



**& KINGSTON
PHILHARMONIA**



*RAVEL: VALSES NOBLES ET SENTIMENTALES
DEBUSSY: LA MER
DURUELE: REQUIEM*



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JULY 1990

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ACKNOWLEDGMENTS

The Society is grateful for the financial support it receives from the Royal Borough of Kingston upon Thames and from Greater London Arts (GLA).

Society members again wish to record their gratitude to Mary Fuller for her work as rehearsal pianist.

Kingston Choral Society is affiliated to the National Federation of Music Societies.

The cover for this programme was designed and drawn by Maurice Moeri of Design Services (01-643 3695).

We would like to thank Pick of the Bunch for their generous supply of flowers for this concert.

KINGSTON CHORAL SOCIETY

AND

KINGSTON PHILHARMONIA

- AN EVENING OF FRENCH MUSIC FOR BASTILLE DAY -

Kingston Parish Church, Saturday July 14, 1990. 7.30pm.

RAVEL
DEBUSSY

VALSES NOBLES ET SENTIMENTALES
LA MER

I N T E R V A L . *

DURUFLE

REQUIEM

CONDUCTORS: WALTER WURZBURGER AND ROBIN PAGE
LEADER: JULIAN GAILLARD
MEZZO-SOPRANO: ALISON RENVOIZE
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* Wine (by ticket at the door) and fruit juice for sale.

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Valse Nobles Et Sentimentales - MAURICE RAVEL (1875 - 1937)

This collection of "noble and sentimental waltzes" was written in 1911. It was dedicated to the composer and pianist Louis Aubert (1877 - 1968) from whom it received its first performance on May 9, 1911. The occasion was a concert by the newly-formed "Societe Musicale Independante", which had been established in 1910 by Ravel and several other composers including Faure. All had been disillusioned by the conservative attitude of the "Societe Nationale", the concert-promoting society which had been founded after the Franco-Prussian War for the furtherance of contemporary music. The "rebels" felt this was being dominated by the "old guard" such as Vincent d'Indy. The new society's concert was to be one of a series promoting works for which the audiences were invited to guess the names of the composers. Many of Ravel's supporters jeered at the "Valse Nobles Et Sentimentales", believing the composition to be the work of others such as Satie or Kodaly. It seems they'd been fooled by Ravel's decision to write it, not in his early impressionist style, but in one that in his own words "was simpler and clearer, in which the harmony was harder and in which the lines of the music were made to show up".

The work consists of a series of eight waltzes in different moods. The first, marked "Modere - Tres Franc", is in G Major and is in 18th century binary form. It is cunningly constructed on the interval of a descending fourth which leads through the entire circle of fifths in the bass. The second waltz "Assez Lent" is more sentimental in tone; it is in G minor and is marked as "fairly slow with intensity of expression". The third, "Modere" is in E minor but concludes in G major and experiments with rhythmic displacement; the fourth waltz, "Assez Anime", is basically in C and experiments with contrasting duple and triple metre. The fifth waltz, "Presque Lent", is another sentimental piece - this time in E major. It is marked to be played very quietly as if heard in a dream. Waltz number six, "Vif", is in C and should again employ the lowest of dynamics. The seventh waltz was Ravel's favourite. It is marked "Moins Vif", and is the longest; it is sub-marked "Un peu plus anime". The last waltz, "Epilogue", is a skilful combination of all the preceding ones except for No. 5, sometimes in juxtaposition.

In 1912 Ravel orchestrated the "Valse Nobles Et Sentimentales" and in that form, the work was used as the music for a ballet, "Adelaide - or the Language of Flowers". This was performed in the same year at the Theatre du Chatelet in Paris.

- KEVIN SPINKS -

LA MER: THREE SYMPHONIC SKETCHES - CLAUDE DEBUSSY (1862 - 1918)

I: De l'aube a midi sur la mer (From dawn to midday on the sea)

II: Jeux de vagues (Play of the waves)

III: Dialogue du vent et de la mer (Dialogue between wind and sea)

Debussy was a hard-working composer, conductor, and pianist and a popular (if ascerbic) music critic. This work was written between 1903 and 1905, immediately following the completion of the composer's tremendously successful opera "Pelleas et Melissande". Despite the success, this was a torrid period in Debussy's life. The opera had unfortunately seen a massive argument between Debussy and his librettist, Maeterlinck. His reputation for scandal was then increased when his wife Lily attempted suicide after Debussy had left her for Emma Barlac, the daughter of a wealthy banker. In addition, supporters of "Debussy-ism" as against other tendencies in the French music of the day also provided opportunities for his name to be reviled. Despite the notoriety, Debussy's own contribution to the development of modern musical style was immense and it is not entirely misleading to describe him as the father of 20th century music.

