

Saturday 30 March 2019

All Saints Church
Market Place
Kingston upon Thames
KT1 1JP



250TH CONCERT

250

HANDEL MESSIAH

Julieth Lozano Soprano

Erik Kallo Countertenor

Joel Williams Tenor

Timothy Edlin Bass

with **the Purcell Orchestra**

Andrew Griffiths Conductor



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 ~ ~

29th June 2019 at 7.30 pm

**Duruflé *Requiem* - Bruch *Die Macht des Gesanges*
- Tavener *Svyati* - Vierne *Les Angélus***

**Mezzosoprano: Penelope Cousland; Baritone: Gareth Brynmor
John; Organ: James Orford; Cello: Clare O'Connell
Andrew Griffiths - Conductor**

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

For further details contact the Box Office on 020 8977 7936

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



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~ ~ PROGRAMME ~ ~

HANDEL - *MESSIAH*

PART THE FIRST

SYMPHONY

ACCOMPAGNATO (Tenor)

AIR (Tenor)

CHORUS

ACCOMPAGNATO (Bass)

AIR (Alto)

CHORUS

RECITATIVE (Alto)

AIR (Alto) and CHORUS

ACCOMPAGNATO (Bass)

AIR (Bass)

CHORUS

PASTORAL SYMPHONY

RECITATIVE (Soprano)

ACCOMPAGNATO (Soprano)

RECITATIVE (Soprano)

ACCOMPAGNATO (Soprano)

CHORUS

AIR (Soprano)

RECITATIVE (Alto)

DUET (Soprano and Alto)

CHORUS

Comfort ye, comfort ye my people

Every valley shall be exalted

And the glory of the Lord

Thus saith the Lord

But who may abide the day of His coming

And He shall purify

Behold! a virgin shall conceive

O thou that tellest good tidings to Zion

For, behold! darkness shall cover the earth

The people that walked in darkness

For unto us a child is born

There were shepherds abiding in the field

And lo! the angel of the Lord came upon them

And the angel said unto them

And suddenly there was with the angel

Glory to God

Rejoice greatly, O daughter of Zion

Then shall the eyes of the blind

He shall feed His flock

His yoke is easy, and His burthen is light

~ ~ INTERVAL ~ ~

Con brio

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PART THE SECOND

CHORUS	Behold the Lamb of God
AIR (Alto)	He was despised
CHORUS	Surely He hath borne our griefs
CHORUS	And with His stripes we are healed
CHORUS	All we like sheep have gone astray
ACCOMPAGNATO (Tenor)	All they that see Him laugh Him to scorn
CHORUS	He trusted in God
ACCOMPAGNATO (Tenor)	Thy rebuke hath broken His heart
ARIOSO (Tenor)	Behold, and see if there be any sorrow
ACCOMPAGNATO (Tenor)	He was cut off out of the land of the living
AIR (Tenor)	But Thou didst not leave His soul in hell
CHORUS	Lift up your heads, O ye gates
AIR (Bass)	Why do the nations so furiously rage together?
CHORUS	Let us break their bonds asunder
RECITATIVE (Tenor)	He that dwelleth in Heaven
AIR (Tenor)	Thou shalt break them
CHORUS	Hallelujah

PART THE THIRD

AIR (Soprano)	I know that my redeemer liveth
CHORUS	Since by man came death
ACCOMPAGNATO (Bass)	Behold, I tell you a mystery
AIR (Bass)	The trumpet shall sound
AIR (Soprano)	If God be for us
CHORUS	Worthy is the Lamb that was slain



Kingston Choral Society gratefully acknowledges the financial support of the Josephine Baker Trust for the soloists in this evening's concert

KINGSTON CHORAL SOCIETY'S 250TH CONCERT

Kingston Choral Society is returning to its roots with its 250th concert tonight, as it is performing Handel's *Messiah*, the same work the choir - then known as Surbiton Oratorio Society – chose for its inaugural concert back in 1950, also on March 30th. In the intervening years, the Society has programmed the piece in its own concerts on 13 different occasions, the last being in March 2010, also at All Saints, when it was celebrating its 60th anniversary.

