

KINGSTON PARISH CHURCH

8th March 2008 7.30pm

Guest Conductor Martin Hall

DURUFLE
REQUIEM

SCHUMANN
CHORAL SONGS

SCHUMANN
PIANO SOLO
(excerpts from Bunte Blätter)

Pianist Mark Knoop

KINGSTON
CHORAL
SOCIETY

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 8390 7960 (Alex Gayler) for more information and arrange to come to a rehearsal.

MARTIN HALL – Guest Conductor

Martin Hall received his musical education at the Royal Academy of Music, where he was a prize-winner, and New College, Oxford. He gained the Fellowship of the Royal College of Organists diploma between these two periods of study. He has been active as choral and orchestral conductor, keyboard player and music educationalist, recently returning to New College as member of the music staff. He was Musical Director of Truro Choral Society and of Duchy Opera Cornwall and was Chorusmaster to Richard Hickox, Paul Daniel and David Willcocks. As *continuo* player he has played with leading ensembles such as the Orchestra of the Age of Enlightenment and the Brandenburg Sinfonia. He is currently the Musical Director of the Kensington Sinfonia. He has given organ recitals at many cathedrals. It gives Martin much pleasure to work again with KCS having made several guest appearances with the choir some years ago.

Con brio

Supported by **The Humphrey Richardson Taylor Charitable Trust**

MARK KNOOP - Pianist

Mark Knoop is a pianist and conductor living in London, UK. He 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 and is co-artistic director of the Libra Ensemble.

Mark has appeared throughout Europe, the UK and Australia and in New Zealand, South Korea, Mongolia, USA, Canada and at festivals including the Huddersfield, Spitalfields, Borealis, Lucerne, Melbourne and Adelaide, the Sydney Spring Festival, and the 1997 ISCM World Music Days.

He performs with such groups as Plus-minus (London/Brussels), Ensemble Exposé (London), Elision Ensemble (Brisbane), Ensemble Modern (Frankfurt), 175 East (Auckland), WDR Rundfunkchor Köln, Ensemble Offspring (Sydney) and Ensemble Laboratorium (Europe).

Mark has conducted numerous premieres including Jason Eckardt's *Tongues*, Bryn Harrison's *Rise*, Erik Ulman's *Thoughts on the Esterhazy Court Uniform* and Benjamin Marks' *à l'abîme béant*; and the Australian premières of Elliott Carter's *Clarinet Concerto*, Hans Werner Henze's *Kammermusik 1958*, John Cage's *Sixteen Dances*, and Michael Finnissy's *Various Nations*. He also performed the Australian premières of Finnissy's mammoth piano cycle *The History of Photography in Sound* and Richard Barrett's *Tract*.

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, Erik Ulman, 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 Chute*, Diana Burrell's *Paragraph with Curve*, and Dominik Karski's *Streams Within* for piano and ensemble.

Recent projects include the première of *Flechtwerk* - a major new work by Richard Barrett for clarinet and piano (with Carl Rosman), and recording the piano music of David Lumsdaine for the Tall Poppies label.

PETER GOULD - Organist

My musical education was at the Royal Academy of Music in London where I studied Organ, Piano and Cello. Whilst there I gained prizes for choir training, organ accompaniment and harmony and gained the following diplomas: GRSM (Lond) FRCO, LRAM (piano teacher) and ARCM (organ performer) and have since been awarded the honorary ARAM. I then went to Bretton Hall College to gain a Diploma in Education.

In 1974 I was appointed Assistant Organist at Wakefield Cathedral and music teacher at Honley High School. I eventually became Head of Music at the same school in Huddersfield, Yorkshire and also assistant chorus master to the Wakefield Festival Chorus and conductor of the Cawthorne Choral Society. During my time at Wakefield I was involved in many professional recordings and broadcasts with the choir. In 1983 I started my present job as Master of the Music in Derby Cathedral and presently combine the post with part-time teaching in two schools, Derby High and Derby Grammar. I also have a few piano and organ pupils. My job at the cathedral involves recruiting and training the choirs and playing the organ in services and concerts. I have formed both treble lines from scratch, the boys on my arrival in 1983 and a 'new treble line of girls' voices' in 1997. The choirs have toured each year, sometimes in England but also in Germany and Italy. Over the past years the choir has sung on radio and television and sings at least five services every week. I have recently released the first recording of the cathedral's 'Compton' organ on CD. Within the 21st century I have given organ recitals in London's St Paul's Cathedral, Westminster Abbey and Westminster Cathedral and given at least one organ recital in Derby Cathedral in each of the 25 years that I have been organist there.