By calling this work "Three Symphonic Sketches", Debussy invites parallels with the visual arts and indeed there are three fairly well-documented artists whose general influence is relevant to this work. Debussy himself requested reproduction on the front of the score of the Japanese artist Hokusai's famous print "The Hollow of the Wave at Kanagawa". This print remains a powerful image today with its stylised vision of the strength of a breaking wave. We can also think of the strong influence of Turner with his obsession with storms and with the shades of colour of sea and sky. The French artist, Monet was also a favourite of Debussy and the impressionist painters of the 1870's and 1880's were still very influential in the first years of the twentieth century.

The work sounds more like a three-movement symphony than "sketches", though it does perhaps use a more open structure than one would find in a symphony. The first movement is arch-like in terms of speed and pace but the slow ending is a blaze of horns and brass. It does not just die away. The second movement is basically a nervy scherzo which whips up quite a momentum before it blows over. The last movement is a mixture of complex rhythms and detail and uses themes from the first movement to satisfy Debussy's need for internal formal rigour.

- MATTHEW KELLY -

AN EVENING OF FRENCH MUSIC

JULY 1990

REQUIEM - MAURICE DURUFLE (1902 - 1986)

This French composer was a fellow student of Messiaen at the Paris Conservatoire. In spite of the age to which he lived, Durufle wrote barely a dozen works. Most of these were for the organ - the instrument which he himself played. The Requiem was Durufle's one large composition and looks back to the era of Faure.

A requiem is essentially a Mass for the Dead which uses a text based on the less joyful parts of the Mass for Holy Communion and finds its place in the church liturgy at memorial or funeral services and on All Souls' Day.

Such a Mass was commissioned from Durufle by his publishers not long after he had been appointed Professor of Harmony at the Paris Conservatoire in 1943. At the time he was working on a suite of organ pieces using the plainsong themes of the Requiem Mass with the result that some of this material was transferred into the new composition.

Durufle's Requiem for soloists, chorus, orchestra and organ is subtitled "In Memory of my Father" and constitutes his finest and most frequently performed work. It received its premiere on Paris Radio in 1947. The conductor was Roger Desormiere.

Although Durufle toured extensively in Europe, Russia and America as an organist, he was one of the least prolific composers. This was probably due to a meticulous conscientiousness in his writing and a tendency for careful revisions of his works.

In spite of such calculated efforts on the part of Durufle, the Requiem does not lack spontaneity. Within the work he managed to combine the supple Gregorian melodies of ecclesiastical plainsong with powerful modal harmonies and his own special polyphony. This well-crafted style is characterised by a fluidity of movement which at times comes close to natural rhythms of ordinary speech. Witness the opening section of "Lux Aeterna" where the repeated changes in time from 8/8 through 7/8 to 9/8 help to break down the sense of regular barlines. The work is also marked by a serenity and simplicity of tone which reaches its peak in the last part "In Paradisum". This is underlined by the way in which the voice-parts tend to rise and fall by intervals of one or two notes at a time. Yet the piece is not without its dramatic moments notably in the plea for rescue from the bottomless pit in "Domine Jesu Christe" and for salvation on the Day of Judgement in "Libera Me".

Mourners can return to their private griefs at the end with their souls resting in peace and their sorrows comforted.

- LAWRENCE COOKE -

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AN EVENING OF FRENCH MUSIC

JULY 1990

REQUIEM

I. INTROIT

Choir

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Requiem aeternam etc.

II. KYRIE

Choir

Kyrie eleison,
Christe eleison,
Kyrie eleison.

III. DOMINE JESU CHRISTE

Choir and baritone solo

Domine Jesu Christe, Rex gloriae,
libera animus omnium fidelium
defunctorum de poenis inferni et de
profundo lacu; libera eas de ore
leonis; ne absorbeat eas tartarus, ne
cadant in obscurum. Sed signifer
sanctus Michael repraesentet eas in
lucum sanctam. Quam olim Abrahae
promisisti et semini ejus.
Hostias et preces tibi, Domini,
kaudis offerimus. Tu suscipe pro
animabus illis quarum hodie memoriam
facimus. Fac eas. Domini, de morte
transire ad vitam. Quam olim Abrahae
promisisti semini ejus.

