

Saturday 20 November 2021

All Saints Church, Market Place
Kingston upon Thames KT1 1JP



HAYDN

NELSON MASS

MOZART

CORONATION MASS

JC BACH

MAGNIFICAT

Anita Watson Soprano

Catherine Hopper Alto

Nick Pritchard Tenor

Ashley Riches Bass

Andrew Griffiths Conductor

with the **Purcell Orchestra**

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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.

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~~ PROGRAMME ~~

JC Bach Magnificat

Mozart Coronation Mass

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

~~ INTERVAL ~~

Haydn Nelson Mass

Kyrie eleison
Gloria in excelsis
– Qui tollis
– Quoniam tu solus sanctus
Credo
– Et incarnates est
– Et resurrexit
Sanctus
Benedictus
Agnus Dei
– Dona nobis pacem

INTRODUCTION

Good evening ladies and gentlemen, and welcome to the first public concert given by Kingston Choral Society in over 20 months. As you can imagine, our first rehearsal for this concert, on 3rd September, was quite emotional, full of joy at being able to sing again, and relief at the hope that things were 'getting back to normal' – whatever that may be. It is therefore quite apposite that tonight's concert should culminate in a performance of Haydn's "Mass in troubled times" (Missa in Angustiis).

The composers in tonight's concert all come from the Classical period, which emphasised lightness and elegance, and where melody became more important than harmony. There is a direct line from J.C. Bach to Haydn. J.C. Bach represents an early proponent of the style. He met the young Mozart in London and his influence on Mozart was profound and lasting. Haydn and Mozart had a symbiotic relationship, each learning lessons from the other. Mozart dedicated a set of quartets to Haydn, in which he clearly showed the lessons in contrapuntal enrichment of texture he had learnt from Haydn. Haydn deeply respected Mozart's musicianship and learnt about melodic lyricism from him.

So, sit back, relax and enjoy an evening of 18th century grace and elegance at the hands of acknowledged masters.

J.C. BACH (1735–1782)

Johann Christian Bach was born in Leipzig on 5 September 1735. He was the youngest son and the 11th of the 13 children of Johann Sebastian Bach (1685–1750) and his second wife Anna Magdalena. Very little is known about his childhood, though it is likely that he started having theory and keyboard lessons with his father when he was eight.

After his father's death in 1750 he went to Berlin to live with his half-brother Carl Philipp Emanuel (1714–1788) and studied composition and keyboard with him. His performances were much admired in Berlin. In 1754 he went to Italy where he found a patron, Count Agostino Litta of Milan, and studied with Padre Martini (1706–1784), a Franciscan friar and the most distinguished theorist of the period. By 1757 Bach had been received into the Roman Catholic faith, much to the chagrin of his staunchly Lutheran family, and in June 1760 he was appointed as the second organist at the Duomo in Milan.

The lure of the theatre and opera soon snared Bach. He was invited to write an opera for Turin, *Artaserse*, which was premiered on 26 December 1760. The work was well received, and the following year saw *Catone in Utica* given in Naples. At this point he received two offers to compose operas, one from Venice and the other from London, and in May 1762 he made his way to the King's Theatre, Haymarket on contract to write three operas. He settled very well into London society and by March 1763 he was appointed as music master to Queen Sophia Charlotte (1744–1818). When the eight-year-old Mozart (1756–1791) came to London in 1764 he and Bach became very good friends. They improvised together at the keyboard for the King and Queen, and, though there is no record of any formal pupil-teacher relationship between them, Mozart learnt a considerable amount from his time with Bach which can be seen and heard even in Mozart's mature works.

Whilst in London, Bach established contact with the composer and viola da gamba player Carl Friedrich Abel (1723–1787), who may have been a friend from their childhood in Leipzig.

They started a series of subscription concerts that had a profound effect on the musical life of London. Bach, who had been known for writing operas, now turned to orchestral music, writing concertos, symphonies, and sonatas. His music was admired for its simple, cantabile melodies, the expressive second movement adagios, characterised by beautiful melodies and depth of feeling, the colourful treatment of the orchestra, the clear musical structures, and the inventive interplay of contrasting thematic ideas. Bach can be seen as an example of an 18th century musician, a forerunner of the Classical period, rather than as the inheritor of his father's Baroque sensibilities.

