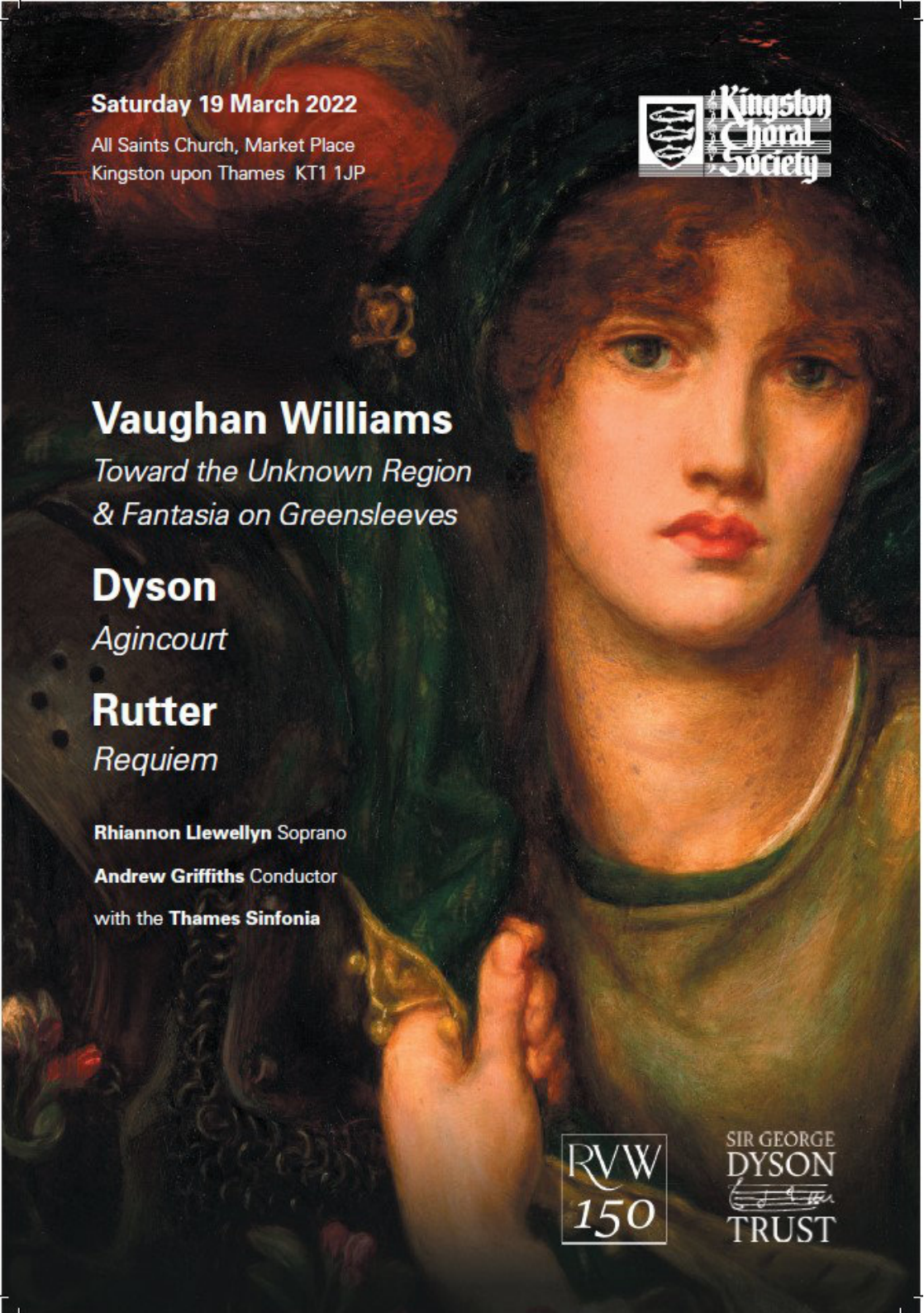


The background of the entire poster is a classical painting of a woman with dark, wavy hair, wearing a green dress and a dark shawl. She has a somber expression and is looking slightly to the right. Her right hand is visible, holding a small object. The lighting is dramatic, with strong highlights on her face and hand.

Saturday 19 March 2022

All Saints Church, Market Place
Kingston upon Thames KT1 1JP



Vaughan Williams

*Toward the Unknown Region
& Fantasia on Greensleeves*

Dyson

Agincourt

Rutter

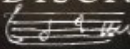
Requiem

Rhiannon Llewellyn Soprano

Andrew Griffiths Conductor

with the **Thames Sinfonia**



SIR GEORGE
DYSON

TRUST



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 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. Two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fundraising 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 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~~ NEXT KCS CONCERT ~~

25th June 2022 at 7.30pm

A Celebration of English Choral Music

Andrew Griffiths – Conductor

Gavin Roberts – Piano & Organ

St Andrew's Church, Maple Road, Surbiton KT6 4DS

For further details contact the Box Office on 07770932912

If you would like advance notice of concerts by email,
please phone 020 8942 2275 or email info@kingstonchoralsociety.org.uk