IV. SANCTUS

Choir

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

AN EVENING OF FRENCH MUSIC

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Eternal rest grant them, O Lord;
and may perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
to Thee all flesh shall come.
Eternal rest, etc.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell and from
the bottomless pit. Save them from the
lion's jaws, that hell may not engulf them,
that they may not fall into darkness, but
let Saint Michael the standard-bearer lead
them into the holy light which Thou of old
didst promise to Abraham and to his seed.
Sacrifices and prayers of praise to Thee,
O Lord, we offer. Do Thou receive them on
behalf of those souls whom this day we
commemorate. Grant them, O Lord, to pass
from death unto life, which Thou of old
didst promise to Abraham and to his seed.

Holy, holy, holy, Lord God of Sabaoth,
Heaven and earth are full of Thy glory.
Hosanna in the highest. Blessed is he who
cometh in the name of the Lord. Hosanna in
the highest.

AN EVENING OF FRENCH MUSIC

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V. PIE JESU

Mezzo-soprano solo with cello

Pie Jesu. Domine, dona eis requiem.
Pie Jesu. Domine, dona eis requiem
sempiternam.

VI. AGNUS DEI

Choir

Agnus Dei, qui tollis peccata mundi, dona
eis requiem. Agnus Dei, qui tollis peccata
mundi, dona eis requiem sempiternam.

VII. LUX AETERNA

Choir

Lux aeterna luceat eis, Domine, cum sanctis
tuis in aeternam dona eis, Domine;
et lux perpetua luceat eis; quia pius es.

VIII. LIBERA ME

Choir and baritone solo

Libera me, Domine, de morte aeterna
in die illa tremenda; quanda coeli
movendi sunt et terra; dum veneris
judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum
discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.

Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde,
dum veneris judicare saeculum per ignem.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.
Libera me, etc.

IX. IN PARADISUM

Choir

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

AN EVENING OF FRENCH MUSIC

JULY 1990

Blessed Jesu, O Lord, grant them rest.
Blessed Jesu, O Lord, grant them eternal
rest.

O Lamb of God, that takest away the sins of
the world, grant them rest. O Lamb of God,
that takest away the sins of the world, grant
them eternal rest.

Let everlasting light shine on them, O Lord,
with Thy Saints for ever; for Thou art merciful.
Eternal rest grant them. O Lord;
and may perpetual light shine upon them; for
Thou art merciful.

Deliver me, O Lord, from everlasting death
on that dread day when the heavens and earth
shall quake; when Thou shalt come to judge
the world by fire.
I am seized with trembling and am afraid
until the day of reckoning shall arrive and
the wrath to come, when the heavens and
earth shall quake.

That day, a day of wrath, calamity and
misery, a great and exceedingly bitter day,
when Thou shalt come to judge the world by fire.
Eternal rest grant them, O Lord, and may
perpetual light shine upon them.
Deliver me, etc.

May the angels receive thee in paradise, at thy coming may the
martyrs receive thee, and bring thee into the Holy city
Jerusalem. May the choir of angels receive thee and with
Lazarus, once a beggar, may thou have eternal rest.

AN EVENING OF FRENCH MUSIC

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ALISON RENVOIZE makes a welcome return tonight having sung with the Kingston Choral Society the Bach St. Matthew Passion last April. Alison studied at the Royal Academy of Music and upon leaving won the Harold Craxton Memorial Prize. She has appeared in recitals at numerous London venues including the Purcell Room, St. Martin-in-the-Fields and St. John's, Smith Square. Engagements with the Renvoize Trio, formed in 1983, have given the opportunity for unusual arrangements for voice, flute and piano, ranging from baroque to the lighter style of popular American song. The Trio recently gave one of the Invitation Recitals at Eton College.

Alison has performed with many choral societies in works as diverse as a Schutz Cantata, the C.P.E. Bach Magnificat, Mahler's Symphony No. 2 and the Invocation from Malcolm Williamson's Symphony for Voices. After singing Elgar's Sea Pictures in Mainau Castle, Konstanz, she was invited back to Germany last year, where she sang Rossini's Stabat Mater with the Konstanzer Oratorienchor and gave the first performance in that country of Paul Huber's Magnificat in the presence of the composer.

