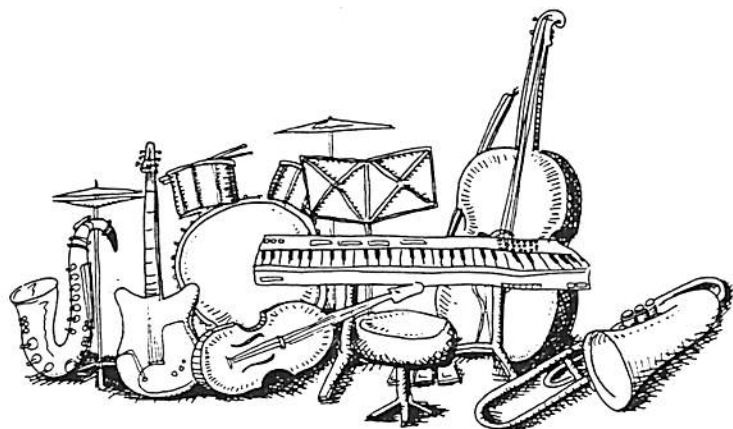




BACH: *PRELUDE*
HANDEL: *CHANDOS ANTHEM*
CHERUBINI: *REQUIEM*



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KINGSTON CHORAL SOCIETY

KINGSTON PARISH CHURCH

Saturday, July 13, 1991

CONDUCTOR: Robin Page
ORGANIST: John Keys
TENOR: Martin Corry

BACH: Prelude and Fugue in "E" Minor
HANDEL: Chandos Anthem "O Come Let Us Sing Unto The Lord"

INTERVAL*

CHERUBINI: Requiem in C Minor

*During the interval, wine, coffee and fruit juice will be served. Tickets for wine should be bought at the door before the concert begins.

TONIGHT'S CONCERT IS DEDICATED TO THE MEMORY OF JOYCE TOWNSHEND, A LONG-SERVING MEMBER OF KINGSTON CHORAL SOCIETY AND OF ITS PREDECESSOR, SURBITON ORATORIO SOCIETY. JOYCE DIED RECENTLY AFTER A LONG ILLNESS.

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PRELUDE AND FUGUE IN E MINOR (BMV 548) - by Johann Sebastian Bach (1685-1750) - is known also as "The Wedge" from the shape of the fugue content. This is formed by alternating notes moving in opposite directions from the opening note "E". Bach's skill in departing from the usual fugal devices can be seen in a movement containing not only fugal, but concerto, toccata and even aria elements. As to the Prelude, this is a lengthy movement in concerto form. - TOBY SLAPP -

CHANDOS ANTHEM - O COME LET US SING UNTO THE LORD - by George Frederick Handel (1685 - 1759). The Anthem was essentially an English creation which traditionally followed the Third Collect or Set Prayer at Matins and Evensong. It allowed an elaborate choral expression not suited to the rest of the service and was often unaccompanied. "O come let us sing unto the Lord" was composed by Handel between 1718 and 1720 after he had settled in England while he was resident at Cannons near Edgeware in Middlesex. This was the seat of the Duke of Chandos for whose private chapel Handel wrote the Chandos Anthems. This one is the eighth of the set of twelve. It comprises a succession of choruses, recitatives, arias and orchestral sections. The texture of the piece is based on the contrapuntal style producing an intricate web of imitative themes. Here Handel laid the foundations of his "English Style" and learnt as far as it was possible for himself how to set English words correctly to music. - LAWRENCE COOKE -

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REQUIEM IN C MINOR by Luigi Cherubini (1760 - 1842). This work for a four-part mixed choir and orchestra is the first and probably the more famous of Cherubini's two Masses for the Dead. It was begun in 1815 and completed and first performed the next year after Cherubini had been appointed Master of the Royal Choir in Paris. The newly-crowned Louis XVIII had requested a sacred work to commemorate the death of his brother Louis XVI who had been executed in 1793 during the Revolution.

Cherubini began to write church music late in his career and as such it constitutes the final mature phase of his creative activity. The text follows the typical disposition of a requiem which is similar to a Mass for Holy Communion with the more joyful parts (Credo and Gloria) omitted and the "Dies Irae" inserted. As for the style it reveals a rare sense of poise in an era of increasing emotional extravagance. The serious, perhaps dry, character of his music keeps the piece within the bounds of artistic moderation yet is still true to the sense.

