

Kingston Parish Church

8th April 2006 7.30pm

Conductor Robin Page

KINGSTON CHORAL SOCIETY

accompanied by the
TIFFIN CHILDREN'S CHOIR

Carmina Burana Orff

Four Choruses Dvořák

Hungarian Dances Brahms



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 one of the membership secretaries on 020 8398 2978 (Tom Rees) or 020 8949 4961 (Denis Down) for more information and arrange to come to a rehearsal.

ROBIN PAGE – Musical Director

Robin's musical career began with singing. As a chorister at Magdalen College, Oxford and then as a Choral Exhibitioner at Gonville and Caius College, Cambridge, he came under the influence of such great figures from the English Choral tradition as Bernard Rose and David Willcocks. It was therefore quite natural that his career as a conductor should include choral music, alongside his work with orchestras.

This season he celebrates 25 years conducting the **Kingston Choral Society**, during which time he has explored the mainstream choral repertoire whilst also introducing the choir to challenging new works. The choir now performs with period instrument orchestras when singing Bach, Handel and other early repertoire, and has worked with soloists of the highest calibre, including Evelyn Tubb, Joseph Cornwell, Jane Eaglen and Kathryn Harries. Robin has encouraged the choir to sing Sibelius, Larsson, Prokofiev and Janacek in the original Finnish, Swedish, Russian and Czech.

The 2004/5 season saw Robin conducting the **London Symphony Orchestra** and the **Royal Philharmonic Orchestra**, in addition to his regular commitments as Principal Conductor and Musical Director of **Thames Sinfonia**, the **Purcell Orchestra**, **Worthing Philharmonic Orchestra** and **Kingston Choral Society**. He has close links with the Baltic States and Eastern Europe, conducting many orchestras, including the **Estonian National Symphony Orchestra** and the **Polish National Radio Symphony Orchestra**. His strong commitment to Scandinavian music has resulted in many acclaimed performances of the works of Sibelius and Nielsen. He has also explored the Swedish repertoire which is much less familiar to UK audiences, with broadcasts on both the BBC and Swedish National Radio. He gains much inspiration from time spent at his family's retreat, deep in the Swedish forest.

Working with young people is an important part of his musical life: his conducting students have won awards at conservatoires in the UK and Europe, and he is currently Professor of Conducting at the Royal Military School of Music, Kneller Hall. He has also worked with students at the **Royal Academy of Music**, the **London College of Music** and **Kingston University**. As an adjudicator for the National Festival of Music for Youth, he travels all over the UK, but always tries to be back in London for Thursday night rehearsals with KCS!

FAYE HART - Soprano

Faye Hart trained at the Royal Northern College of Music as a coloratura soprano, relishing any opportunity to develop and display her acting skills through tackling a variety of characters such as: 'Musetta' *La Bohème*; 'Nedda' *Pagliacci*; 'Marguerite' *Faust*; 'The Queen of the Night' *The Magic Flute*; 'Lucia' *Lucia di Lammermoor*; 'Zebinetta' *Ariadne auf Naxos*, and 'Adele' *Die Fledermaus*. During her time at college, Faye also became a Peter Moore's scholarship winner and travelled to Italy to perform 'La Calisto' *Cavali* in Batignano.

Since Faye graduated from RNCM with her Professional Performance Diploma (merit), she has sung in numerous galas, festivals, oratorios and concerts in between operatic engagements including – 'Musetta' *La Bohème* (Crystal Clear Opera), 'Kate' *Yeoman of the Guard* (Opera Holland Park) and 'Adele' *Die Fledermaus* (London City Opera).

In 2001 Faye joined English National Opera's prestigious chorus and, within nine months of singing at the Coliseum, was asked to audition for principal cover roles. In May 2002 Faye made her principal début with ENO playing the part of the '15-year-old Girl' in Berg's critically-acclaimed opera, *Lulu*. Later on that summer Faye performed with 'The Full Effect' promotions company as the soprano soloist with the English Sinfonia for the Bedford Proms in the Park attended by more than 8,000 people. Faye ended 2002 singing for Dame Norma Major at a celebrity charity gala.

Unfortunately, Faye spent most of 2003 recovering from major surgery, but returned to ENO in time for its grand re-opening in 2004 and particularly enjoyed performing *The Pirates of Penzance* on The Royal Variety Show hosted at the Coliseum.