3CHDVHUP HP EHURWALQ
RII \RXU PRELOH SKRQH
EHIRUHWKHSUIRUP DQFH



~~ PROGRAMME ~~

Vaughan Williams: Toward the Unknown Region

Vaughan Williams: Fantasia on Greensleeves
(arr. Ralph Greaves)

Dyson: Agincourt

~~ INTERVAL ~~

Rutter Requiem

Requiem aeternam

Out of the deep

Pie Jesu

Sanctus

Agnus Dei

The Lord is my shepherd

Lux aeterna

Supported by

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www.hrtaylortrust.org.uk



This year marks the 150th anniversary of the birth of Ralph Vaughan Williams, which choirs, orchestras and music societies across Britain are celebrating. His musical output is astonishingly varied, reflecting a most fertile mind, together with a willingness and ability to grapple with big ideas and transform them into musical notes. Whether as simple tunes or complex harmonies, these have grabbed listeners' imaginations for over a century. Millions, literally, have heard his music and been moved by it. Kingston Choral Society is thus pleased to join in the wider celebration of this great artist, in giving a performance of one of his early compositions, which the music critic, Scott Goddard, viewed as RWW's first major work: *Toward the Unknown Region*.

RALPH VAUGHAN WILLIAMS (1872–1958)

Ralph Vaughan Williams was born in the small Cotswold village of Down Ampney, where his father was vicar. His mother was the daughter of Josiah Wedgwood III and Caroline Darwin, making the latter's world-famous brother the composer's 'Uncle Charles'. Sadly, RWW lost his father at the age of three, thereafter being brought up at Leith Hill Place in Surrey, to which area he retained a lifelong attachment. He was privileged in having a long education, not obtaining his Mus.D degree from Cambridge until he was 29. However, his time at Charterhouse School, the Royal College of Music and, as an undergraduate, at Trinity College, Cambridge, was well spent. In terms of his compositional studies, he was tutored by Charles Wood at Cambridge and by both Parry and Stanford at the RCM. Later, he was to seek out Max Bruch and Maurice Ravel, notwithstanding his wish to establish a distance from European, especially Germanic, musical influences.

Famously, RWW said, '... As long as [British] composers persist in serving up second hand the externals of the music of other nations, they must not be surprised if audiences prefer the real Brahms, the real Wagner, the real Debussy or the real Stravinsky to their pale imitations.' He believed that a composer, '... might reasonably expect to have a special message for his own people.' With the genes of the Wedgwoods and the Darwins, perhaps, others also expected great things of him. If so, he did not disappoint. RWW's fertile mind and deft techniques allowed him to compose for a wide range of musical genres, in a composing career that spanned 65 years.

An early turning point in his musical development resulted from his intense involvement with British folk songs, alongside his friend and fellow composer Gustav Holst. As field researchers, they sought them out, recording their findings, RWW deploying them to good effect in the pursuit of freedom from foreign influences. Some of RWW's early works reflected this influence directly, *Norfolk Rhapsodies* and *In the Fen Country*, 1906 and 1907, respectively. It was shortly after completing these works, however, that he visited Ravel, having come to the conclusion that his own music was 'bumpy and stodgy... [and]... that a little French polish would be of use.'. His symphonic output was kickstarted by that contact, with the completion of *A Sea Symphony* (1910) and *A London Symphony* (1914).

With the arrival of the Great War, however, RWW joined the Royal Army Medical Corps, even though the age of 35 was the upper end for conscription. At 42, therefore, he enrolled as Private, the lowest rank. In France, in 1916, he saw carnage and death, as a wagon orderly. Thereafter, it has been suggested that his musical palate had changed and from then it would include, '... austere bitterness...'.

In his long and distinguished career RWW received many accolades and awards. Among those, was the offer of a Knighthood, which he had refused. He did, however, accept the Order of Merit, in 1935, around the same time as having declined the invitation to be Master of the King's Music, following the death of Sir Edward Elgar (1857–1934). The OM confers no prenominal title, so, RWW could remain, simply, 'Dr Vaughan Williams.'

RWW's music does not fall simply into stylistic periods, different trends of thought and the various methods to express them followed his changing and developing philosophical and musical perspectives. Two main trends were identified by the end of WWII (as noted by Scott Goddard, writing in 1945), 'humanity and nature', which was founded on the composer's early attraction to folk music, and the 'mystical'. RWW, himself, recalled that he had been introduced to the poetry of Walt Whitman, (1819–1892), by Bertrand Russell, when they were both studying at Trinity College.

Whitman's two main themes, spirituality, and the power of nature, thus, resonated with the composer's own agnostic outlook on life. The poet often referred to his texts as 'songs', and, in developing thematically, they lend themselves to a musical treatment, which had already attracted the attention of Charles Villiers Stanford (1852 – 1924) and Frederick Delius (1862 – 1934). In his turn, RWW was willing and able to exploit Whitman's poetry in *Toward the Unknown Region* and *A Sea Symphony*.