Bach maintained ties with the continent, with many commissions for works in Mannheim and Paris, and for the highly prestigious Concert Spirituel series of concerts for which Haydn later wrote many symphonies. Unfortunately, by the late 1770s Bach's popularity in London started to wane, and his finances suffered. It was discovered that his housekeeper had forged receipts for over £1,000 and absconded with the money. On Bach's death on 1 January 1782, things had become so bad that Queen Charlotte stepped in to cover immediate expenses for the funeral and provided a life pension for Bach's widow, allowing her to return to her native Italy.

MAGNIFICAT

The text of the Magnificat comes from Chapter 1, verses 46–55 of the Gospel According to St. Luke. It is the oldest hymn to the Virgin and forms an important part of both the Catholic and Protestant liturgy. In the Eastern Catholic Church it is used in the morning service of Matins, whilst in the Western Church it forms part of the evening service of Vespers, and even after the Reformation it was incorporated into the evening services of the Lutheran and Anglican Churches. The text tells the story of the visit between Mary, who is pregnant with Jesus, and Elizabeth, who is pregnant with John the Baptist. When Mary speaks to Elizabeth, John jumps for joy in her womb and she praises Mary for her faith. Mary replies with the Magnificat.

J.C. Bach wrote three settings of the Magnificat, all are in C major, but the first two date from 1758 and are for a double choir. This third setting dates from 1760 and was written for performance at Milan Cathedral where he had been appointed organist in June that year. It is scored for S, A, T, B soloists, four-part choir, two violins, viola, two oboes, two horns and basso continuo. The canticle is divided into five short movements, three in C major surrounding two in related keys.

The first movement, Magnificat, is in three sections. The two outer sections, for chorus over a bristling string accompaniment, frame the soprano singing Mary's personal prayer to God. The second movement, *Et misericordia* is in triple-time and marked *Largo*. The chorus provides a moment of thoughtful contemplation on the mercy of the Lord in slowly moving block chords in C minor. The third movement *Fecit Potentiam* is the longest in the work. It again has busy string writing, and splits the text between the bass, alto and tenor soloists with short affirmations from the chorus. The bass proclaims the Lord's strength, the alto deposes the mighty, and the tenor feeds the poor then sends the rich away. The fourth movement, *Gloria*, is, unexpectedly, marked *Larghetto* and in triple-time. Once again we have block-chordal writing in the chorus, this time in F major. We are being given some down-time to reflect on the *Gloria* of the Lord and to prepare us for the final movement. The final movement, *Et in saecula saeculorum*, is a brief fugue in the *stile antico* that Bach would have learnt from his lessons with Padre Martini (1706–1784).

MOZART 1756-1791

Johannes Chrysostomus Wolfgangus Theophilus Mozart, to give him his christened name, was born on 27th January 1756 in Salzburg, the second surviving child of Johann Georg Leopold (1719-1787) and Anna Maria. Although he was christened Theophilus, which is Greek for 'Lover of God', he preferred the Latin equivalent Amadeus. His father was deputy Kapellmeister at Salzburg, a composer and violinist, who had written a respected treatise on violin playing called Versuch einer gründlichen Violinschule. Mozart's gifts showed themselves early, at four he had learnt pieces from his sister's music book, at five he wrote his first compositions.

Mozart's sister was also a precocious musician, and Leopold quickly realised the financial potential of his children's talents and, putting aside his own career, took the whole family on an extended European tour. They visited the major musical centres: Vienna, Munich, Frankfurt, Linz, Paris, London, Amsterdam, Liège, Brussels to name a few, and performed for all the nobility. They were not paid for their performances, rather being given gifts and trinkets, but the chief legacy of the tour was the musical education that Wolfgang received.