The Society was understandably budget-conscious in its formative years and early performances were supported by organ alone, but since the late 1960s it has employed a chamber orchestra. This year the choir will be joined by the Purcell Orchestra, with its period instruments producing an authentic and memorable Handelian accompaniment.

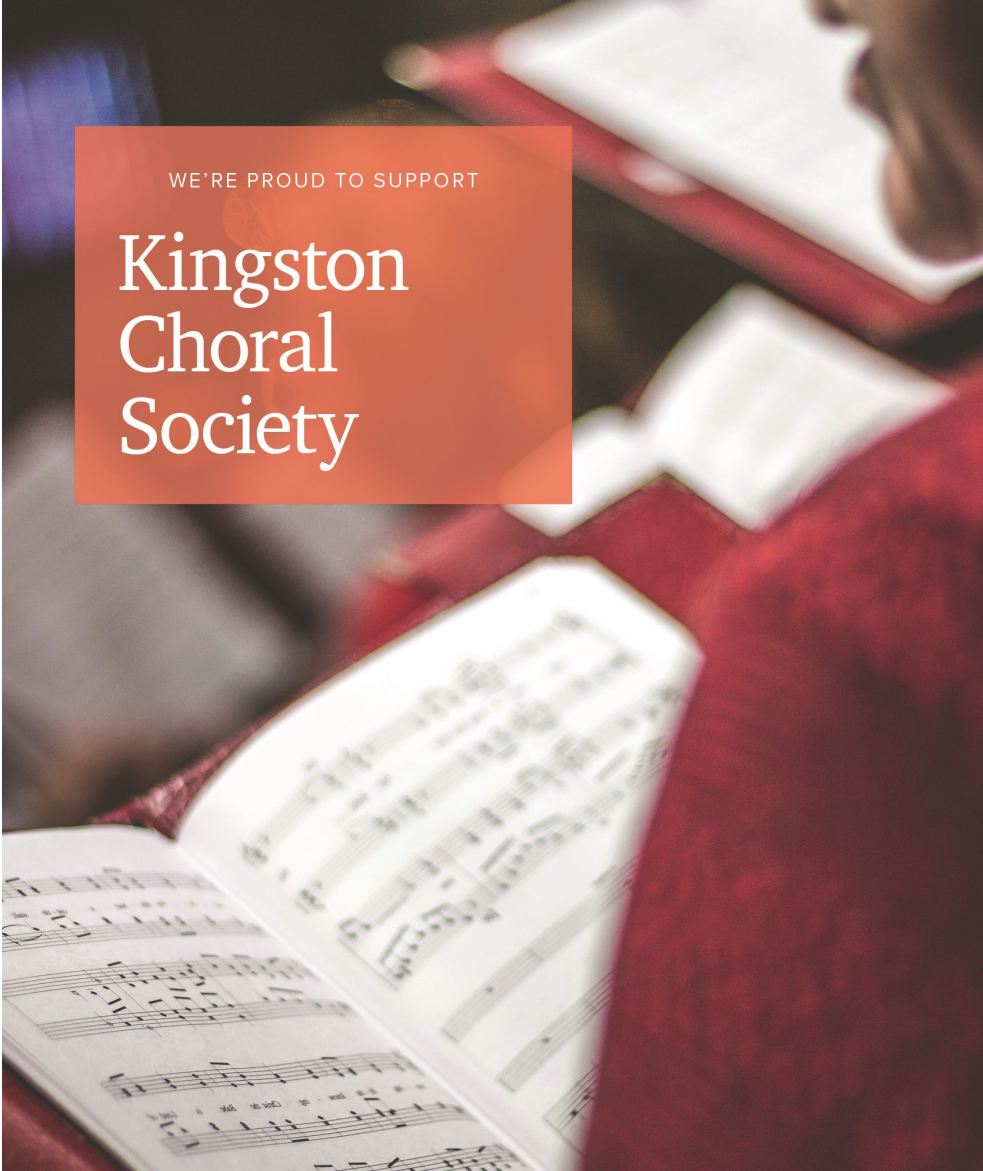
In contrast to early concerts, Kingston Choral Society has always employed professional soloists. The choir has a track record of supporting young singers fresh from music college, who have gone on to outstanding careers. A youthful Kenneth McKellar joined the choir for its 1953 *Messiah* concert, whilst a 22-year-old Philip Langridge performed his first professional engagement for the Society's *Messiah* performance in 1961, the first of many appearances with the choir. Kathryn Harries, a local resident, performed with the Society in 1980, early in her career. More recently, Dame Sarah Connolly was another to gain early experience as a soloist with the Society, in 1992.

