

KINGSTON PARISH CHURCH

21st JUNE 2008 7.30pm

Guest Conductor Christopher Dawe

HANDEL DIXIT DOMINUS CPE BACH MAGNIFICAT

with the
Purcell Orchestra

KINGSTON CHORAL SOCIETY

PROGRAMME £1.50





Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. Under the guidance of Robin Page, Kingston Choral Society is not afraid of tackling ambitious projects and has, for example, performed Prokofiev's *Alexander Nevsky* in Russian. The choir also enjoys singing the more familiar favourites of the choral repertoire.

Kingston Choral Society has around 100 members drawn from a wide area of southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings (8pm-10pm) at Hollyfield School, Surbiton, in term time. Kingston Choral Society also holds regular social and fund-raising 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 8390 7960 (Alex Gayler) for more information and arrange to come to a rehearsal.

CHRISTOPHER DAWE – Guest Conductor

Christopher Dawe started his career as a chorister at Durham Cathedral and was top music scholar at Malvern College where he studied composition with Sir Lennox Berkeley as well as violin and piano. He was a Choral Scholar under George Guest at St John's College Cambridge where he studied composition with Robin Holloway. He studied composition at the Royal Northern College of Music under Anthony Gilbert where he was awarded the Alan Rawsthorne Prize and attended the inaugural Hoy Summer School run by Sir Peter Maxwell Davies.

He studied conducting for two years at Morley College with Lawrence Leonard. He went on to study conducting with Peter Stark at Trinity College of Music where he was awarded the Ricordi Prize for Conducting. In 1995 he formed the Anton Bruckner Choir whose repertoire includes an annual Bach performance, including a performance of *The Christmas Oratorio* at St John's Smith Square in December 2007.

In 1997 he was appointed interim conductor of Imperial College Choir, conducting Bernstein *Chichester Psalms* and Duruflé *Requiem*. From 1998 to 1999 he was Music Director of Stoneleigh Choral Society and from 1998 to 2006 he was conductor of Brockham Choral Society.

From September 1999 to August 2000 he acted as Assistant Conductor of the Budapest Festival Orchestra under Ivan Fischer, a one year appointment. Responsibilities include taking sectional rehearsals, conducting general rehearsals, assisting on tour and in recordings. The post included studying conducting and operatic coaching at the Vienna Conservatoire.

Since returning to the UK he has been conductor of the 150 strong Christchurch-based Grange Choral Society, the Morley College Chamber Orchestra and Music Director of Dorking Camerata. He was conductor of the Nonesuch String Orchestra in North London, a post that included educational visits to Primary Schools. In the summer of 2005 he acted as répétiteur for Grange Park Opera's production of *South Pacific*. Since September 2005 he has been conductor of Newbury Symphony Orchestra.

CAROLYN SAMPSON - First Soprano

Carolyn Sampson has established a reputation as one of the most exciting sopranos to emerge in recent years. Born in Bedford in England, she read music at the University of Birmingham. Equally at home on the concert and opera stages, she has enjoyed notable successes both in the UK as well as throughout Europe and the US.

Carolyn Sampson's many roles for English National Opera have included the title role in *Semele* and *Pamina* (*The Magic Flute*) as well as roles in *The Coronation of Poppea* and *The Fairy Queen*. Elsewhere in the UK, she has sung *Julietta* (*The Tales of Hoffmann*) in concert with Richard Hickox at the St Endellion Festival.

Her numerous concert engagements in the UK have included *Messiah* with The Orchestra of the Age of Enlightenment, Bach *St Matthew Passion* at the BBC Proms with The English Concert and Trevor Pinnock, and with the Bach Collegium Japan and Maasaki Suzuki, Britten *Les Illuminations* with Manchester Camerata and Nicholas Kraemer and Bach *St John Passion* with the Hallé Orchestra and Mark Elder. She has also performed with City of London Sinfonia, the Royal Liverpool Philharmonic and Scottish Chamber Orchestras.

In Europe her many appearances have included Bach *St Matthew Passion* with The Royal Concertgebouw Orchestra and Philippe Herreweghe, *St John Passion* with The Freiburg Baroque Orchestra and Gustav Leonhardt as well as concerts with Orchestre des Champs Elysées, La Chapelle Royale, Ensemble Baroque de Limoges, Orquesta Ciudad de Granada, Il Giardino Armonico, RIAS Kammerchor, Collegium Vocale Gent, Holland Sinfonia and Sonnerie. This season she makes her début appearances with the Bayerische Rundfunk, WDR Symphonieorchester Köln, and performs Alexander's Feast with the Orchestra e Coro dell'Accademia Nazionale di Santa Cecilia.

