te, Domine, speravi opens with the soloists. The choir enters on non confundar in aeternum which uses a theme lifted directly from the seventh symphony. This leads to a short fugue and then to the final assertions of faith in from both soloist and choir.

SCHUBERT Symphony No. 8 in B minor, D. 759 "Unfinished"

After completing his sixth symphony at the age of only 21, Schubert had difficulties completing another symphony. Over the next eight years he tried four times before finally embarking on the 'Great' C major symphony. The last of these attempts from 1822, in B minor, produced the work known as the 'Unfinished'.

In its present form the 'Unfinished' symphony has only two movements Allegro moderato, and Andante con moto, but there are piano sketches for a third movement Scherzo, and it has been suggested, though there is disagreement on the point, that the last movement was re-used as the Entr'acte to Rosamunde in 1823.

So why did Schubert leave the symphony unfinished? There are probably two main reasons. Firstly the key of B minor was a very personal key for Schubert, and perhaps he had trouble writing such a public work as a symphony in such a private key. The first movement has a tragic, brooding quality, whilst the second is calm and serene. It may be that Schubert felt unable to maintain the musical thought and provide the unity required.

The second explanation is psychological. Whilst half-way through orchestrating the work, Schubert learnt that he had contracted syphilis; in the 19th century a very nasty disease, with a painful and unreliable cure. It is therefore not too surprising if this work had extra-musical associations that prevented him from returning to it and completing it. Indeed Schubert showed no interest in having the work performed, and in 1823 gave it away to his friends the Hüttenbrenners.

Schubert met Anselm Hüttenbrenner early in his career, when they were both studying composition under Antonio Salieri. This friendship extended to the Anselm's younger brother, Josef, who by 1819 had become slavishly devoted to Schubert, and acted very much as an amanuensis. In 1823 Schubert gave the score of the B minor symphony to Josef, as a gift for Anselm. Josef held onto the score for a while, before passing it on. There it stayed until 1865, when Johann Herbeck, the conductor of the Vienna Gesellschaft der Musikfreunde learnt of the symphony's existence. Anselm only handed over the manuscript on condition that Herbeck gave a performance of one of his overtures. The first performance of the 'Unfinished' symphony was given on 17 December 1865, 37 years after its composer's death. Herbeck did not return the symphony immediately, but had it published, and it quickly took its well-deserved place in the concert repertoire.

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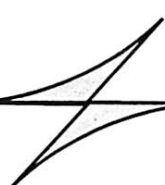
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