

KINGSTON PARISH CHURCH

4th APRIL 2009 7.30pm

Conductor Graham Ross

HOWELLS
REQUIEM

BRITTEN
REJOICE IN THE LAMB

TIPPETT
SPIRITUALS

KINGSTON
CHORAL
SOCIETY

PROGRAMME £1.00





Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's *Alexander Nevsky* in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The 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 kcs-enquiries@blueyonder.co.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

GRAHAM ROSS – Musical Director

We are delighted to welcome Graham Ross to his first season as Musical Director of Kingston Choral Society following the departure of Robin Page, who directed the choir for 28 years. Graham was a Senior Choral Scholar at Clare College, Cambridge and went on to study Orchestral Conducting at the Royal College of Music. He also holds a Conducting Scholarship with the London Symphony Chorus.

Graham regularly guest conducts numerous ensembles and orchestras, most recently Tallis Chamber Orchestra, Sinfonia of Cambridge, and Aalborg Symfoniorkester, Denmark. He has worked as chorus master for Ivor Bolton and the Mozarteum Orchester Salzburg, and Sir Colin Davis and the London Symphony Orchestra. In the 2008/2009 season he will assist Sir Colin Davis in Berlioz's *L'Enfance du Christ* and Diego Masson in Stockhausen's *Trans* at the QEH, and will serve as a guest conductor for Europa Cantat in Nevers, France.

He is co-founder and Principal Conductor of The Dmitri Ensemble, an innovative performing group that specialises in unjustly neglected and new works. The Ensemble's debut CD of works by James MacMillan is due to be released Easter 2009, and a CD of works by Vaughan Williams will be recorded early 2009, conducted by Sir David Willcocks.

As a composer Graham has written many works for numerous ensembles, and has had performances and BBC broadcasts given by, amongst others, the National Youth Choir of Great Britain, Aurora Orchestra, Westminster Choir College (Princeton, USA), the Choir of London, The Place Contemporary Dance School, the Choir of Clare College, Sounds Positive, Aquilo Wind Ensemble, O Duo, The Syred Consort, English Voices, St. Pancras Parish Church, and The Knack Singers.

JAMES McVINNIE - Organist

James McVinnie is the Assistant Organist of Westminster Abbey. He has held Organ Scholarships at St Albans Cathedral, Clare College, Cambridge (where he read music) and St Paul's Cathedral, where he was Acting Sub-organist for two terms. He is also the Organ Tutor at Dulwich College and Director of Music at St Andrew's, Holborn.

With the Choir of Clare College, Cambridge, James performed throughout the UK, Europe, the USA, and the Far East, in addition to appearing as their accompanist on numerous acclaimed recordings. He also acted as chorus master to the choir during a six week European tour of Handel's *Messiah* with the Freiburg Baroque Orchestra and René Jacobs as conductor. In October 2006 he recorded his first solo disc of SS Wesley's organ music on the 1873 Willis organ of St Michael's, Tenbury, for the Naxos label.

James has an increasingly busy schedule as an organ soloist and continuo player. Recent organ recitals have taken him across the UK and to Chicago. Last month he performed Bach's *Art of Fugue* at St Peter Mancroft, Norwich. He studies the organ with Thomas Trotter and Hans Fagius in Copenhagen.

