

KINGSTON PARISH CHURCH

4th November 2006 7.30pm

Conductor Robin Page

KINGSTON CHORAL SOCIETY

with Thames Sinfonia

BRUCKNER
Mass in E Minor

STRAVINSKY
Symphony of Psalms

MOZART
Wind Serenade in E flat



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 on 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.

Last season he celebrated 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!

Symphony of Psalms - Stravinsky

The *Symphony of Psalms* was commissioned in 1930 by Serge Koussevitsky, the conductor of the Boston Symphony Orchestra, to celebrate the orchestra's 50th anniversary. Stravinsky had returned to the Orthodox faith in 1926, after a gap of 16 years, and his strength of belief is shown by the symphony's dedication, which begins "Cette Symphonie composée à la gloire de DIEU ...". Stravinsky chose to set three of the Psalms of David in the Latin Vulgate version: Psalm 38, verses 13 & 14; Psalm 39, verses 2, 3 & 4; and Psalm 150.

Although the *Symphony of Psalms* was written during his neoclassical period, Stravinsky does not try to emulate the classical symphony, for example he does not use sonata form, and he said of the work "It is not a symphony in which I have included psalms to be sung, rather it is the singing of psalms that I am symphonizing". The orchestration is quite extensive, running to 4 flutes, 4 oboes, 3 bassoons, timpani, bass drum, harp and two pianos, but omits violins, violas and clarinets (those instruments that sound most like the voice). The work is played without a break.

The first movement, *Prelude*, is composed of several small sections each with its own motif, extended and developed each time it is heard. The sections are marked by a staccato block chord in E minor, which also starts the whole movement. Significant elements are the first motif played on oboe and bassoon, and the piano arpeggios which make use of the ancient church modes of F-dorian and E-phrygian. The altos introduce the choir's entry, and the movement work up to a climax on *Remit te mihi* (O spare me).

The second movement is in the form of a double fugue. The subject of the orchestral fugue is spiky, jumping about a lot, and at times is reminiscent of the fugue in Bach's *The Musical Offering*. It first appears on the oboe, before being taken up by the flute, transposed up a fifth. The subject of the choir's fugue contrasts with orchestra's by being a stepwise descending phrase. The choir is *a cappella* at the words *Et statuit super petram pedes meos* (And set my feet upon a rock), which is followed by a section for the orchestra alone. The end of the movement is signaled by the choir signing quietly in unison.

The final movement is the longest and was the first to be written. It is made up of several contrasting sections, alternating between choir and orchestra. The text of Psalm 150 is joyous, and in the baroque period was generally set to triumphant music, however, Stravinsky gives the choir subdued, pleading music, whilst the orchestra provides the drama with brass fanfares, and complex rhythms. The phrase *Alleluia Laudate Dominum* (Alleluia, Praise ye the Lord) is set in unison and brings the work to quite and reflective end.

The first performance was given at the Palais des Beaux Arts, Brussels by the Société Philharmonique de Bruxelles on 13 December 1930, conducted by Ernest Ansermet. The Boston Symphony Orchestra had to wait until 19 December for its celebratory performance.

Wind Serenade in E Flat Major - Mozart

Throughout the eighteenth century royalty and aristocrats in central Europe kept a wind band (called a Harmonie) to perform background music during mealtimes (so-called Tafelmusic), or to perform music on special occasions. During his tenure at Salzburg in the early part of his career Mozart composed large quantities of music for such occasions. Once he moved to Vienna, in 1781, Mozart continued to write wind music, mainly for performance at Masonic functions. However, during this period he wrote three particularly fine examples including the Serenade in E flat major, KV 375.

The Serenade KV 375 was probably composed in the autumn of 1781, originally for six instruments, pairs of clarinets, horns and bassoons. In July the following year Mozart revised the work, removing repeats in the first movement, expanding the length of and changing figuration in the finale, and adding oboes to create an octet. It is in five movements, all in the key of E flat major: Allegro maestoso; Menuetto; Adagio; Menuetto; Finale (Allegro).

Mozart mentions the work in a letter written to his father on 3rd November 1781: "At 11 o'clock last night I was serenaded by two clarinets, two horns, and two bassoons playing my own music... The six musicians are poor wretches who play together quite nicely all the same... The chief reason I composed it was to let Herr von Strack [Chamberlain to the Emperor Joseph II], who goes by every day, hear something of mine; so I wrote it rather carefully".

It is one of the most difficult of Mozart's wind pieces to play. The first movement begins with Mozart's characteristic E flat rhythm. This chord underpins the first 24 bars, which act as an introduction to the first movement. The new section, marked *allegro*, begins with a theme on the clarinet that forms the basis for the musical argument of the movement. Material from the introduction reappears in the coda.

The first minuet is stately with an extended chromatic trio in C minor. The themes in the slow movement *andante* have an operatic quality. All the instruments take it in turn to play the theme and then to provide the semiquaver accompaniment. The second minuet has the one-in-a-bar feel of a German *ländler* (peasant dance). The finale is a high-spirited rondo which requires great virtuosity from all players.

