



Haydn *Harmoniemesse* Beethoven Mass in C

**Kingston Parish Church
Market Place
Kingston
KT1 1JP**

**28 November 2015
7.30 pm**

£2.00



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~~ PROGRAMME ~~

Haydn *Harmoniemesse*

~~ INTERVAL ~~

Beethoven Mass in C

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## HAYDN 1732 - 1809

Born in 1732 in Rohrau, Austria, Franz Joseph Haydn showed his musical propensity at an early age. By the age of five he was having private music lessons and at seven he was a chorister at St. Stephen's Cathedral in Vienna where he became a soprano soloist. Haydn's brother Johann Michael, five years his junior, followed in his brother's footsteps. Michael also went to St. Stephen's Cathedral, where Joseph was placed in charge of his education and, when Joseph left, Michael took over as soprano soloist, eventually becoming composer, conductor and organist for the Archbishop of Salzburg at the time that Mozart was being thrown out by the Archbishop.

Haydn was dismissed from the choir at 17 with little more than the clothes he stood in. He found lodgings in Vienna, gave music lessons, and was taken on as the accompanist to aged composer Nicolo Porpora, from whom he learnt Italian, voice and composition.

In 1759 Haydn became Musical Director for Count von Morzin, but the count quickly squandered his fortune and so, in 1760, Haydn moved on to become the vice-kapellmeister to the Esterházy family, the wealthiest in Hungary, at Eisenstadt.

The first Prince, Paul Anton, died in 1762 and his brother Nicholas was passionate about music. He built a splendid new palace called Esterháza to which the court would go every summer. Haydn's duties involved composing for the weekly church services, the twice-weekly concerts, the opera performances, the family frequent celebrations and constant stream of visiting dignitaries.

The isolation of the court in Esterháza meant that Haydn was 'forced to become original'. It is a testament to his personal strength and inventiveness that he met the challenge and was able to learn from it, develop his own talent and influence the development of musical forms in Europe. He single-handedly invented the string quartet, established and developed the four movement symphony, and the piano sonata.

Haydn's reputation was spreading throughout Europe. In 1785 he was commissioned by the Loge Olympique to write the six 'Paris' symphonies, and the following year, Cadiz Cathedral asked for a set of instrumental meditations on the Seven Words of the Saviour on the Cross. On the death of Prince Nicholas in 1790 the orchestra was disbanded and Haydn, on full salary, retired to Vienna. He was invited to London in 1791 to compose and perform six symphonies, an opera and 20 other works. This proved so successful for all concerned that he was invited again in 1794. During the first visit Haydn attended a performance of the *Messiah* and *Israel in Egypt* and was deeply affected by them. When Haydn returned to Eisenstadt it was as a richer and more famous man, with more freedom than he ever had before.

During the last years of his life, he switched from instrumental and orchestral writing, which had formed his stable, to vocal music, and he wrote two oratorios, his six famous masses and a *Te deum*.

When he died on 31 May 1809 Haydn was one of the most famous and respected musicians of his age.

#### HAYDN - *Harmoniemesse*

Prince Nikolaus Esterházy II succeeded his father Prince Anton in 1794. He split his time between the family palaces in Vienna and Eisenstadt, usually spending the summer at the latter palace. He pursued a military career, rising to the ranks of Lieutenant Field Marshall, and Feldzeugmeister, but he was also a musician and patron of the arts and there is a portrait showing him playing the clarinet. He revived the Esterházy musical establishment that had flourished under his grandfather, Nikolaus I, but had been cut back severely by his father Prince Anton. Prince Nikolaus II maintained a full-scale orchestra and an opera company, and even convinced his grandfather's *Kapellmeister*, Joseph Haydn, to return to service, albeit in a part-time capacity.

Haydn was by this time famous throughout Europe. His reputation had been well and truly established by his six 'Paris' symphonies, Nos. 82 to 87 written in 1785 - 86 to a commission from *Le Concert de la Loge Olympique* in Paris, and the 12 'London' Symphonies Nos. 93 - 104 written during his two trips to England between 1791 and 1795, where he had also been awarded an honorary doctorate from the University of Oxford. Haydn's responsibilities for Prince Nikolaus II only extended to writing church music, and it is to this that we owe Haydn's six late, great masses. They were written to celebrate the name day (12 September) of Princess Maria Hermenegild, the wife of Prince Nikolaus II and a friend of the composer. After his last trip to London, Haydn turned down commissions for symphonies from Paris (1802) and Vienna (1805) channeling his energies into his masses.