The tradition continues this year with our exciting quartet of young soloists, including soprano Julieth Lozano, countertenor Erik Kallo, tenor Joel Williams and bass Timothy Edlin, appearing with generous support from the Josephine Baker Trust.

Taking charge of the almost 150 performers is Andrew Griffiths, himself an experienced professional singer and recording artist, as well as conductor of groups such as the BBC Singers and Londinium. This will be Andrew's 33rd concert with Kingston Choral Society since he became its musical director in 2011.

Going back to that first concert in March 1950, the ticket price was a princely 2/6d (12.5p). Pop that figure into an inflation calculator and it will tell you this is equivalent to ... £15.09 today, exactly in line with the £15 price for this year's concert!

This concert is generously supported by Russell-Cooke Solicitors. Kingston Choral Society also gratefully acknowledges the financial support of the Humphrey Richardson Taylor Charitable Trust.



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Kingston Choral Society

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RUSSELL-COOKE SOLICITORS

Russell-Cooke has been involved with Kingston Choral Society for a number of years through personal and professional connections, so when we were invited to support the Society's 250th concert we did not hesitate to accept. You may meet some of our partners and staff tonight, enjoying what we know will be a wonderful performance of Handel's *Messiah*.

With offices in Kingston, Central London and Putney, Russell-Cooke provides high-quality specialist advice on most legal matters, personal or professional - from employment-related issues to property transactions, estate planning, family and divorce and business start-ups.

Having been based in Kingston since the mid-eighties, Russell-Cooke is one of Surrey's and South West London's leading law firms. Our offices overlook Kingston bridge, so we are conveniently located for clients in Kingston, Twickenham, New Malden, Surbiton and the surrounding areas.

Commitment to our local community has always been a strong part of the way we do business at Russell-Cooke. Whether it is our decade-long relationship with the Rose Theatre or hosting information sessions for parents of children with special educational needs, we have always seen ourselves as having a responsibility to the wider community.

Congratulations to Kingston Choral Society on reaching this milestone of 250 concerts. We are delighted to be supporting you on this special night.

HANDEL (1685-1759)

George Frederick Handel was born in Halle on 23 February 1685, the same year as JS Bach (1685-1750) and Domenico Scarlatti (1685-1757). Unlike them he travelled widely outside his native country. He showed his musical aptitude at an early age, but his father felt that a career in law would be more lucrative, and forbade him to touch a musical instrument. Handel secreted a clavichord in the attic and practised on this after the family had gone to bed. In 1696 Handel accompanied his father on a visit to the court of Saxe-Weissenfels, where his father held the post of barber-surgeon. Handel gained access to many musical instruments whilst there and his organ playing came to the attention of the Duke who persuaded Handel's father that his son should study music as well as law.

