

Saturday 18 November 2023, 7.30pm

All Saints Church, Market Place

Kingston upon Thames KT1 1JP



DA VINCI REQUIEM

Benjamin Britten *Te Deum in C*

Grace Williams *Elegy for Strings*

George Dyson *Hierusalem*

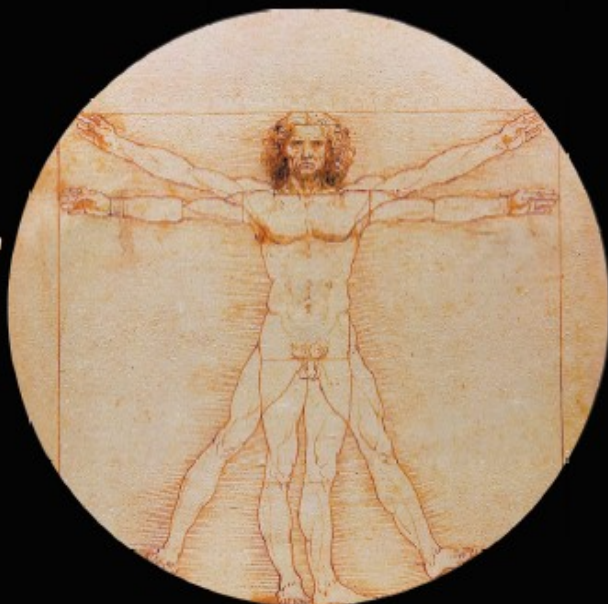
Cecilia McDowall *Da Vinci Requiem*

Katherine Crompton Soprano

Gareth Brynmor John Baritone

With Thames Sinfonia

Andrew Griffiths Conductor



HEAL'S

Contemporary
furniture that's
expertly crafted and
designed to stand
the test of time.

Heal's Kingston

49-51 Eden Street, KT1 1BW
heals.com

WHERE
DESIGN
LIVES.



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 ~ ~

16th December 2023 at 7.30 pm

Ronald Corp - *A Christmas Mass*

Gavin Roberts - Organ

Andrew Griffiths - Conductor

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

For further details contact the Box Office on 020 8398 0651

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



***Please remember to turn
off your mobile phone
before the performance!***



~ ~ PROGRAMME ~ ~

Benjamin Britten: *Te Deum in C*
Grace Williams: *Elegy for Strings*
George Dyson: *Hierusalem*

~ ~ INTERVAL ~ ~

Cecilia McDowall: *Da Vinci Requiem*

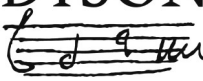
- 1. *Introit and Kyrie***
- 2. *The Virgin of the Rocks***
- 3. *I Obey Thee, O Lord (Lacrimosa)***
- 4. *Sanctus and Benedictus***
- 5. *Agnus Dei***
- 6. *O You Who Are Asleep***
- 7. *Lux Aeterna***

Supported by

Con brio

**HRTCT**

The Humphrey Richardson Taylor
Charitable Trust

SIR GEORGE
DYSON

TRUST

BENJAMIN BRITTEN (1913 - 1976)

Britten was born in Lowestoft, Suffolk, the youngest of four children. His father, a dentist, was a somewhat stern and remote parent. Agnostic, he refused to attend church on Sundays. However, according to older sister Beth, he and 'Beni' shared a '*wry sense of humour, dedication to work and capacity for taking pains*'. Their mother, Edith, was a talented amateur musician and secretary of the Lowestoft Musical Society. As the eldest child growing up, she had taken a maternal role due to her mother's alcoholism and absences from the family. Music was the principal means by which Edith strove to maintain her family's social standing, pillars of the Lowestoft community being invited to the musical soirées she hosted.

To his mother's delight (not to his father's), Britten was outstandingly musical. She gave him his first lessons in piano and notation, enabling his first compositions, aged five. At 10 he was also playing the viola. His father's refusal to have a gramophone or radio in the house meant that Britten was brought up, almost exclusively, on live music! At school, he was an able pupil, excelling at mathematics, and quite sporty. Going to boarding school at 14 in North Norfolk, however, rendered him seriously unhappy and, at times, verging on suicidal. He missed home-life and resented the teachers' hostile attitudes and brutal behaviour towards their charges.

Britten's saving grace was his earlier introduction to the composer, Frank Bridge, who, having examined some of Britten's early compositions, offered him lessons in London. Pleasing Britten's mother, who had engineered their meeting, his father was against his son pursuing a musical career. After only two unsatisfactory, sometimes painful, years, the 16-year-old Britten left boarding school to take up a scholarship at the Royal College of Music (RCM) in London.

At the RCM (1930-1933), Britten studied composition with John Ireland and piano with Arthur Benjamin. He won the *Sullivan Prize* for composition, the *Cobbett Competition* for chamber music, and was twice winner of the *Ernest Farrar Prize* for composition. Despite these honours, he was not impressed by the musical establishment. He found the staff '*inclined to suspect technical brilliance of being superficial and insincere*'. He continued to study privately with Frank Bridge, with whom he kept in close contact until leaving England for America in 1939.

