



**Parry – Blest Pair of Sirens
Elgar – Enigma Variations
Howells – Hymnus Paradisi**

Kingston Parish Church
Market Place
Kingston KT1 1JP

17 November 2012
7.30 pm

£2.00



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 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

A 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.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn, and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral conductor, he is regularly invited to direct the BBC Singers, with whom he has recorded a series of programmes for BBC Radio 3; other engagements include New London Chamber Choir and the choirs at Dartington International Summer School. He is Musical Director of chamber choir Londinium and of Kingston Choral Society, with whom he recently made his Cadogan Hall debut in Bach's *St John Passion*.

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 at the Royal Scottish Academy of Music and Drama, 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 vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's engagements in the 2012-13 season include debuts with Opera Theatre Company (*Così fan tutte*) and Mid Wales Opera (*Don Giovanni*), assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera and for Ravel's *L'heure espagnole* with the BBC SO and a profile of Hans Leo Hassler with the BBC Singers.

ANITA WATSON - Soprano

After completing a Bachelor of Music from the Sydney Conservatorium of Music, Australian soprano Anita Watson graduated with honours from 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 has won prizes in many prestigious competitions amongst them the Australian Singing Competition, the "Queen Sonja International Music Competition" in Oslo, "Neue Stimmen" in Germany and the Plácido Domingo "Operalia" competition. In 2009 she was awarded the 1st prize and the audience award at the international "ARD Music Competition" in Munich and the "SWR Emmerich-Smolra Prize" in 2010.

As a Jette Parker Young Artist at the Royal Opera House, Covent Garden she performed several roles including the title role in Donizetti's *Rita*, Naiad (*Ariadne auf Naxos*), Gretel and Dewfairy (*Hänsel und Gretel*), First Lady (*Die Zauberflöte*), Flowergirl (*Parsifal*) and Second Woman (*Dido and Aeneas*). She also understudied Contessa (*Le Nozze di Figaro*), Donna Anna (*Don Giovanni*) and Mimi (*La Bohème*). For the Australian and Cologne opera studios she sang the title role in Handel's *Xerxes*, Cleopatra in *Giulio Cesare*, Lucia in *The Rape of Lucretia*, Pedro in *Don Quichotte*, Susanna in *Le Nozze di Figaro*, Micaëla in *Carmen* and Barena in *Jenufa*.

In 2010 Anita made her house débuts at Teatro La Fenice in Venice as Governess in *The Turn of the Screw* and at the Salzburg Festival as 5th Maid in *Elektra* by Richard Strauss. In season 2010-11 she added roles Mimi (Nationale Reissopera) and Donna Anna (Landestheater Salzburg) in her repertoire. In September 2011 she returned to La Fenice in Venice in the role of Donna Anna, followed by her Opera Australia début in Sydney in the same role.

In addition to opera, Anita has appeared worldwide in concerts, recitals and television and radio broadcasts. Her success in competitions has lately taken her to sing with many German and Norwegian Symphony Orchestras and festivals and her performances have been broadcast on German television and radio. In 2010 Anita sang Beethoven's 9th Symphony the Accademia Nazionale di Santa Cecilia and Antonio Pappano. She also performed the Strauss *Vier letzte Lieder* with the Rheinische Philharmonie in Koblenz and the Mariinsky Orchestra in St Petersburg, Mahler's 8th Symphony with Sir Mark Elder and recorded "*Ariadne auf Naxos*" for the Chandos label. In 2011 she visited Australia to perform Beethoven Symphony no. 9 with the MSO.

Anita's oratorio repertoire includes *Carmina Burana*, Mozart's *Requiem*, Tippett's *A Child of our Time*, the Fauré *Requiem*, Brahms' *Requiem*, Poulenc's *Gloria*, Mozart's *Vesperae Solennes de Confessore*, Handel's *Messiah*, Mendelssohn's *Elijah* and Gounod's *Redemption* among others.



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DAVID BUTT PHILIP - Tenor

David was born and brought up in Wells in Somerset and began his musical training as a chorister at Peterborough Cathedral. He trained as a baritone at the RNCM with Peter Wilson and on the post-graduate opera course at the RAM with Glenville Hargreaves.

