

Saturday 24 June 2023, 7.30pm

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



This Shining Night

Schubert: Four Partsongs

Morten Lauridsen: *Sure on this Shining Night*

Bob Chilcott: *Canticles of Light*

Samuel Barber: *Sure on this Shining Night*

and piano music by **Schubert**

Gavin Roberts Piano

Andrew Griffiths Conductor

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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 (8-10 pm) 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 8942 2275 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

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- Cecilia McDowall: *Da Vinci Requiem***

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~ ~ PROGRAMME ~ ~

Samuel Barber: *Sure on this Shining Night*

Charles Griffes: *The Lake at Evening* (Piano)

Morten Lauridsen: *Sure on this Shining Night*

Bob Chilcott: *Canticles of Light*

Te lucis ante terminum

Christe, qui, splendor et dies

O nata lux de lumine

~ ~ INTERVAL ~ ~

Schubert: *Lebenslust*

Schubert: *Polonaise* (Piano)

Schubert: *Schicksalslenker*

Schubert: *Rondo in A* (Piano)

Schubert: *An die Sonne*

Schubert: *Scherzo & Trio from Sonata in C*

'Grand Duo' (Piano)

Schubert: *Der Tanz*

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SAMUEL BARBER (1910 - 1981)

Samuel Osmond Barber II was born in West Chester, Pennsylvania, the son of Marguerite McLeod and Samuel Le Roy Barber. His father was a physician and his mother a pianist, whose sister, Louise Homer, was a leading contralto at the Metropolitan Opera. An uncle, Sidney Homer, himself a composer of American art songs, fostered the young Samuel's musical talent for more than two decades. Studying the piano from the age of six, the seven-year-old composed his first work, *Sadness*, which was a short solo piano piece in C minor. At 10, Samuel wrote his first operetta, *The Rose Tree*, and, at 14, he entered the youth artist program at the Curtis Institute of Music in Philadelphia. After completing High School, he moved to its adult professional programme. While there he met fellow Curtis schoolmate Gian Carlo Menotti, who became his partner in life as well as in their shared profession.

A flurry of successful compositions followed, launching Barber into the classical music world, which included singing as a professional baritone. This first-hand experience, combined with his intuitive empathy with the voice, resulted in his large output of songs. They represent some two-thirds of its total. In 1938, Barber's *Adagio for Strings*, probably his most famous composition, was performed by the NBC Symphony Orchestra under the baton of Arturo Toscanini. It was an arrangement of the slow movement of his *String Quartet, Op. 11*. At the end of the piece's first rehearsal, this most famous conductor, who had rarely performed music by American composers, is said to have remarked, '*Semplice e bella*' (simple and beautiful). With America's active involvement in World War II, Barber joined the US Army Air Corps in 1942 but was able to continue composing, being commissioned to write several works for the Boston Symphony Orchestra.

The year 1958 saw Barber winning the Pulitzer Prize for Music for his first opera, *Vanessa*. Menotti had written the libretto for this work and for a second opera, *A Hand of Bridge*, which was premiered in the following year. A harsh rejection of Barber's third opera, *Antony and Cleopatra* (1966), however, resulted in him battling depression and alcoholism, which had a negative impact on his productivity. Tensions within the partnership increased, leading to the termination of the men's romantic attachment, although the two remained friends. On and off, between 1978–1981, Barber was hospitalised for treatment of cancer, and he died January 23, 1981, in Manhattan at the age of 70.

SURE ON THIS SHINING NIGHT

Samuel Barber's song, *Sure on this Shining Night*, was originally one of a quartet of pieces in his *Four Songs* and was scored for solo voice. The four chosen texts had been written by different poets. The third, and most famous of the four, sets James Agee's poem, *Sure on this Shining Night*. Its text is taken from the poet's *Descriptions of Elysium*, which was published in 1934. Barber's achingly beautiful rendition remained close to his own heart, since he returned twice to the work. In 1938, he created an orchestral arrangement and, in 1961, the SATB choral arrangement to be performed here.

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THE HOME EXPERTS

CHARLES GRIFFES (1884-1920)

Charles Tomlinson Griffes was born in Elmira, New York. Little appears to be known of his early life and circumstances, partly due to his younger sister destroying written material that might have shed light on his short life. It is documented, however, that he had shown early musical promise, which was initially nurtured by his older sister, Katherine, who taught him the piano. Surpassing his sister's technique after only a few years, he received tuition from Mary Selena Broughton, who was a musical instructor at the Elmira Academy. Later, with her encouragement and financial assistance, his musical education continued at the Stern Conservatory in Berlin.