In London (1933-1939), Britten studiously attended concerts to become better acquainted with the music of Stravinsky, Shostakovich and, most particularly, Mahler. The first of his own compositions to attract wide attention, while still at the RCM, were *Sinfonietta*, Opus 1 (1932), an oboe quartet, *Phantasy*, and a set of choral variations, *A Boy was Born*, written in 1933 and premiered in 1934. Early in 1935, Britten was interviewed for a job at the BBC but was offered instead a position to write a score for a documentary film, *The King's Stamp*, for the General Post Office Film Unit! In the following highly productive two years, Britten wrote almost 40 scores for theatre, cinema and radio. The year 1937, however, was a turning point. Britten's mother died, quite suddenly and unexpectedly, on 31st January, and later that year, Britten met Peter Pears who was to become a lifelong partner and lover. The first event had left Britten feeling devastated but, later on, somewhat liberated. Only after her death did he begin to have deeper, more emotional, relationships with men of his own age, increasingly centred on Pears. A few months before war was declared in 1939, the two left Britain's shores for the United States.

Notwithstanding the disapprobation that Britten's wartime 'flight' brought him within certain sectors of society, including the BBC, his return in 1942 was followed by a swift social and musical rehabilitation.

A sound that will
take you to heaven.
Our Kingston
branch goes as far
as Worcester Park

We are proud to support and sponsor
the Kingston Choral Society.

hamptons.co.uk

Hamptons

THE HOME EXPERTS

This was partly due to the success of his first opera, *Peter Grimes*, but also to the successful professional partnership that Britten, piano accompanist, and Pears, tenor soloist, had established. Surprisingly quickly, therefore, Britten had been installed as a central figure of the British music establishment: composer, performer and conductor.

Britten is now principally remembered as the composer of operatic works, but he also leaves a mountain of vocal music, including song cycles and folk songs, instrumental music for orchestras, chamber ensembles and soloists. Too many to mention. Probably, his best-known works are: *Peter Grimes* (1945), the *War Requiem* (1962) and the orchestral show-piece *The Young Person's Guide to the Orchestra* (1945).

The composer was in poor health towards the end of his life, having serious heart problems. Despite this, Britten continued to compose almost to the end. Ironically, perhaps, in his last year he accepted a life peerage, the only musician to have been so honoured. He died aged 63 and was buried in the churchyard of Aldeburgh Church, his title being, *Baron Britten of Aldeburgh in the County of Suffolk*.

TE DEUM IN C

Britten composed *Te Deum* in July 1934, for the choirmaster (Maurice Vinden) and choir who had premiered his much-acclaimed *A Boy was Born*. Originally it was scored for Treble solo, SATB chorus and organ, but the BBC commissioned an orchestral version (for harp or piano and string orchestra). This was broadcast on 28 February 1936, Harold Darke conducting the St Michael's singers, having already performed the organ version on 13 November 1935.

The set text of *Te Deum in C* is taken from the Book of Common Prayer, the music beginning with a hushed, repeating orchestral bass melody (pedal ostinato). Voices build sequentially from bass to soprano, reinforcing the home key of C major. The smooth flow of the choir's chords is increasingly disturbed by motifs that also take the music away from its starting key. Intensity builds, as these short motifs are constantly re-worked, the voices climaxing on 'Holy, Holy, Holy'. Following one bar of general pause (silence), unison voices dramatically proclaim the Holy Trinity with a fortissimo 'Lord God of Sabaoth; heaven and earth are full of the Majesty of Thy Glory'. The mood then quieters, with the entry of the soprano soloist singing pianissimo 'Thou art the King of Glory, O Christ'. This solo line is underpinned by the choir, ending with urgent chords and the words, 'O Christ!' The urgency then subsides with the phrases becoming longer and then slower. The opening tempo and choral material are restored before a final climax is reached, 'Day by day we magnify Thee' and the piece ends with the words, 'O Lord, in Thee have I trusted, let me never be confounded'.

GRACE WILLIAMS (1906-1977)

Grace Williams was born in the coastal town of Barry, Glamorgan, the eldest of three children. Her parents were schoolteachers and encouraged their children's musical development. Her father, being a prominent amateur choral director with an extensive library of music scores, made their home a musical place. Grace played violin in a trio with her brother Glyn, cello, and her father at the piano. Later, she played piano accompaniment to her father's choir rehearsals.

A good all-round student, Williams' interest in music was nurtured by her music teacher, Miss Rhyda Jones, who herself had been a pupil of the composer Walford Davies. Showing an aptitude for composition, aged 17, Grace won a scholarship to study music at University College, Cardiff. While enjoying the social life, she found the music teaching uninspiring. After graduating, therefore, she furthered her musical studies in London, at the Royal College of Music. There, she encountered a much more conducive musical atmosphere, under Gordon Jacob and Ralph Vaughan Williams.