The *Harmoniemesse*, started early in 1802, was the last major work that Haydn composed. It is the longest of his masses and caused him some trouble to compose, if we are to believe a letter that he wrote to the Prince in June, where he complained that he was 'labouring wearily' on it. It received its première at the Bergkirche on 8 September 1802. The Austrian ambassador to Britain, Count Louis Starhemberg, who was present at the name day celebrations reported that the event was particularly festive, consisting of a church service which Haydn himself directed, a dinner and a ball. The following morning there was a hunt and later in the day a concert featuring sections of the *Harmoniemesse*. He considered the performance of the mass under the baton of the 70 year old Haydn to be an artistic event without parallel.

After the completion of the mass Haydn complained increasingly of fatigue, depression and lack of concentration, and in 1804 he resigned from the Prince's service.

The name *Harmoniemesse* comes from the German term for an orchestra of wind players, *Harmonie*. This was a musical group of between five and eight wind players that was maintained by many towns and artistic patrons in Germany. They were often used to play serenades outdoors, or to provide entertainment music at public events. The inclusion of a full wind section in concerted, orchestral music, however, was novel, hence the nickname of the mass. Prince Nikolaus II kept a *Harmonie* for his church music and Haydn made effective use of it, scoring the *Harmoniemesse* for flute, two oboes, two clarinets, two bassoons, two horns in B-flat, two trumpets in B-flat, in addition to four soloists, four-part chorus, timpani, strings and organ; the organ supplying figured bass for most of the work.

The mass is in six movements. The *Kyrie* is in sonata form, and *Allegro* throughout. It begins with a serene 16 bar orchestral introduction, in which the enlarged woodwind section immediately makes its presence felt. The chorus enters *forte* on a dissonant diminished seventh chord, an unexpected call to attention. It is not until the solo bass enters, however, that the movement really begins. The "*Christe eleison*" forms an integral part of the movement, rather than being treated as a separate section, as was more usual at the time.

The *Gloria* is in three sections fast - slow - fast. It opens with a lively "*Gloria in excelsis*", with the soprano singing the main theme, which is then taken up by the full chorus. The relaxed middle section, "*Gratias agimus*", is in the sub-dominant E flat major. The soloists, starting with the alto, take it in turns to present the easy going theme. The entry of the chorus brings some harmonic turbulence, which culminates in the "*Qui tollis*" in F minor. The closing section "*Quoniam tu solus*" begins with the chorus and orchestra and finishes with a fugato, which treats the fugal subject "*In gloria Dei Patris*" and the countersubject "*Amen*" in contrary motion.

The *Credo* presents a challenge to any composer because of the sheer quantity of words in it. Here Haydn sets it in four sections. In the first, "*Credo in unum Deum*", he treats the text quite rhythmically, whilst providing vigorous instrumental writing, with scurrying strings passages, and lots of harmonic interest to counterpoint it. The *Adagio* section, "*Et incarnatus*" opens with a lyrical theme sung by the soprano soloist, with the other soloists joining at "*Et homo factus est*". The chorus enters with a very chromatic, anguished statement of "*Crucifixus*", which only lasts eight bars, before the soloists return us to the serenity of the opening of the section. The next section "*Et resurrexit*", returns us to vigorous orchestral writing pitted against a rhythmic statement of the text, ending with a *piano* declamation of the word "*mortuorum*". The final section "*Et vitam venturi*" is a fugue for choir, with the soloists entering briefly towards the end.

The *Sanctus* opens quietly with the choir singing block chords. The "*pleni sunt coeli*" increases the tempo and introduces some chromaticism. The movement ends with an "*Osanna*" sung by the choir.

The *Benedictus* is the most unconventional movement in the whole mass. Generally in the Viennese Mass the *Benedictus* is treated as a pastoral, lyrical movement for soloists, but Haydn here marks his *Benedictus* as *Molto allegro* giving it a sprightly, skittish tune over a walking bass, with a slightly relaxed second subject for the soloists.

The movement ends, as was customary at the time, with a repeat of the "Osanna" from the end of the *Sanctus*, whose calmness is in marked contrast to the preceding music.

The *Agnus Dei* starts with a beautiful theme for the soloists and arpeggiated strings. But all is not as it seems, the timpani introduce an element of menace, which is realized by a complete change in mood at "*Dona nobis pacem*" for full chorus and orchestra including a trumpet fanfare.

#### BEETHOVEN 1770 - 1827

Ludwig van Beethoven was the third generation of musicians from his family to work in Bonn. His grandfather, Louis (1712 - 1773), a trained musician and a fine bass, originally from Belgium, moved to Bonn, the seat of the Electorate of Cologne, in 1733. In 1761 he was appointed to the post of *Kapellmeister*. Louis' son, Johann (c.1740 - 1792), was also a tenor, though not as talented as Louis. Ludwig was baptised on 17 December 1770, but his family celebrated his birthday on 16 December. He was the second of seven children, only three of whom survived infancy, Ludwig and his two younger brothers, Caspar and Nikolaus.

