



Brahms

Ein Deutsches Requiem &

Poulenc

Gloria

Kingston Parish Church
Market Place
Kingston upon Thames
KT1 1JP

11 June 2011
7.00 pm

£1.50



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 115 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 join@kingstonchoralsociety.org.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

ANDREW GRIFFITHS – Musical Director

We are delighted to welcome Andrew Griffiths to his first season as Musical Director of Kingston Choral Society.

A recent graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility. His recent engagements include productions of *Hansel and Gretel* for Opera North, *La Cenerentola*, *The Barber of Seville* and *The Marriage of Figaro* for Iford Festival Opera and *Rita* and *La Serva Padrona* for ROH Linbury Theatre. In concert, he has appeared with the Orchestra of the Royal Opera (subsequently broadcast on Radio 3), the Orchestra of Opera North, Southbank Sinfonia and the Orpheus Sinfonia.

Equally in demand as an assistant conductor, coach and répétiteur, Andrew has worked on numerous Royal Opera productions, including Wagner's *Ring* and the world premiere of Birtwistle's *The Minotaur*, under conductors including Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has worked as a guest at companies including Chicago Opera Theater, Opera North, ENO and Scottish Opera, and is regularly engaged as a vocal coach at the Royal Opera and the National Opera Studio.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a choral exhibition. He pursued conducting studies under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of Gramophone Award-winning vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's engagements in 2010-11 include a first season at Glyndebourne, assisting Sir Andrew Davis on *Rusalka*, and return invitations to Chicago Opera Theater, for Charpentier's *Medée* and to and to the Royal Opera for Steffani's *Niobe*.

ANITA WATSON - Soprano

Australian soprano Anita Watson graduated from the Sydney Conservatorium of Music and the Australian Opera Studio. She was a member of the Cologne Opera Studio 2006-7 and the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden from 2007-9.

Anita was the winner of first prize and the audience prize at the 2009 ARD International Music Competition in Munich. She has also won the 2010 Emmerich Smola Prize, The Australian Singing Competition, and prizes in the Queen Sonja International Music Competition in Oslo, Neue Stimmen in Germany and the 2009 Plácido Domingo Operalia Competition.

Roles she has performed at the Royal Opera House included the title role in Donizetti's *Rita*, Flowergirl (*Parsifal*), First Lady (*Die Zauberflöte*), Naiad (*Ariadne auf Naxos*), Gretel and Dewfairy (*Hänsel and Gretel*) and Second Woman (*Dido and Aeneas*). She also understudied Contessa (*Le Nozze di Figaro*), Donna Anna (*Don Giovanni*) and Mimi (*La Bohème*). Other roles have included the title role in Handel's *Xerxes*, Cleopatra (*Giulio Cesare*), Lucia (*The Rape of Lucretia*), Pedro (*Don Quichotte*), Susanna (*Le Nozze di Figaro*) and Micaela (*Carmen*) for the Australian Opera Studio, Barena (*Jenufa*) for Cologne Opera and Ann Putnam (*The Crucible*) for IVAI.

Most recently Anita sang the Governess (*The Turn of the Screw*) for Teatro La Fenice, Venice and Fifth Maid (*Elektra*) for Salzburg Festival Opera. She performed Beethoven *Symphony no. 9* with Antonio Pappano in Rome and Siena with the Accademia Nazionale di Santa Cecilia and a New Year's Concert at the Norwegian Opera in Oslo, Strauss' *Vier letzte Lieder* with the Rheinische Philharmonie and recorded Naiad (*Ariadne auf Naxos*) with Scottish Chamber Orchestra for Chandos Records. Future engagements include Donna Anna (*Don Giovanni*) for the Landestheater Salzburg, and also for Teatro La Fenice, Venice and Mimi (*La Bohème*) for Reisoper in the Netherlands.

JACQUES IMBRAILO - Baritone

Hailed in a recent interview with The Times as "the hottest young baritone on the block", Jacques Imbrailo "shows a knack for shape-shifting into characters...and like the best baritones, he can effortlessly steal the limelight from a starry tenor."

Winner of the Audience Prize at the BBC Cardiff Singer of the World, the South African baritone read Law, then Music before commencing post-graduate opera studies at the Royal College of Music in 2003 under Ryland Davies.