Handel entered the University of Halle in 1702 ostensibly to study civil law but was soon appointed cathedral organist. From this time comes his friendship with the composer Georg Philipp Telemann (1681-1767) who was studying law at Leipzig University. They used to correspond frequently and exchange views on musical matters. It was Telemann that introduced Handel to opera, and Handel became an avid convert. Unfortunately Halle did not have an opera house, so in 1703 Handel decided that he must go to Hamburg and try his luck there. He started off as a violinist in the opera orchestra, and by 1705 he had produced his first opera, *Almira*.

In 1706 Handel went to Italy, the centre of the operatic world. Not very much is known of his stay, however he had no trouble finding patrons. An important patron was Cardinal Pietro Ottobini (1667-1740), who also employed Arcangelo Corelli (1653-1713), the most popular musician of the period, from whom Handel learned a great deal about the Italian style of composition and violin playing. Handel wrote two operas whilst in Italy, *Rodrigo* (1707) and *Agrippina* (1709-10).

Handel's next port of call was England. At that time Italian opera was new to London audiences. They were very enthusiastic for it, and Handel saw his opportunity. The next opera he wrote, *Rinaldo* (1711), was the first Italian opera specifically composed for London. It was a great success, being performed fifteen times, and was probably one of the events that convinced him to reside in London. He became a naturalised Englishman in 1727.

During the next fifteen years Handel produced over thirty Italian operas for London, however from the 1730s the audiences started to dwindle. He shifted his attention to oratorio, introducing *Acis and Galatea* (1718) and *Esther* (1730) into the opera season of 1732. English oratorio did not exist as a form at that time, so Handel was creating it from scratch. By combining elements of French, German and Italian styles he managed to create a radically new form. With a few exceptions, his oratorios were dramatic works, with texts taken mostly from the Old Testament. With one particular oratorio, *Messiah*, he created a work against which other native composers have been measured.

At his death on 14 April 1759, Handel asked permission of the Dean and Chapter of Westminster Abbey to be buried there at a private service. He provided £600 for a monument for himself and left a personal fortune of around £20,000. In the event, the service was very public with 3000 people attending. The monument by Louis François Roubiliac (1702-1762), is set in the wall of the South Transept, and depicts Handel composing the air 'I know that my Redeemer liveth'.

HANDEL - MESSIAH

In 1741, William Cavendish, the Lord Lieutenant of Ireland, invited Handel to Dublin to mount a series of concerts for charity during the winter season. Handel's last opera season had not proved as successful as in previous years, so he was no doubt pleased to accept the invitation. He intended to perform the oratorios *Acis and Galatea*, *Ode for St. Cecilia's Day*, *Alexander's Feast* and *L'Allegro, il Penseroso ed il Moderato*, all of which had proved popular in the recent season. To offset these secular works he also intended to perform a new sacred work called *Messiah*, to a libretto that Charles Jennens (1700 – 1773) had sent to him. The libretto must have caught Handel's imagination because it took him only three weeks to set it to music. He started on 22 August 1741, completed Part I on 28 August, Part II on 6 September, and Part III on 12 September, then two days to fill in the inner parts and 24 days after starting he signed the finished manuscript. There are several legends that presume to attest to Handel's fervour when composing *Messiah*. In one, Handel's servant testified that during this period Handel locked himself within his study, refusing food and that "he was praying, or weeping, or he was staring into eternity". Another records that at the end of the three weeks, Handel burst out of his study with tears in his eyes and the *Messiah* manuscript in his hand declaring: "I did think I did see all Heaven before me, and the great God Himself seated on His throne, with his Company of Angels".

En route to Dublin, Handel was forced to stay for several days in Chester, due to the "wind being unfavourable for his embarking at Parkgate". The musical historian Charles Burney (1726 – 1814), who was then only 15, was studying in Chester, and "being curious to see so extraordinary a man" tells the following anecdote: "During this time, [Handel] applied to Mr. Baker, the organist to know whether there were any choirmen in the cathedral who could sing at sight; as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer by the name of Janson, who had a good base [*sic*] voice, and was one of the best musicians in the choir ... A time was fixed for this private rehearsal at the *Golden Falcon* where Handel was quartered; but alas! on trial of the chorus in the *Messiah*, *And with his stripes we are healed*, poor Janson, after repeated attempts, failed so egregiously, that Handel let loose his great bear upon him and, after swearing in four languages, cried out in broken English: 'You shcauntrel! tit not you dell me dat you could sing at soite?' – 'Yes, sir', says the printer, 'and so I can; but not at first sight'".