'Uncle Ralph', as Williams referred to him, introduced her to other gifted female composers, namely, Dorothy Gow (1893-1982), Imogen Holst (1907-1984) and Elizabeth Maconchy (1907-1994), who became a lifelong friend. The women met frequently in London to listen to and critique each other's work. At 24, Williams won the prestigious RCM Octavia Travelling Scholarship, which enabled her to complete her training in Vienna with Egon Wellesz (1885-1974). She became steeped in the music of Wagner, Richard Strauss and also Gustav Mahler, whose influence is discernible in some of her later works.

Returning to London, the 25-year-old composer took up a teaching post at Camden School for Girls. *Hen Wallia*, an orchestral work based on folk tunes, was composed during this time, and became her first work to receive frequent performances. In 1936, she composed an *Elegy* for string orchestra which contained hints of the highly individual music that she would compose years later. Her compositional activities continued during the Second World War, despite the School being evacuated to Grantham, Lincolnshire. During that period, she produced, among others, *Sinfonia Concertante* for piano and orchestra, the *First Symphony* and one of her most popular works, *Fantasia on Welsh Nursery Tunes* (1940). In 1944, she penned *Sea Sketches*, which revealed an increasing individuality of style.

By the time the war ended, the deprivation and difficulties Williams experienced trying to make a living, while also composing, had taken its toll on her physical health. She considered giving up on her musical aspirations. In 1947, however, a move back to Barry to be cared for by her family, as suggested by her doctors, proved beneficial. With the arts blossoming again in Wales, Williams began writing incidental music for BBC radio plays and scripts for BBC school broadcasts. In 1948 she was the first British woman to be commissioned to compose music for a film - *Blue Scar*. She had found her distinctive musical voice, which was strongly influenced by the rhythms and cadences of old Welsh poetry, oratory and ballad singing. More commissions followed.

During the last 20 years of her life, Grace Williams composed orchestral music that marks her as a composer of importance, with works like *Penillion*, *Ballads for Orchestra*, *Symphony No. 2*, her *Trumpet Concerto* and *Castell Caernarfon* (an orchestral fanfare for the Investiture of the Prince of Wales). She also produced some 90 settings for voice, many with orchestral accompaniment. Her *Choral Suite: The Dancers* was one of her first successful vocal works and received its première by Joan Sutherland singing solo with the Penarth Ladies Choir in 1954! Other large scale choral works include the haunting *Ave Maris Stella* and her choral masterpiece *Missa Cambrensis*.

In 1966, for her contributions to music, Grace Williams was offered the OBE. She turned it down, seeming to care little for such decorations, preferring the reward of her music being performed and heard. On her 70th birthday, she received tributes from admirers throughout the world, BBC Wales broadcasting a programme devoted to her music. Sadly, only three months later, she experienced the first signs of what proved to be a fatal cancer. Surgery and radiotherapy failed to improve her condition, leaving her debilitated. She died nine days before her 71st birthday.

ELEGY FOR STRINGS

Elegy for Strings, composed in her 30th year, shows Williams emerging from the shadow of her mentor Vaughan Williams and the English 'pastoral' style with her incorporation of certain Germanic elements (shades of Strauss and Mahler) absorbed during her period of study under Wellesz. This maturational development was no doubt also facilitated by the company of fellow composers that she was keeping at the time. They met, performed one another's works together and offered (mainly) constructive criticism. Thus, like her close friend Elizabeth Maconchy, many of Williams' unpublished scores were first realised in performance at the *Macnaghten-Lemare* concerts.

These concerts, which formed a series running from 1931-1937, were instigated by three female composers - Iris Lemare (1902-1997), Elisabeth Lutyens (1906-1983) and Anne Macnaghten (1908-2000). Composers whose works were showcased were mostly little-known; performers were almost always enthusiastic and young. Williams herself was a frequent performer of not only her own piano works but those of other composers. The concerts highlighted the works of women, the latter being very largely ignored by the musical (male) establishment of the day. This period, however, was one of wider, national hardship - 38% of male and 32% of female musicians being registered as unemployed (1931 Census data).

Lutyens later recalled the Macnaghten-Lemare concerts as '*a family, all helping in comradeship with the necessary part-copying, arranging and playing as and when we could*'. When Maconchy was '*suffering from a flare up of her tuberculosis and did not have the strength to copy out parts...*' [for a work to be performed 11 December 1933] ... [Grace] Williams, [Dorothy] Gow and [Benjamin] Britten saved the situation by copying the parts themselves'. As further evidence of the concerts' non-hierarchical operation, all performers were paid the same rate, regardless of fame or rank - the princely sum of £2.00. The paying audiences were largely comprised of the performers' and composers' families and friends.

It was in this conducive environment that Grace Williams' *Elegy* was first performed, on 22 February 1937. Unfortunately, information regarding its reception does not seem to be recorded or, at least, is not readily retrievable. The work was published later that year.