While a student in Germany, Griffes studied piano and composition, the latter with Philipp Rufer and, later, with the renowned composer, Engelbert Humperdinck. The young composer had apparently enjoyed his student days in Berlin. However, after four years, he needed to return to New York due to a lack of funds. His father having died two years previously meant that he had to obtain a secure paid position not only for himself, but also to provide some financial support to his family. On his return, Griffes took up a teaching position, as music instructor, at the Hackley Boys' School. He served there for the remainder of his life, 1907-1920, the bulk of his output deriving from that period.

Griffes did not achieve his ambition of becoming an independent composer, earning a living exclusively through composition. However, many of his compositions were performed and published in his lifetime, despite him being an introverted character. (His homosexual orientation, which he could not safely disclose - the reason his younger sister had destroyed much of his personal correspondence - might also have contributed to his reticence to be more outgoing). However, his association with Laura Moore Elliot, a voice consultant in New York City who introduced him to musicians, brought about many performances of his works. Consequently, Griffes' works became more widely known and appreciated.

Indeed, such was the extent of his musical reputation that, in 1919, two very prominent conductors, Pierre Monteux and Leopold Stokowski, asked Griffes for scores for their orchestral seasons for, respectively, the Boston Symphony Orchestra and Philadelphia Orchestra. Due to his continuing lack of funds, however, Griffes had to copy out orchestral parts from his own scores, the extra workload causing considerable time pressures and mental stress. Possibly weakened by the combination of these tasks and his regular teaching duties, he fell victim to the prevalent Spanish 'Flu pandemic and, after four months in a sanatorium, Charles Griffes died of pneumonia on 8 April 1920.

THE LAKE AT EVENING

Some musical authorities see Charles Griffes' works as fitting into three relatively distinct periods and styles. His early works, mostly songs, were influenced by those of Brahms and Richard Strauss - his 'Germanic' phase, approximately 1903-1910. After this, he gradually falls under the spell of the French impressionist movement, via his appreciation of the music of Debussy and Ravel, through 1911 to 1917. Like them, Griffes was preoccupied with his music suggesting specific moods, images, or scenes. In his final years, however, his compositions show him to have moved still further away from the 'extreme verticalism' of his Germanic period. He had ventured even beyond the freedom of his impressionistic phase, into what Mosco Carner (critic and musicologist) described as 'extreme horizontalism'.

The Lake at Evening is the first part of Griffes' cycle, *Three Tone Pictures*. In 1910, this represented a significant departure from the composer's allegiance to the Germanic tradition towards impressionism. All three parts are based on the idea of 'evening'. The second, *The Vale of Dreams*, is followed by *The Night Winds*. In this first movement, the composer's poetic idea of a quiet lake at twilight is evoked using musical techniques typical of the impressionist composers: vagueness of key and of melodic and harmonic progression. In this, he deliberately avoids any clear 'classical' phrasing ('verticalism'). Instead, the listener is enveloped by a beautifully relaxing vagueness ('horizontalism').

MORTEN LAURIDSEN (b.1943-)

Morten Lauridsen's family had moved from Denmark to settle in the USA in the middle of the 19th century. In a recorded interview, Lauridsen comments that he hailed from long-lived stock, citing centenarians on his mother's side. It was his mother who had introduced him to music, playing swing jazz at home and singing to him as a toddler. Later, she had taught him the piano. His upbringing was in the Christian faith, within the Pentecostal tradition, in Washington State and he has maintained important connections with that part of the country. In particular, the Pacific coast has been the place of inspiration for many of his compositions.

By his teens, in his own estimation, Lauridsen had become '*a good pianist and a decent trumpet player*', but with no clear intention of pursuing a musical career. However, during a break from university, he had taken a holiday job as lookout for forest fires in the mountains of Washington State. For 10 weeks, this rendered him totally isolated, save for a weekly delivery of necessary supplies. There, as he carried out his duties, he experienced a powerful sense of oneness with nature. In the process, he became increasingly convinced that music must play a central role in his life. Lauridsen's decision to make this a reality, however, was not well received by his parents. He recalls his mother's parting words, later, as he was leaving home for the University of Southern California to focus on musical studies, '*When it doesn't work out, you can always come home and eat crow.*' (To 'eat crow' means admitting, humbly or ashamedly, that one has been proved wrong).

