

KINGSTON CHORAL SOCIETY

Saturday 24 March 2018

Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ



Johann Sebastian Bach.

Mass in B Minor

Anna Devin Soprano

Katie Bray Alto

Nick Pritchard Tenor

Dingle Yandell Bass

With **The Purcell Orchestra**

Andrew Griffiths Conductor



Programme £3.00

www.kingstonchoralsociety.org.uk



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 130 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 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

30th June 2018 at 7.30 pm

A Night at the Opera

Soprano: Lauren Fagan; Tenor: David Butt Philip

Leanne Singh-Levett - Piano

Andrew Griffiths - Conductor

St Andrew's Church, Maple Road, Surbiton KT6 6DS

For further details contact the Box Office on 020 8873 3040

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BACH - MASS IN B MINOR

Kyrie eleison (Chorus)

Christe eleison (Duet)

Kyrie eleison (Chorus)

Gloria in excelsis (Chorus)

Et in terra pax (Chorus)

Laudamus te (Aria)

Gratias agimus tibi (Chorus)

Domine Deus (Duet)

Qui tollis peccata mundi (Chorus)

Qui sedes ad dextram Patris (Aria)

Quoniam tu solus sanctus (Aria)

Cum Sancto Spiritu (Chorus)

~ ~ INTERVAL ~ ~

Credo in unum Deum (Chorus)

Patrem omnipotentem (Chorus)

Et in unum Dominum (Duet)

Et incarnatus est (Chorus)

Crucifixus (Chorus)

Et resurrexit (Chorus)

Et in Spiritum Sanctum (Aria)

Confiteor (Chorus)

Et exspecto resurrectionem (Chorus)

Sanctus (Chorus)

Osanna in excelsis (Chorus)

Benedictus (Aria)

Agnus Dei (Aria)

Dona nobis pacem (Chorus)

JS BACH (1685 - 1750)

Johann Sebastian Bach was born in Eisenach on 21 March 1685, the eighth child of Johann Ambrosius Bach and Maria Lämmerhirt. Like Martin Lütther (1483-1546), the founder of the Protestant movement, he was educated at the Lateinschule, which was renowned for its humanist and theological education. Bach's musical education was begun by his father, a renowned musician and violinist, but when his father died in 1695, Bach, aged ten, went to live with his older brother Johann Christoph, the organist at St. Michael's Church, Ohrdruf. Although Christoph gave keyboard lessons to Johann Sebastian, he did not teach him composition, indeed it is believed that he actively discouraged it.

Johann Sebastian had an uncommonly fine soprano voice and in 1700 went to Lüneberg and joined the choir of the Michaelisschule. Whilst there, he befriended the organist of the Johanniskirche, Georg Böhm (1661-1733), who fostered Bach's interest in the instrument. It was probably at Böhm's urging that he made several trips to Hamburg, some thirty miles away, to hear Johann Adam Reinken (1623-1722) playing at the Katherinenkirche. Reinken was Böhm's teacher, a pupil of the great Dutch organist Jan Pieterszoon Sweelinck (1562-1621), and an influential figure in organ music of the North German School. Bach's earliest known compositions date from this period and show the influence of Böhm.

In 1703, having left Lüneberg, Bach acted as an examiner for a newly built organ in Arnstadt. He so impressed the authorities with his playing that he was made the organist over the head of the existing incumbent. In 1704 Bach asked for four weeks leave to go to Lübeck to hear the great organ virtuoso Dietrich Buxtehude (1637-1707). He travelled to Lübeck on foot and did not return for three months. This only worsened the already strained relationship between Bach and the Arnstadt town council. In June 1707 he left to become organist at Mühlhausen and four months later married his cousin Maria Barbara Bach. In 1708 he was appointed organist and chamber musician to the Duke of Saxe-Weimar. He spent nine years in this post, extending his reputation as a virtuoso organist, and writing his most famous works for the instrument.