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. Having become the organist at his local church at 16, the young George, successfully sitting the requisite exams, was elected Fellow of the Royal College of Organists (FRCO). In the following year, 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 he was appointed Director of Music at the Royal Naval College.

The Great War, however, interrupted his successful early musical career, Dyson enlisting in the Royal Fusiliers. He saw action and, as his personal diary attests, 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. During his Army years, however, as brigade grenadier officer, he had written a pamphlet on the use of hand grenades, which had been highly influential in its wartime usage.

After the war, Charles Parry, being shaken to find Dyson a shadow of his former self, supported the young composer during the ensuing period of convalescence, obtaining for him musical employment in the newly formed Air Ministry. There, Dyson helped establish the RAF's military bands before moving, in 1924, to Winchester College as its Director of Music. This provided him with access to an organ, a choir, an orchestra and also an adult choral society. The impressive musical forces available to him facilitated his composition of a succession of well-received works including *In Honour of the City* (1928), *The Canterbury Pilgrims* (1931), as well as a series of colourful and evocative Chaucerian vignettes.

More wider recognition followed, with Dyson being commissioned by the Three Choirs Festival to compose, among others, *St. Paul's Voyage to Melita* (1933) and *The Blacksmiths* (1934). In 1937 he was appointed Director of the Royal College of Music, very proud to be the first alumnus of the College to be so. Such was his devotion to the role that, reputedly, he slept overnight in his office when needed. His efforts in this regard and in keeping the College functioning throughout WWII, earned him a knighthood. Following his retirement from the College, at 69, he received further recognition, being conferred *Knight Commander of the Royal Victorian Order* (KCVO). He continued to compose into his eighth decade, including the large works - *Agincourt* and *Hierusalem*. Dyson died at home in Winchester, aged 81.

HIERUSALEM

Dyson's heavy commitment to administrative matters meant that his compositional output was modest, due to a lack of time to set aside for this endeavour. However, his works do not lack variety, depth or quality. In addition to those mentioned above, there is the gigantic two-part oratorio *Quo Vadis*, a Symphony, Violin Concerto, a *Concerto da Chiesa* and *Concerto da Camera* (both for strings). The compositions of his latter years, however, cannot be described as 'an old man's music'. His idiom is distinctly English, following his early teachers (Parry and Stanford) and being influenced also by Vaughan Williams and Frederick Delius.

Hierusalem was composed in 1956 for Harold Darke (1888-1976), who was a composer and an accomplished organist associated with the church of St Michael, Cornhill, in the City of London. He was also a longstanding professorial colleague of Dyson's at the Royal College of Music. At the work's première, the St Michael's Singers celebrated their 40th anniversary with other works especially composed for the occasion. These included *An English Mass* (Herbert Howells) and *A Vision of Aeroplanes* (Ralph Vaughan Williams). The soprano soloist in *Hierusalem* was the legendary Isobel Baillie.

Derived from a 16th century poem drawing on the works of St Augustine (*Meditations*) and St Peter Damian (*De Gloria Paradisi*), Dyson's text tells a story of human expectation and anticipation of the meeting of the soul with God the Almighty: 'O God that I were there... Thy joys when shall I see...'. It is future-oriented. St Augustine had viewed the ascent into heaven, the celestial city, as one involving seven steps, culminating in 'contemplatio', a state of ecstatic insight during which the soul attains God and remains, even if only for an instant, in the perfect enjoyment of the extreme good (*summum bonum*).

Dyson therefore conjures music to express the soul's longing for this divine merger, represented powerfully by the soprano's solo line and in its inter-relationship to the potentially enveloping chorus. The thick, sensuous texture of the accompanying strings, leavened by differentiation into a simple string quartet, also paints in sound the exciting prospect of an all-encompassing ultimate union with the Almighty. The full organ makes only a brief appearance, erupting dramatically, shortly before the end of the work. The initial dreamy mistiness of the opening is re-evoked. The soprano voice, as individual soul, is borne up to an ecstatic high B, soaring above the supporting choir and strings, before being gently lowered down to rest finally within a less exalted realm.

CECILIA McDOWALL (1951-)

Cecilia McDowall was born in 1951 to a musical family. Her father was principal flautist in the orchestra of the Royal Opera House. Her mother, who had worked during WWII as an aircraft factory inspector for the Ministry of Aircraft, was a language teacher. The young Cecilia learned the piano from the age of five and started composing shortly thereafter, initially via improvisation at the keyboard. She went on to read music at the University of Edinburgh and, following that, moved back to London to attend Trinity College of Music, studying both composition and piano. Graduating from there, in 1975, she continued to compose but was also bringing up her children. Later, she obtained teaching posts, at Trinity (1982-2008) and, for a time, also the Yehudi Menuhin School for gifted children (1987-1989).