Beethoven received his first music lessons from his father, who was reputed to have been a harsh teacher. There is a story that Beethoven was made to "stand at the piano, often in tears." His first public performance was as part of a concert on 26 March 1778. Beethoven also received lessons from the Court Organist Gilles van den Eeden (d. 1782) who gave him tuition in music theory. In 1779 Christian Gottlob Neefe (1748 - 1798), musical director of a theatrical company, came to Bonn and succeeded to the post of Court Organist in 1781. It is not certain when he started to teach Beethoven but when, in June 1782, Neefe had to leave Bonn for a short while, he left the 11 year old Beethoven in his place. In March 1783 Beethoven published his first composition: a set of keyboard variations (WoO 63), and, in the autumn, his first three piano sonatas (WoO 47) were published.

In March 1787 Beethoven went to Vienna with the intention of studying with Mozart. It is believed that he did have a few lessons, however, after only two weeks he returned to Bonn because his mother had been taken seriously ill. After his wife's death Beethoven's father took to drinking heavily, and so Beethoven, not yet 19 years old, had to take on the role of the head of the family. He petitioned for, and received, half his father's salary, and took on the responsibility of supporting his younger brothers. Beethoven remained in Bonn, composing, but not publishing any of his music, and making connections with important patrons, in particular Count Ferdinand von Waldstein.

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Beethoven met Haydn in 1792 when the latter passed through Bonn on his return journey from England. The Elector arranged for Beethoven to go to Vienna to take lessons with Haydn. Mozart had recently died, but there was a feeling among Beethoven's group of supporters that, as Count Waldstein put it, "Through uninterrupted diligence [Beethoven] will receive Mozart's spirit through Haydn's hands". Beethoven applied himself to studying the works of Mozart, and many of the works that Beethoven composed at this time have a distinctly Mozartean feel.

When Haydn went to England in 1794 for his second visit, he did not take Beethoven with him and the Elector was expecting Beethoven to return to Bonn. Beethoven decided instead to remain in Vienna, and take lessons with Johann Albrechtsberger and Salieri. Beethoven's abilities were being recognised by some important local patrons: Baron Gottfried van Swieten, Prince Joseph Franz Lobkowitz and Prince Karl Lichnowsky. Beethoven gave his first public performance in Vienna on 29 March 1795 where he performed one of his piano concertos. He also published his first numbered works, the three piano trios, Op. 1, dedicated to his patron Prince Lichnowsky. They were a financial success providing Beethoven with enough money to cover his living expenses for a year.

Around 1796 Beethoven began to lose his hearing. He kept it secret until 1801, when he wrote in a letter to a medical friend in Bonn, Franz Gerhard Wegeler, "I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but, in my profession, it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say?". On the advice of his doctor he moved to a small town outside Vienna, called Heiligenstadt. His hearing did not improve in his rural setting, and things came to a climax in October 1802 as he tried to come to terms with what he realised was a permanent medical condition. He put down his thoughts in a letter addressed to his brothers, the so called *Heiligenstadt Testament*, in which he recorded his thoughts of suicide and his final resolution that, though he had rejected suicide, he was prepared for death whenever it might come. The letter was only found in Beethoven's papers after his death. Beethoven's deafness did not affect his composition ability, only his performing, he gave up public performance completely in 1811.

Upon his return to Vienna in 1803, Beethoven started to work on his third symphony in E flat, named *Eroica* (*Heroic*). It was originally entitled "*Bonaparte*" and was to be tribute to the young French revolutionary, but when Napoleon declared himself Emperor, Beethoven was so angry that he tore up the title page which held the dedication. This work marked a change in Beethoven's musical style, this period of composition has come to be known as his middle period. Other works from this period include his fifth and sixth symphonies, the *Rasumovsky*, *Harp* and *Serioso* string quartets, the *Waldstein* and *Appassionata* piano sonatas, and his only opera, *Fidelio*.

Between 1813 and 1815 Beethoven was coping with a family tragedy. His brother Casper was dying of tuberculosis, and after Casper's death, Beethoven became embroiled in a legal battle for the guardianship of his grandson Karl. This severely impacted Beethoven's composition rate for the period 1812 - 1818. When he finally returned to composing he started by studying the works of older periods, including those of J.S. Bach and Handel. The first work that shows Beethoven incorporating these new elements is the overture *The Consecration of the House* (1822) which marks the start of Beethoven's so-called "late period". Other notable works from this period are his last five piano sonatas, the first he had composed in almost a decade, the Diabelli Variations, the last six string quartets, including the *Große Fugue*, his *Missa Solemnis* and the Ninth Symphony.