TOWARD THE UNKNOWN REGION

RWW's title, *Toward the Unknown Region*, 1907, is taken from Whitman's poem *Darest Thou Now O Soul from Leaves of Grass*, which was a compilation of Whitman's works that he revised over a period of 35 years from 1855. RWW, during this compositional period, was also using the poet's works as inspiration for *A Sea Symphony*. It took several years before being completed in 1910. *Toward the Unknown Region*, begun later but finished sooner, was what RWW referred to as 'a song for chorus and orchestra'. The music's title derives from the second line of the text, the whole of which deals with the transition of the human soul from darkness into light. The poem's five stanzas receive their respective sections within the musical score.

The music begins with an orchestral introduction, in the Lydian mode, marked *Grave ma non troppo*. It creates a somewhat foreboding atmosphere via a repeated rhythmic motif, comprising dotted quaver and demi-semi-quavers, anticipating the choir's entrance, which begins in unison, before breaking into harmony. There is an orchestral interlude before the second stanza which repeats material from the opening and introduces a mysterious chromatic, rising and falling, figure in the bass, which reappears throughout the work.

The second verse, in describing the unknown region, occupies a mere 27 bars and is marked *Misterioso*. As soon as the chorus enters, the tonality slips down by a semitone and the music becomes more chromatic, no firm key being established. The vocal parts break free of each other, with much contrapuntal imitation.

The orchestral interlude, between verses 2 and 3, is chromatic and ends very quietly, 'ppp', on a unison A. The choir enters in the same key and with the same music as in the first verse. However, it soon moves on to different material, which is full of vocal repetition. The last section of the verse is chromatic, with no key being settled on for the phrase 'undream'd of in that region, that inaccessible land'.

The short orchestral interlude before verse 4 recapitulates music from the opening, played poignantly by a string quartet. This provides listeners with a reminder of where the journey had started. Verse 4 is short, having less repetition than the previous two verses. It starts *Grave* but builds quickly through a crescendo, and a poco *animando*.

There is a brief vocal passage linking verses 4 and 5, starting with the basses singing 'Then'. In fact, this is the first word of the fifth verse and before the other voices have finished the previous one! The latter voices break off and follow suit, as if pushing against the "bounds bounding us," mentioned at the end of verse 4.

The first bar of verse 5 starts *ff* and is marked *Molto allargando*. Despite this marking, the music sounds as if unsure of itself. It appears to feel its way to the *Allegro* and *Maestoso* in the next few bars. The verse finally gets going with a theme that is reminiscent of *Sine Nomine*, the tune familiar from the hymn *For all the saints*. Eventually, having moved through many keys and multiple climaxes, the organ joins the full orchestra for the final pages and we are brought to an affirmative, exultant close in F major.

FANTASIA ON GREENSLEEVES

RWW composed for the stage, his works including scores for ballets, masques, and plays. In addition, he produced five operas, most being written when the musical establishment of Britain was attempting to develop its distinctive operatic brand, 1920–1950. His first, *Hugh the Drover*, saw its opening night in 1924. However, the work had been conceived a long time before, in 1910, not long after *Toward the Unknown Region*. As a 'ballad opera', it contains some traditional tunes, as well as original songs composed for the purpose by RWW, some of which sounded like folk tunes. Audiences were often confused as to which were which. The libretto was by Harold Child and the action is set in the Cotswolds in the early 19th century, with an invasion by Napoleon assumed to be imminent. After a 'prize fight', the hero, Hugh, an itinerant herder of cattle, wins the hand of Mary, who had been due to wed the villainous, then defeated, John the Butcher. All does not end well, however, since Mary's aunt pleads with her niece not to elope with the hero.

In contrast, RWW's second foray into the operatic world, *Sir John in Love*, composed between 1924 and 1928, was a comedy. It is based on Shakespeare's *The Merry Wives of Windsor*, and its four acts follow the play closely. Sir John Falstaff is the main character, as with Verdi's opera, *Falstaff*, based on the same material. Of the two, RWW's treatment is the more comedic, benefiting from Elizabethan lyrics and many folk tunes, among which are, *Lovely Joan* and *Greensleeves*. The latter would have been well-known in Shakespeare's time, since there are three references to it in his play – two by Mistress Ford and one by Falstaff, who exclaims, 'Let the sky rain potatoes! Let it thunder to the tune of 'Greensleeves'.

The *Fantasia on Greensleeves* is an adaptation of music from *Sir John in Love* and was published in 1934. It incorporates both of the above-mentioned melodies. However, this arrangement, of RWW's instrumental introduction to the third act, was actually the work of Ralph Greaves (1889–1966), carried out under the senior composer's watchful eye. It is scored for string orchestra, harp and one or two optional flutes. It features the eponymous *Greensleeves*, which frames the lively folk tune *Lovely Joan*. The energetic central section arrives abruptly. It is in four beats to the bar, with a syncopated pizzicato background. It is interruptive, providing a marked contrast in mood to the legato outer sections. By contrast, the transition from the middle section, especially with the use of flute, is smooth and beautifully melodic. The main theme is restated by the solo instrument before the rest of the ensemble joins in. *Lovely Joan*, itself, had been collected by RWW, in 1908, reported as being 'sung by C. Jay, Ade, Norfolk'. Coincidentally, the date of his discovery makes its arrival almost contemporaneous with that of his publication of *Toward the Unknown Region*.