The absence of upper strings in the "Introit" sets the work off on a very sombre tone entirely in keeping with a memorial to the deceased. At the start of "Dies Irae" the isolated stroke of a gong was criticised for introducing a theatrical tone into a sacred work but this sudden short impact well matches the character of the movement. The sense of dramatic expectation as the impending Day of Judgement approaches is enhanced in the opening section by rapid quivering note passages in frequent tremulations from the accompaniment.

"Pie Jesu" regains the contemplative mood of the "Introit" as we consider Christ's piety. It conveys a subdued touching appeal through unusual modulations and rich harmonisations. This can be heard in the opening bars with the interrupted cadence from F minor to C major and during the whole movement with the gentle chromatic chord progressions. Such a meditative spirit continues in the "Agnus Dei" and the work reaches a noble, thoughtful, conclusion as the choral parts reach one another in octaves traditionally deemed to be one of the perfect intervals. These final strains of the plea for peace and mercy lead the mourner away from Earth into some remote celestial perspective. It must come as no surprise then that the composition was highly commended by both Beethoven and Mendelssohn. - LAWRENCE COOKE -

OUR NEXT CONCERT

HAYDN: THE SEASONS - SAT. NOV. 9 - KINGSTON PARISH CHURCH - 7.30pm. Full details of this and our other concerts for 1991/92 in the new brochure, out soon.

KINGSTON CHORAL SOCIETY

JULY, 1991

MARTIN CORRY is a familiar face to the Kingston Choral Society having sung with us many times both in the choir and as a soloist. His last solo engagement with us was in 1989 in Charpentier's "Te Deum". Martin was born in London and won a choral scholarship to the City of London School as a chorister of the Temple Church Choir. After leaving school he continued his musical training under Henry Cummings at the Royal Academy of Music, returning to the Temple Church Choir as a tenor. He has since performed as a soloist with many choral societies in London and the South and recent engagements include Rossini's "Stabat Mater" with both the West Sussex Philharmonic Society and the Gemini Chorale and Handel's "Messiah" with the Isle of Purbeck Music Society. He has also sung in London and abroad with the London Philharmonic Choir, the London Philharmonia Chorus, the London Symphony Chorus and other major choirs. Martin is a Gentleman of the Choir of the Chapel Royal, Hampton Court Palace.

JOHN KEYS last accompanied the Kingston Choral Society for our performance of "The Seasons" several years ago. His career began in his home town, Chester where he was assistant organist at the Cathedral. In 1978 he became an organ scholar at New College Oxford, under Nicholas Danby and Gillian Weir. He continued his studies in Geneva under Lionel Rogg, in 1983 winning the Premiere de Virtuosite. Shortly afterwards, he was appointed as Director of Music at St. Mary's church, Nottingham and in 1984 won first prize at the Manchester International Organ competition.

ROBIN PAGE was born at Ipswich in 1954 and was educated at Magdalen College School, Oxford and Gonville and Caius College, Cambridge. He studied conducting as a postgraduate at the Royal Academy of Music, London. In 1980 he made his South Bank debut. He is now 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.

KINGSTON CHORAL SOCIETY's origins can be traced to 1948 when the Mayor of Surbiton asked local church choirs to combine for a performance of Handel's Messiah. From this grew the Surbiton Oratorio Society and in turn the Kingston Choral Society when in 1985 it was felt that our growing links with the Royal Borough warranted the change of name.

Like all choirs, there is always a place for new members. We rehearse each Thursday at Hollyfield School, Surbiton, at 8pm. For details ask any of the choir tonight or telephone our Membership Secretary, Therese Ayres, on 081 979 2698.

KINGSTON CHORAL SOCIETY

JULY, 1991

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HONORARY MEMBERS

J P Coleman, Mrs A Johnson, Miss D Lofts, Mrs N Mursell.

ACKNOWLEDGMENTS

The Society is grant aided by the ROYAL BOROUGH OF KINGSTON UPON THAMES.....Society members again wish to record their gratitude to MARY FULLER for her work as rehearsal pianist.....The cover for this programme was designed and drawn by MAURICE MOERI of DESIGN SERVICES (081 643 3595).....We would like to thank PICK OF THE BUNCH for their generous supply of flowers for this concert.....We gratefully acknowledge the continuing support from BARCLAYS BANK PLC., 6 Clarence St., Kingston. 081 549 5733.

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