Jacques was a member of the Jette Parker Young Artists Programme at the Royal Opera House from 2006-2008, where he sang the title role in *Owen Wingrave*, Demetrius *A Midsummer Night's Dream*, Morales *Carmen*, Marullo *Rigoletto*, Scythian *Iphigénie en Tauride*, Flemish Deputy *Don Carlos* and Wigmaker *Ariadne auf Naxos*.

Recent opera engagements include Count *Le nozze di Figaro* (Opera de Lille, Welsh National Opera and The Royal Opera House), Malatesta *Don Pasquale* (The Royal Opera House), Guglielmo *Così fan Tutte* (Opera Colorado, Glyndebourne Touring Opera and Opera North) and Schaunard *La Bohème* (The Royal Opera House).

In 2010, Jacques made his Glyndebourne Festival debut as the title role in *Billy Budd* in Michael Grandage's acclaimed new production conducted by Sir Mark Elder. This performance won rave reviews. Andrew Clark, writing in the *Financial Times*, pronounced Jacques as "the finest Billy I have heard – lusty, virile, sensitive and moving".

Oratorio performances include Bach's *St John Passion*, Handel's *Messiah*, Brahms' *Requiem*, Fauré's *Requiem* and Duruflé's *Requiem*, amongst others. Jacques has given solo lieder recitals at the Wigmore Hall and St John's Smith Square, and performed in concert at the Verbier Festival, Royal Albert Hall and South Bank Centre.

CONCERT PREFACE

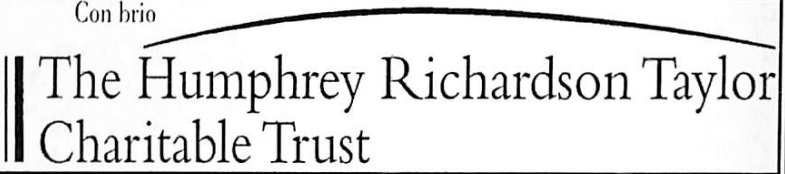
In tonight's concert we have two works that exhibit very different approaches to word setting. Of course, the texts being set express complementary emotions; the *Gloria* is jubilant and affirmative, whilst the *Requiem* is contemplative, pleading and hopeful. The *Gloria* by Poulenc, written in 1959 to a commission from the Koussevitzky Music Foundation, uses the words to add texture and rhythm to the music. Poulenc often sets the spoken accent of the words at odds with the musical accents. On the other hand, Brahms' *Ein Deutsches Requiem*, written in response to the death of his mother, very carefully blends the words and music to create an extremely heartfelt and personal utterance.

GLORIA - Poulenc

In 1959 the Koussevitzky Music Foundation commissioned Poulenc to write a symphony. In May that year Poulenc wrote to Charles Munch, Koussevitzky's successor as conductor of the Boston Symphony Orchestra, to say "*The Koussevitzky Foundation having twice asked me for a work, I have suggested writing a Gloria for mixed choir, soprano solo and orchestra, 20 to 25 minutes in duration. You may perhaps be able to sway the balance in my favour if there is any hesitation. You know that the pure symphonic form is not my forte whereas with the human voice I am usually successful.*"

Poulenc did not find composing easy. It had taken him four years to write his organ symphony, and he suffered a nervous breakdown whilst composing his opera *Dialogues des Carmélites*. The *Gloria* proved to be just as difficult. In a letter to his good friend, the baritone Pierre Bernac, Poulenc described the *Gloria* as 'a problem work ... I am working and reworking each bar in every conceivable way'.