EMILIA HUGHES - Soprano

Coming from a musical family, Emilia Hughes was a chorister at Salisbury Cathedral and Wells Cathedral, and after taking a specialist music scholarship at Wells Cathedral School in the sixth form she acquired a choral scholarship to Clare College, Cambridge. In her time at Cambridge Emilia was heavily involved in choral music, singing with the University Chamber Choir throughout her degree, as well as performing solos in Bach's *Mass in B minor* and Handel's *Messiah* in 2006. In February 2007 she made her operatic debut as the Dew Fairy in Humperdinck's *Hansel and Gretel* with Cambridge University Opera Society, and went on to play Belinda in Purcell's *Dido and Aeneas* in a production by Clare College Music Society the following May. Emilia has toured extensively as a choral scholar in the chapel choir at Clare and has been involved with many recordings over the years, including solos on *Choral music* by S.S. Wesley (Naxos), *Voices* – Choral music by Tarik O'Regan (Collegium), Malcolm Archer's Cathedral Music (Lammas), and two of Priory Records' British Church Composers Series – Percy Buck and Richard Lloyd. After graduating from Clare College in June 2007 with an honours degree in music, she moved to London and began singing professionally. Since then Emilia has toured all over Europe with the Monteverdi Choir, as well as singing for The Sixteen, Gabrieli Consort and Tenebrae Choir. She is also a member of Howard Goodall's Enchanted Voices, an exciting new collaboration with Classic FM and SkyArts. Emilia studies singing with Nicola Jane Kemp and hopes to be able to continue her choral singing alongside her increasing solo commitments.

ROGER MULLIS - Countertenor

Roger Mullis is a lay clerk at St Albans Cathedral and has toured and recorded with both the Cathedral Choir and the Abbey Girls' Choir on numerous occasions, including as a soloist in a recording of Britten's *Rejoice in the Lamb*. He has performed as a soloist in St John's, Smith Square and a number of other venues in and near London, as well as on Jersey. His solo repertoire ranges from Purcell to Bernstein's Chichester Psalms. He is also a practising barrister.

JONATHAN KNIGHT - Tenor

Jonathan Knight graduated from St John's College, Cambridge in 2007, where he was a choral student in the college choir and read history at the university. Since leaving St John's, he has continued his singing as a freelance singer in London. Jonathan began singing as a chorister at St Albans Cathedral, where he was subsequently a Lay Clerk. He has toured extensively in America and Europe and has recently performed as soloist in Haydn's *Creation*, Mozart's *Requiem*, Bach's *St John Passion*, Gibbons' *This is the Record of John* (broadcast by BBC Radio 3), Haydn's *Heiligmesse* and Purcell's *Dido and Aeneas*. Jonathan is taught by Philip Salmon, and is currently studying for a Masters in International Relations at King's College, London.

GARETH JOHN - Bass

Gareth John studied at St John's College, Cambridge, where he was a choral scholar for three years under David Hill. This year he continues to sing with the choir as a Lay Clerk. Gareth is the Musical Director of the Gentlemen of St John's, with whom he has toured internationally, including a recent concert at the Yong Siew Toh Conservatory in Singapore. As a soloist, Gareth has performed around Cambridge and London, with performances including the *St John Passion* with the Sagittarian Consort, the Mozart and Haydn Requiems with Collegium Laureatum in West Road Concert Hall, and excerpts from the *Messiah* in St Martin in the Fields.

In the past year, Gareth has played the Gendarme in the Cambridge University Opera Society production of Poulenc's *Les Mamelles de Tirésias*, Eliab in Samuel Hogarth's modern chamber opera, *David and Goliath*, and the title role in Puccini's *Gianni Schicchi*. Clare College Music Society as part of the Cambridge Summer Music Festival. Among a number of concerts, he sang Fauré's *Requiem* in West Road Concert Hall and Christus in Jesus College Choir's performance of Bach's *St John Passion*. Most recently, Gareth played Eugene Onegin in a staged production of the Tchaikovsky opera at West Road Concert Hall. He was recently awarded a scholarship to the Royal Academy of Music and will begin an MA course in vocal studies there this September. He studies singing with David Lowe.

Con brio

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PROGRAMME

Rejoice in the Lamb - Benjamin Britten

Scherzetto - Percy Whitlock
from *Sonata in C minor*

Negro Spirituals - Michael Tippett
from *A Child of our Time*

Steal Away
Nobody Knows
Go Down, Moses
By and by
Deep River

~ ~ ~ INTERVAL ~ ~ ~

Paeon - Herbert Howells
from *Six Pieces for Organ*

Requiem - Herbert Howells

- I *Salvator mundi*
- II *Psalm 23*
- III *Requiem aeternam*
- IV *Psalm 121*
- V *Requiem aeternam*
- VI *I heard a voice from heaven*

REJOICE IN THE LAMB - Britten

Britten's *Rejoice in the Lamb* was written in 1943 to celebrate the 50th anniversary of the consecration of St Matthew's Church in Northampton. It was commissioned by the Reverend Walter Hussey, a stalwart patron of the arts, whose other commissions include *The Chichester Psalms* by Leonard Bernstein, *A Festival Anthem* by Lennox Berkeley, the sculpture *Madonna and Child* by Henry Moore and a stained glass window for Chichester Cathedral by Marc Chagall.