GEORGE DYSON (1883–1964)

Sir George Dyson was born in Halifax in 1883. His mother was a weaver and father a blacksmith. Both were musical and encouraged their son's musical development, becoming organist at the local church. At 16, successfully sitting the requisite exams, he became a Fellow of the Royal College of Organists (FRCO). In 1900, he won an open scholarship to the Royal College of Music, where he studied composition under Charles Villiers Stanford (1852–1924). In 1904, winning the Mendelssohn Scholarship allowed him to study in Italy and Germany. On his return to England, Charles Hubert Hastings Parry (1848–1918) arranged for him to become the Director of Music at the Royal Naval College. The Great War, however, interrupted his successful early musical career.

Dyson enlisted in the Royal Fusiliers and, as brigade grenadier officer, wrote a celebrated pamphlet on the use of hand grenades. He saw action and his diary attests that he served in the trenches. He records "... we are continually under shellfire ... Our own guns are blazing away like mad, so that you can't hear yourself think ...". Sadly, in 1916, suffering from shell-shock syndrome, he was invalided out of the army. Parry had been shaken on seeing Dyson so changed, finding him to be a shadow of his former self.

The young composer, following a period of convalescence, obtained musical employment in the newly formed Air Ministry, where he helped to establish the RAF's military bands. From there, in 1924, he moved to Winchester College as Director of Music. This provided him with access to an organ, a choir, an orchestra, and an adult choral society and the appointment proved to be a most advantageous one for Dyson. The musical forces available to him facilitated his composition of a succession of well-received works, including *In Honour of the City* (1928) and *The Canterbury Pilgrims* (1931), a series of colourful and evocative Chaucerian vignettes. Subsequently, he was commissioned by the Three Choirs Festival to compose, among others, *St. Paul's Voyage to Melita* (1933), *The Blacksmiths* (1934) and *Quo Vadis* (1939–49).

Appointed Director of the Royal College of Music, in 1937, Dyson was proud to be the first alumnus of the College to be so. Such was his devotion to the role that, reportedly, he would sleep overnight in his office when needed. Indeed, his efforts had kept the College open, and functioning, throughout WWII. In recognition of this, in 1941, he received a knighthood. Following his retirement from the College, in 1952, he received a further promotion, to Knight Commander of the Royal Victorian Order (KCVO). In 1964, aged 81, he died at his home in Winchester.

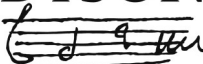
AGINCOURT (1956)

It was in his years of retirement that Sir George Dyson, during his eighth decade, composed *Agincourt*, part of the Petersfield Music Festival's jubilee celebration, in 1956. The reason for his choice of this famous 1415 battle, as subject, is not immediately obvious. However, as the Wikipedia entry for the town states, 'In 1415, King Henry V granted the burgesses of Petersfield freedom from toll, stallage, picage, pannage, murage, and pontage throughout the realm of England'. Furthermore, according to Shakespeare's play, *Henry V*, which Dyson takes as his text for *Agincourt*, the king's youthful soldiers had been obliged to wait in Southampton before embarking for France. Thus, Henry's army would have been billeted or encamped in the local area, for which Henry saw fit to reward local dignitaries.

To accompany Shakespeare's epic text, Dyson's instrumentation has a formidable brass line-up: four horns, three trumpets, three trombones and a tuba. Thus, the orchestra is well-equipped to convey majestic, celebratory, as well as bellicose themes. The work is conceived in six parts, the pre-battle build-up occupying the first five. The last is a short and joyous celebration, based on the Hymn after *Agincourt*, said to date from 1415. Henry's victory, against the odds, confirms the fact of divine intervention. His cause was just, and his means justified, if not divinely inspired.

KCS gratefully acknowledges the financial support of the Sir George Dyson Trust for this concert.

Further information: www.dysontrust.org.uk

SIR GEORGE
DYSON

TRUST

Kingston Choral Society Open Evening

Elijah by Felix Mendelssohn

Thursday 24 March 2022 at 7.15–10pm

The Hollyfield School, Surbiton Hill Road, KT6 4TU



Join Kingston Choral Society in an evening of sublime tunes and unparalleled drama featuring Mendelssohn's *Elijah*. Composed in 1846 *Elijah* was an instant success. The Times reviewer wrote "Never was there a more complete triumph."

Conducted by Gavin Roberts with accompanist David Syrus, the evening offers a great opportunity to sing wonderful music and learn more about this terrific piece.

Tickets are £5 for KCS members, £10 for non-members and £5 for under 18s/full-time students. Scores can be hired for £2. Ticket price includes an interval drink and a portion of cake.

If you want to give singing with KCS a try, this is the perfect introduction. For more information and to register your interest visit the Kingston Choral Society website or send an email to info@kingstonchoralsociety.org.uk



LOOKING TO UPSIZE FROM A-FLAT?