In November 1763, the family were in Paris, and by April 1764 they reached London. They attended court, where George III gave Wolfgang some difficult tests at the keyboard. The philosopher and lawyer Daines Barrington (1727-1800) also tested Mozart and wrote a report about him for the Royal Society, which mentions his improvisations at the harpsichord including songs of love and of rage in an operatic style. Mozart met Johann Christian Bach (1735-1782), who was particularly friendly, and who had an important and lasting influence on his musical style. The diplomat and art critic Friedrich Melchior Grimm (1723-1807) tells us that Bach would take the boy Mozart on his knees, and they would play together, alternating on the same keyboard, for two hours without interruption, in the presence of the King and Queen. At the end of his life Bach claimed that he had been Mozart's teacher, and when Mozart heard of Bach's death in 1782 he commented, 'What a loss to the musical world!'

The family returned to Salzburg in 1766 and, at the age of 12, Mozart was commissioned to write an opera, Apollo et Hyacinthus. The next tour was undertaken in December 1769 to Italy, the birthplace and home of opera. They made three trips to Italy. How much Mozart learnt from the different musical styles to which he was exposed can be seen in his first mature opera Mitridate, re di Ponto. It was premiered in Milan on 26th December 1770. It was a huge success being performed 20 times. Mozart was 15 and already making a name for himself.

On their return to Salzburg, after 15 months away, Mozart was made Konzertmeister and settled down for two and a half years to composition. In 1777 the family intended to go to Paris in order to establish Wolfgang there, however the archbishop made it clear that if they did go, they would no longer hold a position in his court. Leopold stayed behind and Mozart and his mother went. They went via Mannheim and lodged with the Weber family. The Webers had four daughters and Mozart became infatuated with the eldest Aloisia, but Leopold wrote to hurry him along to Paris and quashed any ideas of marriage. The trip turned out to be disastrous, not only did Mozart not get a post in Paris, but his Mother died. He returned to Salzburg in 1779 and was reinstated in his old post. It was not long before Mozart tired of the limited artistic horizons available and his treatment in Salzburg. Things became so bad that in September 1781 the Archbishop had Mozart literally kicked out.

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For the final decade of his life, Mozart settled in Vienna as a freelance professional musician. Initially he stayed once again with the Webers who had moved there. Aloisia was now married, but Mozart fell in love with Constanze, the third daughter, and married her on 4th August 1782, once again against his father's wishes. Mozart's schedule was very hectic: in the morning he would teach, then in the afternoon compose, and in the evening perform. Mozart met Franz Joseph Haydn (1732–1809) in Vienna. There are reports of the two meeting at a party in 1784, where they played quartets with Carl Ditters von Dittersdorf (1739–1799) and Jan Křitel Váňhal (1739–1813). At another party in 1785, attended by Leopold Mozart, Haydn is reported as saying "I tell you before God, and as an honest man, your son is the greatest composer known to me by person and repute. He has taste and what is more the greatest skill in composition". We owe an astonishing number of masterpieces to this period and, thanks to a collaboration with the librettist Lorenzo da Ponte, a trilogy of wonderful operas.

Unfortunately the success did not last. Mozart's novelty value seemed to be waning with the fickle Viennese audiences, and the aristocratic patrons that had been supporting him were now involved in financing a war with the Ottoman Empire, so Mozart was forced to borrow money from his fellow freemasons. The last year of his life shows Mozart's musical development entering a new phase of inspiration as witnessed by his last two operas, his last piano concerto, and his last three symphonies. He died on 5 December 1791 aged only 35. It is still not known from what he died, but the rumours that were current about his being poisoned by his rival Salieri are highly dubious. Many causes have been suggested over the centuries from syphilis, the effects of treatment with salts of mercury, rheumatic fever, vasculitis leading to renal failure, infection from a bloodletting procedure, streptococcal infection, and even trichinosis from eating undercooked pork chops.

Mozart's influence was very deeply felt. Together with Haydn he shaped many of the musical forms of the day including the string quartet, symphony, piano sonata, piano concerto and opera. Mozart has also been admired by successive generations; composers as diverse as Haydn, Beethoven, Schubert, Schumann, Tchaikovsky, Ibert, Poulenc, Wagner, Mahler, Richard Strauss, all admired Mozart's style.