PHILIP BALL - Tenor

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 and Mahler's 8th Symphony in Birmingham Symphony Hall. He is featured as tenor soloist on two CDs: *Love is the only Prayer* and *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*.

~~~ DATE FOR YOUR DJARY ~~~

10 June 2006 at 7.30 pm

**Brahms Requiem, Fauré Pavane & Poulenc Organ Concerto**

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## GARY COWARD - Baritone

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

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

His operatic work has been with such companies as Opera Brava, Kentish Opera, Pavilion Opera, London Opera Players, English Touring Opera and Scottish Opera, with leading roles in Mozart, Donizetti, and Rossini; Operetta in Strauss and Lehar; but most frequently in Puccini – Marcello, Sharpless and Scarpia and Verdi – Renato, Don Carlo, Ford, Iago, Di Luna, Germont Père, Amonasro and Rigoletto.

He is a member of the English National Opera.

## MARK KNOOP - Pianist

Mark Knoop studied piano with Stephen McIntyre at the Victorian College of the Arts and in Europe with various mentors including Herbert Henck, James Avery and Peter Feuchtwanger. He studied conducting in Melbourne with Robert Rosen. He performs as pianist and conductor and is co-artistic director of the Libra Ensemble (Melbourne). Mark has performed in New Zealand, South Korea, Mongolia, Netherlands, Germany, United Kingdom, Canada and throughout Australia.

As well as the Libra Ensemble, he has appeared with such groups as 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.

Mark has worked with many respected composers including Michael Finnissy, Chris Dench, James Dillon, Liza Lim, Adam Yee, Benjamin Marks, Richard Barrett, David Young, Matthew Shlomowitz, Thomas Meadowcroft and many others. Solo works composed for him include Chris Dench's *into the wormworks* and *the heart's algorithms*, both members of the *Phase Portraits* cycle, Benjamin Marks' *La Chûte* and Dominik Karski's *Streams Within* for piano and ensemble. 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 Waldock as well as other chamber music and as a soloist. He is currently undertaking a recording for the METIER label of Chris Dench's thirtyyear *Phase Portraits* cycle.

## IAN PACE - Pianist

The British pianist Ian Pace is internationally renowned as a performer of contemporary and other piano music, known for his transcendental virtuosity, vastness of repertoire, and uncompromisingly modernistic approach. He has played in 20 countries, at most of the major European music festivals and given over 100 world premieres, by a wide range of composers including Julian Anderson, Richard Barrett, James Dillon, Pascal Dusapin, Brian Ferneyhough, Michael Finnissy, Christopher Fox, Volker Heyn, Frederic Rzewski, Howard Skempton and Gerhard Stabler.

In 1996 he gave a landmark six-concert series of the complete piano works of Michael Finnissy in London to great critical acclaim; later he premiered the same composer's five-and-a-half hour piano cycle. He performs regularly with the Arditti Quartet; amongst quintets that they have premiered are works by Richard Barrett, Beat Furrer and Walter Zimmermann.

His CDs are available on the Naive, NMC, Metier, Stradivarius, Albedo and Enzyme labels. He is also a writer and musicologist, having written and lectured widely on such diverse subjects as contemporary composers, 19th century performance practice and music and politics. He co-authored *Uncommon Ground: The Music of Michael Finnissy*, published by Ashgate in 1997, and is currently working on a major new critical study of Finnissy's music, a volume of interviews with contemporary composers and performers and a volume of essays called *Performance as Ideology*.

## Four Choruses for Mixed Voices, Op. 29 - Antonin Dvorák

The choral part-song played an important role in the revival of national music in nineteenth century Czechoslovakia. Smetana, Janacek, and Dvorak all used the form. The four choruses for mixed voices, Op. 29, were written in 1876 and were the first that Dvorak wrote. In the next three years he went on to compose sixteen works for male chorus, and, in 1882, returned to the mixed choir for his ever popular *In Nature's Realm*.

Op. 29 consists of four secular pieces. The first two *Místo klékání* (*Evening's Blessing*) and *Ukolébavka* (*Cradle Song*) were composed to texts by the poet Adolf Heyduk (1835-1923), taken from a collection entitled *Dulcimer and Violin* (1859). The last two *Nepovím* (*I Won't Tell*) and *Opuštěný* (*The Forsaken One*) are to traditional poems from the Moravian folksong tradition. The work is dedicated to the Turnov Choral Society, who premiered it on 20 October 1878.

## PROGRAMME

### Dvorák Four Choruses

### Brahms Hungarian Dances

1. G minor - Allegro molto
3. F major - Allegretto
6. D-flat major - Vivace
7. A major - Allegretto
5. F-sharp minor - Allegro