The first performance of *Messiah* took place at the New Music Hall, Fishamble Street on 13 April 1742, and was a tremendous success. In order to get the 700 attendees into the auditorium the ladies were requested to remove their hoops, and the gentleman to remove their swords. The not inconsiderable sum of £400 was raised for the charities and the reception of the work was such that Handel repeated it for his farewell concert on 3 June.

London audiences were not so easily impressed. When he introduced *Messiah* at Covent Garden on 23 March 1743 Handel advertised it simply as 'a New Sacred Oratorio' but to no avail. Even before its first performance it was attacked in the press as being a work of worship which should not be performed in a playhouse. The other work he introduced in that season, *Saul*, proved more popular and Handel's publisher, John Walsh, did not even put out any of the choruses from *Messiah*. It was not until the 1750s when Handel started the habit of performing the work in aid of charity at the Foundling Hospital Chapel that the London audience started to change its opinion of the work.

Considering how quickly *Messiah* was composed, it contains remarkably little borrowed material. The choruses *And he shall purify, For unto us a child is born, His yoke is easy, All we like sheep, and But thanks be to God* use sections from two recently composed Italian Duets, which explains some of the inappropriate word stresses and awkward runs. This use of 'duet' choruses allowed him to use different combinations of voices to express different emotions and reserve the full chorus for climactic points. *And he shall purify* contains a musical quote from Georg Telemann (1681 – 1767), otherwise the rest of the score is original. Another implication of the speed of composition is that *Messiah* was composed in haste and hence without inspiration or diligence, however this is easily contradicted by the fact that six sketches exist for the final *Amen* chorus. It obviously caused Handel some trouble to compose and it seems unlikely this was the only movement to do so.

The libretto to *Messiah* contains very little drama in the theatrical sense; there were no warring factions and hardly any narrative. This makes it almost unique amongst Handel's operas and oratorios and it must have represented a bit of a gamble on Handel's part. The story is told by opposing prophesy from the Old Testament with its fulfilment as told in the New Testament. Handel creates drama by the deliberate use of key structure and the careful allocation of airs, recitatives and choruses to the text. If *Messiah* can be said to have a tonal centre it is D major, the key in which the natural trumpets sound their most bright and clear. He regulates the build up of tension by steering toward, or away from, the key of D major, reserving it for the climaxes, the most obvious being the *Hallelujah* Chorus.

Another difficulty Handel had to overcome was the way in which the Hebraic poetry in the Bible uses frequent juxtapositions of images, for example in the section '*He that walketh in darkness hath seen a great light*'. In his operas Handel was accustomed to illustrating one emotion per aria. The choruses are more easily able to accommodate several different emotions, and so the ratio of choruses to arias in the *Messiah* is higher than for almost all other Handel oratorios. There are only two of the *da capo* style arias so beloved of Italian opera, *He was despised* and *The Trumpet shall sound*, the other arias being cleverly written to lead the action forward to the next movement.

In later years Handel was forced to make changes to the score to suit the availability of singers for his performances. As a result we have three different versions of the aria *Thou art gone up on high*; one each for soprano, alto and bass. The version of the score we are using for tonight's performance is the New Novello Watkins Shaw Edition (1998). Others have felt it necessary to tinker with the score; even Mozart, at the request of Baron von Swieten (1733 - 1803), made arrangements of both *Acis and Galatea* and *Messiah* to suit the 18th century taste. During the 19th century it became common practice to put on performances with literally thousands of singers, and large numbers of additional instruments to bolster the orchestra. This must have been spectacular but did not do much for Handel's reputation. The recent practice of so-called 'Historically Informed Performance' has at least allowed the clarity and beauty of the original scoring to be heard.