Also known as *Festival Cantata*, *Rejoice in the Lamb* is scored for treble, alto (for tonight's performance a soprano and counter-tenor will take these parts), tenor and bass soloists, choir and organ. It sets verses from the poem *Jubilate Agno* written by Christopher Smart.

Christopher Smart was born in Shipbourne, Kent in 1722, and attended Pembroke College, Cambridge. He earned a living in London as an editor and writer of articles for periodicals, and songs for the popular theatre. He also became well known for his profligate drinking and spending, being arrested for debt in 1747. Around the 1750s Smart started to show signs of religious fanaticism, finding himself compelled to pray to God continuously, "falling on his knees to pray in the street, or in any other unusual place", as his friend Samuel Johnson remarked. From 1757, until his death in 1771, he was confined to various asylums and it was at this time that he wrote his two major poems: *A Song to David* (1743), which praises the author of the Psalms as the ideal divine poet, and *Jubilate Agno* (1758-63). The manuscript to *Jubilate Agno* is incomplete and was only discovered and published in 1939. It is written in the form of antiphonal verses and, except for three cases, each line begins with the word 'let' or 'for'. Britten selected ten stanzas that capture the overall feeling of the poem, namely that all creatures and things praise God in their own manner.

The cantata consists of eight sections, broadly arranged into three 'movements'. The work opens with *Rejoice in the God all ye tongues*. It begins with the whole choir chanting a middle C in hushed tones. This continues for 13 bars and it is only with what seems like a great effort, that the note manages to ascend. At the words *Let Nimrod the mighty Hunter* the music erupts into jubilation, characterised by some very energetic and complex rhythms. Here the poet praises God by linking various biblical figures with members of the animal kingdom. This then leads to a *Hallelujah* chorus, whose quiet melismatic passages show the influence of Purcell.

We now come to the 'slow movement', which features three sections given to the soloists. The treble soloist is first, as he lists the qualities of his cat Jeoffry; how he worships God, and how this, in turn, inspires his owner to worship God. Next the perspective shifts as the alto soloist extols the mouse for his great valour, and Jeoffry becomes the villain. Finally the tenor explains how the flowers in the garden glorify God.

We now have a complete change for the last 'movement'. The choir sings in octaves, with stark harmonies reminiscent of the opening of the work, whilst the poet compares his anguish at being in an asylum with the persecution that Jesus suffered. The atmosphere becomes more tense, until we reach the climactic point when the watchman smiles him with his staff. This leads into a section intoned by the bass soloist, who goes through the alphabet making use of alliteration, and ending each line with *And therefore he is God*. The choir picks up this line and then lists various musical instruments and provides 'rhymes' for them, in another highly rhythmic movement. They settle on the trumpet and harp as the music relaxes and leads us into the final movement - a reprise of the *Hallelujah* chorus, which ended the first section - and brings the work to a restful and joyous close.

SCHERZETTO - Whitlock

Percy Whitlock was born in Chatham in Kent on 1st June 1903. At seven he became a chorister at Rochester Cathedral and went on to the Royal College of Music (1920-1924), where he studied under Henry Ley and Vaughan Williams. In 1921 he became the assistant organist to Charles Hylton Stewart at Rochester Cathedral.

When Stewart moved on to Chester Cathedral, Whitlock was overlooked, Harold Bennet being preferred to succeed him. Whitlock resigned and became the organist at St. Stephen's Church in Bournemouth. In 1932 he was appointed Borough Organist at the Municipal Pavilion, a position that required him to perform both 'serious' classics and 'light' dance music. He remained in Bournemouth until his death in 1946 aged only 42.