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AT THAT



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Hamptons
THE HOME EXPERTS

The fanfare-like opening of Part I, marked *Maestoso*, sets the regal tone and the text describes the scene. Listeners can picture two armies on collision course, as yet divided by a narrow sea. Part II, a manic waltz, explodes at *Vivace* pace, conveying the troops' dizzy enthusiasm, to rush for glory, to fight for King and Country. There is no hint of the dying that would befall some.

Part III proceeds at a more leisurely, *Andante*, pace. Henry's vast fleet is sailing steadily, to four slower beats in the bar, confidently towards the shores of Normandy. The atmosphere conjured up in Part IV, by contrast, is heavy and dark. Henry's now encamped army is carrying out its final, 'dreadful' preparations for war, in the long October night before battle. Complex and competing rhythms, an undulating 12/8 jarring against a syncopated 4/4 dotted quaver/semi-quaver pulsation, create a mood of apprehension. The bass drum's intermittent entries serve to further unsettle.

In Part V, we hear a version of Shakespeare's famous, St Crispin's Day speech, which ends, 'We few, we happy few, we band of brothers...' a rallying of the troops being recalled. The noble King's assertions are persuasive. Those who fight will be remembered and honoured. His firm promise dispels doubts and propels his men to action against superior numbers. Interestingly, no military action is depicted by Dyson. Were his own WWI memories of such still too disturbing?

In the short instrumental transition that follows, the composer has the choir's Part I fanfare-like entry repeated but, this time, not in the triumphant major key. Celebration and jubilation, however, are very much to the fore, in Part VI, with the three verses of the 'Hymn after Agincourt'. The work ends, '... Through grace of God most mighty, He [Henry] had both field and victory. Deo gracias...'

At the first performance of *Agincourt*, in 1956, memories of another war, World War II, would have been fresh in the minds of Dyson's audience. No doubt, some of those latter-day burgesses (freemen and freewomen of the Borough of Petersfield) would have identified with the music's message of triumph and gratitude. Today, we ourselves might ponder recent 'wars', that against Terror or Covid? As old enmities die hard, would any predict a victorious conclusion to the thorny issues of fishing rights in the English Channel or of the safe passage of refugees from France to our shores?

JOHN RUTTER (1945–)

At 70, being interviewed in front of an audience (Andrew Burdett, 2015), John Rutter describes how, when he was three or four years old, and his peers were kicking footballs about, he was, '... picking out tunes [on the piano], with one finger, from Swan Lake and so on.' He adds, 'That's when my parents realised, they had an oddity.' Rutter's parents were not musicians, although his father, an industrial chemist, was fond of music and, presumably, the source of the ballet music that his young son had heard and remembered. Rutter's musical development was encouraged at Highgate School, which had a reputation for producing composers, John Tavener also being a fellow pupil and friend. As a chorister there, in 1963, he had sung in a performance of the War Requiem, under Benjamin Britten, which he had found inspiring. Not all, however, were in favour of him pursuing a career in music. His headmaster was against it, based on it not being a financially viable choice.

While an undergraduate, at Clare College, Cambridge one of Rutter's earlier compositions, Shepherd's Pipe Carol, was published. At 18, he had entered the same piece into a competition, of which Sir David Willcocks, famously associated with the Choir School of Kings College, had been a judge. Rutter's work had not won. Ironically, it had been Willcocks, having encountered the composer at Cambridge, who suggested its submission for publication. A surprised Rutter had queried the suggestion, because of the piece's failure and Willcocks' role in the process. The latter had replied, 'It must have improved with age...'. Subsequently, the two musicians worked together on the well-known series of Carols for Choirs, a most influential and rewarding collaboration. Rutter, having graduated from Clare College, quite soon returned as its Music Director, 1975–79, developing its choristers into an internationally renowned choir. Willcocks is on record as saying of John Rutter that he was, 'the most gifted composer of his generation.' No mean accolade.

Yet, Rutter's works stand out among some of his peers, in part, for a certain lack of modernism. A review in the Evening Standard of 25 September 2005 praised, '... the infectiousness of his melodic invention...' He composes melodies that are capable of being hummed on one's way home from a concert, not true of the works of many of his generation. He is, however, best known for his choral music and, as the BBC's Sean Rafferty commented '... not just carols, but wonderfully great things for the human voice.' His voluminous works show influence from French as well as English choral traditions, Requiem having an affiliation with that of Fauré. Some have criticised Rutter's music as 'light', his song writing style seen as owing something to the North American tradition. Certainly, he is well known and respected in the US, Requiem having gained its first full performance there, in October 1985, in Dallas, Texas.