Carolyn Sampson has toured the US with The King's Consort as featured soloist and has performed with San Francisco Symphony Orchestra, Detroit Symphony Orchestra, St Paul Chamber Orchestra, Washington Bach Consort and Music of the Baroque, Chicago. In 2007 she sang the title role in Lully *Psyché* for the Boston Early Music Festival and performed with the St Paul Chamber Orchestra. Future engagements include concerts with the Philharmonia Baroque Orchestra of San Francisco and at the Mostly Mozart Festival in New York.

Carolyn Sampson has appeared in the BBC Proms Chamber Music Series, given recitals for BBC Radio 3 and appeared at the Wigmore Hall in a joint recital with Robin Blaze and also a programme of lute songs with Matthew Wadsworth. She also appears regularly in recital at the Saintes Festival. She made her recital debut at the Concertgebouw in 2007, and will give recitals at the Aldeburgh Festival and the Wigmore Hall in 2008.

Her many recordings for Hyperion with The King's Consort include the music of Kuhnau, Knüpfer, Vivaldi, Zelenka, Monteverdi and Handel as well as Mozart in a highly acclaimed CD of Sacred Music selected as BBC Music Magazine's "Record of the Month". Her most recent recording of Purcell songs for BIS was selected as Editor's Choice in the December 2007 issue of Gramophone Magazine.

She has also recorded Bach for Harmonia Mundi and BIS, *Orfeo* for Virgin Classics, *Amor in* Gluck's *Elena e Paride* for DG Archiv, Buxtehude for Linn Records and lute songs for Avie. Her disc of Rameau Opera Arias *Règne d'Amour*, with Ex Cathedra and Jeffrey Skidmore has received wide critical acclaim. Other releases include Handel *Solomon* with the Rias Kammerchor for Harmonia Mundi, Monteverdi *Vespers* with The King's Consort and Robert King for Hyperion and Handel Duets with Robin Blaze for BIS. Her future recording plans include Bach *Cantatas* with Bach Collegium Japan and Masaaki Suzuki and *Messiah* with The Sixteen.

SENA LARARD - Second Soprano

American Soprano, Sena Larard, began her music career as a cellist. She has performed professionally with the Roanoke Symphony Orchestra and was awarded a cello-performing fellowship to attend the University of Louisville. Sena began her vocal studies at the City University of New York, Brooklyn Conservatory in 2000, where she performed the roles of Anne Truelove, Queen of the Night, Valencienne, and Polisenia in the world premier of *Ecuba*, directed by Mignon Dunn. She was also selected to attend the California Music Festival where she performed the role of Monica in Menotti's *The Medium* and was chosen to perform in the vocal ensemble at the Aix-en-Provence festival. Sena has performed professionally with Opera Birmingham, in Alabama, where she understudied the role of Lucia in Donizetti's *Lucia di Lammermoor*. Recent concert works include a performance of *Carmina Burana* with the Luxembourg Conservatoire, Luxembourg, a gala evening with the Essex Symphony Orchestra, and gala evening with Suffolk Opera. In 2007 Sena was selected as a finalist in the Haverhill Soloist Competition. Sena looks forward to a summer concert at the Ryedale festival and recitals in Notting Hill and Bloomsbury London.

WENDY DAWN THOMPSON - Mezzo Soprano

New Zealander by birth, Wendy Dawn Thompson studied at Victoria University of Wellington, the Royal Northern College and Royal College of Music. She was the New Zealand Young Performer of the Year in 1998 and in 2000 was a Young Artist with NBR New Zealand Opera. In 2003 she won the Kathleen Ferrier Prize and the vocal award of the Royal Over-Seas League Music Competition. In June 2005 she represented NZ in the BBC Cardiff Singer of the World where she reached the final.

She made her debut as Dorabella (*Così fan tutte*) for both Garsington Opera and Opera Australia in the Sydney Opera House, returning to Opera Australia to sing Sesto (*La clemenza di Tito*). Other operatic engagements have included Der Komponist/ *Ariadne auf Naxos* for Garsington Opera in 2007 and in Aldeburgh, Messenger (*Orfeo*) in a new production of Monteverdi's opera at English National Opera, Varvara (*Katya Kabanova*) for Opera North, Minerva/Fortune (*Ulysses Comes Home*) and Flora (*La traviata*), directed by Graham Vick for Birmingham Opera Company, Meg Page (*Falstaff*) for English Touring Opera, and Grandmother/Austrian Woman/Dancing Girl (*The Death of Klinghoffer*) for NBR New Zealand Opera. Whilst a student she performed Hermia (*A Midsummer Night's Dream*) for British Youth Opera, the title role in Handel's *Agrippina*, Mrs Grose (*Turn of the Screw*), Florence Pike (*Albert Herring*), Second Lady (*The Magic Flute*) at the RCM, Irene (Handel's *Tamerlano*) at the RNCM and Olga (*Eugene Onegin*) for Opera Garden.