When her family circumstances permitted it, McDowall returned to further postgraduate study, graduating in 1999 with a Master's degree from the London School of Music, where she had won prizes for her compositions. She had also taken up a post as composer in residence for the *Fibonacci Sequence*, a mixed dectet for strings, wind, brass, piano and percussion. Her compositional output has grown to be large and varied: stage works, solo instrumental, solo voice, chamber works and choral music. Her largest choral works are the *Stabat Mater* and *Da Vinci Requiem*. From 2008 she has dedicated herself to composing full time.

The composer recognises many influences from both historic and modern compositional sources. She cites Thomas Tallis as an inspiration for addressing themes that are '*deeper and substantial*'; Richard Strauss for his orchestration flair and invention; Debussy, Ravel, Bartok and Messiaen for their '*colour and exoticism*'. Joseph Horowitz helped her to think '*imaginatively about instrumental colour*', which became an important ingredient in her composing activities, using the colour chart designed by Alexander Scriabin to create for herself the optimal harmonic palette.

McDowall has been described by the International Record Review as having '*a communicative gift that is very rare in modern music*'. Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism '*which is, at times, intensely moving*'. She has won many awards and has been short-listed several times for the British Composer Awards. Her music has been commissioned by leading choirs, including the BBC Singers, and performed by ensembles at major festivals both in Britain and abroad. She has also been broadcast on BBC Radio and further afield.

DA VINCI REQUIEM

This large scale opus, one of over 100 choral pieces composed by McDowall, was written to coincide with the 500th anniversary of Leonardo da Vinci's death. It was commissioned by Wimbledon Choral Society and was premiered by them and the Philharmonia Orchestra at the Royal Festival Hall on 7 May 2019. The seven-movement work is a synthesis of selected da Vinci texts, concerning his personal philosophy of life and death and texts taken from the Latin Requiem Mass. The former has a personal significance for the composer, since a translated edition of the artist's notebooks had been gifted to her father by her mother early in their marriage. As a child, therefore, she had become interested and stimulated by da Vinci's ideas and images. Much later, being commissioned to commemorate the artist's life, these formed an obvious starting point.

The seven movements of the work are constructed using a palindromic arch form. Thus, in the words of the composer, the fourth movement (*Sanctus and Benedictus*) is 'the "apogee" of brightness within the work'. Being sensitive to the glow of different keys - the home notes of a piece - she selected 'G mixolydian' (a version of G major, having a flattened seventh note in its octave). In terms of her harmonic palette, the outer movements are coloured more darkly. This concept of colouring also influences her orchestration and the distribution of voice parts, aiding the creation of a musical transition from darkness to light, which the overall piece successfully depicts. The *Requiem* is scored for: two flutes (doubling piccolo); two oboes (doubling cor anglais); two clarinets (doubling bass clarinet); two bassoons (doubling contrabassoon); two horns in F; two trumpets in B flat; timpani; percussion (glockenspiel, suspended cymbal, side drum, tambourine, vibraphone); harp and strings!

The first and last movements feature choir, soprano solo and baritone solo. The second and sixth movements (*The Virgin of the Rocks* and *O you who are asleep*) are vehicles for solo soprano and solo baritone, respectively, while the third and fifth (*Lacrimosa* and *Agnus Dei*) are for chorus and solo, and chorus alone. The composer herself contrasts the 'dark, contemplative opening... [with the] ... hopeful luminosity in the final movement, *Lux Aeterna*'. For McDowall the closing bars of the piece, with the voices being slowly elevated but at the same time falling away to silence, alludes to da Vinci's concept of 'The Perspective of Disappearance'. This refers to the evident diminution of definition and apparent shrinking of images of objects that are increasingly distant from one's eye. The work might be a metaphor for the transience of life, incorporating its mystery and its pain, as well as its wonders. Clearly, there is an underpinning logic for McDowall's pairing of her selected da Vinci texts with those of the Requiem Mass.

Programme notes courtesy of Kingsley Norton

Friends of Kingston Choral Society

Becoming a 'Friend' of Kingston Choral Society is a great way to support our live music-making. You'll be able to stay in touch with the choir activities through our termly newsletter, as well as getting discounted tickets and more.

We offer three tiers of annual membership to the scheme:

- ♦ **Bronze £25:** offering a termly newsletter as well as invitations to choir socials and our annual public carol singing. You will also be recognised in concert programmes and on our website
- ♦ **Silver £60:** offering £5 off a ticket and a free programme at each of the next 4 concerts, in addition to the benefits of Bronze membership
- ♦ **Gold £100:** offering £5 off an additional ticket at each of the next 4 concerts and 4 free refreshments at the Christmas concert, in addition to the benefits of Silver membership

If you would like to sign up or find out more, please email friends@kingstonchoralsociety.org.uk

TE DEUM IN C

We praise Thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud, the Heav'ns, and all the Powers therein.
To Thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heav'n and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles, praise Thee.
The goodly fellowship of the Prophets, praise Thee.
The noble army of Martyrs, praise Thee.
The holy Church throughout all the world, doth acknowledge Thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heav'n to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants,
whom Thou hast redeemed with Thy precious blood.
Make them to be number'd with Thy Saints in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up for ever.
Day by day we magnify Thee;
And we worship Thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.
O Lord, in Thee have I trusted, let me never be confounded.