Beethoven died on 26 March 1827, aged 56, during a thunderstorm. According to his friend Anselm Hüttenbrenner, who was present at the time, there was a clap of thunder at the moment of Beethoven's death. An autopsy showed he had extensive liver damage, and dilation of the auditory nerve but the exact cause of his death has been variously proposed as alcoholic cirrhosis, syphilis, infectious hepatitis and even lead poisoning. Beethoven's funeral procession was held on 29 March 1827 and attended by an estimated 10,000 Viennese citizens.

## BEETHOVEN - Mass in C

Early in 1807 Beethoven received a commission from Prince Nikolaus Esterházy II to write a mass for his wife's name day and he was, at first, reluctant to accept it. He was conscious of the legacy that Haydn had left in this genre, and apprehensive of the comparison that would inevitably be made; but by August he had agreed to provide a mass. Beethoven wrote to the Prince to assure him that "I shall hand you the Mass with considerable apprehension, since you, most excellent Prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you". Progress was initially slow because Beethoven was suffering from headaches and digestive distress brought on by gout, according to his doctor, and he had to take various futile and unpleasant cures.

The première of the mass took place at Eisenstadt on 13 September 1807. Beethoven had arrived a few days early to assist in the final preparations, and was disappointed to find that he was quartered a long way from the castle, sharing uncomfortable, damp rooms with the prince's secretary of music. The rehearsals did not go well either - four of the five altos did not attend the dress rehearsal, and the orchestra was badly under-rehearsed. The Prince was not impressed by the performance, and afterwards he was reported to have asked "But my dear Beethoven, what is this you have done now?". Hummel, the Prince's Kapellmeister at the time, who was standing nearby, is said to have smirked. In a letter to a friend written a few days later, the Prince opined that "Beethoven's Mass is unbearably ridiculous and detestable, and I am not convinced that it can ever be performed properly. I am angry and mortified." Needless to say Beethoven did not receive any further commissions from the Esterházy family.

This was Beethoven's first attempt at composing a mass, and it follows many of the conventions of the Viennese mass at the time: the reuse of the music from the opening of the *Kyrie* at the end of the *Dona nobis pacem*, the minor-mode *Agnus Dei*, and the use of a fugue at the words "*Et vitam venturi*" are all standard Viennese traits. Beethoven had copied some passages from Haydn's *Schöpfungsmesse* whilst preparing for his mass, but he did not attempt to rival the symphonic grandeur of Haydn's or Mozart's masses. He provided, instead, a surprisingly gentle, simpler, less flamboyant work, full of personal feeling. Beethoven himself seldom went to church, in fact Haydn had once accused him of atheism, but this mass shows that he had thought hard about his religious conviction and, indeed, he wrote to a prospective publisher of the mass that "I think that I have treated the text in a manner in which it has rarely been treated".

History has largely ignored the *Mass in C major*, Op. 86 and it has been overshadowed by its grander brother the *Missa Solemnis* in D major, Op. 123, but Beethoven himself expressed fondness for it, and struggled hard to get it published by Breitkopf.

The tempo marking for the *Kyrie* is rather challenging; "*Andante con moto, assai vivace, quasi allegretto ma non troppo*", which roughly translated means "At walking speed with motion, quite lively, almost fast but not too much". It opens in C major with the choir basses alone, chanting their words. The orchestra and the rest of the choir steal in gently after a bar. The "*Christe eleison*" section is in E major, which reverts to C major for the final "*Kyrie*". The omission of flutes, trumpets and timpani in this movement provides a dark hued timbre to the orchestral accompaniment.

The *Gloria* starts *fortissimo* with sweeping upward scales in the orchestra, now including the flutes, trumpets and timpani. The solo tenor enters at "*Gratias agimus*" and has a dialogue with choir. The mood changes drastically at "*Qui tollis peccata*" with a change of tempo to "*Andante assai*", a key change to F minor, and an unnerving syncopated orchestral accompaniment. The soprano soloist now enters into a dialogue with the choir before the solo quartet takes over. The chorus returns at "*miserere nobis*" to plead emphatically for mercy. The movement finishes with a key change back to C major, a tempo change to "*Allegro ma non troppo*" and a fugue at the words "*cum sancto spiritu*", a traditional way for a Viennese mass to end a *Gloria*.