Mass in E Minor - Bruckner

Bruckner set the mass on seven occasions, but only the last three in D minor, E minor, and F minor, all dating from the 1860s, have made it into the repertoire. The mass No. 2 in E minor was written for the consecration of the votive chapel of the new cathedral of the Immaculate Conception in Linz and was dedicated to Bruckner's friend and patron Bishop Rudger. The cathedral was not completed in time for the first performance, on 29th September 1869, so it took place in the Cathedral Square, conducted by Bruckner himself.

Bruckner's Mass in E minor is written for 8 part choir, and the unusual orchestral forces of 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and 3 trombones. It is also unusual in that it is heavily influenced by 16th century Italian church music – in particular the music of Palestrina (c. 1525 - 1594). Bruckner had made a study of renaissance music and it seems likely that in this mass he was attempting to fulfil the requirements of the Cecilian Movement. The combination of the unusual orchestration, and the mixture of renaissance and romantic idioms in this work make it at once both unique in the annals of 19th century church music, and particularly expressive.

The opening movement shows the influence of the renaissance. It is for eight part chorus, predominantly unaccompanied, and is written in the Phrygian mode, an ancient church mode very close to the E minor. The *Kyrie* is made up of sequences of homophonic chords, full of suspensions, and frames a *Christe* which uses dissonance to provide the climax of the first section. The first line of the *Gloria* is intoned by the tenor. The movement starts with a bassoon arpeggio figure which propels the whole movement. At *Qui tollis* the tempo slows to *Andante* and the music becomes calm and reflective. At *Quoniam tu solus*, the tempo picks up and the key changes from E minor to C major as the opening material, including the bassoon figure, reappears. The *Amen* is set to a double fugue which ends with two emphatic chords.

The *Credo* shares many features with the previous movement. It also starts with the tenor intoning the first line; it has a sense of forward motion created by repeated quaver figures. It too has an ABA structure, the outer sections being marked *Allegro*, the quiet middle section, at *Et incarnatus est*, marked *Adagio*, and full of rich modulations. The *Sanctus* shows the most influence of the Palestrinian style. It opens with the unaccompanied choir singing flowing melismas, and the phrases dovetailing into each other. The orchestra enters at *Dominus Deus*, with repeated *ff* chords, moving to G major for *Gloria*.

The *Benedictus* is a quiet, introspective movement, very chromatic and based on a modified sonata form. The melodic line is broken up into small units which are held together by the orchestra. The *Agnus Dei* is again chromatic and uses dissonance very effectively to highlight the pleading feeling that the text demands. The work is unified in the final bars by the reappearance of the Phrygian theme from the end of the *Kyrie*.