Programme notes courtesy of Paul Chambers

SURBITON ORATORIO SOCIETY

The Messiah

(HANDEL)

ON

Thursday, 30th March, 1950

at 7.45 p.m.

IN

St. Andrews, Surbiton

Soloists :

THELMA BOLES

VERA WOOD

JOHN WYNTON

REGINALD GIBBS

Organist :

R. SINDEN GILBERT

Pianist :

ROBERT SCOTT

Conductor : GEORGE ANDERSON

PROGRAMME - - TWO SHILLINGS AND SIXPENCE

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PART THE FIRST

SYMPHONY

ACCOMPAGNATO (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her Iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord; make straight in the desert a highway for our God. *(Isaiah XL, 1-3)*

AIR (Tenor)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain. *(Isaiah XL, 4)*

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. *(Isaiah XL, 5)*

ACCOMPAGNATO (Bass)

Thus saith the Lord, the Lord of Hosts; Yet once a little while, and I will shake the heav'ns and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. *(Haggai II, 6-7)*
The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts. *(Malachi III, 1)*

AIR (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. *(Malachi III, 2)*

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *(Malachi III, 3)*

RECITATIVE (Alto)

Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, God with us. *(Isaiah VII, 14)*

AIR (Alto) and CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! *(Isaiah XL, 9)*
Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee. *(Isaiah LX, 1)*

ACCOMPAGNATO (Bass)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *(Isaiah LX, 2-3)*

AIR (Bass)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. *(Isaiah IX, 2)*

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called, Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.
(Isaiah IX, 6)

PASTORAL SYMPHONY

RECITATIVE (Soprano)

There were shepherds abiding in the field, keeping watch over their flock by night. *(Luke II, 8)*

ACCOMPAGNATO (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. *(Luke II, 9)*

RECITATIVE (Soprano)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people; For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *(Luke II, 10-11)*

ACCOMPAGNATO (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying: *(Luke II, 13)*

CHORUS

Glory to God in the highest, and peace on earth, good will towards men. *(Luke II, 14)*

AIR (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen. *(Zechariah IX, 9-10)*

RECITATIVE (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah XXXV, 5-6)*

DUET (Alto, Soprano)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. *(Isaiah XL, 11)*

Come unto Him, all ye that labour, come unto him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. *(Matthew XI, 28-29)*

CHORUS

His yoke is easy, and His burthen is light. *(Matthew XI, 30)*

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SURBITON ORATORIO SOCIETY

MEMBER OF THE NATIONAL FEDERATION OF MUSIC SOCIETIES

President: ALDERMAN STANLEY GOODING, M.D., J.P.

ooo

“Messiah”

(HANDEL)

ST. ANDREW'S CHURCH

MAPLE ROAD, SURBITON

Saturday, 25th March, 1961

at 7.30 p.m.

SOPRANO:

LORNA HAYWOOD

CONTRALTO:

DIANA BUTLER

TENOR:

PHILIP LANGRIDGE

BASS:

WILLIAM McRARY

ORGAN:

KENNETH LAWRENCE

CONDUCTOR:

JOHN WILKINSON

Programme - - - - - **3/6**

PART THE SECOND

CHORUS

Behold the Lamb of God, that taketh away the sin of the world.

(John I, 29)

AIR (Alto)

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

(Isaiah LIII, 3)

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

(Isaiah L, 6)

CHORUS

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed.

(Isaiah LIII, 5)

CHORUS

All we, like sheep, have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all.

(Isaiah LIII, 6)

ACCOMPAGNATO (Tenor)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

(Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

(Psalm XXII, 8)

ACCOMPAGNATO (Tenor)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

(Psalm LXIX, 20)

ARIOSO (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations I, 12)

ACCOMPAGNATO (Tenor)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. *(Isaiah LIII, 8)*

AIR (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption

(Psalm XVI, 10)

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm XXIV, 7-10)

AIR (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed. *(Psalm II, 1-2)*

CHORUS

Let us break their bonds asunder, and cast away their yokes from us.