In 1717 Bach started to look for another post and was offered the post of Kapellmeister to Prince Leopold of Cöthen. He was at first refused permission to leave Weimar, even being imprisoned for a month before being dismissed in disgrace. Prince Leopold was a talented musician and a Calvinist, and the new position allowed Bach freedom from having to compose church music and he could thus concentrate on instrumental composition. During this period he composed his violin concertos, the *Brandenburg Concertos*, and numerous sonatas, suites and keyboard works. In 1720 Maria Barbara died while Bach was visiting Karlsbad. In December 1721 Bach married Anna Magdalena Wilcke, the daughter of a court trumpeter at Weissenfels.

A week after Bach's wedding, the Prince also married and, as his wife showed little interest in the arts, Bach's duties at Cöthen reduced. When the position of Kantor of the Thomaskirche in Leipzig became free, Bach applied. The first choices of the Leipzig council for the post were Telemann and Graupner, however they both declined. Bach became responsible for the music in the four principal churches of the town and composed five cycles of cantatas for the church year, each comprising about 40 cantatas, a *Magnificat*, and several Passion settings. He was, by now, renowned as a virtuoso organist and in demand as a teacher and an expert in organ construction and design. With the publishing of many of his works his reputation was spreading.

From 1729 Bach composed less church music, writing instead works intended either for instruction or as a testimonial to his skills. During this period the *B minor Mass*, the *Christmas Oratorio*, the *Musical Offering* and *The Art of Fugue* were written. He also took over the direction of the *collegium musicum* that Telemann had founded in 1702. This was an amateur society which gave regular public concerts. For these Bach arranged harpsichord concertos and composed several large-scale cantatas, or serenatas, to impress the Elector of Saxony, who granted him the courtesy title of Hofcompositur in 1736.

In 1749 Bach's eyesight deteriorated until he was completely blind. He was operated on by the eminent English surgeon, John Taylor (who was later to perform a similar operation on Handel) but it was only partially successful and although the operation was repeated, Bach spent the last months of his life in total darkness. The operation and the treatments Bach received probably hastened his death from a stroke on 28th July 1750.

After his death, Bach's music was much neglected, being known only to a small circle of pupils and devotees. In Berlin, Bach's most famous son, Philip Emanuel (1714-1788), preserved the memory of his father along with the majority of the scores that have come down to us. Baron Gottfried van Swieten (1733-1803) took the tradition from Berlin to Vienna where he introduced it to Mozart (1756-1791) and, to a lesser extent, Haydn (1732-1809). Beethoven (1770-1827) was also familiar with Bach's music, being required to learn the *48 Preludes and Fugues* to his teacher's satisfaction. It was not until the end of the 18th century, however, that the simultaneous rise in musical historicism in England and Germany saw the general revival of interest in Bach's music and legitimate restoration of his position in the pantheon of the great composers. The turning point came in 1829, with the performance of the *St. Matthew Passion* by the Berlin Singakademie conducted by Felix Mendelssohn (1809-1847).

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MASS IN B MINOR

J S Bach's *Mass in B minor* has a reputation second to none at the pinnacle of the sacred choral music tradition. Its influence on the music of successive generations of composers is immeasurable, and yet the reason for its composition remains a mystery. It was compiled and completed in the last years of Bach's life, around 1747-9 when he was in his sixties, incorporating music written earlier in his career, as well as music from late in his life. The diversity of styles used in the Mass has led some scholars to doubt whether it was ever intended to form a cohesive whole, but the key structure, based around B minor and D major, and the fact that the music of the *Gratias* is reused for the final chorus *Dona nobis pacem*, contradict this suggestion.

For a Lutheran in the 1730s, the only sections of the Latin mass that could be performed in a concerted form were the *Kyrie* and *Gloria*, and, on important feast days only, the *Sanctus*. The remainder of the mass was intoned by the choir, or supplemented by chorales sung by the congregation. If there was no call for a complete mass setting, and there is no record of a patron requesting a full mass setting from Bach; what prompted him to go to the effort of composing one? From around the same time in his life date other works whose motivation is unknown; the third part of the *Clavier-Übung* (1739), the uncompleted fugue cycle *The Art of Fugue* (1745-50), and the eighteen 'Leipzig' Organ chorales (1744-7). They appear to be attempts by Bach to set down statements and summations of his compositional knowledge and skill for future generations. Seen in this light, it seems likely that the *Mass in B minor* might also have been written as a model of how a full mass could be composed and as a testament to Bach's considerable skill and experience in writing sacred music, rather than as a definitive work in its own right.