~~~ INTERVAL ~~~

Orff Carmina Burana

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Hungarian Dances - Brahms

No "exotic" music more thoroughly captivated the attention of European musicians in the Classical and Romantic eras than the so-called "gypsy" music of Hungary. The popularity of Hungarian music intensified during the nationalistic political struggles of the 1840s, and it was highlighted by the appearance of a Hungarian violinist, Eduard Reményi, whose manner of playing was influenced by the verve and freedom of the gypsy violin style. In 1852 Reményi took as his accompanist a nineteen-year-old pianist from Hamburg named Johannes Brahms. They toured successfully for some time, and Brahms retained ever afterwards a fondness for the Hungarian musical idiom. In 1869 he published his first set of Hungarian Dances, arrangements for piano duet of characteristic Magyar tunes. These instantly made him famous among a wide audience at just the time that his German Requiem attracted the attention of connoisseurs of the most serious music. Eleven years later he composed a second set of Hungarian Dances. The compositions show bold contrasts of mood between the poignant, rhythmically free tunes in slower tempos and the fiery dash of the faster ones, a marked characteristic of this Hungarian style.

Carmina Burana - Orff

Carl Orff was born into a military family on 10th July 1895. He had private lessons on piano, organ & 'cello from the age of five, and loved to improvise. He would write the words and music for his own puppet plays, using kitchen utensils as percussion instruments.

When he entered the Akademie der Tonkunst in 1913, he had already composed more than 50 songs, some to his own words, and had some published in 1911. He became interested in the theatre when he became conductor of the Munich Kammerspiele in 1915. When in 1924 he founded the Güntherschule with Dorothee Günther, he tried to marry music and movement in an attempt to create 'total theatre'. His musical influences were quite diverse; Schoenberg, Renaissance music - especially Monteverdi - and Bavarian folk music all fascinated him at one time or another.

It was not until 8 June 1937 in Frankfurt am Main, with the production of Carmina Burana, that all these interests came together, and Orff had his first major success. After the premiere Orff wrote a letter to his publishers saying 'Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With Carmina Burana my collected works begin'

The poems from Carmina Burana come from a collection of more than two hundred medieval poems and songs preserved in the library of the Abbey of Benediktbeuern in Upper Bavaria, and the title actually means *Songs from Benediktbeuern*. The collection was compiled in 1803 by Johann Andreas Smelzer, and contains songs and poems from England, France, Germany and Italy, written in a variety of languages including Medieval Latin, Middle High German, and French, often combined. The subjects covered by the poems are far ranging, but are just as relevant today as they were 600 years ago. Love appears in many of the poems, from the abstract poems *veris leta facies* or *ecced gratum* which show how the awakening of spring induces man to think of love, to the more explicit and ribald *tempus est jocundum* or *chume, chum, geselle min* in which the author offers to sacrifice the whole world to lie in the arms of the Queen of England. Eating and drinking are represented by *In taberna quando sumus* and *Olim lacus colueram* in which a black swan sings about its fate as it is being slowly roasted. The whole work is framed by the striking chorus, *O Fortuna* which shows that however important man may think himself, he must never forget that he is only a plaything of blind fate.

The original orchestration is extensive with a huge percussion section. The whole is used to great effect to produce crashing climaxes and provide the driving rhythms that characterise the work. The version you will be hearing tonight is an arrangement for two pianos and percussion made in 1956 by Wilhelm Killmayer.

Four Choruses - Dvorák

Evening's Blessing

Up there in the clearing
shepherds tend to their flocks,
tunics rolled up,
wide-rimmed hats pulled down.

The shepherd's hut stands on the
top,
well beyond this clearing
and down below at the foot of the
hill,
there's a hamlet hiding.

And in this hamlet oh so small,
lives a young fair maid
as her heart is filled with love,
she makes songs to her own
feelings.

As she then t'ards her beloved
lad
turns and sings with her sweet
lovely voice,
it sounds so fine as to turn the
field
all lush and sparkling green.

To him her song of love,
rings like the evening bell,
as on his hard bed he lies down,
and in prayer bows his head.

To him her song of love,
in his sleep in the shepherd's hut,
wards off all pains and tears,
like the angel's tender wing.

Give not to the priest
for the lad to say his prayers,
rather go ask the young fair maid
for him to sing her songs.