Wendy Dawn Thompson's recent recital appearances have included performances at the Wigmore Hall, Aldeburgh Festival and Proms, Edinburgh International Festival, Bridgewater Hall, Belfast Festival for BBC Radio 3 and the Purcell Room. Her concert performances include Mozart Davidde Penitente with the Royal Liverpool Philharmonic Orchestra, Magdalena (*Die Meistersingers von Nürnberg*) at the 2006 Edinburgh International Festival, Beethoven Symphony No 9 with the BBC National Orchestra of Wales, Mahler Symphony No 2 with the Zagreb Philharmonic Orchestra under Gilbert Kaplan, Handel *Messiah* at the Royal Albert Hall and at Symphony Hall, Birmingham, Bach *St Matthew Passion* with Exeter Festival Chorus, Verdi *Requiem* with the Southbank Symphonia, Mahler *Lieder eines fahrenden gesellen* with the Liverpool Youth Orchestra, a BBC lunchtime concert at the Wigmore Hall in a concert performance of Janacek *Diary of one who disappeared*, and concerts with the New Zealand Symphony Orchestra and Sydney Philharmonia.

Future plans include Vivaldi's *L'incoronazione di Dario* for Garsington Opera, the world premiere of Harrison Birtwistle's *The Minotaur* for the Royal Opera House Covent Garden, and Cimarosa *The Secret Marriage* for Scottish Opera. Concerts include *Messiah* with the Philharmonia, concerts for the Lake District Summer Music Festival, Elijah with BBC National Orchestra of Wales and a recital at the Dulwich Picture Gallery.

NATHAN VALE - Tenor

Nathan Vale studied with Ryland Davies at the Benjamin Britten Opera School and was one of the first recipients of the Peter Pears Scholarship. He is the winner of the 2006 London Handel Singing Competition, where he was also awarded the Audience Prize. Operatic engagements include, Nerone in Monteverdi's *Poppea* for the BBIOS, Alessandro in Handel's *Porro* for the BBIOS and London Handel Festival, First Prisoner in Beethoven's *Fidelio* for Glyndebourne, Pedrillo in *Die Entführung Aus Dem Serail* for Surrey Opera, and Nencio in Haydn's *Le Infidelta Deluza* for Bampton Classical Opera.

Concert performances include Handel's *Messiah* in Milan with Sir Neville Marriner, Bach's *Weinachts Oratorium* in Birmingham Symphony Hall, Mozart's *Requiem* with the London Mozart Players in Leicester's deMontfort Hall, Bach's *Weinachts Oratorium* in Aarhus Cathedral with Harry Christophers and the Aarhus Symphony Orchestra, Handel's *Solomon* in Oslo with Laurence Cummings and the London Handel Society Orchestra, Evangelist in Bach's *St John Passion* in St Paul's Cathedral, and Haydn's *Creation* with Stephen Cleobury and the Philharmonia Choir and Orchestra in the Royal Albert Hall.

A finalist in the Young Song Makers Almanac and winner of the 2005 AESS English Song Competition, Nathan is increasingly in demand as a recitalist. He has given song recitals at the Wigmore Hall, for the Three Choirs Festival, the Housman, Gurney, Warlock, Ireland and Finzi Societies, a recital to celebrate the life of Eric Sams alongside Dame Felicity Lott and pianist Graham Johnson, and most recently a recording of English Songs with pianist Paul Plummer for SOMM Records. Future engagements include a recital with Julius Drake at the Temple Church, Mendelssohn's *Die Erste Walpurgisnacht* with Sir Neville Marriner and the Rai Orchestra Symphonic, and Evangelist in Bach's *St Mathew Passion* with the Northern Sinfonia.

Nathan is very grateful to the Elmley Foundation for their continuing support.



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VOYTECH SAFARIK - Baritone

Vojtěch Šafařík, bass-baritone, was born in the Czech Republic. He graduated from the Prague State Conservatory in 2005 and is currently studying with Timothy Evans-Jones at the Benjamin Britten International Opera School, Royal College of Music, London, where he is the Yvonne Wells Scholar and he is also kindly supported by the Josephine Baker Trust, the Robert Hendra and the Marmor Trusts.