I have been examining for the Associated Board since 1983 and have worked several times in Malaysia and Hong Kong as well as closer to home in England, Wales, Northern Ireland and Scotland.

EMILY KENWAY - Soprano

Emily Kenway is currently studying at the Royal College of Music, which she entered in 2007 with a major award. She is currently in her third year undergraduate training with acclaimed tenor David Maxwell Anderson. From 2005-2007, Emily trained at the RNCM, representing them in the Junior Kathleen Ferrier Competition and gaining the highest results in both years, leaving in July 2007 with the Doherty Prize. Previous performances have included choral works with Sir Colin Davis and Leif Segerstam, the role of 'Woodpecker' in *The Cunning Little Vixen* (RNCM 2006) and of 'Secretary' in excerpts from Menotti's *The Consul* (AIMS 2007). Forthcoming engagements include an appearance on Songs of Praise and a series of recitals around London.

MICHAEL DAVIS - Baritone

Michael Davis took a first class degree in Music from Oxford University, where he commenced private studies with Nicholas Powell. Recent performances include scenes as Marcello (*La Bohème*) and Poulenc songs in a concert accompanied by Iain Burnside at the Royal College of Music and Semyon Semyovitch in *The Crocodile* by Llywelyn ap Iorwerth in the Arcola Theatre, part of the Grimeborn contemporary opera festival. For New Chamber Opera, Oxford, he has sung the title role in Stradella's *Il Trespolo tutore* (cover), Simone (*La Finta Semplice*), Sam (*Trouble in Tahiti*), scenes as Papageno and Demetrius and Pluto in the first performance of John Caldwell's *The Story of Orpheus*. Since the completion of his studies at Oxford, he has given frequent recitals and, in 2006, gave the first performance of John Caldwell's dramatic song cycle *Mediterranean Creatures*. As an ensemble singer, he has worked for a range of groups, including Westminster Cathedral Choir and the BBC Singers. Having spent a gap year in France and Italy, he now studies at Royal College of Music where he is supported by the Constant and Kit Lambert Studentship. Future plans include the Father (*Hansel and Gretel*) with 2x2 Opera, Mahler 8 at the Sage Gateshead in April (*Pater Ecstaticus*) and recitals at Waltham Abbey and the V&A museum.

Choir Soloists

Angellica Bell - Soprano

Tricia Nicholls - Soprano

Anne Miller - Alto

Simon Temple - Tenor

Luke Reader - Bass

John Stanton - Bass

Wendy Faulkner - Percussion

Duncan Faulkner - Percussion

Schumann - CHORAL SONGS

Schumann's father was a bookseller and publisher, devoted to the English Romantic School, especially Scott and Byron. As a boy Schumann developed a strong literary appreciation, and his own preference was for ETA Hoffmann and Jean Paul Richter, whose fantastical elements were reflected in his works. This close marriage of the musical and literary aspects in his personality makes him, for many, the archetypal romantic composer.

Schumann's choral music is not well known, but he felt it was a very important element in his works. In a letter to fellow composer, Carl Reinicke (1824 – 1910), in January 1846, Schumann wrote "To develop one's own melodic sense it is always best to write a great deal for voice, for independent [i.e. a cappella] choir." and in 1849 he wrote to his publisher about his many choral pieces, saying that he had composed them "with true passion".

Spanisches Liederspiel, Op. 74 (Spanish Love Game) [translated by Emanuel Geibel (1815-1884)]

No. 5: *Es ist verraten* (It is betrayed)

No. 9: *Ich bin geliebt* (I am loved)

Spanisches Liederspiel, Op. 74 was compiled by Emanuel Geibel from anonymous Spanish poems. In *Es ist verraten* the poet tells how his darling's love for him is betrayed by her face and actions. In *Ich bin geliebt*, the poet says he can endure anything because he knows he is loved. The songs show melodic invention, lyricism and dramatic understanding of the texts typical of Schumann. The incorporation of Spanish elements, such as bolero rhythms, adds to their charm and Schumann himself felt that the songs would be among his most popular, however, they did not catch on.