There is no record of the *Mass in B minor* ever being performed in Bach's lifetime, and immediately after his death, his reputation declined. It was not until the romantic era, in the hands of Brahms and Mendelssohn among others, that his reputation started to make a recovery. The first documented performance of the Mass was in 1835 with the Berlin Sing-Akademie under the direction of Carl Friedrich Zelter, Mendelssohn's teacher and another noted champion of Bach's music. The first performance in England was given on 26 April 1876 at St. James' Hall, Regent Street, under Otto Goldschmidt. For the event a special choir was recruited which became a permanent organisation known as The Bach Choir.

The opening of the *Mass in B minor* is a dramatic four-bar declamation of the words '*Kyrie eleison*' scored for two flutes, two oboes d'amore, bassoon, strings, continuo and five part choir. It is followed by an extended orchestral section which recurs twice more during the mighty five-part fugue which follows. The '*Christe*' for soprano duet, strings and continuo is much lighter. The second '*Kyrie*' is a strict four-part fugue in the style of Palestrina, starting in the basses and working up through the choir.

The *Gloria* is a joyous movement in nine sections. The orchestra is the same as in the *Kyrie* but with five-part choir, three trumpets, and timpani. It leads to a gentle setting of '*Et in terra pax*'. There follows a Soprano aria '*Laudamus te*' with violin obbligato; a massive four-part fugue '*Gratias agimus tibi*' adapted from *Cantata No. 29*; a duet for soprano and tenor '*Domine Deus*' with a light accompaniment of pizzicato strings, and flute. The strings and flute remain in prominence for the four-part chorus '*Qui tollis*' adapted from *Cantata No. 46*. Then come two arias; '*Qui sedes*' for alto, oboe d'amore obbligato, and strings; and '*Quoniam*' for bass with two bassoons, continuo and horn - the only appearance of the instrument in the whole work - which leads straight into the five-part chorus '*Cum Sancto Spiritu*'.

The *Credo* is the emotional heart of the whole work. It has nine sections arranged symmetrically as two choruses, a duet, three choruses, a bass aria, and finally two choruses. The use of plain-song and polyphonic techniques makes it likely that Bach compiled this section in the 1740s, and the symmetrical layout suggests that it was written specifically for the *Mass in B minor*. The '*Credo*' uses a plainsong melody, which is presented in the tenor before being developed into a seven-part fugue by five-part choir and two violin parts, accompanied by a chugging bass in crotchets. The '*Patrem omnipotentem*' is another fugue for four-part choir, two oboes, and strings using material from *Cantata No. 171*. The '*Et in unum Dominum*' is a duet for soprano and alto in which the two vocal lines imitate one another closely. At the '*Et incarnatus est*' we come to the central section of the *Credo*. The complex polyphony of the preceding movements has been replaced by a hushed homophonic texture, with falling melodic lines for five-part choir, two violins and continuo. This leads into the most sombre, grief-laden movement of all; the '*Crucifixus*'. It is based on a passacaglia taken from *Cantata No. 12* for four-part choir, violins and flutes. The joy of '*Et resurrexit*' is announced by a five-part choir and full orchestra of strings, flutes, oboes, trumpets, and drums. The bass aria '*Et in Spiritum Sanctum*' is lightly accompanied by continuo, and two oboes which act like vocal partners, rather than accompanying instruments. The chorus '*Confiteor*' again makes use of Gregorian chant. The melody is first heard in canon between the bass and alto, then in the tenor, all accompanied by just a continuo bass. Towards the end, the music again becomes hushed and very chromatic before the jubilant '*Et exspecto*' for full orchestra and four-part choir. It uses music taken from *Cantata No. 120* but so much rearranged as to be almost a new piece.

