

KINGSTON PARISH CHURCH

16th December 2006 7.30pm

KINGSTON CHORAL SOCIETY

CHRISTMAS CAROL CONCERT

Excerpts from
Handel's Messiah

Traditional Carols



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 was until recently 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!

KATHERINE WALKER - Soprano

Katherine Walker began her singing training with Gillian Dibden. She was a member of the Berkshire Youth Choir, Sainsbury's Choir of the Year 1996, with which she toured Italy and performed as soloist at the Basilica of St Francis of Assisi. After completing her first degree at Exeter University, Katherine continued her studies at the Royal Academy of Music with Beatrice Unsworth. She regularly performs as a soloist in oratorio and as a recitalist. Her concert work has included Handel's *Messiah*, Haydn's *Nelson Mass*, Respighi's *Lauda per la Nativita del Signore* and Brahms' *German Requiem* in Guildford Cathedral. Recital programmes have included Handel's Cantata *Tu fedel, tu costante* and Vivaldi's *Nulla in mundo pax sincera*. Katherine recently sang the role of Dido in Purcell's *Dido and Aeneas* at the Utrecht Early Music Festival. In addition, she sings for Live Music Now! and Music in Hospitals, giving concerts in schools and healthcare establishments throughout the UK.

Katherine is a member of the professional choir at the Chapel of the Tower of London, she is the lead soprano in the upper voices trio Vox Angelica, with whom she will be performing across the South of England in the new year. She is also a member of The Serlo Consort, recording with Robin Gibb this Christmas, and the Early Music Chamber Group Cantores, who will be releasing their fourth CD next year.

MARK UGLOW - Organist

Born in London, Mark Uglow was a chorister at Westminster Abbey and subsequently an organ scholar at both Cranleigh School and Exeter College, Oxford. Having been an assistant organist at various London churches, including St Paul's Cathedral and St Clement Danes, he was appointed Director of Music at the Parish Church of Kensington, St Mary Abbots, in 1986.

Since 1994 he has been the Professor of Composition at the Royal Military School of Music, Kneller Hall where he teaches on the degree course for future Directors of Music of the British Army. From 2002 – 2005 Mark was the conductor of Bookham Choral Society, part of the Leith Hill Music Festival in Surrey, and previously accompanist of Kingston Choral Society.

At St Mary Abbots, Kensington, Mark has overseen the gradual development of high class liturgical music as a support to the worship of this notable Anglo-Catholic centre which, in addition to the usual round of services on Sundays and Feast Days, now includes annual performances of Handel's *Messiah* and JS Bach's *St John Passion*.

MESSIAH - Handel

The libretto to *Messiah* was compiled from both the Old and New Testaments of the King James Bible by Charles Jennens (1700 - 1773). Jennens had met Handel in 1725 and had become a staunch supporter, providing librettos for several of Handel's most popular works; *Saul* (1738), *L'Allegro, il Penseroso ed il Moderato* (1740) and *Belshazzar* (1744).

It was Jennens' intention that *Messiah* would be a reflective, thought provoking work for performance at Lent and Easter, but the wide ranging nature of the quotations he selected meant that most of the first part, and some of the second part, are equally appropriate to Christmas, and these days it is more often performed at Christmas.

Handel worked on the score at his usual high speed, taking just 24 days to complete it. His valet related that, during this time, he would often find his master weeping silently at his desk, overcome by the beauty of the music that was flowing from his pen. Jennens himself expressed disappointment with the music; he had hoped that Handel would devote a whole year to its composition.

As with so much of Handel's music, much of *Messiah* has been recycled from previous works, or even from other composers' works. The tunes to at least two of the choruses come from two Italian duets completed early in 1741, and show that in the choruses Handel was more concerned with the dramatic opportunities that the libretto provides than with fitting the words exactly to the music. It is in the arias that Handel shows his characteristic skill at word painting.

