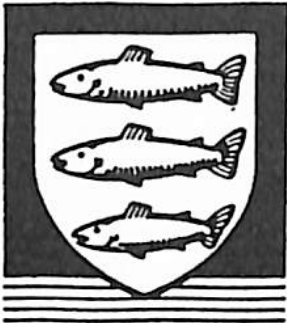
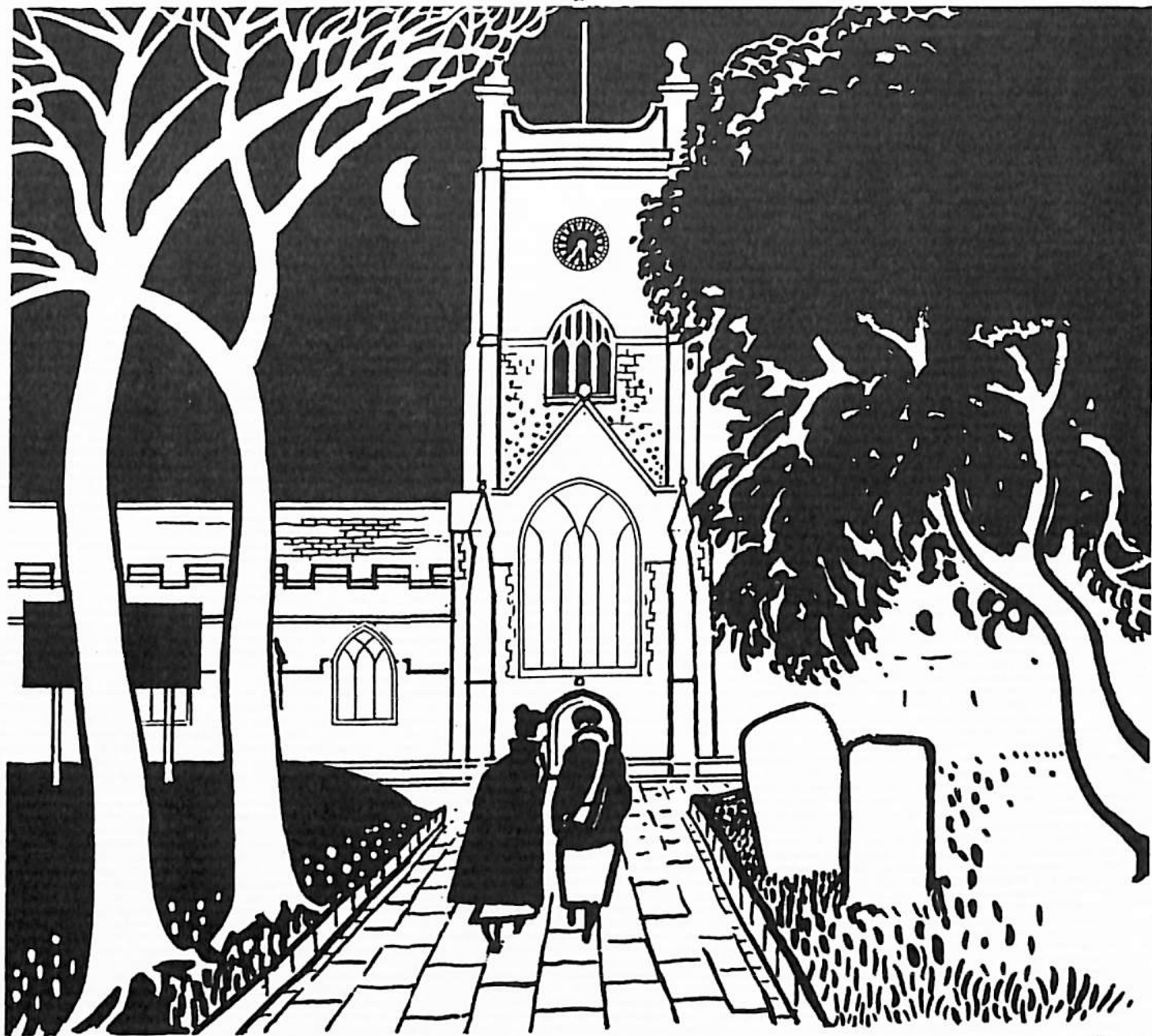


1993



Kingston Choral Society



Mozart: *Requiem*
Beethoven: *Piano Concerto No. 3*
Telemann: *Die Tageszeiten*



KINGSTON CHORAL SOCIETY

NOVEMBER 1993

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*Kingston Choral Society gratefully acknowledge the continuing
financial assistance of the Royal Borough of Kingston upon Thames.*

We wish to record our gratitude to our accompanist, Andrew Massey.