Minnespiel, Op. 101 (Love Game, 1849) [Friedrich Rückert (1788 – 1866)]

No. 5: *Schön ist das Fest des Lenzes* (Beautiful is the spring festival)

No. 8: *So wahr die Sonne scheint* (Just as the sun shines)

Despite the cool reception for the Op. 74 songs, Schumann followed the same pattern for his next song cycle *Minnespiel, Op. 101*, 10 songs based on poems from Rückert's *Liebesfrühling* (Love's Springtime) of 1823. The folk song feeling of the poems elicited simple, melodic settings from Schumann. In *Schön ist das Fest des Lenzes* the poet warns that though the feast of spring is beautiful, it only lasts three days, and so exhorts the reader to make the most of his opportunities before it is too late. It is a strophic setting for a four-part chorus, and piano, which provides flourishes to separate each line of the poem. In *So wahr die Sonne scheint*, the poet compares his love to the shining of the sun and the blooming of the spring flowers, but it will outlast them all. It features a passage of staggered entries in the middle as the accompaniment begins to move in triplet rhythms.

Vier Gesänge, Op. 59 (Four Poems, 1846)

No. 1: *Nord oder Süd* (North or South) [Karl Lappe (1773 – 1843)]

No. 3: *Am Bodensee II* (At Lake Constance Part II) [Karl August von Platen (1796 - 1835)]

No. 4: *Gute Nacht* (Good Night) [Friedrich Rückert (1815 – 1884)]

The *Vier Gesänge Op. 59* are scored for four-part choir and piano. They are simple song-like choral lieder with little in the way of polyphonic development. *Nord oder Süd* is a strophic setting full of contrasting images; north and south, country and town, servant and master, old and young and finally, to more subdued music, sleep and death. In Part II of *Am Bodensee* the poet considers returning to his homeland and his love, but she has gone before him to a 'much better land'. *Gute Nacht* is a quiet lullaby addressed to a dearly beloved one.

Drei Gedichte, Op. 29 (Three Poems, 1840)

No. 3: *Zigeunerleben* (Gypsy Life) [Emanuel Giebel (1815 – 1884)]

This is the best known of the Op. 29 set of songs. It is scored for two sopranos, tenors and single alto and bass soloists, four-part chorus, piano and ad lib. triangle and tambourine. The opening and closing sections are in the minor mode and represent the violins of the gypsy band. The middle section is in the major mode and depicts scenes of gypsy life around the campfire.

Sources:-

Robert Schumann's Choral Songs

The Oxford Companion to Music, Tenth Edition by Percy A Scholes, Oxford University Press

Paul Chambers

Schumann - PIANO PIECES

Bunte Blätter Op 99 (Coloured Leaves) is a collection of small piano pieces put together by Schumann in 1849. Despite this, most of the works in the collection were actually composed a decade earlier, around the time when Schumann was requesting consent to marry Clara Wieck. (After four years of refusal from her father, they eventually ignored him and were married in 1840.) These short works display a freshness and charm which belie their compositional inventiveness.

Drei Stücklein (Three little pieces)

- i. Nicht schnell, mit Innigkeit (Not fast, with intimacy)
- ii. Sehr rasch (Very quickly)
- iii. Frisch (Lively)

Albumblätter (Album leaves)

- i. Ziemlich langsam (Fairly slow)
- ii. Schnell (Fast)
- iii. Ziemlich langsam (Fairly slow)
- iv. Sehr langsam (Very slow)
- v. Langsam (Slowly)

Mark Knoop

Durufilé - REQUIEM

The *Requiem* uses plainsong from the Latin Requiem. The *Introit* is a smoothly flowing movement, which immediately proclaims the plainsong melody in the Bass and Tenor. It flows straight into the *Kyrie*, which uses imitative entries to build up to an emotional climax. The *Domine Jesu Christe* provides tension by declaiming the text and through the use of dissonance. Towards the end of the movement, the Baritone soloist enters to provide a promise of peace in heaven. The *Sanctus* returns us to a more consonant world. It reaches a climax at *Hosanna in excelsis* before subsiding again at its close. The *Pie Jesu* is scored for solo 'cello and mezzo-soprano and provides the emotional heart of the work. The *Agnus Dei* is a gentle movement that provides a counter melody over a busy, constantly-moving organ accompaniment. The *Lux Aeterna* switches between having the lower voices vocalise under the soprano line, and intoning the *Requiem aeternam*. The *Libera Me* is dramatic, and uses contrasts to great effect, the end of the movement is sung in unison. The final movement *In Paradisum* provides a very tranquil and ethereal ending.