The first performance of *Messiah* was given at the Music Hall in Fishamble Street, Dublin on 13th April 1742. Dublin was chosen for the première because ten years earlier Handel had provoked outrage from the Bishop of London when he tried to perform the sacred work *Esther* at the King's Theatre, a very secular and profane venue. Even then, the Dean of St. Patrick's Cathedral, Dr. Jonathan Swift, erstwhile satirist, pamphleteer and author of *Gulliver's Travels*, at first banned it, only relenting if some of the proceeds went to charity.

Messiah was not an instant success however, and, in its turn, it became a source for other works such as the *Concerto a due cori* Nos. 1 & 2 and the *Occasional Oratorio*. Only in the last decade of his life, when Handel became involved with the Foundling Hospital, and gave annual performances of the work, did *Messiah* establish itself in the concert repertoire.

By 1789, Handel's reputation had extended to Vienna, and Mozart made several arrangements of Handel's choral music, including *Acis and Galatea* and *Messiah*. He was also admired by Haydn and Beethoven and his choral style was much imitated. As Handel's reputation continued to grow, so did size of the performances. The Handel Centenary Commemoration in 1784 at Westminster Abbey saw a vast choir and orchestra of over 500 performers, with extra instruments including six 'Tromboni, or Sacbuts', a double-bassoon (a recent invention) and 'Double-Base Kettle Drums'. This habit continued unabated throughout the Victorian era and it is a further proof of *Messiah*'s quality that it has survived such mutilation, and misinterpretation with its popularity intact.

~ ~ ~ DATE FOR YOUR DIARY ~ ~ ~

24th March 2007 at 7.30 pm

*A Choral Celebration with pieces by Handel, Haydn,
Mozart, Purcell and Tippett*

accompanied by organist Mark UGLOW

at St Andrew's Church, Maple Road, Surbiton

For further details contact the Box Office on 020 8390 5689

*If you would like to be notified by email in advance of future
concerts please telephone 020 8541 0833*

PROGRAMME

Excerpts from Handel's Messiah

4. Chorus: *And the glory of the Lord*
7. Chorus: *And he shall purify*
12. Chorus: *For unto us a Child is born*
13. Pastoral Symphony
14. Recitative: *There were shepherds*
Recitative: *And lo! The angel of the Lord*
15. Recitative: *And the angel said unto them*
16. Recitative: *And suddenly*
17. Chorus: *Glory to God*
18. Aria: *Rejoice greatly*
19. Recitative: *Then shall the eyes of the blind*
20. Aria: *He shall feed His flock*
21. Chorus: *His yoke is easy*
44. Chorus: *Hallelujah!*
52. Aria: *If God be for us*
53. Chorus: *Worthy is the Lamb*

~ ~ ~ INTERVAL ~ ~ ~

PROGRAMME (continued)

~ ~ ~ INTERVAL ~ ~ ~

Carols and readings

O come, all ye faithful (with audience)

Infant holy, Infant lowly (choir only)

Reading

Ding, dong! Merrily on high (with audience)

King Jesus hath a garden (choir only)

Reading

Good King Wenceslas (choir only)

Reading

God rest you merry, gentlemen (with audience)

Reading

The shepherds' farewell (choir only)

Hark! The herald angels sing (with audience)

We wish you a merry Christmas (choir only)

HANDEL'S MESSIAH - EXCERPTS

4. **Chorus**
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
Isaiah XL:5
7. **Chorus**
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
Malachi III:3
12. **Chorus**
For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.
Isaiah IX, 6
14. **Recitative (Soprano)**
There were shepherds, abiding in the field, keeping watch over their flocks by night.
Luke II, 8
14. **Recitative (Soprano)**
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
Luke II, 9
15. **Recitative (Soprano)**
And the angel said unto them: "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day in the city of David a Saviour, which is Christ the Lord."
Luke II, 100, 11
16. **Recitative (Soprano)**
And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:
Luke II, 13
17. **Chorus**
"Glory to God in the highest, and peace on earth, good will towards men."
Luke II, 14
18. **Aria (Soprano)**
Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold, thy King cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen.
Zechariah IX, 9, 10

19. **Recitative** (Soprano)
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped;
then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
Isaiah XXXV, 5, 6

20. **Aria** (Soprano)
He shall feed His flock like a shepherd: and He shall gather the lambs with His
arm, and carry them in His bosom, and gently lead those that are with young.
Isaiah XL, 11

Come unto Him, all ye that labour, that are heavy laden, and He will give you rest.
Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and
ye shall find rest unto your souls.