His operatic roles include *Leporello* in Mozart's *Don Giovanni* under Kirill Petrenko (International Opera Studio, Komische Oper Berlin), Mozart's *Count Almaviva*, Monteverdi's *Ottone* in the *L'incoronazione di Poppea* (both BBIOS, RCM), *Marte* in Caldara's *La Contesa dei Numi* (International Music Festival Český Krumlov), *Badger/Parson* in Janáček's *The Cunning Little Vixen* (Woodhouse), *Father* in Mozart's *The Jewel Box* (Bampton Classical Opera), Mozart's *Masetto*, Vítězslav Novák's *Vrchní* in *Lucerna* (Czech Republic).

Vojtěch's appears frequently as a soloist in concerts including, among others, Brahms's *Requiem* under Leif Segerstam, Mozart's *Mass in C minor* under Sir Charles Mackerras (both RCM), Purcell's *The Fairy Queen* with Camerata Salzburg under Sir Roger Norrington, the title role in Handel's *Saul* under Paul Spicer, *Polyphemus* in *Acis and Galatea*, Fauré *Requiem* and Bach's *St. John's Passion* with the London Mozart Players, *Czech Christmas Mass* at the Cadogan Hall with the Soutbank Sinfonia and Simon Over and the *Messiah* with the London Pro Arte Baroque orchestra.

His future engagements include the role of *Mercurio* in Handel's *Atalanta* and the role of *Forester* in Janáček's *The Cunning Little Vixen* (both BBIOS, RCM).

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Handel - THE ARRIVAL OF THE QUEEN OF SHEBA

The piece known as "The Arrival of the Queen of Sheba" is in fact the sinfonia that introduces Act III of Handel's oratorio *Solomon*. *Solomon* was written in 1749, and was composed for a very large orchestra, comprising flutes, oboes, bassoons, horns, trumpets, timpani, strings and continuo. There was no concept of intellectual property or copyright in the baroque era, and Handel is renowned for borrowing and reusing music from his own and other people's works. The Arrival of the Queen of Sheba borrows from an opera by Giovanni Porta (1675 - 1755), a concerto by George Philip Telemann (1681 - 1767), and a keyboard gigue by Gottlieb Muffat (1690 - 1770).

CPE Bach - MAGNIFICAT

The weight of his father's inheritance in the sphere of sacred music must have lain heavily on Carl's shoulders, and it is highly likely that he knew Johann's setting of the Magnificat. Yet Carl's setting is very personal, and blends the old and new modes of expression extremely well.

The opening chorus *Magnificat* in D major is marked *Allegro di molto* and sets off with decidedly untraditional speed. The chorus is predominantly homophonic, with a ritornello bass which is reminiscent of Vivaldi. The *Quia respexit humilitatem*, also in D major, for solo soprano is the movement that most exhibits the 'sensitive' style of which Carl was the chief exponent. The *Quia fecit mihi magna* for solo tenor, like all the solo arias, is virtuosic. The *Et misericordia* in E minor for chorus is homophonic. It contrasts sections for full choir, with sections for just sopranos and altos. The *Fecit potentiam* for solo bass in A major and the duet *Deposuit potentes de sedes* for alto and tenor are both reminiscent of J.S. Bach's settings. The *Suscepit Israel* in D minor for solo alto is for muted strings and flutes, which produces a pastoral feel.

We return to D major and the music of the opening movement for the *Gloria patri*, a practice rooted in tradition. This is followed by the only truly fugal movement in the work, the *Sicut erat in principio* whose main theme has often been compared with the *Kyrie* from Mozart's *Requiem*. It leads straight into one of the longest *Amens* in music.

Con brio

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Handel - DIXIT DOMINUS

A trip to Italy was an essential part of any artist's education in the eighteenth century, and so in 1706 Handel made the journey to Florence, at his own expense. Until then his only experience of opera had been in Hamburg, which was the only regular opera house in Germany outside the courts. In Florence he lost no time in becoming involved with the Italian opera scene and by November his first truly Italian opera, *Rodrigo*, was performed at the Cocomero Theatre. It was very successful, earning Handel 100 sequins and making his name familiar to the Grand Duke and to some of the important opera performers, some of whom later followed Handel to England and worked with him there.

By the end of the year Handel had made his way to Rome. He quickly came to the notice of the prominent men in the city, important patrons of the arts such as Cardinal Pietro Ottobini and the Marquis (later Prince) Francesco Ruspoli. It was during this first visit to Rome that Handel composed *Dixit Dominus*. It is believed that it was performed, along with the *Laudate pueri* in D and the *Nisi Dominus* on the 16th July 1707 at the Vespers for the feast to the Madonna del Carmalite.