Lullaby

Little baby,
full-lipped boy,

hairless head,
sleep so calm,
mummy'll
rock you.
Keep your little eyes,
your sweet shiny darts
tightly shut:
your mother will
rock you
till morn.

Your little paws,
sweet and chubby,
put at rest now,
they're like the wings
of one who soars up to the sky,
of the falcon.
Do hide them now,
lily of mine,
under your blanket,
by now your ears are set
for sweet dreams, my laddie,
whose whispers are ready.

Sleep now! By day,
as you wake up again,
you will be welcomed
by the splendid feathers
of the sky's
flaming ball,
but when up there
the Moon
stands anew,
for play and dance
I will bring down
the David's harp.

I Won't Tell

She stood by the well,
for the peacock to care,
do tell me, my maid,
my grey-feathered dove,
whether I'm the one you love.

Now I won't tell you,
As I do not know,
Come to our house tonight,
I'll first ask my mummy,
Only then I will tell you.

Now to your house I will ride
On my horse raven-black,
And I will tie him up
To the fir-tree right there,
With a ribbon all white.
The fir-tree that stands there,
It's oh so glorious,
Come summer, come winter-
time,
It stays green all the time.

The Forsaken One

If you did not want me,
you should have told me so,
should not have for two years
let me think otherwise.

Instead of those two years,
you should have let me know,
you should have, you should
not have sat on the porch.

Willow-tree, willow,
wee willow twig-oh,
I will spend for you
two years in sorrow.

Fir-tree so green,
don't let your needles fall,
like I was forsaken
by my own lover.

Fir-tree so green,
don't let your green top fall,
like I was forsaken
by my sweet maid and fair.

If you did not want me,
you should have told me so,
that those dark eyes of yours
want to see me no more.

They will yet find the sight of me
well worthy of looking at,
as I walk past with a sabre
strapped to my soldier's belt.

Carmina Burana - Orff

FORTUNE, EMPRESS OF THE WORLD

O Fortune (O Fortuna)

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.

Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villany.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

I bemoan the wounds of Fortune (Fortune plango vulnera)

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.

It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an
opportunity
she is bald.

On Fortune's throne
I used to sit raised up,
crowned with
the many-coloured flowers of
prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit -
let him fear ruin!
for under the axis is written
Queen Hecuba.

SPRING

The merry face of spring (Veris leta facies)

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!

Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes
nectar-scented breezes.
Let us rush to compete
for love's prize. Ah!

In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laugh-

ing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand
joys. Ah!

The sun warms everything (Omnia sol temperat)

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.

All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.

Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

Behold, the pleasant spring (Ecce gratum)

Behold, the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigours of winter. Ah!

Now melts

and disappears
ce, snow and the rest,
winter flees,
and now
spring sucks at summer's breast:
a wretched soul is he
who does not live
or lust
under summer's rule. Ah!

They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
at Venus' command
let us glory
and rejoice
in being Paris's equals. Ah!

ON THE GREEN Dance

The woods are burgeoning (Floret silva nobilis)

The noble woods are burgeoning
with flowers and leaves.
Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!
The woods are burgeoning all
over,
I am pining for my lover.
The woods are turning green all
over,
why is my lover away so long?
Ah!
He has ridden off,
Oh woe, who will love me? Ah!

Shopkeeper, give me colour (Chramer, gip die varwe mir)

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young
men
love me, against their will.
Look at me,

young men!
Let me please you!
Good men, love
women worthy of love!
Love ennoble your spirit
and gives you honour.
Look at me, etc.

Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you
afford.
Look at me, etc.

Round dance (Swaz hie gat umbe)

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Come, come, my love,
I long for you,
I long for you,
come, come, my love.

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round,
etc

If all the world were mine (Were diu werlt alle min)

If all the world were mine
from the sea to the Rhine,
I would do without it
if the Queen of England
might lie in my arms.

IN THE TAVERN

Burning Inside (Estuans inte- rius)

Burning inside
with violent anger,
bitterly
I speak to my heart:

created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.

If it is the way
of the wise man
to build
foundations on stone,
the I am a fool,
like a flowing stream,
which in its course
never changes.

I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.

The heaviness of my heart
seems like a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of
the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

The Roast Swan Sings (Olim lacus colueram)

Once I lived on lakes,
once I looked beautiful
when I was a swan.

Misery me!
Now black

and roasting fiercely!

The servant is turning me on the
spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me! etc.