(Psalm II, 3)

RECITATIVE (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

(Psalm II, 4)

AIR (Tenor)

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

(Psalm II, 9)

CHORUS

Hallelujah! for the Lord God Omnipotent reigneth.

(Revelations XIX, 6)

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

(Revelations XI, 15)

King of Kings, and Lord of Lords, Hallelujah!

(Revelations XIX, 16)

PART THE THIRD

AIR (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God.

(Job XIX, 25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep.

(I Corinthians XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

(I Corinthians XV, 21-22)

ACCOMPAGNATO (Bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians XV, 51-52)

AIR (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

(I Corinthians XV, 52-53)

AIR (Soprano)

If God be for us, who can be against us?

(Romans VIII, 31)

Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

(Romans VIII, 33-34)

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation V, 12-13)

ANDREW GRIFFITHS – Musical Director



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

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

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, Opera Collective Ireland, and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including *The Ring* and the world 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 50 years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

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

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera, before joining the Royal Opera's Jette Parker Young Artist programme. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew will shortly make his debuts with the Royal Ballet (conducting Sidi Larbi Cherkaoui's new work) and the Royal Northern Sinfonia (Bach's *B Minor Mass*). Other forthcoming engagements include Mozart, Beethoven and Thea Musgrave with Orchestra of the Swan, and a *Venetian Vespers for the Ascension* at Dartington.

JULIETH LOZANO - Soprano



Julieth Lozano is a Colombian soprano who has been awarded a master's degree in Vocal Performance at the Royal College of Music and is continuing her studies at the RCM International Opera Studio with Dinah Harris. She is an Irene Hanson Scholar supported by a Jessie Summer scholarship and a Sybil Tutton award holder.

In 2016 she participated in Georg Solti's Academy and sang Zerlina at the Verbier Festival's Project Opera, being awarded the Prix Thierry Mermoud. She has had masterclasses with Dame Kiri Te Kanawa and Angela Gheorghiu, among others.

Among her roles are Vixen in *The Cunning Little Vixen*, Titania in *Midsummer Night's Dream* and Susanna in *Le Nozze di Figaro* directed by Sir Thomas Allen.

ERIK KALLO - Countertenor



Erik Kallo received his Bachelors of Voice Performance at the University of British Columbia under the tutelage of Dale Throness. As both a Tenor and Countertenor, Erik has had extensive experience in choral and solo singing, performing with UBC Opera, UBC University Singers, Chamber, and Men's Choir. Erik sang for West Vancouver United Church as a professional soloist and musica intima: a Juno award-nominated self-directed vocal chamber ensemble.

Erik continues his studies in London, pursuing a Masters at the Royal College of Music under the tutelage of Sally Burgess and Stephen Varcoe, and singing at Holy Trinity with All Saints Church under the direction of Timothy Roe. During his time at RCM Erik has performed Medoro from Handel's *Orlando*, directed by Max Hoehn and under Peter Selwyn, Ottone from Monteverdi's *L'Incoronazione di Poppea*, directed by William Relton and under Peter Selwyn, and Rinaldo from Handel's *Rinaldo*, directed by Polly Graham and under Audrey Hyland for Opera Scenes. He has work-shopped with members of Ashley Solomon's Ensemble *Florilegium*, Countertenor Dr. Ron Howard, Countertenor Robin Blaze, Baroque Specialist/Harpsichordist Julian Perkins, Baroque Specialist Mark Tucker, and Music Historian Olga Fernadez.

Erik is an RCM Award Holder and is generously supported by the Royal College of Music, the Drake Calleja Trust Fund and the Dien East Scholarship.