He was a brilliant recitalist and improviser, and worked much for the BBC. His catalogue of works is limited, being mainly organ works and choral church music, with only a few orchestral and instrumental works. His style is eclectic; in addition to exhibiting a high standard of workmanship and a certain conservatism in its harmonic language, it also shows a sense of humour, which never becomes trite or sentimental.

His two main works are the *Symphony in G minor for Organ and Orchestra* (1936/7) and the *Organ Sonata in C major* (1935/6). The sonata is a brooding work of symphonic scale and complexity, requiring great dexterity from the performer to play and to manipulate the stops, which are used to create specific tonal effects. It comprises four movements, the *Scherzetto* being the third, and, as the name would imply, containing lots of fun.

SPIRITUALS - Tippett

Michael Tippett (1905-1998) was always concerned by the social injustices that he saw occurring around him. He worked with unemployed miners in the North of England, and with cinema musicians made unemployed by the introduction of the talkies. With the onset of the Second World War, and in particular the events of 9 November 1938 *Kristallnacht*, he felt he must make some statement.

Tippett was friendly with the poet TS Eliot, and asked him if he would provide a libretto. Eliot asked for a scenario before he would write anything. Tippett's response was based on the Passions of Bach and Handel's *Messiah*. The result was a three-part oratorio, with narration provided in recitative and the action carried by arias and ensemble pieces. In place of chorales, Tippett decided to use negro spirituals, which he felt were the best 20th Century equivalent; the tunes being well known to the audience, and the text expressing matters of universal significance. When Eliot saw the scenario, he advised Tippett to write the words himself, because he was worried that his words would be too poetic, and hence distract from the music.

A Child of Our Time deals with war, persecution and misery, and though its mood is predominantly desolate, the ultimate message is consolatory. The spirituals provide touching moments of calm for the audience to reflect on the drama. Tippett arranged the spirituals for unaccompanied choir in 1958 at the request of his publisher. At first he felt reluctant, but later wrote that in this setting 'they became, as it were, the huge voice of a crowd of folk singing together.' They have become his most popular pieces.

**Kingston Choral Society gratefully acknowledges the assistance of the
Royal Bank of Scotland
Thames Street, Kingston upon Thames**

Herbert HOWELLS

Herbert Howells was born in Lydney, Gloucestershire on 17th October 1892. His father was an amateur organist and Howells showed early promise. At eight he decided he wanted to be a composer and at thirteen he went to Gloucester Cathedral to take organ lessons, alongside Ivor Novello and Ivor Gurney from Herbert Brewer. In 1902 Howells won a scholarship to the Royal College of Music (RCM), where he studied organ and composition under Stanford, Parry and Charles Wood. In 1915, aged 23, Howells was diagnosed as having Grave's disease and given six months to live. He became the first person in the UK to receive radium treatment, which was highly experimental at that time, and he made a complete recovery, living to the ripe old age of 91. In 1917 he was appointed assistant organist at Salisbury Cathedral, but ill health cut this short. His friends arranged for him to become involved with editing the Latin Tudor repertoire, a project that was being undertaken at Westminster Cathedral by Richard Runciman Terry. Howells found this so fascinating that he remained there until joining the faculty of the RCM in 1920. He admired the Tudor musical style so much that he incorporated it into his own compositional style, and looking back in his old age he is reported as saying "all through my life I've had this strange feeling that I belonged somehow to the Tudor period". During his 20s and 30s Howells chiefly composed orchestral and chamber music, but after his second Piano Concerto received hostile reviews, he virtually stopped composing for 10 years. The death of his son, Michael, in 1935 opened his creative floodgates and, though not himself an orthodox Christian, Howells came predominantly to compose Anglican church music, including settings of the *Magnificat* and *Nunc Dimittis* for St Peter in Westminster (Westminster Abbey), St Paul's, Gloucester, Chichester, Winchester, Sarum (Salisbury), Worcester, Hereford and York Cathedrals, New College Oxford and Kings College, Cambridge.