Sources:-

CD programme notes for CDA 66191

Paul Chambers

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PROGRAMME

Schumann Choral Songs and Piano Solos

<i>Spanisches Liederspiel:</i>	<i>Es ist verraten</i>
<i>Drei stücklein:</i> <i>(Piano solo)</i>	<i>Nicht schnell, mit Innigkeit</i> <i>Sehr rasch</i> <i>Frisch</i>
<i>Minnespiel:</i>	<i>Schön is das Fest des Lenzes</i> <i>So wahr die Sonne scheint</i>
<i>Albumblätter:</i> <i>(Piano solo)</i>	<i>Ziemlich langsam</i> <i>Schnell</i> <i>Ziemlich langsam</i> <i>Sehr langsam</i> <i>Langsam</i>
<i>Vier Gesänge:</i>	<i>Nord oder Süd</i> <i>Am Bodensee</i> <i>Gute Nacht</i>
<i>Drei Gerichte:</i>	<i>Zigeunerleben</i>

~ ~ ~ INTERVAL ~ ~ ~

Durufle Requiem

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REQUIEM

Introit

*Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi redetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.*

Kyrie

*Kyrie eleison.
Christe eleison.*

Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
ne cadant in obscurum,
Sed signifer sanctus Michael
Repraesentet, eas in lucem sanctam,
Quam olim Abrahamae promisisti
et semini ejus.
Hostias et preces, tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahamae promisisti et semini ejus.*

Sanctus; Benedictus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.*

Pie Jesu

*Pie Jesu, Domine,
Dona eis requiem
Pie Jesu, Domine,
Donna eis requiem sempiternam.*

Lord, grant them eternal rest
And let the perpetual light shine upon them.
Thou shalt have praise in Zion, oh God
And homage shall be paid to Thee in Jerusalem.
Hear my prayer.
All flesh shall come before Thee.
Lord, grant them eternal rest,
And let the perpetual light shine upon them

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

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness
Nor the black abyss swallow them up.
And let St. Michael, Thy standard-
Bearer, lead them into the holy light
Which once Thou didst promise
to Abraham and his seed.
We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of his glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Gentle Lord Jesus,
Grant them rest.
Gentle Lord Jesus,
Grant them everlasting rest.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
Donna eis requiem
Agnus Dei, qui tollis peccata mundi,
Donna eis requiem sempiternam.*

Lux Aeterna

*Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
Cum sanctis tuis in aeternum,
quia pius es.*

Libera Me

*Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis, et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

In Paradisum

*In paradisum deducant angeli,
In tuo adventu suscipiant te martyres,
Et perducant In civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*

Lamb of God, who takest away the sins of the world,
Grant them rest.

Lamb of God, who takest away the sins of the world,
Grant them everlasting rest.

May eternal light shine on them, O Lord
With Thy saints for ever,
because Thou art merciful.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.
With Thy saints for ever,
because Thou are merciful

Deliver me, O Lord, from eternal death
on that awful day,
when the heavens and the earth shall be shaken,
and you will come to judge the world by fire.
I am seized with fear and trembling,
Until the trial is at hand and the wrath to come:
when the heavens and the earth shall be shaken.
That day, day of wrath, calamity and misery,
The great day and most bitter.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.

May the angels receive them in Paradise.
At Thy coming may the martyrs receive thee
and bring thee into the holy city of Jerusalem.
There may the choir of angels receive thee and,
with Lazarus, once a beggar,
mayst thou have eternal rest.

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KINGSTON PARISH CHURCH

8th March 2008 7.30pm

Guest Conductor Martin Hall

DURUFLE
REQUIEM

SCHUMANN
CHORAL SONGS

SCHUMANN
PIANO SOLO
(excerpts from Bunte Blätter)

Pianist Mark Knoop

KINGSTON
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PROGRAMME £11.50