HIERUSALEM

Hierusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?

O happy harbour of the saints,
O sweet and pleasant soil!
In thee no sorrow may be found,
No grief, no care, no toil.

Thy walls are made of precious stones,
Thy bulwarks diamonds square;
Thy gates are of right orient pearl,
Exceeding rich and rare.

Thy houses are of ivory,
Thy windows crystal clear;
Thy tiles are made of beaten gold -
O God that I were there!

Thy vineyards and thy orchards are
Most beautiful and fair,
Full furnished with trees and fruits
Most wonderful and rare;

Thy gardens and thy gallant walks
Continually are green;
There grow such sweet and pleasant flowers
As nowhere else are seen.

Quite through the streets with silver sound
The flood of life doth flow,
Upon whose banks on every side
The wood of life doth grow.

There trees for evermore bear fruit
And evermore do spring;
There evermore the angels sit
And evermore do sing.

Hierusalem, my happy home,
When shall I come to thee?
When shall my sorrows have an end?
Thy joys when shall I see?

Thy saints are crowned with glory great;
They see God face to face;
They triumph still, they still rejoice:
Most happy is their case.

There David stands with harp in hand
As master of the choir;
Ten thousand times that man were blest
That might this music hear.

Our Lady sings Magnificat
With tune surpassing sweet;
And all the virgins bear their parts.
Sitting about her feet.

Te Deum doth Saint Ambrose sing,
Saint Austin doth the like;
Old Simeon and Zachary
Have not their songs to seek.

There Magdelene hath left her moan,
And cheerfully doth sing
With blessed saints, whose harmony
In every street doth ring.

Hierusalem, Hierusalem,
God grant I yet may share
Thy holy light, thy tuneful song,
Thy bliss beyond compare.

DA VINCI REQUIEM

1. INTROIT AND KYRIE

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:*

exaudi orationem meam,

ad te omnis caro veniet.

Requiem aeternam dona eis, Domine;

et lux perpetua luceat eis.

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

A hymn, O God, becometh thee in Sion,
and a vow shall be paid to thee in Jerusalem:

hear my prayer;

all flesh shall come to thee.

Eternal rest give unto them, O Lord,

and let perpetual light shine upon them.

O Leonardo, why do you toil so much? Because movement will cease before we are weary of being useful. Shadow is not the absence of light: merely the obstruction of luminous rays by an opaque body. We are all exiled living within the frame of a strange picture.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

2. THE VIRGIN OF THE ROCKS

Mother, is this the darkness of the end, The Shadow of Death?

And is that outer sea

Infinite imminent Eternity?

And does the death-pang by man's seed sustained

In Time's each instant cause thy face to bend

Its silent prayer upon the Son, while He Blesses the dead with His hand silently

To His long day which hours no more offend?

Mother of grace, the pass is difficult, Keen as these rocks, and the bewildered souls

Throng it like echoes, blindly shuddering through.

Thy name, O Lord, each spirit's voice extols,

Whose peace abides in the dark avenue

Amid the bitterness of things occult.

Kingston Choral Society needs your support

It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances.

Any donations or legacies would be used to purchase and hire music, to rent performance facilities or to pay the day-to-day operational expenses of the organisation.

Please send any donations to:

Kingston Choral Society, 20 Lynton Road, New Malden KT3 5EE

3. I OBEY THEE, O LORD (*LACRIMOSA*)

I obey thee, O Lord, first because of the love which I ought to bear thee: secondly, because thou knowest how to shorten or prolong the lives of men. Tears come the heart, not the brain. Our body is subject to heaven, and heaven is subject to the spirit.

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus:
Pie Jesu Domine, dona eis requiem
Amen.*

Full of tears will be that day
When from the ashes shall arise
The guilty man to be judged;
Therefore spare him, O God:
Merciful Lord Jesus, grant them eternal rest.
Amen.

4. *SANCTUS AND BENEDICTUS*

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Blessed is he who cometh
in the name of the Lord
Hosanna in the highest

5. *AGNUS DEI*

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

Lamb of God,
that takest away the sins of the world
grant them rest, eternal rest.
One sees the supreme instance of humility
in the lamb

6. O YOU WHO ARE ASLEEP

O you who are asleep, what thing is sleep? Sleep resembles death.

Ah, why then do you not work in such a way that after death you might resemble yet a perfect life, when, during life, you are in sleep so like the hapless dead?

What is it that is much desired by men, but which they know not while possessing? It is sleep. Since a well-spent day makes you happy to sleep, so a well-used life makes you happy to die.

7. *LUX AETERNA*

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis:
cum sanctis tuis in aeternum, quia pius es.*

May light eternal shine upon them, O Lord,
with thy saints forever, for thou art merciful.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them:
with thy saints forever, for thou art merciful.

Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return O Leonardo.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis*

Eternal Rest give to them, O Lord,
and let perpetual light shine upon them.

ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach 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 Young Artists 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 recordings have 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 Vocals.

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.

Recent highlights include conducting *Semele* for Opera Collective Ireland, a Sondheim portrait for the National Opera Studio, Monteverdi's *Vespers* at Dartington, and works by Paul Patterson for Orchestra of the Swan, and working as assistant conductor/continuo for *Theodora* and *Alcina* at The Royal Opera. Forthcoming engagements include conducting Baroque and contemporary scenes for the National Opera Studio, directed by Keith Warner.

KATHERINE CROMPTON - Soprano



British soprano Katherine Crompton studied at the National Opera Studio, having previously graduated from the Royal College of Music International Opera School where she was the Independent Opera Scholar. Katherine was the winner of the Harriet Cohen Memorial Prize, the McCullough Prize for Opera and the Miriam Licette Prize. She was also the recipient of a Tutton Award, a Susan Chilcott Award and is a former Britten Pears Young Artist.

Among her recent highlights are Micaëla *Carmen* (Into Opera) and a very young Marcellina *Le nozze di Figaro* (Waterperry Opera Festival). For Scottish Opera she covered Donna Elvira, Nella and Micaëla performing the roles in their Access performances; and for Glyndebourne she covered Countess Almaviva, and Laura *Luisa Miller*.

Katherine has appeared as a soloist at many opera houses throughout Europe including Opéra Royal de Wallonie Liège, Teatro Niccolini Firenze, Opéra d'Avignon, Opéra de Rennes, Opéra de Massy and the Montepulciano Festival. In the UK she has sung roles for Garsington Opera, Longborough Festival Opera, Independent Opera and covered major roles for Glyndebourne and Scottish Opera. She has also appeared at the Aldeburgh Festival, Festival d'Ambronay, Festival de La Chaise-Dieu and London Handel Festival.

Her operatic repertoire includes many Handel roles including Galatea, Beauty, Esilena, Clomiri, Costanza and Merab. Other roles include First Lady, Belinda, Poppea, Pamina, Fiordilgi, Metella and Mařenka. She has worked with conductors including Christian Curnyn, Richard Egarr, Laurence Cummings, Anthony Negus and Roland Böer. She has sung with the Trondheim Symphony Orchestra, City of London Sinfonia, La Nuova Musica, Le Banquet Céleste, The Hanover Band, The Instruments of Time and Truth, and the Irish Baroque Orchestra.

Katherine adores the choral repertoire and has appeared as a soloist at many venues throughout the UK including Royal Festival Hall, St Paul's Cathedral, Winchester Cathedral and Canterbury Cathedral singing repertoire from Bach's *Passions* to Will Todd's *Jazz Mass*, as well as Haydn's *Creation*, Handel's *Messiah*, Vaughan Williams' *A Sea Symphony* and Mendelssohn's *Elijah*. A passionate recitalist Katherine has sung at the Oxford Lieder Festival, Wigmore Hall, Victoria and Albert Museum and has sung Strauss's *Four Last Songs* many times, including most recently with the Oxford Sinfonia. As a keen performer of contemporary music, she worked with Harrison Birtwistle, performing his *Niedecker Songs* alongside cellist Adrian Brendel and in the world première of David Blake's Opera, *Icarus*, directed by Keith Warner.

GARETH BRYNMOR JOHN - Baritone



Gareth Brynmor John is the 2013 winner of the Kathleen Ferrier Award. He studied at St John's College, Cambridge, Royal Academy of Music, and the National Opera Studio.

He made his Welsh National Opera début in Spring 2017 singing Schaunard (*La Bohème*), and has gone on to sing the title role in Eugene Onegin, Masetto (*Don Giovanni*), Robert (*Les Vêpres Siciliennes*), Papageno, and Sharpless, all for WNO. He recently performed Ismeron (*The Indian Queen*) for Opéra de Lille, Opéra de Caen, Opéra de Luxembourg and Antwerp Opera under Emmanuelle Haïm.

Gareth has performed extensively on the concert platform. Highlights include Brahms *Requiem* with the Ulster Orchestra and the Bournemouth Symphony Orchestra broadcast on BBC Radio 3; Stanford *Mass Via Victrix* with the BBC National Orchestra of Wales broadcast on BBC Radio 3 and released on Lyrity label; *The Kingdom and Claudio / Béatrice et Bénédict* with the BBC Philharmonic Orchestra broadcast on BBC Radio 3; *Dido and Aeneas* with Hong Kong Philharmonic; The World Première of *Vision of a Garden* (Richard Blackford) with The Bach Choir and David Hill at the Festival Hall; *St Matthew Passion* at the Festival Hall with the Bach Choir; the première of John Rutter's *Tidings of Joy* at the Royal Albert Hall; and Vaughan Williams' *Fantasia* on BBC 2 Carols from King's.