PAEAN - Howells

Paeon is the last of Howells' *Six Pieces For Organ* and was written in May 1940 whilst Howells was Organist at Salisbury Cathedral. It was dedicated to Herbert Sumsion, who was at that time the organist of Gloucester Cathedral, and had been a fellow Student at the RCM. *Paeon* means "a song of praise or triumph", and it is the most vigorous of the six pieces. It is in the form of a toccata in D major. Built around two contrasted themes, it has three discernable sections. It starts with a rippling semi-quaver figure in three-four time over a tonic pedal, marked *Allegro sempre brioso* (Lively, always with fire). The first theme is a simple melodic line built on rising and falling seconds, which evolves from the right hand semi-quaver figuration. The second theme is introduced soon afterwards and is more chordal and rhythmic. The bustle and energy gradually subside and we come to the middle section, which is marked *piu espressivo, rubato* (more expressive, rhythmically free). The two themes are worked together and the music gradually becomes louder and more animated. The third section starts with a restatement of the second theme, marked *fff*. The opening semi-quaver figure reappears briefly and leads us to a *coda* marked *Largamente*, which is dominated by the second theme.

REQUIEM - Howells

It was once believed that Howells' *Requiem* was written in response to the death of his son Michael, in 1936, aged 9, from either polio or meningitis (the sources disagree). However, recent research shows that it was written as early as 1932 for a commission from Boris Ord and the Choir of King's College Cambridge. There is no record of it being either sent or performed, and it was not until 1980 that Howells released it for publication.

Howells' response to his son's death was the *Hymnus Paradisi* (1938), which, perhaps not surprisingly, is inextricably connected with the earlier *Requiem*. They both set the same texts and there is considerable shared musical material between them. Howells also withheld the score of the *Hymnus Paradisi* after its first performance, and it took considerable persuasion from Vaughan Williams before he released it for publication.

In common with Brahms' *Ein Deutsches Requiem*, Howells did not select the whole text of the Latin *Missa pro defunctis* (Mass for the Dead), but also set English verses from the Psalms and the Book of Common Prayer. The only section of the Latin mass that he did choose to set, *Et lux perpetua luceat eis* (And Let the light perpetual shine upon them), gives the work an optimistic and consolatory tone.

The requiem shares stylistic elements with Howells' earlier *Mass in the Dorian Mode*, 1912, which grew from the lessons he had learnt when editing Tudor church music with Reverend Richard Runciman Terry at Westminster Cathedral, and with a lesser known requiem setting by Walford Davis, and there is a discernable influence of the teaching of Charles Wood at the Royal College of Music.

The *Requiem* is scored for divided choir and organ, with soprano, tenor and baritone soloists and is in six movements. The first movement, *Salvator mundi: O Saviour of the World* begins with smooth, legato lines. The choir divides and the music becomes dissonant and more intense as we reach *save us and help us*. The next movement, a setting of Psalm 23, *The Lord is My Shepherd*, is a chant, with very simple and stark harmonies. The third movement provides the first of the two settings of *Requiem aeternam*. It begins very desolate, becoming more hopeful by the end. The next movement, Psalm 121, *Lift Up Mine Eyes Unto The Hills* is again in the style of a chant, but with more harmonic treatment than in the third movement. The fifth movement provides the second setting of *Requiem aeternam*. It begins calmly, working up to an impassioned climax at *et lux perpetua* and subsiding again to the calmness with which it opened. The final movement *I heard a voice from heaven* combines the chanting style as given to the soloists with the rich polyphonic style of the choir.

Programme notes courtesy of Paul Chambers

~~ NEXT CONCERT ~~

20th June 2009 at 7.30 pm

Fauré Requiem and Haydn Nelson Mass

with *Thames Sinfonia*

at *Kingston Parish Church*

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 phone 020 8942 2275

REJOICE IN THE LAMB - BRITTEN

Rejoice in God, O ye Tongues (Chorus)

Rejoice in God, O ye Tongues;
Give the glory to the Lord,
And the Lamb.
Nations, and languages,
And every Creature
In which is the breath of Life.
Let man and beast appear before him,
And magnify his name together.