Pursuing his studies proved to be an arduous business, Lauridsen describing life in a ghetto for five years and being close to the breadline, with little financial reward from his hours of teaching music to a range of young learners. His meeting and the later relationship with his Head of Music (Prof. Halsey Stevens), however, proved a seminal experience. Indeed, in time, he succeeded his esteemed teacher and mentor as Head of Department at his Alma Mater. For compositional inspiration and tranquillity, however, he often retreated to Washington State, to re-experience his awe of the natural world and respond creatively to the arts, especially poetry. His creative impulse, however, could also be evoked by events. In 1997, responding to news of the imminent death of his mother, he had been moved to compose *Lux Aeterna*, now a well-known requiem. He based this meditative piece on various references to light found in sacred Latin texts.

Much of Lauridsen's output conveys, to listeners immersed in his works, a sense of the spiritual, which is not tied to religion, and many find this comforting or, in some manner, healing. Some refer to him as a 'mystic' composer, as his music transports them beyond what they perceive to be an ordinary experience of the art form. Now, entering his ninth decade, having battled with cancer, Lauridsen lives exclusively at a hilltop location in the San Juan Islands, an archipelago in the North-west Pacific. He commented in a recent interview, '*I can see the lights of Port Angeles at night from my deck... It's a nice connection, since I have deep roots here.*'



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SURE ON THIS SHINING NIGHT

Lauridsen had clear views about how this work of 2005 should be performed with advice to conductor and performers. *'Now the thing with "Shining Night" - what there needs to be always (because this stuff comes right off the Broadway stage) - is a lot of flexibility with the tempo. I play that opening very freely. It's different every time I do it... It should be flowing, it should be give and take, a push and pull all the way through... There is just a line, and that line is very elastic and flexible.'*

Lauridsen often sets a long, somewhat disjunctive, melody on one syllable, for example, 'SHI-ning of 'Sure on this Shining Night', which creates the challenge of smooth legato singing over a long phrase with wide leaps. Therefore, to reveal the full beauty and effect of his music, a choir must execute its long vocal lines with a well-supported and sustained tone, under a conductor who is committed to attaining a linear shape from each phrase. In this way, the composer's desired effect of creating an oasis of serenity might be achieved.

BOB CHILCOTT (b. 1955)

Robert Chilcott was born in Plymouth on 9 April 1955. He sang in the Choir of King's College, Cambridge, as a treble and later as a Choral Scholar. During this period Chilcott became familiar with the Fauré *Requiem* because the choir sang it every other year, and he was the soloist in the *Pie Jesu* for their recording of 1967, under Philip Ledger. He joined the King's Singers in 1985 as a tenor, singing and composing for them until 1997, after which he devoted himself full-time to composing and conducting. The Observer has described him as 'a contemporary hero of British Choral Music', and his music is widely performed throughout the world.

Chilcott believes that music can unite people and has a passionate commitment to young and amateur choirs. He has written for children's choirs, for example, *Can you Hear Me?* and *Be Simple Little Children*. His *The Angry Planet - An Environmental Cantata* is scored for both a children's and an adult choir, emphasising the need for cross-generational communication and collaboration. He offers an East-West meeting place in *Furusato*, a setting of five Japanese songs. In *Jazz Folk Songs for Choirs*, he collected and arranged nine favourite folk songs from around the globe. His celebration of the 400th anniversary of William Shakespeare's death was a setting of poems, *Shall I Compare Thee?* His output of sacred works, alone, is impressive. *Requiem* was premiered in 2010. This was followed in 2011 by *On Christmas Night* and, in 2013, by his setting of *St John Passion*. He was commissioned by the *Three Choirs Festival* to compose *Christmas Oratorio*, which premiered in 2019. His works reveal a mastery of different musical styles and genres. To quote Gramophone Magazine "*Chilcott's music is understandably popular with choirs.... with much emphasis on consonant chords... [but]... he has the skill to make everything just that bit intriguing through the odd harmonic twist here or an unexpected melodic turn there*".