Now I lie on a plate,
and cannot fly any more,
I see bared teeth:

Misery me! etc.

I am the abbot (Ego sum abbas Cucaniensis)

I am the abbot of Cockaigne
and my assembly is one of drink-
ers,
and I wish to be in the order of
Decius,
and whoever searches me out at
the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes
he will call out:

Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!
Ha ha!

When we are in the tavern (In taberna quando sumus)

When we are in the tavern,
we do not think how we will go to
dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,

some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the
name of Bacchus.

First of all it is to the wine-
merchant
that the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the
wood,

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master
drinks,
the soldier drinks, the priest
drinks,
the man drinks, the woman
drinks,
the servant drinks with the maid,
the swift man drinks, the lazy
man drinks,
the white man drinks, the black
man drinks,
the settled man drinks, the wan-
derer drinks,
the stupid man drinks, the wise
man drinks,

The poor man drinks, the sick
man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man
drinks,
the bishop drinks, and the dea-
con,
the sister drinks, the brother

drinks,
the old lady drinks, the mother
drinks,
this woman drinks, that man
drinks,
a hundred drink, a thousand
drink.

Six hundred pennies would
hardly
suffice, if everyone
drinks immoderately and im-
measurably.
However much they cheerfully
drink
we are the ones whom everyone
scolds,
and thus we are destitute.
May those who slander us be
cursed
and may their names not be
written in the book of the right-
eous.
Io io io io io io io io!

Cupid flies everywhere (Amor volat undique)

Cupid flies everywhere
seized by desire.
Young men and women
are rightly coupled.

The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden
in the depth of her heart;

it is a most bitter fate

Day, night and everything (Dies, nox et omnia)

Day, night and everything
is against me,
the chattering of maidens
makes me weep,
and often sigh,
and, most of all, scares me.

O friends, you are making fun of

me,
you do not know what you are
saying,
spare me, sorrowful as I am.
Great is my grief,
advise me at least,
by your honour.

Your beautiful face,
makes me weep a thousand
times,
your heart is of ice.
As a cure,
I would be revived
by a kiss.

A girl stood (Stetit puella)

A girl stood
in a red tunic;
if anyone touched it,
the tunic rustled.
Eia!

A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!

In my heart (Circa mea pectoral)

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!

Mandaliet,
mandaliet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness.
Ah!

Mandaliet, etc.

May God grant, may the gods

grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!

Mandaliet, etc.

Come, come, O come (Veni, veni, venias)

Come, come, O come,
do not let me die,
hycra, hycra, nazaza,
trillirivos!

Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!

redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

In the balance (In truitina mentis dubia)

In the wavering balance of my
feelings
set against each other
are lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

This is the joyful time (Tempus est iocundum)

This is the joyful time,
O maidens,
rejoice with them,
young men!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first
love!
New, new love is what I am dying
of!

I am heartened
by my promise,

I am downcast
by my refusal

Oh! Oh! Oh! etc.

In the winter
man is patient,
the breath of spring
makes him lust.

Oh! Oh! Oh! etc.

My virginity
makes me frisky,
my simplicity
holds me back

Oh! Oh! Oh! etc.

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!

Oh! Oh! Oh! etc.

Sweetest one (Dulcissime)

Sweetest one! Ah!
I give myself to you totally!

**BLANCHEFLEUR AND HELEN
Hail, most beautiful one (Ave formosissima)**

Hail, most beautiful one,
precious jewel,
Hail, pride among virgins,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

**FORTUNE, EMPRESS OF THE
WORLD**

O Fortune (O Fortuna)
O Fortune, etc

Tiffin Children's Choir

Founded in September 2004, the Tiffin Children's Chorus is made up of boys and girls aged between 7 and 13 and attending schools in the Kingston area, and is trained by Simon Toyne, Alison Renvoize and Veronica Lloyd-Richards. The chorus gives regular concerts with the Tiffin Boys' Choir and local orchestras, and has appeared at the Royal Opera House, Covent Garden in *La Bohème* and *Otello*. Future plans include appearing with the London Mozart Players at Kingston Parish Church on April 29th, and further performances of *La Bohème* with the Royal Opera in October. Membership of the chorus, subject to audition, is open to boys and girls able to commit to rehearsals at 4.15 pm on Mondays at Tiffin School. For further information contact Alison White, Tiffin Arts College Administrator, on 020 8546 4638 ext 133, email awhite@tiffin.kingston.sch.uk or download an application form at www.tiffin.kingston.sch.uk.

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