As mentioned above, the *Sanctus* was one of the sections of the Lutheran Service which could be set to music for performance on feast days. For Christmas Day 1724 Bach wrote a grand setting in D major, and it is this which found its way into the *Mass in B minor*. This is one of the most celebrated movements in the whole Mass. It is scored for six-part choir and an orchestra of strings, three trumpets, three oboes, drums and continuo. At the start of the movement the basses have a dramatic line which jumps up and down octaves whilst the higher voices have ornamented lines. At the words '*Pleni sunt coeli*' the whole feeling of the movement changes and we are thrown into busy polyphonic writing.

The '*Osanna*' continues with equally exuberant music. It is the only movement in the work that calls for a double choir. The '*Benedictus*', for tenor and an unspecified obbligato solo instrument (usually a flute or violin), provides a moment for reflection before the '*Osanna*' is repeated. The first part of the '*Agnus Dei*' is an aria for alto adapted from *Cantata No. 11*. This is followed by the final four-part chorus on '*Dona nobis pacem*' repeating almost note for note the music of the '*Gratias*'.

Programme notes courtesy of Paul Chambers



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present

PEACE AT LAST - THE BOYS COME HOME

Saturday, July 7th, 2018 at 7:30pm
All Saints Church, Market Place,
Kingston upon Thames

Ian Juby, Music Director
Jacqueline Mokrzewski - Piano
Garret Rodgers - Piper

A musical tribute to the Canadian soldiers who served their King and
Country, to mark the 100th Anniversary of the end of the Great War.
This concert will be part of the Canadian choir's 16-day European tour.

The concert programme will include popular war-time music and songs,
plus the Lacrimosa from the Mozart *Requiem*.

For further details or tickets contact 020 8398 6782
Tickets: Adult £13; Concessions £11; Under 18s £5

Available at the door on the evening of the concert
For advance tickets visit www.kingstonchoralsociety.org.uk (booking fee applies)

MASS IN B MINOR

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis.
Laudamus te, Benedicimus te,
Adoramus te, Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.

Glory be to God on high,
and on earth peace towards men of good will.
We praise thee, We bless thee,
We worship thee, We glorify thee.
We give thanks to thee for thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.

O Lord God, heavenly King,
God the Father almighty.
O Lord, the only begotten Son Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
That takest away the sins of the world, have mercy
upon us.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us
For thou only art holy.
Thou only art the Lord.
Thou only O Jesus Christ, art most high.
With the Holy Ghost in the glory of God the Father.
Amen.

INTERVAL

SYMBOLUM NICENUM

Credo in unum Deum.
Credo in unum Deum,
Patrem Omnipotentem,
Factorem coeli et terrae,
Visibilibus omnium et invisibilibus.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialtem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis.

I believe in one God.
I believe in one God,
the Father almighty,
maker of Heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God.
Begotten of his Father before all worlds.
God of God, light of light,
very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things are made.
Who for us men,
and for our salvation
came down from heaven.

*Et incarnatus est de Spiritu Sancto ex Maria
Virgine:
Et homo factus est.
Crucifixus etiam pro nobis,
Sub Pontio Pilato:
Passus, et sepultus est.*

*Et resurrexit tertia die, secundum
scripturas.
Et ascendit in coelum:
Sedet ad dexteram Dei Patris.
Et iterum venturus est cum gloria
Judicare vivos et mortuos:
Cujus regni non erit finis.*

*Et in Spiritum Sanctum, Dominum et
vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
Et conglorificatur:
Qui locutus est per Prophetas;
Et unam, sanctam, catholicam
Et apostolicam ecclesiam.*

*Confiteor unum baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.*

SANCTUS

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.*

OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

*Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.
Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.*

And was incarnate by the Holy Ghost of the Virgin
Mary;
and was made man.
And was crucified also for us;
under Pontius Pilate,
he suffered and was buried.

And the third day he rose again, according to the
Scriptures.
And ascended into heaven:
and sitteth on the right hand of God the Father.
And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver
of life:
who proceedeth from the father and the Son.
Who with the Father and the Son together is
worshipped and glorified:
who spake by the prophets.
And I believe in one holy, catholic
and apostolic Church.