In addition to composing, Chilcott remains active and in demand as a conductor. He has conducted choirs in over 30 countries, including Russia, Canada, USA, Japan, Germany, The Netherlands, Czech Republic, Italy, Sweden, Denmark and Norway. He is Principal Guest Conductor of the BBC Singers, a post he has occupied since 2002. He is President of Southend Boys' Choir, a choir from Southend-on-Sea which regularly performs at London venues such as the Royal Albert Hall. He currently conducts the Birmingham University Singers, one of three auditioned choirs at the University of Birmingham. His music has been widely recorded by many choirs and groups including The King's Singers, Tenebrae, and The BBC Singers.



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CANTICLES OF LIGHT

Chilcott was commissioned to compose *Canticles of Light* in 2000 by Winchester Music Club. This was to celebrate the 75th anniversary of its foundation by the English composer, Sir George Dyson, who taught at Winchester School and enjoyed a long association with it, as its Director of Music. The piece is a setting of three ancient Latin hymns from the *Liturgia Horarum* (Liturgy of the Hours), used for morning and evening services by the Catholic church over many centuries. The first two, which are evening hymns, entreat God for his protection and comfort through the night. The third hymn, which is much lighter in mood, is a song for the morning. It anticipates the renewal of strength and hope that, God willing, the dawning day will bring.

The work is written for chorus and small orchestra or organ and tubular bells, with the potential for a significant part for young voices (trebles), as the upper-voice choir. The three movements are: *Te Lucis ante terminum* (Before the end of the day), *Christe, qui, splendor et dies* (Christ, brightness of the light of day) and *O nata lux de lumine* (O light born of the light). Chilcott's skillful use of close-harmony techniques, evidence of his membership of the King's Singers, eloquently expresses a message of hope and renewal that is not out of place in today's world.

SCHUBERT (1797-1828)

Franz Peter Schubert was one of four surviving children born to Franz Theodor Schubert and Elisabeth (née Vietz). Franz senior was head of a flourishing school that he had founded and also played the cello. Their home was a musical place and the younger Franz was tutored first by his father and then by older brother Ignaz. Showing early talent and great promise, in 1808, Schubert won a scholarship to the choir school of the Imperial Court Chapel Choir. Playing the violin, he was soon leader of his boarding school's orchestra, standing in for Wenzel Ruzicka (one of his music teachers and the Imperial Court organist) in the latter's absence.

As a shy teenager, however, Schubert was reluctant to show his early compositions even to his friends. Gradually, having received tuition from Antonio Salieri (1750-1825), a famed composer at the height of his powers who appreciated his student's genius, and with encouragement from his friends, he grew in confidence. In 1814, he enrolled in a teacher training course. As part of this, he worked at his father's school, not particularly enjoying the role or placement. During that four year period, nevertheless, his creative output included five string quartets, three full-scale masses and three symphonies. A full-length opera was also completed while affiliated to the college. Indeed, by the end of 1815, he had produced nearly 150 songs, including a setting of Goethe's poem, *Gretchen am Spinnrade* (Gretchen at the Spinning Wheel). His final song tally numbered more than 600.

For his songs, Schubert selected texts from a range of poets, some of whom might have remained little known without his adoption of them. In 1823 his first 'song cycle', *Die Schöne Müllerin* (The Pretty Mill-girl) sets a text by Wilhelm Müller (1794-1827). It concerns young love, its painful yearnings and loss.

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One of Schubert's jottings from the following year, attests his identification with such themes: *'No-one understands another's pains, nor another's joys. People think they come together, yet they only draw close. Alas for him who realises this!'* This song cycle and his later cycle, *Winterreise* (A Winter's Journey) both depict wandering, a central artistic preoccupation of the time. Life is a journey leading inevitably to death. The miller lad is expiring in the last song of the cycle, *Des Baches Wiegenlied* (The Brook's Lullaby) but will be rescued from all his cares by the brook, welcomed into its comforting, watery embrace. Likewise, the wanderer of *Winterreise* travels through darkness but is journeying towards a place better than that of the lighted world.

In all, Schubert composed more than 1500 works and posterity views him as one of the great composers of Western classical music - the last of the Classical and first of the Romantic period. Sadly, he experienced more than his fair share of disappointment and failure, personally and professionally. The first public performance of one of his works was not until 1st March 1818. Spurred by this achievement, however, a few months later saw Schubert leaving his post and Vienna to tutor two daughters of Count Johann Esterhazy in Zseliz, Hungary.