SPONSORSHIP

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For further information please contact info@kingstonchoralsociety.org.uk or phone 020 8942 2275

JOEL WILLIAMS - Tenor



Joel Williams is a tenor at the Royal College of Music International Opera School at the Royal College of Music. He studies with Ben Johnson and is an H F Music Award Holder supported by the Royal College of Music.

Joel spent much of his youth as a boy-treble in Europe's opera houses, in roles ranging from one of *Die Zauberflöte's* Drei Knaben to Cobweb in Britten's *A Midsummer Night's Dream*.

Joel went on to study History at King's College, Cambridge, where he was a Choral Scholar. As a concert soloist he has performed a broad range of repertoire including Verdi's *Otello* (Roderigo), Haydn's *Creation*, Bach's *St Matthew Passion*, and Britten's *Serenade for Tenor Horn and Strings*. On stage, he has played Tamino in *The Magic Flute*, the Mayor in *Albert Herring*, and Count Belfiore in *La Finta Giardiniera*. Joel was a Young Artist for Opera Holland Park Young Artists singing Don Ottavio in *Don Giovanni* and is an Alvarez Young Artist at Garsington Opera.

Joel is also so grateful to those who have supported him up to this point. Many thanks to the Ladies of the Soirée d'Or, the Humphrey Richardson Taylor Charitable Trust, the Josephine Baker Trust, the Countess of Munster Musical Trust, the Kathleen Trust, the Seary Charitable Trust, the Il Circolo Italian Cultural Association, the Ryan Davies Memorial Fund, the Mario Lanza Foundation, the Philip Bates Trust, and the Michael James Trust.

TIMOTHY EDLIN - Bass



Timothy Edlin started his musical training as a chorister at Canterbury Cathedral, before pursuing his education at the University of Manchester and then the Royal College of Music, where he studied under Russell Smythe. To date, he has performed as a soloist within numerous prestigious venues including the Royal Festival Hall, the Wigmore Hall, the King's College Chapel, as well as live on BBC Radio 3.

Operatic highlights include; "Officer & Arthur" from Peter Maxwell Davies' *The Lighthouse* (RCMIOS), "Caliban" from Jeremy Sams' *The Enchanted Island* (BYO), "The Policeman, the Doctor, the Devil" from Weir's *The Vanishing Bridegroom* (BYO), "Bottom" from Britten's *A Midsummer Night's Dream* (RCMIOS), "Teobaldo" from Handel's *Faramondo* (London Handel Festival), the "Parson & Badger" from Janáček's *The Cunning Little Vixen* (RCMIOS) and "Colline" from Puccini's *La Bohème* (Euphonia Opera). This coming June he shall also be making his debut with Nevill Holt Opera, performing the role of "Snug", again from *A Midsummer Night's Dream*.

Timothy is an active oratorio and concert artist, which includes solo song recitals as part of the Deal Festival and the Lichfield Arts Festival. He has also recently performed with players of the London Philharmonic Orchestra and members on the Foyle Future First scheme, as part of their 2018 Stravinsky season.

Timothy would like to thank those who have supported him up to this point in his career, namely: the Kiri Te Kanawa foundation, Countess of Munster Charitable Trust and the Janet & Michael Levesley Scholarship.

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 created 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*.

A special project at St Martin-in-the-Fields saw the orchestra taking the audience on a musical guided tour of Eighteenth Century London, led by Robin Page in the role of 'Mr Handel'.

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.

Leader: Joanne Lawrence

First Violin

Pauline Smith
Eleanor Gilchrist
Philip Yeeles

Second Violin

Hazel Brooks
Ben Sansom
Iva Fleishhansova
Alexandria Lawrence

Viola

David Brooker
Wendi Kelly
Geoffrey Irwin

Cello

Jenny Bullock
Elizabeth Andrews

Double Bass

Jan Spencer

Oboe

Mark Radcliffe
Belinda Paul

Bassoon

Damian Brasington

Trumpet

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Organ/harpsichord

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