He has given recitals at Wigmore Hall and at many of the UK music festivals, including Oxford Lieder, The English Music Festival, Ludlow Festival of Song, Buxton Festival, Ryedale Festival and Leeds Lieder. He recently sang Vaughan Williams *Five Mystical Songs* with the Aalborg Symphoniker broadcast on Danish Radio P2. His recording of Mahler *Lieder eines fahrenden gesellen* with Trevor Pinnock is available on Linn Records. His recent recording of Stanford's *Children's songs* for the Somm label has received wide critical acclaim as well as his solo recording for the Champs Hill label.

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 and with the professional Carshalton Opera Company. Their most recent production was a new shortened version of *Die Fledermaus* by Johann Strauss, for chamber ensemble and singers, arranged and conducted by Musical Director, Robin Page.

First Violin

Alison Strange (Leader)

Viviane Plekhotkine (Co-leader)

Harry Kerr

John Dickinson

Edward Webb

Second Violin

Anmarie McDade (Principal)

Eleanor Bartlett (Sub-principal)

Nicole Stokes

Victoria Barnes

Anna Brigham

Viola

Matt Maguire (Principal)

Matt Johnstone (Sub-principal)

Diana Mathews

David Brooker

Cello

Abi Hyde-Smith (Principal)

Matthew Forbes (Sub-principal)

Claire Constable

Double Bass

Alice Kent (Principal)

Phoebe Clarke (Sub-principal)

Flute

Carolyn Hope

Oboe / Cor Anglais

Fraser Macauley

Clarinet

Chris Goodman

Bassoon

Alex Davidson

Horn

Martin Grainger

Trumpet

Cameron Todd

Timpani / Percussion

Jonny Raper

Harp

Sally Pryce

Orchestra Manager

Natasha Hale

KINGSTON CHORAL SOCIETY

SOPRANOS

Hannah Boyer
Cathy Chandler
Zoë Claymore
Kate Cockle
Pippa Cox
Anna Cronin
Shirley Davenport
Jane Dickenson
Nicola Ellis
Selina Fenwick
Caroline Flynn
Yvette Graham
Jane Harnden
Sandra Ho
Natasha Ingall
Hannah Jones
Pat Keep
Veronica Kerslake
Nora Lack
Tina Leach
Debbie Lye
Clare Mannall
Rebecca Phelps
Betty Poon
Gaynor Popham
Ruth Rees
Elizabeth Salzman
Bernadette Sheehan
Julia Siberry
Sarah Stokes
Marion Thorpe
Rachel Ward
Alison Whitcher

ALTOS

Kath Adamson
Lois Aitken
Deborah Albon
Elizabeth Bawdon
Veronica Birley
Ruth Bolton
Sue Brodie
Clare Clarke
Gill Coates
Ann Cooke
Marie Denivelle
Janet Evans
Kathy Goodman
Christine Hogh
Jeanette Hull
Alison Jennings
Anne Miller
June Pearson
Emma Powell
Fiona Ryder
Veronica Skates
Pat Smith
Gill Stock
Lorna Syrus
Lucy Thomas
Elizabeth Tofts
Margaret Turner

TENORS

René Barclay
David Chan
Elizabeth Chan
Michael Cox
Tim Holmes
Kingsley Norton
Rod Pearson
Richard Siberry
Gabriel Steer
Neil Varey

BASSES

John Bassett
Rod Bellamy-Wood
Alan Brough
Chris Jacob
Luke Reader
Tom Rees
Jim Sleightholme
David Syrus
Peter Wickenden

Raise money for KCS when you shop online!

All you need to do is register with Easyfundraising and choose Kingston Choral Society as your cause, using the link below. Then select your retailer on the Easyfundraising website, purchase the item and check out as normal.

The retailer will give KCS a commission on all your purchases. Simple!

<https://www.easyfundraising.org.uk/support-a-good-cause/>



Registered Charity No. 261522
website: www.kingstonchoralsociety.org.uk

Patron: The Worshipful the Mayor of the Royal Borough of Kingston upon Thames

Honorary Vice President: Robin Page MA (Cantab), LRAM

Musical Director: Andrew Griffiths MA, MPhil (Cantab), MMus

Rehearsal Pianist: Gavin Roberts MA (Cantab), MMus, MPerf, FRCO

Chair: Debbie Lye OBE

Deputy Chair: Kate Cockle

Honorary Secretary: Jeanette Hull

Honorary Treasurer: Jane Harnden

Membership Secretary: Lucy Thomas

Advertising: Gaynor Popham

Poster/Programme Design: Richard White (Richard.white@mail.com)

Kingston Choral Society is affiliated to Making Music
(the National Federation of Music Societies)

Proud members of



Kingston Choral Society Friends

Bronze

Helen McKiernan
Marie Millett
Mary Reid

Silver

David Chan
Elizabeth Chan
Debbie Lye
Robert Owen
Katie Price

Gold

Alastair Moreton

A more thoughtful approach to law

Pleased to support Kingston Choral Society

Kingston office
+44 (0)20 8546 6111

russell-cooke.co.uk