*Wine is available at the interval in exchange for
tickets which must be bought before the concert
starts. Fruit juice will also be sold.*



KINGSTON
PARISH CHURCH

SATURDAY 13 NOVEMBER

PROGRAMME

Die Tageszeiten

(The Times of Day)

Georg Philipp Telemann

Piano Concerto N° 3

Beethoven

Soloist: Andrew Massey

Interval

Requiem

Mozart

Rachael Mills Soprano

Rachel Fisher Contralto

Philip Ball Tenor

Gerard Delrez Bass Baritone

Purcell Orchestra

Conductor: Robin Page



PROGRAMME NOTES

DIE TAGESZEITEN (The Times of Day)

GEORG PHILIPP TELEMANN (1681- 1767)

- | | |
|-----------|-----------|
| 1 Morning | 3 Evening |
| 2 Noon | 4 Night |

In his day Telemann, who held many posts as Kapellmeister and music director of the five main Hamburg churches, was regarded as a great composer with a remarkably prolific and fertile output. He did not embark upon the secular oratorio form until the 1750s, somewhat late in his life, and indeed the work we are to hear tonight - one of the best known of the genre - was not completed until 1759. The text was written by Zachariae and the piece consists of four sections, each, unsurprisingly, reflecting on a time of day.

Telemann's portrayals of sunrise and night show he could illustrate a text in a direct and appealing way. The style is light, graceful and tuneful and the rhythms are direct and symmetrical, making for accomplished, consistent and beautiful music befitting a skilled contrapuntist who could weave a fine mesh of re-echoing voice parts.

PIANO CONCERTO N°3

BEETHOVEN (1779 - 1827)

- Allegro con brio
Largo
Rondo: Allegro

Between 1794 and 1809 Beethoven wrote seven concertos, five of them for his own preferred instrument, the pianoforte. The third piano concerto, in C minor, was written in 1800, the period of the composition of the first symphony and the first set of string quartets. It was first performed by Beethoven himself in one of those extremely long concerts he seemed to favour, whose programme also included *The Mount of Olives* oratorio as well as the two first symphonies.

Recalling the great C minor concerto of Mozart, the imposing first movement of tonight's work, with its impressively strong first theme and contrasting subject of calm intensity, is announced first by the orchestra, before the entry of the soloist with a version of the two themes on which the movement is built. The slow movement has one of those themes of protracted beauty of which Beethoven was a master. The E major theme is introduced first by the soloist, who opens the final rondo with a principal melody of bold outline. The movement is broadly conceived and contains striking moments of contrapuntal invention and a rapid closing section that transforms the two main themes.

REQUIEM

MOZART (1756 - 1791)

- | | |
|---------------------|---------------|
| 1 Requiem and Kyrie | 7 Lacrimosa |
| 2 Dies irae | 8 Domine Jesu |
| 3 Tuba mirum | 9 Hostias |
| 4 Rex tremendae | 10 Sanctus |
| 5 Recordare | 11 Benedictus |
| 6 Confutatis | 12 Agnus Dei |

The circumstances of the commissioning and composition of the Requiem were surrounded by drama and irony which rival fiction. The work was commissioned in the summer of 1791 by Count Franz Walsegg-Stuppach in memory of his wife who had died the previous February. Apparently, his quite astonishing intention was to claim the composition as his own work. However, the period which was to prove the final year of Mozart's life was very busy and Mozart was unable to finish the work. In events it was completed by Franz Süssmayer (1766-1803) who had discussed the working out of the Requiem many times with the composer. Meanwhile Mozart had become convinced that he was dying, and that it was his own requiem he was composing. Who can say he erred? In November he lapsed into a (still undiagnosed) fever which lasted for three weeks, defying the ministrations of the doctors, and on 5 December he died.

Probably Mozart completed the vocal parts and instrumental base of nearly all the movements that form the Sequence (items 2 - 6) and the Offertory (items 8 and 9) and also gave indications as to the instrumentation. On the other hand, Süssmayer completed the *Lacrimosa*, *Sanctus*, *Benedictus* and *Agnus Dei*. He also rounded off the work by repeating the fugue of the *Kyrie* at the end of the phrase "Cum Sanctis Tuis" and so gave the piece a sense of unity.