I acknowledge one baptism for the remission of sins.

And I look for the resurrection of the dead.
And I look for the resurrection of the dead.
And the life of the world to come.
Amen.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of his glory.

Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.
Lamb of God, who takest away the sins of the world,
have mercy upon us.
Grant us peace.

ANDREW GRIFFITHS – Musical Director



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

A graduate of The Royal Opera's prestigious Jette Parker Young Artist Programme, Andrew has conducted productions for The Royal Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the orchestras of The Royal Opera and Opera North, Southbank Sinfonia and Orpheus Sinfonia, and is regularly engaged to broadcast and record with the BBC Singers.

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

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included an acclaimed performance of *Gawain* (BBC SO/Brabbins), recordings of twentieth-century American repertoire, and broadcasts of the Howells *Requiem*, Parry's *Songs of Farewell* and MacMillan's *Tenebrae Responses*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, and has appeared as a guest conductor with New London Chamber Choir, Hong Kong's Tallis Vocalis, and the choirs of Dartington International Summer School.

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 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's recent and future engagements include his Barbican Hall debut conducting the BBC Singers, Handel's *La Resurrezione* with Early Opera Company at Wigmore Hall, the 1589 Florentine Intermedi at Dartington, and Londinium's debut recording, focusing on rare British 20th century repertoire.

ANNA DEVIN – Soprano



Irish soprano Anna Devin is widely admired for her "vivid sense of bel canto style," (*The Arts Desk*), "vocal control...artistry and musico-dramatic intelligence," (*Opera News*).

Anna will begin the 2017/18 season with her debut at the Teatro Real in Madrid as Celia in *Lucia Silla*. She will also perform in the title role in *Semele* at the Karlsruhe Handel festival, Cleopatra in *Giulio Cesare* with Early Opera Company, Michal in *Saul* at the 2018 Glyndebourne Festival.

Anna has performed on the operatic and concert stages throughout Europe and the US. Recent highlights include her debuts with La Scala and the Vienna Philharmonic; role and festival debut as Galatea in Handel's *Acis and Galatea* at Mozartwoche Salzburg; role debut as Nannetta in *The Marriage of Figaro* at Covent Garden; Susanna in *The Marriage of Figaro* with the Welsh National Opera and Scottish Opera; Michal in Glyndebourne Touring Opera's production of *Saul*. Anna's performance with Brisbane Baroque earned her the Best Supporting Singer in an Opera at the 2015 Helpmann Awards Australia. Anna has worked with a variety of conductors, notably William Christie, Harry Bicket, Laurence Cummings, Christian Curnyn, Marc Minkowski, Sir Antonio Pappano, Sir Colin Davis and Yannick Nezet-Seguin.

When not on stage, Ms Devin is an avid long-distance runner and enjoys relaxing with her husband, young daughter and Norwegian Forest Cat in their Bedfordshire, UK, home.

KATIE BRAY – Alto



Consistently earning praise for her outstanding stage presence and vocal performances, British mezzo-soprano Katie Bray has fast established herself as an artist to watch.

Recent roles for Opera North include Hansel in *Hansel and Gretel*, Rosina in *Il Barbiere di Siviglia* and Nancy in *Albert Herring* and she has also sung for English National Opera (Daughter in *Akhnaten* and *The Way Back Home*), Scottish Opera (Lucilla in *La scala di seta*), Garsington Opera (Zulma in *L'Italiana in Algeri* and Zaida in *Il turco in Italia*), Opera Holland Park (Mallika in *Lakmé*), English Touring Opera (Minerva in *Il ritorno d'Ulisse in patria* and Satirino in *La Calisto*) and at the Grimeborn Festival (Charlotte in *Werther*).