Awards include the John Cameron Prize for Lieder, the Elena Gerhardt Lieder Prize, the Richard Lewis/Jean Shanks Award, the Edwin Samuel Dove Prize for special merit during studentship and the Bruce Millar/Gulliver Prize. David was also a member of the RNCM University Challenge team in 2003 and a Samling Scholar in 2009.

Concert performances include Verdi's *Requiem* with Cheltenham Chamber Orchestra, Mahler's *Das klagende Lied* with Vladimir Jurowski and the London Philharmonic Orchestra at the Royal Festival Hall and recitals at the Wigmore Hall with the Solstice Quartet and the pianist Simon Lane.

Operatic roles include Junius (*The Rape of Lucretia*) and Boris (*Paradise Moscow*) for Royal Academy Opera, Mr Gedge (*Albert Herring*) for British Youth Opera and Marcello (*La Bohème*) for Opera Up Close.

In 2010 David joined the Glyndebourne Chorus, where he performed the role of the Keeper of the Madhouse (*The Rake's Progress*) before making the decision to change to tenor. He returned to Glyndebourne as a Jerwood Young Artist for the 2011 season, where he understudied the role of Vogelgesang (*Die Meistersinger von Nürnberg*) and was the winner of the 2011 John Christie Award. He made his tenor début in Autumn 2011 as Rodolfo (*La Bohème*) for Glyndebourne on Tour.

Since 2010 he has been studying privately with Ryland Davies. He is currently a trainee at the National Opera Studio, where he is supported by the Glyndebourne New Generation Fund and a Sybil Tutton Award administered by the Musicians Benevolent Fund.

In September 2012 David will join the Jette Parker Young Artists Programme at the Royal Opera House where his roles in the 2012/13 season will include Bastien (*Bastien und Bastienne*), Master of Ceremonies (*Robert le Diable*), Abdallo (*Nabucco*), First Armed Man (*Die Zauberflöte*) and Master of Ceremonies (*Gloriana*).

INTRODUCTION

Despite the differences between the composers, all the works in tonight's concert have one important similarity; they were all recognised as immediate successes for their respective composers.

Hubert Hastings Parry (1848-1918) was already part of the musical establishment. He was born into landed gentry, and was educated at Eton and Oxford. He was a major contributor to *Grove's Dictionary of Music* and wrote several books on musical history. He joined the staff of the Royal College of Music in 1883, and became director in 1895. His first limited success came in 1880 with a choral setting of Shelley's *Prometheus Unbound* which some critics thought was too avant garde. However with *Blest*

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Pair of Sirens in 1887, Parry was finally recognised as a major composer. His influence on the next generation was considerable, being remembered for his generous personality and his insistence on the artist's moral responsibility to society.

Edward Elgar (1857-1934) had little formal education, and gained his musical knowledge from studying the scores and books that his father sold in his music shop. He learnt composition by writing short pieces for the band he conducted at the county asylum, and giving violin lessons. Elgar was also a Catholic, and the son of a tradesman, so was outside the musical establishment and had a great deal of trouble being recognised as a professional musician within the rigid rules of Victorian society. His marriage to Caroline Alice Roberts, the daughter of a Major-General, proved crucial, with her whole-hearted encouragement and support. The virtuosity of the orchestral writing of his *Enigma Variations* established his international reputation. After its second performance in Dusseldorf, Richard Strauss hailed him as 'the first of the English progressivist' composers.

Herbert Howells (1892-1983) was born in the small Gloucestershire town of Lydney. His father was organist at the local Baptist church, and Howells showed musical promise from an early age and would deputise for his father on the organ. At sixteen, Howells became an articled pupil of the organist of Gloucester Cathedral, Herbert Brewer, joining with Ivor Gurney and Ivor Novello. Howells won a scholarship to the Royal College of Music where he studied composition with Stanford. After a brief spell as organist at Salisbury Cathedral, Howells helped R. R. Terry to edit Tudor Latin music for use at Westminster Cathedral. This, as well as attending the first performance of Vaughan Williams' *Tallis Fantasia* inspired in Howells a love of Tudor music and an inclination towards writing modal music rather than tonal music, though Elgar and Ravel also influenced him.