The Requiem combines the intricate subjective polyphony of Bach, in which each voice utters a personal commentary on the text, with the more homogenous texture and clearer rhythms of Handelian choral music. Believing the requiem to be for himself Mozart suffered considerable anguish when he realised that he would not finish it. The music, for all its beauties, reflects powerfully this agony of spirit. In many ways the requiem constitutes Mozart's most persuasive attempt to submit to the Catholic Church and accept the consolation of Heaven as well as the terrors of Hell. It also anticipates the restless searching spirit of the new Romantic Age and provides a fitting valediction to end the life of a musical genius.

RACHAEL MILLS (soprano) entered the Royal Academy of Music on a prestigious Entrance Scholarship (rarely awarded to undergraduates) in 1987 and, in 1991, graduated LRAM with Professional Performer Honours.

Rachael has sung throughout the country as soloist in many oratorios including the *Christmas Oratorio*, *Messiah*, *Elijah*, *The Creation*, Dvorak's *Te Deum* and Britten's *Rejoice in the Lamb* and has also performed at the Royal Albert Hall and the Royal Festival Hall.

Throughout August 1991 Rachael sang the complete role of Fiordiligi in the Suffolk Chamber Opera's production of *Così fan Tutte* in Bury St Edmunds and in October the same year she gave a 45 minute recital at Horsham, both performances attracting considerable critical acclaim.

After many successes in 1992, including another Fiordiligi in the SCO production of *Così* at the National Trust's Felbrigg Hall, Rachael's performances this year included contemporary works by Paul Reade (*Song Cycle - Sea Journey*) and John Joubert's *The Phoenix and the Turtle* in the Da Capo Music Festival at the Royal Academy of Music. In April she performed in Hamilton, Bermuda where she sang the soprano solos in Beethoven's *Ninth Symphony* and Bruckner's *Te Deum*. In May she presented a recital of operatic works including pieces by Puccini, Verdi and Wagner at the Rudolf Steiner Theatre, NW1. Rachael will shortly be working with Randazzo Opera Company as a principal singer, and will be auditioning in Paris and Germany.

RACHEL FISHER (contralto) gained her first degree in Music at Manchester University where she studied with Dianne Mathews. She went on to win a Scholarship to the Royal Academy of Music where she is at present studying with Yvonne Minton and Iain Leddingham. Rachel has participated in many masterclasses with Robert Tear, Paul Hamburger, Graham Johnson, Roger Vignoles and Benno Schollum. She has performed as a soloist throughout England and Ireland. Rachel's repertoire covers a wide range of oratorio and she has a particular interest in Lieder. Future engagements include a Mozart/Rossini recital and *Messiah* in the Amersham Music Festival.

PHILIP BALL (tenor) graduated as an electronics engineer. In 1979 he took up full-time study with Constance Shacklock and Joy Mammen at the Royal Academy of Music where he won many singing prizes (including the prestigious Recital Diploma - the first occasion for some years that it had been awarded to a tenor) and sang numerous operatic roles including that of Albert in Britten's *Albert Herring*. He gained many honours in France and Germany, where he won acclaim for his Evangelist in the *St John Passion*. He returned to England in 1988 when his performances included *Carmina Burana* and Dvorak's *Stabat Mater*. After a return to Paris and the south of France as a soloist with l'Orelia de Brive, Philip returned to understudy in the Covent Garden production of *Die Meistersinger*. He is now a frequent soloist with several British choral societies including KCS. Philip's forthcoming engagements include a St Cecilia's Day Concert and a performance of Verdi's *Requiem* in the New Year.

Philip Ball appears this evening by kind permission of the English Opera Company.

GERARD DELREZ (Bass-Baritone) won an Exhibition to study singing and composition under Gordon Clinton and Herbert Howells respectively before pursuing further vocal training with Ellis Keeler at the Guildhall School of Music. He currently studies privately with Norman Bailey.

His concert career has included performances at most of London's leading venues as well as throughout Europe. His large solo repertoire ranges from *Florentine Intermedi of 1589* (with Musica Reservata) to Stravinsky's *Oedipus Rex* as well as many contemporary works, including first performances. He has sung the solos in over 40 oratorios etc, notably the *Bach Passions* (Christus and arias) and *Christmas Oratorio*, *Messiah* (including in France), requiems by Mozart, Brahms, Faure and Verdi, Dvorak's *Stabat Mater* (in Canterbury Cathedral) and major settings of the Mass.