Matthew XI, 28, 29

21. **Chorus**
His yoke is easy, and His burden is light.

Matthew XI, 30

44. **Chorus**
Hallelujah: for the Lord God Omnipotent reigneth.

Revelation XIX, 6

The kingdom of this world is become the kingdom of our Lord and of His Christ;
and He shall reign for ever and ever.

Revelation XI 15

King of Kings, and Lord of Lords. Hallelujah!

Revelation XIX, 16

52. **Aria** (Soprano)
If God be for us, who can be against us? Who shall lay anything to the charge of
God's elect? It is God that justifieth, who is he that condemneth? It is Christ that
died, yea rather, that is risen again, who is at the right hand of God, who makes
intercession for us.

Romans VIII, 31, 33, 34

53. **Chorus**
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to
receive power, and riches, and wisdom, and strength, and honour, and glory, and
blessing.
Blessing and honour, glory and power be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever.

Revelation V, 12, 13

Amen



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to come & experience some of the finest hospitality available
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KINGSTON CHORAL SOCIETY

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Shirley Davenport
Catherine Edge
Gill Eyers
Wendy Faulkner
Vikki Field
Alex Gayler
Rebecca Haines
Marigold Haworth
Hilary Herbert
Gillian Holdsworth
Margaret Jephcott
Rita Johnston
Sarah Jowett
Pat Keep
Nora Lack
Ann Lamacraft
Tina Leach
Debbie Lye
Valerie Moeri
Marian Morrison
Heather Naylor
Tricia Nicholls
Judith Pelham
Rosalind Purvis
Beryl Randall
Ruth Rees
Mary Reid
Joanna Rutley
Elizabeth Salzman
Julia Siberry
Magdalen Spooner
Sarah Stokes
Roshni Thoppil
Marion Thorpe
Jackie Thurston
Emma Treleaven
Lynn Tweedale
Katie Usher
Pam White
Kimberly Wilkinson

ALTOS

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Jane Bayley
Heather Blake
Sue Brodie
Stephen Callander-Grant
Clare Clarke
Jane Clift
Margaret Crocker
Anna Cunyngnam
Cathy Daldy
Pam Deacon
Madeline Dunington
Judith Fenn
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Mary Gould
Daphne Hall
Clare Halloran
Dee Hipwell
Christine Hogh
Sue Jamal
Donna Laidler
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Anne Miller
Alison Mitchell
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Jo Richardson
Heather Rooke
Mädi Schmidt
Rebecca Scudamore
Elizabeth Siberry
Maria Stoney
Jill Telfer
Lucy Thomas
Charlotte Vere
Alison White
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TENORS

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Richard Clift
John Cracknell
Adrian Grant
Nick Harris
Wesley Johnson
Lewis McGuinness
Kingsley Norton
Rod Pearson
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Kingston Choral Society is affiliated to Making Music
(the National Federation of Music Societies)



Registered Charity No. 261522
website: www.kingstonchoralsociety.co.uk

Patron: The Worshipful the Mayor of the Royal Borough of Kingston upon Thames

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Rehearsal Pianist: Mark Knoop

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Kingston Choral Society gratefully acknowledges the
continuing financial assistance of the
Royal Borough of Kingston-upon-Thames



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Kingston Choral Society needs your support.

It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances. Contributions are used to purchase and hire music, to rent performance facilities and to pay the day-to-day operational expenses of the organisation.

Your gift entitles you to membership of the Friends of Kingston Choral Society. By becoming a 'Friend' for a minimum yearly fee of £20 you will receive in return priority booking facilities, advance notice of concerts, your name listed as a Friend in all concert programmes and a discount on the purchase of two tickets for each concert.

If you would like to become a Friend, please complete the form below and pass it to any member of the choir with your cheque or post it to:

The Friends Secretary, 205 Park Road, Kingston upon Thames KT2 5JY

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Enchanted Christmas



Bentalls
KINGSTON
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