Let Nimrod, the mighty hunter,
Bind a leopard to the altar
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,
And give praise for the liberty
In which the Lord has let him at large.

Let Balaam appear with an ass,
And bless the Lord his people
And his creatures for a reward eternal.

Let Daniel come forth with a lion,
And praise God with all his might
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,
And bless the name of Him
That cloatheth the naked.

Let Jakim with the satyr
Bless God in the dance,
Dance, dance, dance.

Let David bless with the bear
The beginning of victory to the Lord,
To the Lord the perfection of excellence.

Hallelujah, hallelujah,
Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeoffry (Treble solo)

For I will consider my cat Jeoffry.
For he is the servant of the living God.
Duly and daily serving him.

For at the first glance
Of the glory of God in the East
He worships in his way.
For this is done by wreathing his body
Seven times round with elegant quickness.
For he knows that God is his saviour.
For God has bless'd him
In the variety of his movements.
For there is nothing sweeter
Than his peace when at rest.

For I am possessed of a cat,
Surpassing in beauty,
From whom I take occasion
To bless Almighty God.

For the Mouse is a creature (Alto solo)

For the Mouse is a creature
Of great personal valour.
For this is a true case
Cat takes female mouse,
Male mouse will not depart,
but stands threat'ning and daring.
If you will let her go,
I will engage you,
As prodigious a creature as you are.

For the Mouse is a creature
Of great personal valour.
For the Mouse is of
An hospitable disposition.

For the flowers are great blessings (Tenor solo)

For the flowers are great blessings.
For the flowers have their angels,
Even the words of God's creation.
For the flower glorifies God
And the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly
The poetry of Christ.

For I am under the same accusation (Chorus)

For I am under the same accusation
With my Saviour,
For they said,
He is besides himself.
For the officers of the peace
Are at variance with me,
And the watchman smites me
With his staff.
For the silly fellow, silly fellow,
Is against me,
And belongeth neither to me
Nor to my family.
For I am in twelve hardships,
But he that was born of a virgin
Shall deliver me out of all,
Shall deliver me out of all.

For H is a spirit (Bass solo)

For H is a spirit
And therefore he is God.
For K is king
And therefore he is God.
For L is love
And therefore he is God.
For M is musick
And therefore he is God.
And therefore he is God.

For the instruments are by their rhimes (Chorus)

For the instruments are by their rhimes,
For the shawm rhimes are lawn fawn and the like.
For the shawm rhimes are moon boon and the like.
For the harp rhimes are sing ring and the like.
For the harp rhimes are ring string and the like.
For the cymbal rhimes are bell well and the like.
For the cymbal rhimes are toll soul and the like.
For the flute rhimes are tooth youth and the like.
For the flute rhimes are suit mute and the like.
For the bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place and the like.
For the clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence
And so are all the instruments in Heav'n.
For God the Father Almighty plays upon the harp

Of stupendous magnitude and melody.
For at that time malignity ceases
And the devils themselves are at peace.
For this time is perceptible to man
By a remarkable stillness and serenity of soul.

Hallelujah for the heart of God (Chorus)

Hallelujah for the heart of God,
And from the hand of the artist inimitable,
And from the echo of the heavenly harp
In sweetness magnifical and mighty.
Hallelujah, hallelujah, hallelujah.

NEGRO SPIRITUALS - TIPPETT

Steal away

Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I ain't got long to stay here.

Nobody knows

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.
Oh brothers, pray for me,
Oh brothers, pray for me,
And help me to drive old Satan away.
Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.
Oh mothers, pray for me,
Oh mothers, pray for me,
And help me to drive old Satan away.
Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

Go down Moses

Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.
When Israel was in Egypt's land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.
"Thus spake the Lord",
bold Moses said,
Let my people go.
"If not, I'll smite your first-born dead",
Let my people go.
Go down, Moses, way down in Egypt land;
Tell old Pharaoh, to let my people go.