Con brio

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The rehearsals in Boston in January 1961 were also a problem. Poulenc arrived late to the first rehearsal, and, as he wrote to Bernac: "*As for the Gloria, if I had not come here, what peculiar music would have been heard! Dear, adorable, exquisite Charlie [Munch] had understood precisely nothing. Arriving for the first rehearsal of the choir, I heard something so unlike me that my legs almost failed me on the staircase. ... all those worthy Protestants were singing sharp and shrill (especially the women) as they do in London, with that 'Oh my good Lord! quality. A pale, wan pianist tinkled the keys, and not always the right ones! I tell you, I wanted to run a mile. My poor child was really presenting itself badly. What a burden music is!!!*"

Two days later, for the final rehearsal, things were very different. In his next letter to Bernac Poulenc wrote "*The rehearsal yesterday was extraordinary. Munch suddenly inspired; as for [Adele] Addison, she drives you wild, she is sheer heaven, with that warm Negro purity. Everyone was full of enthusiasm. The Gloria is without doubt the best thing I have done. The orchestration is marvellous (the ending, among other things, is astonishing). There is not a single note to be changed in the choral writing and at least the women do not shriek their heads off on the upper As and Bs. I must confess that I have surprised myself.*"

At the time, the *Gloria* was attacked for being sacrilegious; the jaunty, light-hearted *Laudamus te* in particular was branded irreverent. Poulenc's musical style is built on striking contrasts. One moment the music is angular and built up from short repeated themes, the next it is lyrical with sustained melodic lines. The harmony ranges from dissonant clashes full of parallel fourths and sevenths in the style of Stravinsky, to lush chords. The dynamics move from *piano* to *forte* in the space of a few bars. Poulenc himself famously commented on the *Gloria* "*When I wrote this piece I had in mind the frescoes of [Benozzo] Gozzoli where the angels stick out their tongues; and also some serious Benedictine monks I had once seen revelling in a game of football*".

~ ~ NEXT KCS CONCERT ~ ~

26th November 2011 at 7.30 pm
in Kingston Parish Church

Mendelssohn - Elijah

For further details contact the Box Office on 020 8339 0816

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info@kingstonchoralsociety.org.uk

The *Gloria* is scored for soprano soloist, four part choir, and an orchestra of two piccolos, flute, two oboes, English horn, two clarinets in B, bass clarinet, bassoon, contrabassoon, four horns in F, three trumpets, three trombones, tuba, two timpani, harp and strings. It is in six movements.

The first movement, *Gloria in excelsis Deo*, is marked *Maestoso*. It opens in G major, with a brass fanfare full of dotted rhythms. After a short passage for woodwinds in parallel fourths and sevenths, reminiscent of Stravinsky's *Symphonies of Wind Instruments*, the chorus enters in B minor, declaiming the *Gloria* in a double-dotted figure like the opening fanfare. This juxtaposition of G major and B minor features throughout the work.

The *Laudamus te*, in C major, is marked *Très vif et joyeux* and shows Poulenc in playful mood. For most of the movement the chorus is divided into two groups; sopranos and tenors, altos and basses, alternating short phrases which gradually become more raucous. The movement is interrupted at *Gratias agimus tibi* by a plainsong like theme in the altos. The chorus carries on this relaxed feeling with *Propter magnum gloriam*, but at the return of the words *Laudamus te* we are back in the territory of the opening section.

The third movement, *Domine Deus, Rex caelestis* in B minor, introduces the soprano soloist. Poulenc marks it *Très lent et calme*, and provides us with a very different sound world to the previous movements. The soprano line is expressive and dramatic. The chorus is relegated to a supporting role, proving a wash of harmony which reminds one of Debussy.

The short fourth movement, *Domine Fili unigenite*, is in G major. It is similar in feel to the second movement in the way it is built up of short phrases, but is more dance-like and restrained.

The soprano returns in the fifth movement, *Domine Deus, Agnus Dei*, which is in B-flat minor. The melodic line is made dark and mysterious through the use of augmented fourths and fifths. The movement ends with an E-flat minor chord which prepares us for the G major final movement, *Qui sedes ad dexteram Patris*. The movement is marked *Maestoso* and opens *à capella*. The final section begins with a solo *Amen* from the soprano. The chorus briefly recalls the fanfare rhythm from the opening movement. At the end of the work Poulenc sounds both the G major and B minor chords together.

EIN DEUTSCHES REQUIEM - Brahms

Brahms' conception of the requiem was radically different from that held by the Roman Catholic Church. Rather than concentrating on the terrors that await the souls of the dead, the last judgment and the day of wrath, Brahms is concerned rather with comforting the living. To criticism that the work was not more overtly Christian, he responded "As for the title, I must admit I should like to leave out the word 'German' and replace it with 'Human'".