PROGRAMME

Stravinsky Symphony of Psalms

Mozart Wind Serenade in E Flat Major

~~~ INTERVAL ~~~

### Bruckner Mass in E Minor

#### Symphony of Psalms - Stravinsky

Exaudi orationem meam, Domine,  
et deprecationem meam.  
Auribus percipe lacrimas meas.  
Ne sileas.  
Quoniam advena ego sum apud te  
et peregrinus, sicut omnes patres mei.  
Remitte mihi,  
ut refrigerer priusquam abeam  
et amplius non ero.

*Vulgata, Libr. Psalm XXXVIII 13-14*

Expectans expectavi Dominum,  
et intendit mihi  
Et exaudivit preces meas:  
et eduxit me de lacu miseriae,  
et de luto fecis.  
Et statuit super petram pedes meos:  
et direxit gressus meos.  
Et immisit in os meum canticum novum,  
carmen Deo nostro.  
Videbunt multi et timebunt:  
et sperabunt in Domino.

*Vulgata, Libr. Psalm XXXIX 2-4*

Alleluia.  
Laudate Dominum in sanctis ejus:

Hear my prayer, O Lord,  
and give ear unto my cry:  
hold not thy peace  
at my tears:  
for I am a stranger with thee  
and a sojourner, as all my fathers were.  
O spare me,  
That I may recover strength, before I go  
hence, and be no more

*Psalm 39: 12-13*

I waited patiently for the Lord;  
and he inclined unto me,  
and heard my cry.  
He bought me up also out of an horrible  
pit, out of the miry clay,  
and set my feet upon a rock,  
and established my goings.  
And he hath put a new song in my mouth,  
even praise unto our God:  
and many shall see it, and fear,  
and shall trust in the Lord

*Psalm 40: 1-3*

Alleluia.  
Praise God in his sanctuary:

laudate eum in firmamento virtutis ejus.  
 Laudate eum in virtutibus ejus.  
 Laudate eum secundum multitudinem  
 magnitudinis ejus.  
 Laudate eum in sono tubae.  
 Alleluia.  
 Laudate Dominum, laudate eum.  
 Laudate eum in tympano et choro:  
 laudate eum in cordis et organo.  
 Laudate eum in cymbalis bene sonantibus:  
 laudate eum in cymbalis jubilationibus.  
 Laudate Dominum, laudate eum.  
 Omnis spiritus laudet Dominum.  
 Alleluia.  
 Laudate Dominum.

*Vulgata, Libr. Psalm CL*

# Mass in E Minor - Bruckner

## 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.

praise him in the firmament of his power.  
 Praise him for his mighty acts.  
 Praise him according to his excellent  
 greatness.  
 Praise him with the sound of the trumpet.  
 Alleluia.  
 Praise ye the Lord, praise him.  
 Praise him with the timbrel and dance:  
 praise him with strings and organs.  
 Praise him upon the loud cymbals:  
 praise him upon the high sounding cymbals.  
 Praise ye the Lord, praise him.  
 Let everything that hath breath praise the Lord.  
 Alleluia.  
 Praise ye the Lord.

*Psalm 150*

## KYRIE

Lord, have mercy on us.  
 Christ, have mercy on us.  
 Lord, have mercy on us.

## GLORIA

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

## CREDO

I believe in one God,  
 the Father almighty,  
 creator of heaven and earth,  
 and of all things  
 visible and invisible.

Et in unum Dominum Jesum Christum,  
 Filium Dei unigenitum.  
 Et ex Patre natum  
 ante omnia saecula.  
 Deum de Deo, lumen de lumine,  
 Deum verum de Deo vero.  
 Genitum non factum,  
 consubstantiali Patri:  
 per quem omnia facta sunt.  
 Qui propter nos homines  
 et propter nostram salutem,  
 descendit de coelis.  
 Et incarnatus est  
 de Spiritu Sancto  
 ex Maria Virgine,  
 et homo factus est.  
 Crucifixus etiam pro nobis:  
 sub Pontio Pilato  
 passus, et sepultus est.  
 Et resurrexit tertia die,  
 secundum Scripturas  
 Et ascendit in coelum:  
 sedet ad dexteram Patris.  
 Et iterum venturus est cum Gloria,  
 judicare vivos et mortuos:  
 cujus regni non erit finis.  
 Et in Spiritum Sanctum,  
 Dominum et vivificantem:  
 qui ex Patre Filioque procedit.  
 Qui cum Patre et Filio  
 simul adoratur et conglorificatur:  
 qui locutus est per Prophetas.  
 Et in unam sanctam catholicam  
 et apostolicam Ecclesiam.  
 Confiteor unum baptisma  
 in remissionem peccatorum.  
 Et expecto resurrectionem mortuorum.  
 Et vitam venturi saeculi.  
 Amen.

## SANCTUS

Sanctus, sanctus, sanctus,  
 Dominus Deus Sabaoth.  
 Pleni sunt coeli et terra gloria tua.  
 Hosanna in excelsis.

## BENEDICTUS

Benedictus qui venit  
 in nomine Domini.  
 Hosanna 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 in one Lord Jesus Christ,  
 only-begotten son of God,  
 born of the Father  
 before all ages;  
 God of God, light of light,  
 true God of true God;  
 begotten, not made;  
 consubstantial with the Father;  
 by Whom all things are made.  
 Who for us men,  
 and for our salvation  
 came down from heaven;  
 And was incarnate  
 by the Holy Ghost  
 of the Virgin Mary;  
 and was made man.  
 He was crucified also for us,  
 suffered under Pontius Pilate,  
 and was buried.  
 And the third day He rose again  
 according to the Scriptures;  
 and ascended into heaven.  
 He sitteth at the right hand of the Father;  
 and he shall come again with glory  
 to judge both the living and the dead;  
 and His kingdom shall have no end.  
 And in the Holy Ghost,  
 the Lord and giver of life,  
 Who proceedeth from the Father and the Son  
 Who together with the Father and the Son  
 is adored and glorified;  
 Who spoke by the prophets.  
 And in one, holy, catholic  
 and apostolic Church.  
 I confess one baptism  
 for the remission of sins.  
 And I await the resurrection of the dead.  
 and the life of the world to come.  
 Amen.

## SANCTUS

Holy, Holy, Holy,  
 Lord God of hosts.  
 Heaven and earth are full of Thy glory.  
 Hosanna in the highest.

## BENEDICTUS

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

## AGNUS DEI

Lamb of God, who takest away the sins of the world,  
 have mercy on us.  
 Lamb of God, who takest away the sins of the world,  
 have mercy on us.  
 Lamb of God, who takest away the sins of the world.  
 grant us peace.

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## ~~~ DATE FOR YOUR DJARY ~~~

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Kingston Choral Society is affiliated to Making Music  
(the National Federation of Music Societies)



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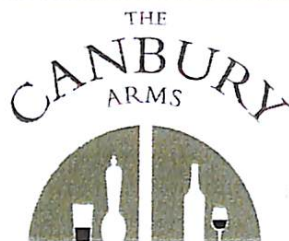
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## KINGSTON PARISH CHURCH

4th November 2006 7.30pm

Conductor Robin Page

## KINGSTON CHORAL SOCIETY

with Thames Sinfonia

BRUCKNER  
Mass in E Minor

STRAVINSKY  
Symphony of Psalms

MOZART  
Wind Serenade in E flat



PROGRAMME £1.50