The death of his nine year old son in 1935 had a profound effect on Howells. His response was to write the *Hymnus Paradisi*, a large-scale choral work which was so personal to him that Howells hid it for 14 years before being persuaded to have it performed. It was recognised as a very profound work that contrasts the depths of despair, questioning the very meaning of life, with a blazing, dazzling affirmation of faith.

BLEST PAIR OF SIRENS - Parry

In 1887 the newly appointed director of the Bach Choir, Charles Villiers Stanford, had planned to perform Charles Hubert Hastings Parry's 1883 setting of *The Glories of Our Blood and State* at a May concert. However, as the concert was to form part of the Silver Jubilee celebrations for Queen Victoria, and the text contains lines concerning the death of kings and queens, it was thought to be inappropriate. Instead it was decided to commission a new work from Parry. Sir George Grove (the compiler of *Grove's Dictionary of Music and Musicians*) suggested that Parry should set Milton's *Ode at a Solemn Music*.

Parry's diary entry for the day after the rehearsal records that 'At the end old G[rove] jumped up with tears in his eyes and shook me over and over again by the hand and the whole choir took up the cue ... and applauded vociferously.' The first performance took place at the St. James Hall in London on 17th May 1887 and was a milestone in the revival of English music.

Milton's poem deals with man's striving, through the union of music and verse (the 'Blest Pair of Sirens'), to join with the heavenly music of the spheres. Parry's work is scored for eight part choir, and shows, for its time, great originality and mastery in its handling of the vocal forces, with an orchestral setting is that is rich, noble and romantic.

With the great social, political and musical upheavals of the 20th Century, the Victorian sentimentality and style of Parry's music meant that much of it fell out of favour. That said, he was still remembered

for some immensely influential and popular works; the hymn tunes *O praise ye the Lord* and *Dear Lord and Father of mankind*, the Coronation Anthem *I was Glad* and the cantata *Blest pair of Sirens*.

Parry's music has recently found a high-profile supporter in HRH The Prince of Wales and *Blest Pair of Sirens* was sung during the signing of the register at the Royal Wedding of his son Prince William, Duke of Cambridge and Kate Middleton on 29 April 2011 by the choirs of Westminster Abbey and the Chapel Royal.

ENIGMA VARIATIONS - Elgar

The oft quoted story, told by Elgar, of the composition of the "Enigma" variations is that "after a long day's fiddle teaching in Malvern, I came home very tired. Dinner being over, my dear wife said to me, 'Edward, you look like a cigar,' and having lighted it, I sat down at the piano. In a little while, soothed and feeling rested, I began to play, and suddenly my wife interrupted by saying, 'Edward, that's a good tune.' I awoke from the dream: 'Eh! tune, what tune!' and she said, 'Play it again, I liked that tune.' I played and strummed, and played, and then she exclaimed, 'That's the tune.' And that tune is the theme of the variations".

A few days later, Elgar sent the theme on to his publisher, Jaeger, explaining that "I have sketched a set of Variations ... on an original theme: the Variations have amused me because I've labeled 'em with the nicknames of my particular friends — you are Nimrod. That is to say I've written the variations each one to represent the mood of the 'party' — I've liked to imagine the 'party' writing the var. him (or her) self ... if they were asses enough to compose".

The work was dedicated "to my friends pictured within," and was Elgar's most ambitious work up to that time, being scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, triangle, cymbals, strings, and organ.

The first performance took place on 19 June 1899 at St. James's Hall, London, conducted by Hans Richter. It was followed by a performance in Düsseldorf in 1901 that established Elgar's international reputation. Richard Strauss declared that "here for the first time is an English composer who has something to say".

So what is the enigma of the title? There are actually two enigmas in this work; firstly, each of the 14 sections is given a cryptic dedication, and, with one exception, these have been deciphered. However, in the programme note for the first performance Elgar wrote that "through and over the whole set another larger theme 'goes', but is not played." What this theme is remains a mystery and has led to much speculation.