The *Credo* starts with the chorus repeating the words "*Credo*" four times, each more insistent than the previous one. Beethoven illustrates the passage "*visibilium et invisibilium*" with some unobtrusive but effective word-painting. A key change to E flat major ushers in the soloists at "*Et incarnatus est*" with a moment of quietness before the chorus relates the crucifixion and the soloists and choir illustrate the passion of the event "*passus et sepultus est*" with chromatic and dissonant chords. There is more word-painting for the "*Et resurrexit*", in C major, with the solo bass line rising from the depths. The movement finishes "*Vivace*" in customary fashion with a choir fugue to the words "*Et vitam venturi saeculi, Amen*".

The short *Sanctus* in A major is marked "*Adagio*" and begins in a hushed, reverent tone with sighing chords before the exuberance of the "*Pleni sunt coeli*". The "*Osanna*" is a short choral fugue with a quirky syncopation. The *Benedictus* in F major is marked "*Allegretto ma non troppo*". It is a pastoral movement which features the solo quartet, though the chorus do join later very much in an accompanying role. The last two bars of the "*In nomine*" modulate very stylishly back to A major for a brief repeat of the "*Osanna*" from the *Sanctus*.

The *Agnus Dei* presents us with a struggle between the turbulence of C minor and the tranquillity of C major, a bit like a miniature version of the 5<sup>th</sup> Symphony. Unusually, it is in 12/8 time, which is customarily associated with lilting, dancing music. The initial statement of "*Agnus Dei*" starts "*Poco andante*" in C minor with a menacingly insistent rhythm in the orchestra, before the choir enters with grief laden cries for mercy. The soloists enter at "*Dona nobis pacem*" in C major and "*Allegro ma non troppo*", which becomes an extended paean. The final bars are marked "*Andante con moto. Tempo del Kyrie*" and, in the time-honoured manner, bring us back full circle to the music that opened the mass.

Programme notes courtesy of Paul Chambers

## MASS TEXT

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

Glory be to God in the highest,  
and on earth peace  
to men of good will.  
We praise Thee, we bless Thee,  
we adore Thee, we glorify Thee.  
We give Thee thanks  
for Thy great glory.  
O Lord God, heavenly King,  
God the Father almighty.  
O Lord Jesus Christ,  
the only-begotten Son.  
O Lord God, Lamb of God,  
Son of the Father.  
Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
receive our prayer.  
Who sittest at the right hand of the Father,  
have mercy upon us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art most high,  
O Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.  
Amen.

### Credo

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.

I believe in one God,  
the Father almighty,  
creator of heaven and earth,  
and of all things  
visible and invisible.  
And in one Lord Jesus Christ,  
only-begotten son of God.

Et ex Patre natum  
ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de coelis.  
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 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 vitam venturi saeculi.  
Amen.

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

Born of the Father  
before all ages;  
God of God, light of light,  
true God of true God;  
begotten, not made;  
consubstantial with the Father;  
by whom all things are made.  
Who for us men,  
and for our salvation  
came down from heaven;  
And was incarnate  
by the Holy Ghost  
of the Virgin Mary;  
and was made man.  
He was crucified also for us,  
suffered under Pontius Pilate,  
and was buried.  
And the third day He rose again  
according to the Scriptures;  
and ascended into heaven.  
He sitteth at the right hand of the Father;  
and he shall come again with glory  
to judge both the living and the dead;  
and His kingdom shall have no end.  
And in the Holy Ghost,  
the Lord and giver of life,  
Who proceedeth from the Father and the Son  
Who together with the Father and the Son  
is adored and glorified;  
Who spoke by the prophets.  
And in one, holy, catholic  
and apostolic Church.  
I confess one baptism  
for the remission of sins.  
And I await the resurrection of the dead.  
and the life of the world to come.  
Amen.

### Sanctus

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

#### Benedictus

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

#### Agnus Dei

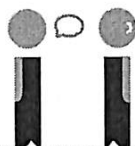
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Lamb of God, who takest away the sins of the  
world, have mercy on us.  
Lamb of God, who takest away the sins of the  
world, have mercy on us.  
Lamb of God, who takest away the sins of the  
world, grant us peace.

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#### 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.

Highlights of Andrew's 2015-6 season include his début with Welsh National Opera (*Orlando*) and the European première performances of Tarik O'Regan's *The Wanton Sublime* (Arcola Theatre).

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## ANITA WATSON - Soprano

No one expected Anita Watson to become a musician. Her family members are nearly all accountants and can barely even hold a tune. Her love of music began in choirs in Sydney at the age of eight, and one solo led to another until she ended up studying music, winning competitions and moved across the world to the Cologne Opera Studio. Anita has remained living in London after becoming a Jette Parker Young Artist at the Royal Opera House from 2007-9.