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Equally at home on the concert platform, Katie Bray has performed in prestigious venues such as the Wigmore Hall, Cadogan Hall, and the Holywell Music Room and she appears regularly in the London English Song Festival, where she directed concerts at Wilton's Music Hall, as well as at the Oxford Lieder Festival for which she recently recorded a disc of Schumann songs with Sholto Kynoch. She is particularly noted for baroque repertoire and has appeared with Barokksolistene and Bjarte Eike, Monteverdi Choir and Sir John Eliot Gardiner, La Nuova Musica, Ludus Baroque and Spira Mirabilis.

Katie Bray graduated as a Karaviotis Scholar from the opera course at the Royal Academy of Music, and was awarded the Principal's Prize and won First Prize in the Richard Lewis Singing Competition.

Highlights of the 2017/18 season include a return to Opera North as Louis XV Chair / Female Cat / Owl in *L'enfant et les sortilèges* and Lola in *Cavalleria Rusticana*, *Effigies of Wickedness* at the Gate Theatre, Notting Hill in collaboration with English National Opera, her debut with Welsh National Opera as Zerlina in *Don Giovanni*, and concerts with the Aalborg Symphony Orchestra.

NICK PRITCHARD – Tenor



Nick Pritchard read music as a choral scholar at New College, Oxford, and studied at the Royal College of Music International Opera School. Last year, he won the 2017 Whatsonstage Opera Poll award for Breakthrough Artist in UK Opera.

Highlights to date include *King Arthur* for the Early Opera Company (Christian Curnyn), Bach's *Mass in B minor* with the Monteverdi Choir (Sir John Eliot Gardiner), Bach's *St Matthew Passion* with the St Paul Chamber Orchestra (Paul McCreesh), Bach Cantatas with Ensemble Pygmalion (Raphaël Pichon), Matthew in Mark Simpson's *Pleasure* for Opera North, and Prologue *The Turn of the Screw* for Opera Holland Park.

Recent and future engagements include Lysander A *Midsummer Night's Dream* for the Aldeburgh Music Festival, Amphinomus *Il ritorno d'Ulisse in patria* for the Royal Opera House, Ferrando *Così fan tutte* for Opera Holland Park, Henry Crawford *Mansfield Park* for The Grange Festival, Britten's *Les Illuminations* and *Serenade* with L'Orchestre de Chambre de Paris (Adrien Perruchon), Charpentier's *Te Deum* with the Early Opera Company at Wigmore Hall, Bach's *St John Passion* arias / Evangelist with the BBC National Orchestra of Wales (John Butt), Polyphony and the OAE (Stephen Layton), and in New York with the Choir of New College, Oxford.

DINGLE YANDELL – Bass



British Bass-Baritone Dingle Yandell studied at the Guildhall School of Music and Drama with Brian Parsons, and now studies singing independently with Jessica Cash. He is an alumnus of the National Opera Studio and a 'Rising Star' of the Orchestra of the Age of Enlightenment. He is the grateful recipient of a Sybil Tutton Opera Award administered by Help Musicians UK.

Recent operatic roles have included The Immigration Officer from *Flight* for Scottish Opera, The Doctor from *Pelléas et Mélisande* and Don

Geronio (cover) for Garsington Opera. Seneca from Monteverdi's *L'incoronazione di Poppea* with Bach Collegium Japan and Plutone in Monteverdi's *L'Orfeo* for L'Arpeggiata. This summer he will be understudying the role of Sarastro from *Magic Flute* and La Roche from *Capriccio* for Garsington Opera, and in autumn will be singing Count Ceprano and understudying Sparafucile in *Rigoletto* with Scottish Opera. He will also be singing The Cold Genius and Aeolus in *King Arthur* with the Gabrieli Consort across Europe.