MICHAEL R. BUNDY began his musical career as a choral exhibitor at Trinity College, Cambridge. After graduating he won a singing scholarship to the Guildhall School of Music and Drama in London to study on the post-graduate and opera courses. Since turning professional he has worked extensively as a freelance soloist, with groups as varied as The Sixteen and The Futurum Ensemble of Sweden. Michael was for four years a member of the BBC Singers. He has a current operatic repertoire of more than twenty-five roles ranging from Purcell and Mozart to Verdi and Robin Orr. He has been under contract to both English National Opera and Kent Opera; in 1988 he sang the role of Escamillo in Carmen for the re-opening of the Opera House in Mauritius and has recently appeared in the role of Germont Pere in their production of La Traviata. Michael also maintains a strong interest in contemporary music. In addition to giving a number of "first performances" he has recorded the solo part in the cantata Lapponia by the Finnish composer Erik Bergmann.

K I N G S T O N C H O R A L S O C I E T Y

p r e s e n t s

MOZART - Mass in C Minor.

Saturday, November 10. 7.30pm

K i n g s t o n P a r i s h C h u r c h

AN EVENING OF FRENCH MUSIC

JULY 1990

WALTER WURZBURGER received his musical education first in Germany then for six years in France and other parts of Europe. After developing his expertise with the clarinet, bassoon and saxophone and his great love, composition, he spent several years teaching, performing and composing in Australia. He came to London in 1951.

His musical skills were acknowledged by his colleagues and students at Kingston Polytechnic where he taught from 1958.

He has now given up many of his former activities but, as co-founder of the Kingston Philharmonia, retains his interest in composing and conducting.

ROBIN PAGE was born in Ipswich in 1954 and was educated at Magdalen College School, Oxford and at Gonville and Caius College, Cambridge. He studied conducting as a post-graduate at the Royal Academy of Music, London. In 1980 he made his South Bank debut. He is now the principal conductor of the Birmingham Philharmonic Orchestra, the Purcell Orchestra and also the conductor and musical director of both Kingston Choral Society and the West Sussex Philharmonic Choir.

He recently conducted the Ulster Orchestra for a BBC Radio 3 programme featuring Scandinavian music, one his particular interests.

Robin has been a prizewinner in two major European conducting competitions - at Budapest in 1986 and at Katowice in 1987.

KINGSTON PHILHARMONIA was founded by Walter Wurzbürger and Christopher Gordon. It gave its first public concert on June 22, 1974 at St. Andrew's Church, Surbiton. From 1979 the orchestra's home has been Kingston Parish Church where it gives three or four concerts a year.

Although the bulk of the repertoire consists of works by composers of the classical and romantic eras, the orchestra also performs music representing the baroque period and that of our own century.

Many well known soloists have appeared with the Kingston Philharmonia. Among them are Kathryn Harries, Elizabeth Crandon, Sally Mays, Sarah Hedley Miller, John Crawford and the young violinist, Clare Howick. The Kingston Philharmonia receives financial support from Kingston Arts Council.

H O W W E B E G A N . . .

The Society's origins can be traced to 1948 when the then Mayor of Surbiton asked local church choirs to take part in a performance of The Messiah. Some of these singers carried on the tradition annually and in 1952, the year of the Festival of Britain, performed Elijah, calling themselves the Festival Choir. Developing into the Surbiton Oratorio Society with John Wilkinson as Musical Director, the choir soon acquired a reputation for concerts of a high standard based largely upon the oratorio repertoire.

By 1985 the choir had become more closely associated with Kingston and its Parish Church and so adopted the name Kingston Choral Society.

With more than 100 members, Kingston Choral Society performs four major concerts each year using professional soloists and orchestras of the highest standards.

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W E N E E D M O R E S I N G E R S

Kingston Choral Society wants to expand its range of works. However our musical director Robin Page feels that if we are to do full justice to our ambitions we must have more members in all voices.

We shall be performing the great Elgar's Dream of Gerontius next Spring and that requires a double choir. Please join us if you can. We can promise you a rewarding pastime and the opportunity to gain singing experience with a choir of more than 40 years' standing.

For the time being we rehearse each Thursday at the Surbiton Library Hall in Ewell Rd. but from October 11 we hope to move to the larger hall of Hollyfield School. Rehearsals commence promptly at 8pm.

The practice is intensive but we do have a tea break and the chance for some chit-chat!

Our rehearsal period is an excellent way to get to know people with similar interests. Members who have joined as newcomers to the Kingston area will tell you that.

Entry to our ranks is by audition. It's not a difficult test and those who don't succeed the first time are encouraged to try again. Perhaps they will need some basic voice training or a little practice to set them onto the right path.

In short, we encourage everyone with the ability or the potential.

Do contact our Membership Secretary, Therese Ayres (081 979 2698) or speak to any member of the choir this evening. We'd be delighted to meet you.

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