The work abounds with melody and musical invention right from the start, and a decade later it proved to be very useful source for Handel to mine when he started writing his English oratorios. The text is Psalm 110 and is seemingly rather awkward to set. However Handel overcame this by using the sonority of the Latin verse itself to generate much of the rhythmic drama in the work. The percussive sound of the text at the *conquassabit* is a very good example of this.

Handel incorporates a considerable number of what were, at that time, up-to-date effects in this piece. He uses the Roman style of dividing the work into several movements, each treating a small section of the text, each with a contrasting scoring, and with aria-like solos interspersed amongst the large-scale contrapuntal choruses. The opening and closing choruses both use the appropriate plainsong psalm-tone. The string writing is very striking and vivid, showing that Handel was familiar with the concerto grosso style then being developed by Arcangelo Corelli (1653 – 1713).

PROGRAMME

The Arrival of the Queen of Sheba - Handel

~ ~ ~

Magnificat - CPE Bach

~ ~ ~ INTERVAL ~ ~ ~

Dixit Dominus - Handel

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MAGNIFICAT

MAGNIFICAT – Chorus

*Magnificat anima mea Dominum.
Et exsultavit spiritus meus: in Deo salutari meo.*

My soul doth magnify the Lord. And my spirit hath
rejoices in God my Saviour.

QUIA RESPEXIT – Soprano Solo

*Quia respexit humilitatem ancillae suae: ecce enim
ex hoc beatam me dicent omnes generationes.*

For he hath regarded the lowliness of his hand-
maiden: for, behold, from henceforth all genera-
tions shall call me blessed.

QUIA FECIT MIHI MAGNA – Tenor Solo

*Quia fecit mihi magna qui potens est: et sanctum
nomen ejus.*

For he that is mighty hath magnified me; and holy
is his Name.

ET MISERICORDIA – Chorus

*Et misericordia ejus a progenie in progenies
timentibus eum.*

And his mercy is on them that fear him throughout
all generations.

FECIT POTENTIAM – Bass Solo

*Fecit potentiam in brachio suo; dispersit superbos
mente cordis sui.*

He hath shewed strength with his arm; he hath
scattered the proud in the imagination of their
hearts.

DEPOSUIT POTENTES – Tenor and Alto Duet

*Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis, et divites dimisit inanes.*

He hath put down the mighty from their seat, and
hath exalted the humble and meek.
He has filled the hungry with good things, and the
rich he has sent empty away.

SUSCEPIT ISRAEL – Alto Solo

*Suscepit Israel puerum suum: recordatus
misericordiae suae. Sicut locutus est ad patres
nostros, Abraham et semini ejus in secula.*

He remembering his mercy hath holpen his servant
Israel as he promised to our forefathers, Abraham
and his seed for ever.

GLORIA PATRI – Chorus

Gloria Patri, et Filio, et Spiritui Sancto.

Glory be to the Father, to the Son and to the Holy
Ghost.

SICUT ERAT – Chorus

*Sicut erat in principio, et nunc et semper et in
secula seculorum. Amen.*

As it was in the beginning, is now and ever shall
be. Amen

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Kingston Choral Society JUBILEE YEAR: 1948-2008

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DIXIT DOMINUS (Psalm 110 – A Psalm of David)

DIXIT DOMINUS - Chorus

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said to my Lord: Sit thou at my right hand, until I make thine enemies thy footstool.

VIRGAM VIRTUTIS – Alto Solo

Virgam virtutis tuae emittet Dominus ex Sion: domine in medio inimicorum tuorum.

The Lord shall send forth the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

TECUM PRINCIPIUM – Soprano Solo

Tecum principium in die virtutis tuae. In splendoribus sanctorum ex utero ante luciferum genui te.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

JURAVIT DOMINUS - Chorus

Juravit Dominus, et non pœnitebit eum:

The Lord hath sworn, and he will not repent.

TU ES SACERDOS - Chorus

Tu es sacerdos in aeternum, secundum ordinem Melchisedech.

Thou art a priest for ever according to the order of Melchizèdeck.

DOMINUS A DEXTRIS TUIS – Soloists and Chorus

Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum.

The Lord at thy right hand hath broken kings in the day of his wrath. He shall judge among nations, he shall fill ruins: he shall crush the heads in the land of the many.

DE TORRENTE – Soprano Duet and Chorus

De torrente in via bibet: propterea exaltabit caput.

He shall drink of the torrent in the way: therefore shall he lift up the head.

GLORIA PATRI - Chorus

Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in sæcula sæculorum. Amen

Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be: world without end. Amen

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