O by and by

Oh, by and by, by and by,
I'm going to lay down my heavy load.
I know my robe's going to fit me well,
I tried it on at the gates of hell.
Oh, hell is deep and a dark despair,
Oh, stop, poor sinner, and don't go there!
Oh, by and by, by and by,
I'm going to lay down my heavy load.

Deep river

Deep river,
my home is over Jordan.
Deep river, Lord,
I want to cross over into camp-ground.
Oh chilun! Oh don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven,
and take my seat,
And cast down my crown
at Jesus' feet.
Deep river,
my home is over Jordan,
I want to cross over into camp-ground,
Lord!

REQUIEM - HOWELLS

Salvator mundi

O Saviour of the world,
who by thy cross and thy precious blood
hast redeemed us,
save us and help us,
we humbly beseech thee, O Lord.

Psalm 23

The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul:
and bring me forth in the paths of righteousness
for his name's sake.
Yea, though I walk in the valley of the shadow of
death, I will fear no evil:
thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them

that trouble me:

thou hast anointed my head with oil, and my cup
shall be full.
But thy loving-kindness and mercy shall follow me
all the days of my life:
and I will dwell in the house of the Lord for ever.

Requiem aeternam

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.
Eternal rest grant unto them.
And let light perpetual shine upon them.
Eternal rest grant unto them, O Lord.

Psalm 121

I will lift up mine eyes unto the hills:
from whence cometh my help.
My help cometh even from the Lord:
who hath made heaven and earth.
He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
Behold, he that keepeth Israel:
shall neither slumber nor sleep.
The Lord himself is thy keeper:
he is thy defence upon thy right hand;
so that the sun shall not burn thee by day,
neither the moon by night.
The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
The Lord shall preserve thy going out and thy
coming in:
from this time forth and for evermore.

Requiem aeternam

Requiem aeternam dona eis.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine.
Eternal rest grant unto them.
And let light perpetual shine upon them.
Eternal rest grant unto them, O Lord.

I heard a voice from heaven

I heard a voice from heaven,
saying unto me,
Write,
From henceforth blessed are the dead
which die in the Lord:
even so saith the Spirit,
for they rest from their labours.

COME AND SING WITH JOHN RUTTER

21ST November 2009

11.00 am to 5.00 pm

At Tiffin School, Kingston

Hosted by Kingston Choral Society

**A mix of music old and new,
familiar and unfamiliar,
with a few hidden surprises in store ...**

Tickets:

£15 including music hire and tea/coffee

Free for under 18s (£5 returnable deposit)

Booking opens on 1st September - Tickets in advance only

**To receive a booking form in time for the opening of booking
please send your name, address and email address to:
Rutter Day, 37 Overdale Avenue, New Malden KT3 3UE**

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kes-enquiries@blueyonder.co.uk with a heading 'Rutter Day'**

Please also indicate if you are under 18 years old

KINGSTON CHORAL SOCIETY

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Anna Cronin
Gill Evers
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Rebecca Haines
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Pat Keep
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Sue Brodie
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Jane Clift
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Cathy Daldy
Pam Deacon
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Gill Stock
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Alexandra Williams
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John Cracknell
Wesley Johnson
Peter Lawson
Kingsley Norton
Rod Pearson
Roger Price
Graham Shewell
Richard Siberry
Iain Smith

BASSES

John Bassett
Alan Brough
Paul Chambers
Denis Down
Rob Eyrebrook
Duncan Faulkner
Michael Hope
Graham Lavers
Luke Reader
Tom Rees
Tim Scott
Derek Topliss
Chris Totton
Roger Ward
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Registered Charity No. 261522
website: www.kingstonchoralsociety.co.uk

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

President: Joan Child MA, DPSA (Oxon), GRSM, ARCM

Honorary Vice President: Robin Page MA Hons (Cantab), LRAM

Musical Director: Graham Ross MMus (RCM), BA (Hons) (Cantab), DipABRSM

Rehearsal Pianist: Leanne Singh-Levett

Chairman: Denis Down

Honorary Secretary: Marian Morrison

Honorary Treasurer: Sue Brodie / Wes Johnson

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Kingston Choral Society gratefully acknowledges the
continuing financial assistance of the
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