Rutter has received many accolades for his musical achievements, both in the UK and abroad. His CBE, in the Queen's New Year's Honours List of 2007, was for 'service to music.' Other awards include: an Honorary Fellowship of the Westminster Choir College, Princeton (1980); a Lambeth Doctor of Music, conferred by the Archbishop of Canterbury (1996), for his contribution to church music. His setting of Psalm 150 (2002) was performed at Her Majesty's Golden Jubilee service in St Paul's Cathedral and his anthem, This is the Day, at the wedding of Prince William and Catherine Middleton (2011). Rutter is President of The Bach Choir and of the Association of British Choral Directors. This far from full list does not do justice the breadth of his contribution to music, which includes his continuing involvement as conductor and recording artist. He has his own recording label, Collegium Records.

REQUIEM (1985)

Despite the prominence and popularity of his religious compositions, John Rutter does not profess himself to be religious, rather he is 'inspired by the spirituality of sacred verses and prayers.' His Requiem was composed following his father's death and dedicated to his memory, 'in memoriam LFR.' In his own words, Rutter produces 'a big work every ten years or so', listing: Gloria (1970s); Requiem (1980s); Magnificat (1990); and Mass of the Children (2003). The last of these works, sadly, was composed after the tragic death of his son, in a road traffic accident in 2001. Speaking to John Cotterill, in connection with the St Luke's Music Festival of 2015, mentioned above, Rutter claimed, '... When I keel over, I want the full works: a graveyard burial to follow a church funeral, and the funeral has to have a choir... there is a list of about 86 pieces I want sung...'

Following the precedent set by Fauré, Brahms and others, Rutter's Requiem uses some of the Catholic liturgy but borrows from other sources— the 1662 Book of Common Prayer and the Bible. Scored for Soprano soloist and full or chamber orchestra, the work has a symmetrical, archlike structure: the first and last sections are prayers on a grand scale; the second and sixth are psalms; more personal prayers form sections three and five; and at its centre is the exultant Sanctus.

The first movement combines the conventionally separate Requiem Aeternam and Kyrie, under the former heading. The tympani's steady beat introduces the choir, initially, without a defined key. The bright key of G major, however, is established by the time the Kyrie eleison arrives.

Entitled, Out of the Deep, from the English version of Psalm 130, the second movement begins with a cello solo, its motifs being picked up by the choir, commencing with the lower voices in unison.

The third movement, Pie Jesu, is a prayer to Jesus for rest. It features a soprano soloist, with only a minimal choral presence, to echo words that translate as, 'Lord our God, we pray thee grant them everlasting rest'.

The middle movement, Sanctus, incorporates the traditional Benedictus. It begins in solemn mood before erupting into an exuberant celebration of God's creation, things celestial and terrestrial, and concluding with a fugal figure, 'Hosanna, hosanna in excelsis'.

Tympani beats introduce the Agnus Dei, which is a darkly chromatic rendering of the Latin text, first sung by tenor voices. Following this, from the Book of Job, there is biblical text in English, 'Man that is born of a woman hath but a short time to live.' The musical mood is lightened, however, with a plainsong delivery of the optimistic New Testament message, '... Whosoever liveth, and believeth in me, shall never die.'

Optimism is maintained in the penultimate movement, via the words and music of Psalm 23, The Lord is my Shepherd, a setting Rutter had composed some years earlier (1978). After a haunting oboe introduction, soprano voices take the lead, proclaiming the hope of the faithful for eternal life.

The final movement, Lux Aeterna, which is a prayer for eternal light to shine on those who believe in the Lord, borrows words from the burial service of the 1662 Book of Common Prayer, 'I heard a voice from heaven, saying unto me, blessed are the dead who die in the Lord, for they rest from their labours.' Thus, the piece ends, without pomp, simply and quietly.

Programme notes courtesy of Kingsley Norton and Paul Chambers



Saturday 26 November 2016, 7.30pm

Jennifer Davis Soprano
Nicholas Mulroy Tenor
Gareth Brynmor John Baritone

with **Thames Sinfonia**
Andrew Griffiths Conductor

Kingston Choral Society

Sweet Thames, Run Softly

Vaughan Williams *Toward the Unknown Region*
Dyson *Sweet Thames, Run Softly*
Chilcott *Requiem*

TICKETS
 Adults £15
 Concessions £13
 Under 18s £5

AVAILABLE FROM
 Box Office 020 8977 7936
 Online www.kingstonchoralsociety.org.uk
 (booking fee applies) or at the door

All Saints Church, Market Place, Kingston upon Thames KT1 1JP Open Rehearsal 2.30pm

VAUGHAN WILLIAMS –TOWARD THE UNKNOWN REGION

Darest thou now O soul,
 Walk out with me toward the unknown region,
 Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
 Nor voice sounding, nor touch of human hand,
 Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
 Nor dost thou, all is a blank before us,
 All waits undream'd of in that region, that inaccessible land.

Till when the ties loosen,
 All but the ties eternal, time and space,
 Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
 In time and space O soul, prepared for them,
 Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

Walt Whitman (1819– 1892)

DYSON –AGINCOURT

I
 O for a muse of fire, that would ascend
 The brightest heaven of invention;
 A kingdom for a stage, princes to act
 And monarchs to behold the swelling scene!
 Suppose within the girdle of these walls
 Are now confined two mighty monarchies,
 Whose high upreared and abutting fronts
 The perilous narrow ocean parts asunder:
 Piece out our imperfections with your thoughts;
 Think, when we talk of horses, that you see
 them
 Printing their proud hoofs in the receiving earth;
 For 'tis your thoughts that now must deck our
 kings,
 Carry them here and there; jumping o'er times,
 Turning many years into an hour-glass.