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This is not to say that Brahms was not a religious man; he possessed a well-thumbed copy of Luther's translation of the Bible, from which he selected the texts for the Requiem, and although Jesus Christ is not mentioned, he does call several times on the Lord.

Brahms, more than any other composer of the time, had a working knowledge of the music of previous generations. His friend Robert Schumann had an extensive library of renaissance and baroque music, which Brahms is known to have studied. It permeates his writing in the German Requiem; from the use of dissonance, syncopation and anticipation to the extensive use of counterpoint and fugue. Whilst it is to Bach (1685-1750) that we owe the counterpoint and fugue, the choral writing shows the influence of Handel (1685-1759). We also know, from transcriptions that Brahms made, that Schütz (1585-1672) influenced the Requiem, in particular in the word-painting. Schütz himself had written a German Requiem in 1636, in which he selected his own texts from the German.

The Requiem was a long time in the writing. The funeral march from the second movement was originally intended as part of a two-piano sonata in D minor on which Brahms was working in 1854. The sonata remained unfinished, and the material formed the basis for Brahms' first attempt at writing a symphony. This symphony also failed to be completed, and the material finally made its way into the Piano Concerto No. 1, and finally the Requiem. It was probably Robert Schumann's attempted suicide in 1854 that prompted Brahms to start on the Requiem. The death of his mother in 1865 affected Brahms deeply, and it was certainly in her memory that he later added the fifth movement, which includes the words "As one whom his mother comforteth, so will I comfort you", but it would be wrong to associate the work with the death of a particular person.

The first performance in early 1868 was of the first three movements of the work only. Unfortunately the timpanist misread the score and played his D pedal fortissimo throughout the fugue at the end of the third movement. The performance was a failure and Brahms was hissed. Brahms rewrote the timpani part to ensure it would not happen again, and never employed the timpanist again. The first 'complete' performance (at this stage there were only six movements) took place at Bremen Cathedral on Good Friday 1868. It was conducted by the cathedral's organist and Kapellmeister, Karl Martin Reinthaler, who was so worried that the work was not religious enough for performance on that day that he prevailed upon Brahms to allow the insertion of "I know that my redeemer liveth", from the Handel's Messiah, in the middle of the requiem. The requiem only took on its present form when Brahms came to publish it. He added another movement for soprano, placed fifth in the scheme of movements. The première of this final form took place in Leipzig in 1869, conducted by the composer Carl Reincke.



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before the performance!**



~ ~ PROGRAMME ~ ~

Poulenc Gloria

~ ~ INTERVAL ~ ~

Brahms Ein Deutsches Requiem

The Requiem has a symmetrical construction, like a great arch. The first movement opens with the words *Selig sind* to an orchestral texture without violins, giving a dark, subdued hue to the start of the work. The text provides consolation to the bereaved. The second movement is based on a slow-treading funeral march. The third movement introduces the baritone soloist, but ends with the choral fugue around a pedal note on D. The fourth movement is the brightest, shortest and most tranquil. The fifth movement introduces the soprano soloist singing words of consolation taken from the Gospel of St. John. The sixth movement is the longest, and the heart of the work. The bass soloist laments the transitory nature of life, before a stormy middle section suggesting the terrors that are to come. Finally the movement ends with a great Handelian fugue for the choir. The final movement brings us back to the mood of the opening. The text now speaks of consolation for the dead. The work comes full circle, ending with music from the first movement, and the final word is, *Selig* (Blessed).

Programme notes courtesy of Paul Chambers

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GLORIA - POULENC

1. Gloria in excelsis Deo

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.*

Glory to God in the highest,
and on earth peace to men of good will.

2. Laudamus te

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.*

We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.

3. Domine Deus, rex caelestis

*Domine Deus, rex caelestis,
Deus Pater omnipotens.*

O lord God, king of heaven,
God the Father almighty.

4. Domine Fili unigenite

Domine Fili unigenite, Jesu Christe.

Lord, only-begotten Son, Jesus Christ.

5. Domine Deus, agnus Dei

*Domine Deus, agnus Dei, Filius Patris,
rex caelestis,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.*

Lord God, lamb of God, Son of the Father,
king of heaven,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer.