Anita enjoys the fact that her job is different every day and that it takes her all around the world, from opera to concerts and recitals. Most recently she sang Anne Trulove (*The Rake's Progress*) in Santiago de Chile, Pamina (*The Magic Flute*) for Welsh National Opera, Governess (*The Turn of the Screw*) in Toulouse, and Mimi (*La Bohème*) for Opera North.

Concert highlights include *Beethoven's 9th Symphony* with the Accademia Nazionale di Santa Cecilia led by Sir Antonio Pappano, Strauss *Vier letzte Lieder* with the Rheinische Philharmonie in Koblenz and the Mariinsky Orchestra in St Petersburg, *Mahler's 8th Symphony* with Sir Mark Elder as well as Parsifal for the BBC proms.

Anita is delighted to return to Kingston Choral Society, having previously sung *Elijah*, Poulenc's *Gloria* and the Brahms *Requiem*.

For more information see [www.anitawatson.net](http://www.anitawatson.net)

## KATIE BRAY - Mezzo-soprano

British mezzo-soprano, Katie Bray is fast establishing a colourful international career and was most recently engaged as Mallika Lakmé at Opera Holland Park. She made her solo débuts with Garsington Opera as Emma in Offenbach's *Vert Vert*, directed by Martin Duncan and conducted by David Parry, and English National Opera in Joanna Lee's *The Way Back Home* at the Young Vic Theatre. Other recent operatic roles include Charlotte Werther at the 2014 *Grimeborn Festival*, Lazuli *L'Étoile* with New Sussex Opera, cover Cherubino *Le Nozze di Figaro* in McVicar's production at ROH, and Nancy Albert Herring with Opera North.

This season sees her return to Opera North as Rosina *Il barbiere di Siviglia* as well as ENO's *Akhnaten* and Zulma *Italiana in Algeri* for Garsington Opera.

She is also a keen recitalist, and has performed in prestigious venues such as the Wigmore Hall, Cadogan Hall, The Forge, the Holywell Music Room and St George's, Hanover Square. She has given recitals at many song festivals including the City of London Festival, the London English Song Festival and the Oxford Lieder Festival.

Other recent highlights include a recording of Zemlinsky's *Opus 13* with Trevor Pinnock, and Mahler's *Das Lied von der Erde* in the 2014 Loch Shiel Spring Festival.

Katie Bray graduated as a Karaviotis Scholar from the opera course at the Royal Academy of Music, and was awarded the 2012 Principal's Prize.

Taught by Elizabeth Ritchie and Iain Ledingham, she won First Prize in the Academy's prestigious Richard Lewis Singing Competition in 2011.

## NICK PRITCHARD - Tenor

Born in West Sussex, Nick Pritchard sang in the choir of New College, Oxford (where he read music) and studied with Russell Smythe at The Royal College of Music International Opera School (RCMIOS), where, on graduation, he was awarded the *Eric Joseph Shilling Prize*. He was awarded The London Bach Society Bach Singer's Prize in 2013 and is a Samling Artist.

Concert appearances include *King Arthur* (c. Christian Curnyn, The Early Opera Company, Wigmore Hall), Bach's *Mass in B minor* (c. Sir John-Eliot Gardiner, the Monteverdi Choir and English Baroque Soloists), *Messiah* (c. Brian Kay, English Festival Orchestra, Royal Albert Hall) and with the Nieuwe Philharmonie in Utrecht, Bach Cantatas for Ensemble Pygmalion and Raphaël Pichon, the Bach *Magnificat* (c. Laurence Cummings, The English Concert), Monteverdi's *Vespers of 1610* (c. Daniel Hyde), the *St. John Passion* (c. Robert Quinney, The Choir of New College, Oxford), the *St. Matthew Passion* (Leith Hill Music Festival), Vaughan-Williams' *On Wenlock Edge* for BBC Radio 3, *Die Schöne Müllerin* (Elgar Room, The Royal Albert Hall with Gary Matthewman) Britten's *Spring Symphony* (c. David Hill), *Serenade for Tenor, Horn and Strings* (c. John Rutter), *Winter Words* (Brighton Festival with Simon Lepper) and the world première of Gabriel Jackson's *Passion of our Lord Jesus Christ* with the choir of Merton College, Oxford.

Recent opera roles include Aquilio in J.C. Bach's *Adriano in Siria* (c. Ian Page with the Classical Opera Company), Prologue *The Turn of the Screw* for Opera Holland Park, Telemaco *The Return of Ulysses* for Iford Arts (c. Christian Curnyn), Paulino *The Secret Marriage* (British Youth Opera – for which he won the Dame Hilda Bracket award from Sadler's Wells), Tamino, Lucano *L'incoronazione di Poppea* and Torquemada *L'heure espagnole* for the RCMIOS, title role *Acis and Galatea* for Handel House and La Nuova Musica (c. Laurence Cummings).