II
 Now all the youth of England are on fire,
 And silken dalliance in the wardrobe lies:
 Now thrive the armourers, and honour's thought
 Reigns solely in the breast of every man:
 They sell the pasture now to buy the horse,
 Following the mirror of all Christian kings,
 With winged heels, as English Mercuries.
 The king is set from London; and the scene
 Is now transported to Southampton;
 There must you sit, and thence to France shall we
 Convey you safe, and bring you back, charming
 The narrow seas to give you gentle pass.
 Thus with imagined wing our swift scene flies
 In motion of no less celerity
 Than that of thought.

III

Suppose that you have seen
The well-appointed king at Hampton pier
Embark his royalty; and his brave fleet
With silken streamers the young Phoebus
fanning:
Play with your fancies, and in them behold
Upon the hempen tackle ship-boys climbing;
Hear the shrill whistle which doth order give
To sounds confused; behold the threaden sails,
Borne with the invisible and creeping wind,
Draw the Armado through the furrowed sea,
Breasting the lofty surge: O, do but think
You stand upon the rivage and behold
A city on the inconstant billows dancing;
Grapple your minds to sterage of this navy,
For who is he that will not follow
These culled and choice-drawn cavaliers to
France?

IV

Now creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp the hum of either army stilly
sounds,
That the fixed sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire, and through their paly flames
Each battle sees the other's umbered face;
Steed threatens steed, in high and boastful
neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation:
The docks do toll, and the third hour of morning
name.

V

Who will behold the captain of this band
Walking from watch to watch, from tent to tent,
Let him cry 'Praise and glory on his head

For forth he goes and visits all his host,
Bids them good morrow and calls them
Brothers, friends and countrymen.

Upon his royal face there is no note
How dread an army hath enrouned him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watchèd night,
But freshly looks and overbears attain
With cheerful semblance and sweet majesty.

We few, we happy few, we band of brothers;
If we are marked to die, we are enough
To do our country loss; and if to live,
The fewer men, the greater share of honour.
He which hath no stomach to this fight,
Let him depart;
We would not die in that man's company.

This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say, 'To-morrow is Saint Crispian.'
Old men forget; yet all shall be forgot,
But he'll remember what feats he did that day.

This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers.

VI

Hymn after Agincourt (1415)
Our King went forth to Normandy,
With grace and might of chivalry,
There God for him wrought marvelously,
Wherefore England may call and cry:
Deo gracias.

And then forsooth that knight comely,
In Agincourt field he fought manly:
Through grace of God most mighty,
He had both field and victory. Deo gracias.

The gracious God now save our King,
His people and all his well-willing:
Give him good life and good ending,
That we with mirth may safely sing:
Deo gracias, Anglia, redde pro victoria.

RUTTER –REQUIEM

1 Requiem aeternam
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.
Kyrie eleison, Christe eleison. Kyrie eleison.
from Missa pro defunctis

Grant them rest eternal, Lord our God, we pray
to thee: and light perpetual shine on them for
ever.

Thou, Lord, art worshipped in Sion: thy praises
shall ever be sung in all Jerusalem.
O hear us; O Lord, hear thy faithful servants'
prayer; to thee shall all mortal flesh return.
Kyrie eleison, Christe eleison. Kyrie eleison.

2 Out of the deep
Out of the deep have I called unto thee, O Lord:
Lord, hear my voice.
O let thine ears consider well: the voice of my
complaint.
If thou, Lord, wilt be extreme to mark what is
done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt
thou be feared.
I look for the Lord; my soul doth wait for him:
in his word is my trust.
My soul fleeth unto the Lord; before the morning
watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there
is mercy: and with him is plenteous redemption.
And he shall redeem Israel: from all his sins.

Psalm 130

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

from 'Dies Irae', Missa pro defunctis

Blessed Jesu, Lord I pray, in thy mercy grant
them rest.
Lord our God, we pray thee, grant them ever-
lasting rest.

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

Missa pro defunctis

Holy, Holy Holy Lord, God of power and
majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of the
Lord our God:
Hosanna in the highest.

5. Agnus Dei
Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Lamb of God, that takest away the sins of the
world: in thy mercy, grant them rest.
Man that is born of a woman hath but a short
time to live, and is full of misery. He cometh up,
and is cut down like a flower; he fleeth as it
were a shadow.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
In the midst of life we are in death: of whom
may we seek for succour?

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

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead,
yet shall he live: and whosoever liveth and
believeth in me shall never die.

Latin text from Missa pro defunctis;
English texts from the Burial Service,
1662 Book of common Prayer

6. 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, for his Name's sake.
 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; 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

7. Lux aeterna
 I heard a voice from heaven saying unto me,
 Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.
 Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.
 Requiem aeternam dona eis Domine: et lux perpetua luceat eis.
 Light eternal shine upon them, Lord, we pray:
 with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.
 Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.