6. Qui sedes

*Qui sedes ad dexteram Patris,
miserere nobis.*

You who sit at the right hand of the Father,
have mercy on us.

*Quoniam tu solus sanctus,
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu: in gloria Dei Patris.
Amen.*

For you only are holy.
You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the
Father.
Amen.

EIN DEUTSCHES REQUIEM - BRAHMS

I Chorus

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

Blessed are they that mourn,
for they shall be comforted.
They that sow in tears shall reap in joy.
They that go forth and weep,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing their sheaves with them.

II Chorus

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras is verdorret
und die Blume abgefallen.
So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfangen den Morgenregen und Abendregen.
So seid geduldig.
Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras is verdorret
und die Blume abgefallen.
Aber des Herrn Wort bleibet in Ewigkeit
Die Erlöseten des Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude, wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.
Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early and latter rain.
Be ye also patient:
for all flesh is as grass,
and all the glory of man
as the flower of the grass.
The grass withereth,
and the flower thereof falleth away.
But the word of the Lord endureth for ever
And the redeemed of the Lord shall return,
and come to Zion with songs
and eternal joy upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

III Chorus with Baritone Solo

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat, und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht,
wer es kriegen wird.

Lord, make me to know mine end,
and the measure of my days,
what it is; that I may know how frail I am.
Behold, Thou hast made my days
as an handbreadth;
and mine age is as nothing before Thee;
verily every man at his best state
is altogether vanity.
Surely every man walketh in a vain shew:
surely they are disquieted in vain:
he heapeth up riches, and knoweth not
who shall gather them.

Nun Herr, wes soll ich mich trösten?
Ich hoffe auf Dich.
Der Gerechten Seelen sind in Gottes Hand
Und keine Qual rühret sie an.

IV Chorus

Wie lieblich sind Deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn:
Mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in Deinem Hause wohnen,
die loben Dich immerdar.

V Chorus with Soprano Solo

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost gefunden.

VI Chorus with Baritone Solo

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick,
Zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich;
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht
Der Tod is verschlungen in den Sieg,
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, Du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn Du hast alle Dinge erschaffen,
und durch Deinen Willen haben sie das Wesen
und sind geschaffen.

And now, Lord, what wait I for?
My hope is in Thee.
But the souls of the righteous are in the hand of God
And no torment shall touch them.

How lovely are Thy tabernacles,
o Lord of hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in Thy house:
they will be still praising Thee.

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
As one whom his mother comforteth,
so will I comfort you.
Ye see how for a little while
I labour and toil,
yet have I found much rest.

For here we no continuing city,
but we seek one to come.
Behold, I shew you a mystery:
we shall not all sleep,
but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trump;
for the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass the saying that is written,
death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?
Thou art worthy, o Lord,
to receive glory and honour and power:
for Thou hast created all things,
and for Thy pleasure they are
and were created.

VII Chorus

Selig sind die Toten,
die in dem Herrn sterben, von nun an.
Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.

Blessed are the dead
which die in the Lord from henceforth:
yea, saith the Spirit,
that they rest from their labours;
and their works do follow them

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

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

Musical Director: Andrew Griffiths MA, MPhil (Cantab), MMus

Rehearsal Pianist: Leanne Singh-Levett AdvPgDip

Chairman: Denis Down

Honorary Secretary: David Hudson PhD

Honorary Treasurer: Sue Brodie

Membership Secretary: Linda Corner

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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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Mr A Nicholls Mrs A Price Mr M Smith Miss C Stephenson

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.

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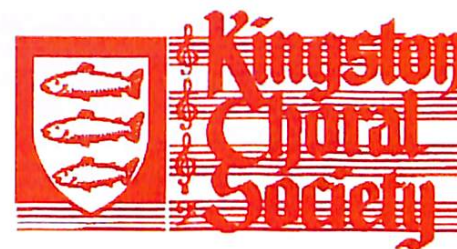
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Brahms *Ein Deutsches Requiem &* Poulenc *Gloria*

Kingston Parish Church
Market Place
Kingston upon Thames
KT1 1JP

11 June 2011
7.00 pm

£1.50