Current Season/future plans: the première of Matthew *Pleasure* (Mark Simpson) for Opera North (house debut)/Aldeburgh/Linbury, title role *Albert Herring* for the RCMIOS, Ruggiero in Caccini's *La Liberazione di Ruggiero* for The Brighton Early Music Festival, Haydn's *The Seasons* for The English Haydn Festival, *Winter Words* for the Oxford Lieder Festival, *Messiah* for The Instruments of Time and Truth (c. Edward Higginbottom) in Barcelona, the *St. Matthew Passion* for St. Paul's Chamber Orchestra, Minnesota (c. Paul McCreesh) and Beethoven's *Missa Solemnis* (c. Stephen Cleobury), the Bach *Missae Breves* and *Christmas Oratorio* on European Tour with Pygmalion, *Messiah* with the Nieuwe Philharmonie in the Netherlands.

## ASHLEY RICHES - Baritone

Ashley Riches was a member of the Jette Parker Young Artists programme at the Royal Opera House, Covent Garden from 2012 to 2014. Previously he studied at the Guildhall School of Music and Drama and English at Cambridge University, where he was a member of the King's College Chapel Choir under Stephen Cleobury.

Covent Garden roles have included Morales *Carmen*, Mandarin *Turandot*, Baron Douphol *La Traviata*, Officier *Les Dialogues des Carmélites* and Osman *L'Ormino* at the Globe Theatre. Other engagements include Bach Cantatas with the AAM and Richard Egarr at the Wigmore Hall, Handel's *Israel in Egypt* at Dartington with Jonathan Cohen, *Belshazzar's Feast* with David Temple at the Royal Festival Hall, Beethoven *Missa Solemnis* with Sir Roger Norrington, Verdi *Requiem* at the Royal Albert Hall and at Kings College Chapel and *Zaïs* with the Orchestra of the Age of Enlightenment. Previously with the Gabrieli Consort Ashley has sung Sleep in *The Fairy Queen* and Handel *L'Allegro* at St John's Smith Square and in Beaune.

Recent engagements include title role in *Owen Wingrave* Opéra National de Lorraine in Nancy, Michael in the World Premiere of *Glare* by Eichberg for the ROH at the Linbury, *Messiah* with the Scottish Chamber Orchestra and Egarr and with the OAE in London, Seville and Barcelona, *St Matthew Passion* with the Academy of Ancient Music in Spain, *War Requiem* at Cadogan Hall and Guglielmo *Così fan tutte* with Garsington Opera, Beethoven *Choral Fantasy* and Keeper of the Madhouse *The Rake's Progress* at the Edinburgh International Festival. This season, Ashley made his debut as Schaunard in *La Bohème* with English National Opera, and he will go on to sing *Christmas Oratorio* with the AAM, *Messiah* with the Kristiansand Symphony Orchestra, Norway, and *St John Passion* with Stephen Layton at St John's Smith Square.

Kingston Choral Society gratefully acknowledges the assistance of the

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## THAMES SINFONIA

Thames Sinfonia is comprised of professional players from many of London's most prestigious orchestras and ensembles, and it has accompanied Kingston Choral Society over many years. The orchestra has also delivered many special projects, including a series of concerts featuring Scandinavian music at London's South Bank in collaboration with the Barbican Gallery exhibition, 'Dreams of a Summer Night'. These included the first UK performances of many Swedish works by composers such as Stenhammar, Börtz, Lidholm and Rosenberg. Founder and Artistic Director Robin Page has a special affinity for Nordic music, and the orchestra has given acclaimed performances of Sibelius and Nielsen symphonies, notably giving the inaugural concert of the UK Sibelius Society in London. Thames Sinfonia regularly champions the work of living British composers, including Matthew Taylor whose First Symphony, dedicated to Robin Page, was first performed at the Festival of St Paul's, Covent Garden.

The orchestra is currently developing an exciting new strand of education work, exploring the history of the symphony.