This move re-energised him, probably connected to his infatuation with one of the daughters, Countess Caroline. He referred to *'a certain magnetic star'* and she is assumed to be the inspiration for his song *Abendstern* (Evening Star). In it, he treats with great sensitivity the pain and loneliness of unfulfilled love, via the simple resources of voice and piano. Early in 1821, with help from friends, he achieved his first publication *Erk König* (The Elf-king). Through this his music gained increasing popularity, which was amplified by the so-called *Schubertiads*. These were programmes devoted solely to Schubert's music. They were performed by the composer and his musical friends and associates in the grand homes of those forming Vienna's high society.

Falling ill in late 1822, having contracted syphilis, Schubert continued to compose but still with little financial reward and the year 1824 saw him ill, penniless and in poor spirits. A return to Zseliz and the Esterhazy family briefly lifted him. But it was more than five years before the one and only public concert at which he himself performed. With that, Schubert had, finally, tasted success - both artistic and financial. Overwork and failing health, however, despite the care afforded by his brother, Ferdinand, who had taken him in and given him lodgings, led to his death. Already weakened by illness, and having drunk tainted water, he contracted typhoid fever. He was buried in Vienna close to the grave of Beethoven, at whose funeral Schubert himself had been a pallbearer.

FOUR PARTSONGS

Schubert has been viewed as the inventor of the German Lied genre. According to Stefan Kunze *'It is not so much the sheer number of songs that determines the stature of Schubert's Lieder output, simply the fact that in Schubert's songs great music is created in Lied form'*. Another critic, admirer and author of *The Story of Music*, Howard Goodall, credits the composer with being the inventor of *'the three-minute song with universal appeal'*. Seen through this lens, he notes similarities with the modern singer-songwriter Adele, citing their shared *'intention, mood and [personal] expression'*. He adds that the distance between them *'is remarkably short, considering they are separated by 200 years.'* Not all critics or listeners would necessarily concur.

Schubert's part-songs, compared with those he composed for solo voice and piano, are little-known works for mixed voices and piano accompaniment. They featured as popular additions to Vienna's *Schubertiads*, offering a contrast to the more virtuosic pieces performed by soloists. Originally, they would have been sung by a small choir or just a quartet of voices as SATB.

The *Four Partsongs* were chosen and arranged by Judith Blezzard. She selected them for their variety of character, mood and duration, their respective dates of composition being: 1818, 1816, 1822 and 1825. The first and last, *Lebenslust* (Love of Life) and *Der Tanz* (The Dance), are shorter and more light-hearted, contrasting with *Schicksalslenker* (Lord of Fortune) and *An die Sonne* (To the Sun). The latter pair, which form the more substantial centrepiece, deal with weightier matters that were close to the composer's heart. '*My life is withering like grass*'. Hope, however, is at hand, as '*My sorrow has fled far away*'. In this music of Schubert, sickness, hardship and the pain of loss are forgotten, albeit fleetingly. Only his exquisite music resounds.

PIANO MUSIC

In his working career of fewer than 20 years, Schubert's prodigious compositional output included 20 piano sonatas and numerous fantasies and variations for 'four hands' - two pianists. Many of these works lack significant evidence of a dominating 'theme', reflecting the Classical tradition of Mozart and Haydn. They display, instead, a strong similarity to the melodic development of his songs, as well as owing something, perhaps, to the freedom demonstrated by Beethoven, for example in the latter's Bagatelles. It is as if Schubert gives himself free rein to be caught up in his vivid imagination before bringing the work to its more conventional - Classical - completion, as befits a composer on the cusp of the Romantic period.

Schubert's freedom of expression in his piano writings reaches its peak with the fantasies, divertissements, and duets for piano. Allegedly, always short of cash, he never had sufficient funds to buy his own instrument, preferring to go to a friend's house when he needed a piano. It is said that he did not need one to compose, not least, since it could make him lose his train of thought. The duets represent, for the most part, virtuoso concert pieces displaying great depth of feeling, as well as evidence of true improvisation. The works performed here are no exception.

Programme notes courtesy of Kingsley Norton

Barber / Lauridsen - *Sure on this shining night*

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

James Agee

Chilcott – *Canticles of Light*

Te lucis ante terminum

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis praesul ad custodiam.

Te corda nostra somnient,
te per soporem sentiant,
tuamque semper gloriam
vicina luce concinant.