In 1952, Irving Kolodin, at that time the music editor for the *Saturday Review* held a contest to solve the enigma of the "larger theme". The suggestions put forward ranged from *Pop goes the weasel*, *Auld Lang Syne* and *Rule Britannia* to Beethoven's *Pathétique Piano Sonata* and Mozart's *Prague Symphony*. The winning entry for the 1952 contest was that it was a theme from Mozart's opera *Così fan tutti*. Of course it may be that the overall theme is not musical at all, but is rather an idea or a concept; something that links all the variations, for example friendship, love, or even composer himself. In a letter of 1912, Elgar said that the Theme "expressed, when written, my sense of the loneliness of the artist, and to me, it still embodies that sense".

I (L'istesso tempo —"CAE") The initials identify the composer's wife, Caroline Alice Elgar.

II (Allegro —"HDS-P") Hew David Steuart-Powell, an amateur pianist.

~ ~ PROGRAMME ~ ~

Parry – Blest Pair of Sirens

Elgar - Enigma Variations

~ ~ INTERVAL ~ ~

Howells – Hymnus Paradisi

III (Allegretto —"RBT") Richard Baxter Townshend, a popular author who enjoyed mimicry and whose voice rose in pitch during excited performances.

IV (Allegro di molto —"WMB") William Meath Baker, a country squire, barking orders to his guests and making a brusque exit.

V (Moderato —"RPA") Matthew Arnold's son Richard, good-natured but given to day-dreaming

VI (Andantino —"Ysobel") Miss Isabel Fitton, an amateur violist who always had trouble crossing from one string to another.

VII (Presto —"Troyte") Arthur Troyte Griffith, an architect, persistently unsuccessful in his attempts at playing the piano.

VIII (Allegretto —"WN") This variation is actually not so much a portrait of Miss Winifred Norbury, a music-lover and non-stop talker, as an evocation of her splendid house, the scene of numerous performances and gatherings of musicians.

IX (Moderato —"Nimrod") A reference to the slow movement of the Pathétique Sonata in the opening of this variation represents Elgar and his closest friend, the aforementioned August Jaeger (whose surname, the German word for "hunter," is clearly hinted at in the heading of this variation), engaged in a discussion.

XI (Allegro di molto —"GRS") George Robertson Sinclair was the organist of Hereford Cathedral; his bulldog Dan is heard barking as he jumps into the River Wye to fetch a stick.

XII (Andante —"BGN") Basil G Nevinston, an amateur cellist who played trios with Elgar and HDS-P.

XIII (Moderato —*** - Romanza) Lady Elgar is said to have inserted the asterisks, presumably to cloak the identity of Lady Mary Lygon, who had sailed for Australia at about the time Elgar began composing the Variations; the citation of Mendelssohn's overture Calm Sea and Prosperous Voyage was thought to

allude to her ocean trip. The possibility was raised, however, that the allusion may have been to Helen Weaver, to whom Elgar had been engaged in 1883-84 and who also sailed to Australia, but in this case as an emigrant rather than a visitor. It now seems most likely that the unidentified subject was actually Alice Stuart-Wortley, a daughter of the English painter Sir John Everett Millais. Elgar had a close relationship with her for some 35 years; she was the secret dedicatee of his Violin Concerto in 1910, and probably of his Second Symphony as well.

XIV (Finale: Allegro —"EDU"). A self-portrait, of which Elgar (called "Edoo" by his wife) noted: "Written at a time when friends were dubious and generally discouraging as to the composer's musical future, this variation is merely intended to show what EDU intended to do. References are made to two great influences upon the life of the composer: CAE and Nimrod. The whole work is summed up in the triumphant broad presentation of the theme in the major".

HYMNUS PARADISI - Howells

In September 1935 Howells's only son, Michael, died suddenly at the age of 9, from polio. Howells described it as 'a loss essentially profound, and in its very nature, beyond argument'. He was devastated by the loss, and he almost stopped composing. He did finish a short, unaccompanied *Requiem* in 1936, which he had begun in 1932 to a commission from Boris Ord and King's College, Cambridge.