For more details please contact Elizabeth Andrews at [ea@elizabethandrews.com](mailto:ea@elizabethandrews.com)

### First Violin

Anna Harpham  
Victoria Mavromoustaki  
Gavin Davies  
Calina de la Mare  
Mackenzie Richards

### Second Violin

Gillon Cameron  
Naomi Rump  
Rebecca Mathews  
Clare Raybould

### Viola

Ann Beilby  
Sarah Chapman  
Fran Higgs

### Cello

Nicholas Roberts  
Elizabeth Andrews

### Double Bass

Anthony Williams

### Flute

Emma Williams  
Daniel Parkin

### Oboe

Emily Cockbill  
Sarah Harper

### Clarinet

Stuart King  
Daniel Broncano

### Bassoon

Rosie Burton  
Alison Anderson

### Horn

Nick Ireson  
Mark Wood

### Trumpet

Cameron Todd  
Martin Rockall

### Timpani

James Bower

### Chamber Organ

Peter Harrison

### Manager

Natasha Hale

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Valerie Bagley  
Michèle Barrons  
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Molly Brown  
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Claire Day  
Wendy Faulkner  
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Caroline Flynn  
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Carmen Long  
Debbie Lye  
Clare Mannall  
Valerie Moeri  
Tricia Nicholls  
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Gaynor Renwick  
Elizabeth Salzmann  
Julia Sibery  
Magdalen Spooner  
Marion Thorpe  
Jacky Thurston  
Keiko Walker  
Rachel Ward  
Dawn Winslow

### ALTOS

Lois Aiken  
Elizabeth Bawdon  
Jane Bayly  
Anne Cooke  
Margaret Crocker  
Gerry Dawson  
Jill de Domingo  
Janet Evans  
Catherine Gilonis  
Kathy Goodman  
Helen Hadley  
Christine Hogh  
Jean Jacob  
Jane Jefford  
Diane Keighley  
Meg Lewis  
Carolyn Liefkes  
Anneliese Mackenzie  
Anne Miller  
Helen Minors  
Alison Mitchell  
Sarah Moreton  
Anna Page  
June Pearson  
Pam Pocock  
Emma Powell  
Elizabeth Sibery  
Veronica Skates  
Gill Stock  
Lucy Thomas

### TENORS

René Barclay  
Richard Clift  
Nicholas Harris  
Tim Holmes  
Kingsley Norton  
Rod Pearson  
Roger Price  
Richard Sibery  
Neil Varey  
Julian Waldon

### BASSES

Jeremy Antrich  
Matthew Bell  
James Clark  
Ben Cuffin-Munday  
Jon Denbigh  
Iain Donnell  
Denis Down  
Ray Elmitt  
Joe Foley  
Michael Hope  
Chris Jacob  
Chris Johns  
Malcolm Long  
Bob Pannell  
Stathis Papadopoulos  
Marcus Petrat  
Anthony Plumridge  
Luke Reader  
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Paul Smith  
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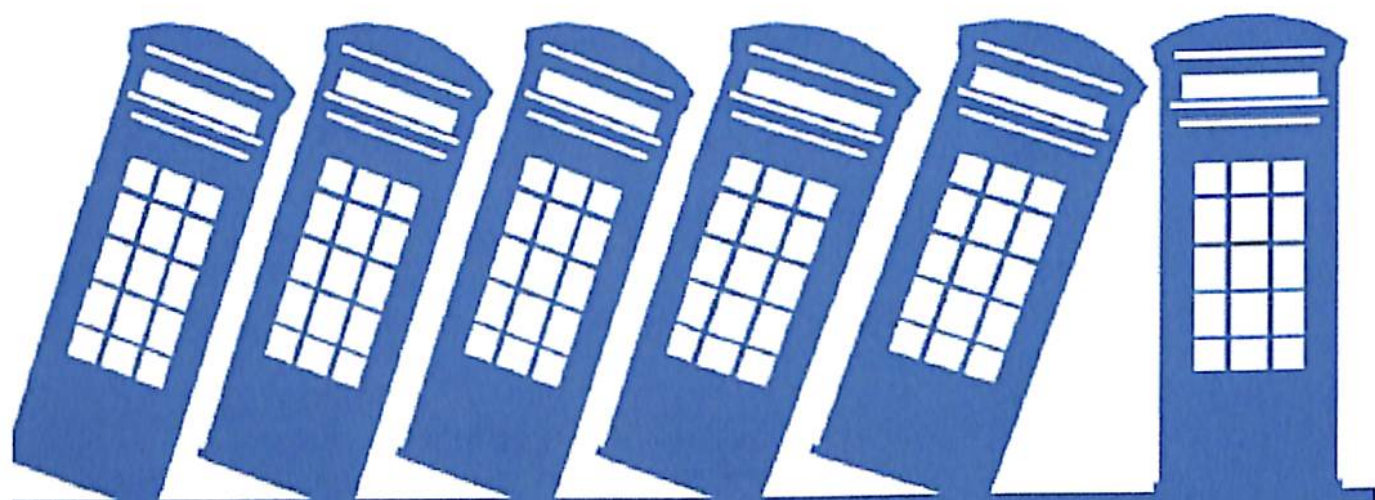
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