Vitam salubrem tribue,
nostrum calorem refice,
taetram noctis caliginem
tua collustret claritas.

Praesta, Pater omnipotens,
per Jesum Christum Dominum
qui tecum in perpetuum
regnat cum Sancto Spiritu.
Amen.

Thee, before daylight's end,
Creator of all things, we ask,
That in never-failing compassion
You may be the protector to our safe-keeping.

Thee, may our hearts dream of,
Thee, through deep sleep may they perceive,
and of Your everlasting glory
in the nearing daylight may they sing as one.

A life healthful, grant!
Our vigour, renew!
The foul gloom of night
may Your brightness light up.

Grant all of this, Father Almighty,
through Jesus Christ the Lord,
who with you in perpetuity
reigns with the Holy Spirit.
Amen.

Christe, qui, splendor et dies

Christe, qui, splendor et dies,
noctis tenebras detegis,
lucisque lumen crederis,
lumen beatis praedicans,

Precamur, sancte Domine,
hac nocte nos custodias;
sit nobis in te requies,
quietas horas tribue.

Somno si dantur oculi,
cor semper ad te vigilet;
tuaque dextra protegas
fideles, qui te diligunt.

Defensor noster, aspice,
insidiantes reprime,
guberna tuos famulos,
quos sanguine mercatus es.

Christ, thou who art the light and day,
who chasest nightly shades away,
thyself the Light of Light confessed,
and promiser of radiance blest:

O holy Lord, we pray to thee,
throughout the night our guardian be;
in thee vouchsafe us to repose,
all peaceful till the night shall close.

O let our eyes due slumber take,
our hearts to thee forever wake:
and let thy right hand from above
shield us who turn to thee in love.

O strong defender, hear our prayers,
repel our foes and break their snares,
and govern thou thy servants here,
those ransomed with thy life-blood dear.

O nata lux de lumine

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.

Schubert - *Lebenslust*

Wer Lebenslust fühlet,
der bleibt nicht allein,
Allein sein ist öde,
wer kann sich da freu'n?
Im traulichen Kreise,
beim herzlichen Kuss,
Beisammen zu leben,
ist Seelengenuss!

Anyone who feels pleasure in life
Does not remain alone.
Being on your own is unpleasant,
Who could enjoy it?
Within a trusted circle,
With heartfelt kisses,
Living together
Is delight for the soul.

Johann Karl Unger

*Translation Malcolm Wren
([www. schubertsong.uk](http://www.schubertsong.uk))*

Schubert - *Schicksalslenker*

Schicksalslenker, blicke nieder,
Auf ein dankerfülltes Herz,
Uns belebt die Freude wieder,
Fern entflohn ist jeder Schmerz;

You who direct fate, look down
On a heart filled with gratitude,
Joy is reviving us again,
Every pain has fled far away.

Und das Leid, es ist vergessen,
Durch die Nebel strahlt der Glanz
Deiner Größe, unermessen,
Wie aus hellem Sternenkranz.

And the suffering, it has been forgotten,
Through the mist shines the glow
Of your immeasurable greatness,
As if from a bright garland of stars.

Liebevoll nimmst du der Leiden
Herben Kelch von Vaters Mund:
Darum ward in Fern und Weiten
Deine höchste Milde kund.

You lovingly removed pain's
Bitter cup from a father's mouth,
Thus, far and wide
Your extreme gentleness was made known.

Schicksalslenker, blicke nieder,
Auf ein dankerfülltes Herz.

You who direct fate, look down
On a heart filled with gratitude.

Anon

*Translation Malcolm Wren
([www. schubertsong.uk](http://www.schubertsong.uk))*

Schubert - *An die Sonne*

O Sonne, Königin der Welt,
Die unser dunkles Leben erhellt,
In lichter Majestät;
Erhabnes Wunder einer Hand,
Die jene Himmel ausgespannt,
Und Sterne hingesät!

Noch heute seh ich deinen Glanz,
Mir lacht in ihrem Blumenkranz
Noch heute die Natur.
Der Vögel buntgefiedert Heer
Singt morgen mir vielleicht nicht mehr,
Im Wald, und auf der Flur.

Ich fühle, dass ich sterblich bin,
Mein Leben welkt wie Gras dahin,
Wie ein verschmachtet Laub.
Wer weiß, wie unerwartet bald
Des höchsten Wort an mich erschallt:
Komm wieder in den Staub!