Howells also began to make sketches for a much larger work for voices and orchestra in the style of a requiem. In common with his earlier *Requiem*, and 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 Book of Common Prayer, and incorporated many musical ideas from his earlier *Requiem*. Howells said that 'for text, I sought immemorial prose; but I used only two lines from the Latin Requiem Mass ... knowing that one of them - 'et lux perpetua luceat eis' - would govern the work'.

It is also thought that the death in 1937 of the composer Ivor Gurney, a fellow Gloucestershire man and a close friend of Howells's, acted as the final spur for the completion of the 'Hymn of Paradise'. The work was so personal to Howells that for 10 years he hid it away and would not show it to anyone. In 1949 Howells allowed the organist of Gloucester Cathedral, Herbert Sumsion, to see it. Sumsion was engaged to be the Festival conductor for the Three Choirs Festival for the following year, and rather than commission new works, he asked composers if they had anything they wanted to be performed. Sumsion passed it on to Gerald Finzi who thought it 'lovely'. Feeling more confident, Howells showed it to Vaughan Williams and Adrian Boult, and when they both proved to be in favour it, Howells finally agreed to a performance of his *Hymnus Paradisi*, a title that Sumsion had suggested.

The first performance took place during the Three Choirs Festival on 7 September 1950, one day after the 15th anniversary of his son's death, at Gloucester Cathedral. The soloists were Isobel Baillie and William Herbert, with Howells conducting the London Symphony Orchestra.

Hymnus Paradisi is written for soprano and tenor soloists, SATB chorus (divided at times into two choruses and even more parts within each chorus), and orchestra. The orchestra is large, employing 2 flutes (with piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 tenor trombones, bass trombone, tuba, timpani, bass drum and cymbals, harp, piano, celesta, organ, and strings, (though Howells notes that the piano, celesta, and organ can be omitted).

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The work is in six movements:

1. Preludio
2. Requiem aeternam
3. The Lord is my shepherd (*Psalm 23*)
4. Sanctus / I will lift up mine eyes (*Psalm 121*)
5. I heard a voice from heaven (*from the Burial Service*)
6. Holy is the true light (*From the Salisbury Diurnal*)

The work is, broadly speaking, in two halves. The first three movements run together without a break to form the first half. The tone here is one of grief, prayer and contemplation. The remainder of the work is more comforting and hopeful in outlook and focuses on the light of the celestial realm.

Part I. The orchestral prelude has the feel of an Elizabethan string fantasia. It was almost certainly the last movement to be written and foreshadows many of the major themes of the work. It has a very anguished and questioning feel to it. The *Requiem aeternam* for double chorus and soprano solo uses material from his *Requiem* and pays particular attention to the text *et lux perpetua lucet eis* (and may light perpetual shine upon them). This movement is immediately followed by *The Lord is my shepherd* with soprano and tenor soloists and four part-choir. The soloists use chant like figures to introduce the musical ideas which are then developed by the chorus.

Part II. The tempo and excitement picks up in the *Sanctus*, which starts with a semi-chorus singing the Latin text, over tremolo strings. The solo soprano enters with a pentatonic setting of the English text to Psalm 121 *I will lift up mine eyes*. The tenor and the rest of the chorus enter to bring the movement to a climax. A new section begins at *He will not suffer thy foot to be moved* with homophonic writing. We reach another climax at *Sanctus*, with very rhythmically complex writing. This gradually subsides to an ethereal sounding section for semi-chorus and a pared down orchestra ending with a very welcome resolution on a major chord. The movement draws to a close with *The Lord shall preserve thee from all evil* introduced by the soloists and supported by the chorus, with the last words *Forevermore* acting as a coda.

After the intense drama and tension of the *Sanctus* the next movement *I heard a voice from heaven* is deliberately restrained and quiet. Howells once again uses material from his earlier setting of the *Requiem*. The chorus is central to his movement, and are frequently singing unaccompanied.