Gerard has performed over 50 operatic roles at many of the major opera festivals including Salzburg, Wexford, Camden, Brighton and Holland Park and with English national Opera, Park Lane Group, Regency Opera, Court Opera, The Opera Company, Opera Interludes and in Europe. His repertoire includes roles in *The Barber of Seville*, *Albert Herring*, *Billy Budd*, *A Midsummer Night's Dream*, *The Flying Dutchman* (title role), *La Bohème*, *Lucia di Lammermoor*, *Magic Flute*, *The Marriage of Figaro*, *Die Meistersinger* and *Das Rheingold* (Wotan).

He has broadcast for the BBC and the EBU, has recorded with Opera Rara and appears on ENO's video of *Billy Budd*.

ANDREW MASSEY began to play the piano at the age of five, and at ten had already given public performances and played a Haydn Piano Concerto with orchestra. After studying at the Leicestershire School of Music he accepted a place at the Royal College of Music where he was soon awarded an Exhibition Scholarship, later becoming one of the first Queen Elizabeth the Queen Mother Scholars. He won all the major prizes for solo piano and chamber music and was chosen to represent the Royal College of Music at home and abroad.

He was the College's recommendation for the quinquennial Stefania Niekrasz Chopin Competition 1990 in which he won the acclaim of Tamas Vasary who commented of Andrew's prize-winning performance of the Chopin B minor Sonata "...he displayed excellent musical impressions and delivered a powerful performance. The last movement was urgent and brilliant..."

In 1991 Andrew was invited to play a series of Mozart concertos on Vienna as part of the official Mozart biennial celebrations, since when his performances have taken him all over Britain and Europe. In 1993 his rapidly increasing schedule includes performances at the Isle of Mull Festival, a series of recitals on board a P&O cruise ship and concerto performances at Birmingham, Solihull, Woking and Leicester.

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ROBIN PAGE (conductor) was born in Ipswich and educated at Magdalen College School, Oxford, Cambridge University and the Royal Academy of Music where he was a Professor until 1990. He is now based on London where he is Director of the Purcell Orchestra, Thames Symphony Orchestra, Thames Sinfonia and Kingston Choral Society. He has also given many concerts at the Royal Academy of Music and has worked with the London Symphony Orchestra Chorus.

His work now takes him all over Great Britain – as Musical Director of the Birmingham Philharmonic Orchestra, to the Birmingham Conservatoire, the Halle Choir and the West Sussex Philharmonic Choir where he is Principal Conductor. He recently made his debut with the Guildford Philharmonic Orchestra in a highly acclaimed performance of Verdi's 'Requiem' in Guildford Cathedral; a performance involving combined British and Dutch choirs.

Recent recording sessions include BBC Radio 3 broadcasts with the Ulster Orchestra, featuring Scandinavian music, a particular interest which takes Robin frequently to Sweden. At home, he has given first performances and recordings of many Scandinavian works by such composers as Kraus, Stenhammer, Lidholm and Bortz. Last year he conducted inspired performances at the UK Sibelius Society's inaugural concert at St John's Smith Square, which included Sibelius' Symphony N°3 and the complete Humoresques for violin and orchestra.

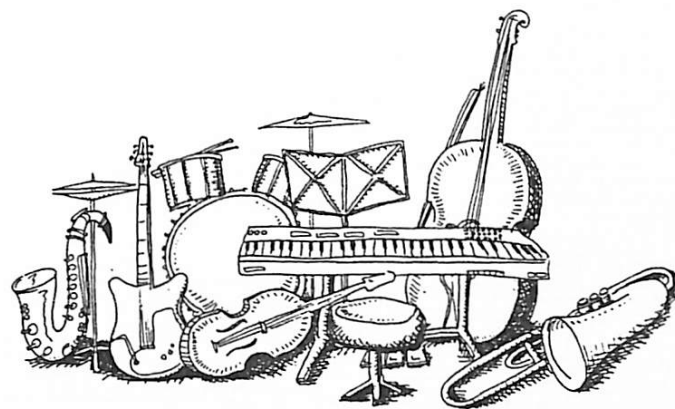
Abroad, he has appeared on Hungarian television with the Budapest State Opera Orchestra and soloists and with the Hungarian Radio and TV orchestra. He has had a highly successful visit to Estonia where he conducted the first concert performance and recording there of Elgar's 'Enigma Variations' with the Estonian State Symphony Orchestra.

The cover for this programme was designed by Maurice Moeri of Design Services (081-643 3595).

KINGSTON CHORAL SOCIETY

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