Dingle has been selected as one of the Rising Stars for the Orchestra of the Age of Enlightenment and recent engagements include soloist in *Israel in Egypt* with William Christie at the BBC Proms, *The Creation* conducted by Adam Fischer at Kings Place, *Himmelskonig sei willkommen* for Bach, The Universe & Everything series, the world première of *The Judas Passion* by Sally Beamish. At the Wigmore Hall New Year's Eve concert he was soloist in *Begin The Song* by Purcell with Arcangelo. He sings regularly with the Early Opera Company and Holland Baroque and Les Inventions. Other solo concert engagements have included Bach *B Minor Mass* at Cadogan Hall, Bach *Christmas Oratorio* and Handel *Messiah* at Hitomi Hall, Tokyo, and with the Orchestra of Opera North, Bach *Wachet Auf* and *Erfreut Euch* at Dijon Opera House, Vaughan Williams *Serenade to Music* directed by John Wilson at The Royal Festival Hall, Vaughan Williams *Fantasia on Christmas Carols* at Izumi Hall, Osaka, Purcell *O Sing Unto the Lord* with Paul McCreesh and the Gabrieli Consort, *Phoebus* in Purcell *Dido and Aeneas* with Christina Pluhar and L'Arpeggiata at The Festival Oude Muziek Utrecht. Beethoven *9th Symphony* at Colston Hall in Bristol, *Theodora* with Basingstoke Choral Society, Dvorak *Stabat Mater* at Winchester Cathedral, Rossini *Stabat Mater* for the Rossini Society, Mendelssohn *Elijah* at Nantwich Civic Hall, Verdi *Requiem* at The Victoria Hall in Hanley.

For eight years Dingle toured internationally with the award-winning British ensemble Voces8. Notable performances include Tokyo Opera City and Oji Hall, Tokyo; The Mariinsky Theatre Concert Hall, St Petersburg; Moscow International House of Music; National Centre for Performing Arts, Beijing; National Concert Hall, Taipei; The Rheingau Festival, Germany; Köln Cathedral; The Minneapolis Basilica; The Wigmore Hall; Cité de la Musique, Paris; and Tel Aviv Opera House. He has also appeared regularly on BBC Radio, Classic FM and MPR and made many recordings for Signum Records and Decca Classics.

THE PURCELL ORCHESTRA

The Purcell Orchestra was founded in 1982 to give one of the very first performances of Purcell's *King Arthur* on period instruments, in a project devised by Robin Page and Richard Wistreich at the Queen Elizabeth Hall in London.

The orchestra is run by a collective of four of its principal players, who together form the Purcell Players - a flexible ensemble performing baroque and classical chamber music. The musicians are all regular London period-instrument players, working with such orchestras and ensembles as the Hanover Band, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and the London Handel Orchestra.

As well as devising appealing and innovative programmes, frequently tailor-made for specific venues or events, the orchestra regularly collaborates with choirs to perform major works of the baroque and classical repertoire. In addition to works such as JS Bach's *B Minor Mass*, *St Matthew* and *St John Passion*, *Magnificat* and *Christmas Oratorio*; Handel's *Messiah* and Mozart's *Requiem*, the orchestra has played a wealth of less familiar repertoire including Telemann's *Tageszeiten*, CPE Bach's *Magnificat* and Locke's *Audi Domine*.

Since 2005, the orchestra has given annual performances of Handel's *Messiah* and Bach's *St John Passion* at the Church of St Mary Abbot, Kensington, where it is now delighted to be ensemble in residence.

First Violin

Diane Moore

Cathy Weiss

Ellen O'Dell

Fiona Duncan

Viola

David Brooker

Niek Idema

Melanie Strover

Oboe / d'amore

Belinda Paul

Ann Allen

Tim Keasley

Trumpet

Robert Vanryne

Stephen Keavy

Stephen Cutting

Second Violin

Hazel Brooks

Eleanor Gilchrist

Kirsten Klingels

Iva Fleishhansova

Cello

Sebastian Combetti

Elizabeth Andrews

Bassoon

Sally Holman

David Chatterton

Timpani

Janne Metsapelto

Violone

Jan Spencer

Horn

Martin Lawrence

Flute

Siu Peasgood

Dan Watts

Manager

Khadija Dero

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KINGSTON CHORAL SOCIETY

Saturday 24 March 2018

Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ



Johann Sebastian Bach.

Mass in B Minor

Anna Devin Soprano

Katie Bray Alto

Nick Pritchard Tenor

Dingle Yandell Bass

With **The Purcell Orchestra**

Andrew Griffiths Conductor



Programme £3.00

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