The final movement *Holy is the true light* is the longest and most original movement of the work, containing much newly composed music. Howells considered this movement to be a representation of the gradual enlightenment of the human soul after death. He intended that the listener should feel a release of grief and become immersed in 'light' and its comforting warmth. It starts with an orchestral prelude over a pedal note which is used to create both stability and tension at the same time. The chorus enters with homophonic chanting at the words *Holy is the true light*, and moves on to a section to the word *Alleluia* which is tonally unstable. This effect is repeated twice more, becoming gradually more frantic, until the soprano enters on a final *Alleluia* and the orchestra and chorus are subdued. The movement draws to a close with a coda to the words *Requiem aeternam*, bringing a cyclic feel to the work by recalling text and music from the second movement. The final chord calls for the 32 foot pedal of the organ as the music dies away to pianissimo which provides assurance and consolation to both the living and the dead that there is a life after death.

Programme notes courtesy of Paul Chambers

PARRY - BLEST PAIR OF SIRENS

Blest pair of Sirens, pledges of heaven's joy,
Sphere-born, harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixt power employ
Dead things with inbreathed sense able to pierce,
And to our high-raised phantasy present
That undisburbèd song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With Sainly shout and solemn Jubilee,
Where the bright Seraphim in burning row
Their loud, uplifted angel trumpets blow,
And the Cherubic host, in thousand quires
Touch their immortal Harps of golden wires,
With those just spirits that wear victorious palms,
Hymns devout and holy psalms singing everlastingly,
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with heaven, till God ere long
To His celestial consort us unite,
To live with Him, and sing in endless morn of light.

HOWELLS - HYMNUS PARADISI

I Preludio

II Requiem Aeternam

Requiem aeternam dona eis,
Et lux perpetua luceat eis.

III The Lord is my Shepherd

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.
Yea, though I walk through 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.

Psalm 23

IV Sanctus - I Will Lift Up Mine Eyes

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth
Pleni sunt coeli et terra Gloria tua.

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: the Lord 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 for evermore.

Psalm 121

V 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.

From the Burial Service

VI Holy is the True Light

Holy is the true light, and passing wonderful, lending radiance to them that endured in the heat of the conflict: from Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore. Alleluia.

From the Salisbury Diurnal

Requiem aeternam,
Requiem dona eis sempiternam.

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Emma Powell
Janice Shardlow
Veronica Skates
Lorna Syrus
Jo Thomas
Lucy Thomas
Charlotte Vere

TENORS

Geir Andreassen
Richard Clift
Harry Gilmore
Stephen Hodges
John Hull
Wesley Johnson
Peter Lawson
Andrew Mackie
Kingsley Norton
Rod Pearson
Roger Price
Richard Siberry
Iain Smith
Owen Toller
John Turner
Anthony Wren

BASSES

William Allberry
John Bassett
Alan Brough
Paul Chambers
Jon Denbigh
Denis Down
Michael Hope
Chris Jacob
Graham Lavers
David Morgan
Bob Pannell
Will Parsons
Marcus Petrat
Luke Reader
Tom Rees
Alex Thomas
Richard Thompson
Chris Totton
Clive Williamson
David Wright



Registered Charity No. 261522
website: www.kingstonchoralsociety.org.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 (Cantab), LRAM

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

Rehearsal Pianist: Leanne Singh-Levett AdvPgDip

Chairman: Helen Julia Minors PhD

Honorary Secretary: David Hudson PhD

Honorary Treasurer: Emma Powell

Membership Secretary: Linda Corner

Advertising: Val Moeri

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



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.
Any donations or legacies would be used to purchase and hire music, to rent performance facilities or to pay the day-to-day operational expenses of the organisation.

Please send any donations to:
Kingston Choral Society, 20 Lynton Road, New Malden KT3 5EE



KINGSTON
GRAMMAR SCHOOL

*An independent, co-educational school
for pupils 11-18 years.*

11+ Entrance Examination

Friday 4 January 2013

Closing date for registrations

1 December 2012

Sixth Form Entry

Interview afternoons:

Monday 26 November 2012

Thursday 28 February 2013

For further details please contact:

registrar@kgs.org.uk

020 8546 5875

www.kgs.org.uk




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