Oh sun, queen of the world,
Which brightens our dark sphere
With light majesty;
Sublime miracle of a hand
Which spanned this sky
And strewed stars around!

Today I can still see your glow:
In its flowery garland I see it smiling on me,
Nature is still smiling on me today.
The host of birds with their brightly coloured
plumage
Will perhaps no longer sing for me tomorrow
In the woods and out on the fields.

I can feel that I am mortal!
My life is fading away, like grass,
Like a parched leaf.
Who knows how unexpectedly soon
The highest word will call out to me:
'Come back into the dust!'

Johann Peter Uz

*Translation Malcolm Wren
(www.schubertsong.uk)*

Schubert - *Der Tanz*

Es redet und träumet die Jugend so viel
Von Tanzen, Galloppen, Gelagen,
Auf einmal erreicht sie ein trügliches Ziel,

Da hört man sie seufzen und klagen.
Bald schmerzet der Hals, und bald schmerzet
die Brust,
Verschwunden ist alle die himmlische Lust.
"Nur diesmal noch kehr mir Gesundheit zurück!"
So flehet vom Himmel der hoffende Blick.

Young people talk and dream so much
About dancing, rushing about, carousing,
Then when it emerges that they were pursuing
an illusory goal
You can hear them sighing and complaining.
First of all their throat is sore, then they have a
pain in their breast,
All of their heavenly delight has disappeared.
"Just this once let me have my health back!"
That is what their hopeful glances are begging
from heaven!

Kolumban Schnitzer

*Translation Malcolm Wren
(www.schubertsong.uk)*

ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach & Music Consultant at the National Opera Studio with a busy freelance career in the worlds of opera and choral music.

A graduate of the Royal Opera's Jette Parker Young Artist Programme, he has conducted productions for The Royal Opera (Linbury Theatre), The Royal Ballet, Welsh National Opera, Opera North, Opera Theatre Company, Opera Collective Ireland, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and 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, and with the BBC Symphony and Scottish Symphony Orchestras, and regularly joins the music staff at The Royal Opera, working alongside such conductors as Pappano, Bychkov, 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. He is much in demand as a vocal coach, and works frequently with the Young Artists at The Royal Opera, as well as overseeing the training of the singers and pianists at the National Opera Studio.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included the world première of John Pickard's *Mass in Troubled Times*, recordings of Brahms, Hassler, Barber, Ives and Giles Swayne, and broadcasts of Howells, MacMillan and Martinů, as well as a Barbican debut directing music from the Flemish Renaissance. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, received wide critical acclaim. He regularly conducts for Dartington International Summer School, and has appeared as a guest conductor with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*.

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. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico.

In addition to his work at the National Opera Studio, Andrew's engagements in the 2022-3 season include reinventions to the Royal Opera for *Alcina*, Opera Collective Ireland for *Semele*, and to the Orchestra of the Swan to conduct music by Paul Patterson.

GAVIN ROBERTS - Piano



Gavin Roberts enjoys a varied career as a piano accompanist. He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series *Song in the City*. He has appeared at *The Cheltenham Festival*, *Dartington International Festival*, *The Ludlow Weekend of English Song*, *The Ryedale Festival* and *The Oxford Lieder Festival*. He works regularly with soprano Lucy Hall, with whom he was the winner of the *Oxford Lieder* Young Artist Platform, and actor Rosamund Shelley, with whom he performs her one-woman shows *Novello & Son* and *War Songs*.

He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a répétiteur for Sir Roger Norrington and the late Richard Hickox. Gavin has appeared regularly on BBC Radio broadcasts as a soloist and accompanist, often giving première performances of new works. He has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD recording of London-themed song commissions for *Song in the City*.

Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a professor. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College, London. Gavin is Organist and Director of Music at St Marylebone Parish Church.

KINGSTON CHORAL SOCIETY

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Carole Boothman
Cathy Chandler
Kate Cockle
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Shirley Davenport
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Nicola Ellis
Gill Evers
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Yvette Graham
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We've moved offices!

After 27 years in Bishop's Palace House by Kingston Bridge, our Kingston office has moved. We haven't moved far – Riverview House is just across the bridge.

Our new address is:

Riverview House, 20 Old Bridge Street, Hampton Wick,
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russell-cooke.co.uk/kingston-office-move