English text from the Burial Service
 (slightly altered);
 Latin text, Missa pro defunctis

English translations by John Rutter

ANDREW GRIFFITHS – Musical Director



Andrew Griffiths enjoys an enviable reputation as a dynamic and versatile young conductor with a particular flair for opera and choral music.

He has conducted productions for The Royal Opera, Welsh National Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. In concert he has appeared with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and the Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, Opera Collective Ireland, and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including The Ring and the world premiere of The Minotaur), under such conductors as Pappano, Bychkov, Elder, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last 50 years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

In constant demand as a choral conductor, Andrew's engagements for the BBC Singers have included the world premiere of John Pickard's Mass in Troubled Times, recordings of 20th century American repertoire, and broadcasts of Howells, Parry, MacMillan and Martinů. He regularly directs the choirs at Dartington International Summer School, and has appeared in concert with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's Tallis Vocals. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, The Gluepot Connection, was recently released to widespread critical acclaim.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera, before joining the Royal Opera's Jette Parker Young Artist programme. 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 recent and forthcoming engagements include his debuts conducting for The Royal Ballet (Medusa, music by Purcell) and the Royal Northern Sinfonia (B Minor Mass), a return to the Orchestra of the Swan (Beethoven/Thea Musgrave), Assistant Conductor for Agrippina at The Royal Opera, and a programme of Flemish polyphony with the BBC Singers at the Barbican Hall.

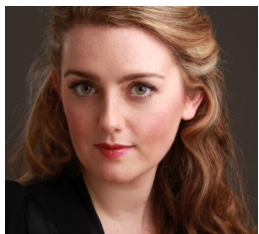
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For further information please contact info@kingstonchoralsociety.org.uk or phone 020 89422275

RHIANNONLLEWELLYN –Soprano



Rhiannon Llewellyn, was born in Swansea and has since lived in the USA, France, Italy and Germany. She studied at the RWCMD and the Royal Academy of Music.

Prizes include the Maggie Teyte Prize at the Royal Opera House, MOCSA Young Welsh Singer, Patricia Routledge National English Song Prize, John Kerr Award for English Song and the Garsington Leonard Ingrams Award for Most Promising Young Artist.

Past operatic engagements include Armida Rinaldo (Longborough Festival Opera), Sandman Hänsel und Gretel, The Lace Seller/English Lady Death in Venice (Garsington Opera), Countess La Scuola de' Gelosi (Bampton Classical Opera), Mauxalinda The Dragon of Wantley (London Handel Festival), Dalinda (cover) Ariodante for Scottish Opera, Cesare Catone in Utica (Dartington), Anne Trulove The Rake's Progress (Royal Academy Opera), Eurydice (cover) for English National Opera, and Frantik The Cunning Little Vixen (Glyndebourne Opera).

Concert appearances include Serenade to Music at the Royal Festival Hall with the LPO/Madamir Jurowski, Bernstein Mass at The Proms with the BBC National Orchestra of Wales/Kristjan Järvi; Handel Duets and Arias with the Royal Academy Baroque Orchestra/Laurence Cummings; Carmina Burana with the National Children's Orchestra/Howard Williams.

Rhiannon has given solo recitals at the Royal Opera House Crush Room, Real Academia de Belles Artes (Madrid), Albert Long Hall (Istanbul), Purcell Room, Wigmore Hall, and Gower and Cardiff Music Festival.

Rhiannon is the founder and creative producer of the Putney Festival and also of the Putney Music School. Rhiannon lives in (you guessed it) Putney with her Vicar-husband, Brutus, tiny children, Apollo and Oberon and faithful greyhound, Zarziyr. During the pandemic, Rhiannon retrained as a financial coach, and runs a company called 'The Money Masterclass', helping people learn about personal finance and budgeting.

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THAMES SINFONIA

Thames Sinfonia, sister orchestra to the period instrument Purcell Orchestra, is comprised of professional players from London's most prestigious orchestras and ensembles. With London performances in the Queen Elizabeth Hall, St John's Smith Square and Cadogan Hall, it has also performed at venues throughout the South of England. From its home base in South London, Thames Sinfonia continues to develop its outreach work with Sutton Music Hub, involving local advanced instrumentalists in side-by-side projects with the professional Carshalton Opera Company, most recently in performances of Peter and the Wolf. Musical Director, Robin Page is currently preparing a new shortened version of Carmen for chamber ensemble, singers and dancers, which will be performed in October 2022, whilst our next concert features Stravinsky's 'Dumbarton Oaks' and a newly commissioned partner piece, 'Carshalton Beeches', together with Bach's Brandenburg Concerto No 3 which inspired Stravinsky. The concert will be at All Saints Church in Carshalton on Saturday 18th June.

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Alison Strange

First Violin
Ruth Funnell
Ann Lovatt
Charlotte Aslangul
TBC
TBC

Second Violin
Tom Aldren
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Ted Barry
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