CORONATION MASS

Mozart returned from a disastrous trip to Paris and Mannheim on 15 January 1779. He had gone with his mother to look for a job, but after 16 months none had been found, and whilst in Paris his mother had died. Mozart's father was able to get him a job as court organist and composer back at Salzburg Cathedral, and so Mozart reluctantly took his place as a salaried servant of Archbishop Hieronymus Colloredo (1732–1812). One of the first works that he composed when he got back was the mass in C major, KV 317, the so called "Coronation Mass", for performance at the Easter Day service on the 4th April 1779.

The mass setting during Mozart's time was stylistically based upon the 'Neapolitan Mass'. Also known as the 'Cantata Mass', it cut the mass text into short sections and each piece was set separately, producing a bitty work with many juxtaposed styles: learned fugues, chorale-style choruses and operatic-style arias existing cheek by jowl. The importance of the symphony as a musical form in Austria modified this slightly and resulted in a reduction in the number of movements and helped to provide a greater sense of unity within the work through the reuse of motifs and themes. However, this incursion of opera into ecclesiastical music became so severe that on 19 February 1749, Pope Benedict XIV (1675–1758) issued an encyclical on church music to combat these excesses.

The encyclical, entitled *Annus qui hunc*, specifically states that church music must not sound profane, worldly or theatrical, and that the use of trumpets, fifes and trombones was forbidden, as was the use of castrati. In the event the encyclical was really only effective in Italy and southern Germany, where the Roman Catholic Church still had considerable influence.

At the same time, the Enlightenment movement was also espousing a change in church music. Emperor Joseph II of Austria (1741–1790) instigated reforms that did away with elements in church music which he saw as overly elaborate. He decreed that the mass setting must not contain timpani and trumpets, though in real terms this had a limited effect because the Austrians' love of festive music was too strong. Emperor Joseph found a supporter in Archbishop Colloredo who was elected Prince-Archbishop of Salzburg on 14 March 1772. Colloredo wanted the mass setting to have clarity and simplicity so that it could be easily understood by the congregation. Mozart was therefore very restricted when he composed a mass for Salzburg, as he complained in a letter dated 4th September 1776 to Padre Martini (1706–1784), a friend, Franciscan friar and famous music teacher in Bologna "Our church music is very different from that of Italy, since a mass with the whole Kyrie, the Gloria, the Credo, the Epistle Sonata, the Offertory or Motet, the Sanctus and the Agnus Dei must not last longer than three quarters of an hour".

The mass in C, KV. 317 seems to have acquired its nickname "Coronation" as early as the 19th century, probably at the Imperial Court in Vienna, because it was the preferred music for royal and imperial coronations and services of thanksgiving. It may have been used at the coronation of Leopold II in Prague in September 1791; Mozart was in Prague supervising the première of his opera *La Clemenza di Tito*, KV. 621 (1791), commissioned for the coronation, and requested that the parts of his 'old mass in C' be sent to him. It was definitely used at the coronation of Leopold's successor, Francis I (1768–1835), in August 1792 again in Prague. The first edition of the Köchel Catalogue of Mozart's works, published in 1862, 'officially' lists it as the "Krönungsmesse" (Coronation Mass).

Mozart had lots of experience writing masses in the 'missa brevis' style for Salzburg when he was working as a court musician from 1773–1777 and when his father was the Kapellmeister at the Salzburg Cathedral. Up to that point he had written 14 masses, seven in C major alone. The mass is scored for S, A, T, B soloists, four-part chorus, two violins, two each of oboes, horns and trumpets, three trombones (supporting the A, T, B of the choir), timpani and organ. There is some confusion about the horn parts for the mass. They appear on separate sheets at the end of the autograph score with their own page numbers. It is not certain whether they were written at a later date as an afterthought, or were originally intended to be part of the orchestration but there was not enough room to include them in the main score. Some people cite the fact that horns were seldom employed at Salzburg Cathedral as proof that the horn parts are optional.

The Coronation Mass can claim to be one of Mozart's most popular masses. It is very festive, full of sharp contrasts, with a wealth of thematic material containing lots of hidden detail. The musical material is less condensed than his earlier masses, but there is a much tauter structure, and more use of recurring material. The soloists are set off against the choir in a variety of ways, and there is a folk-like accessibility to the themes, which together with its symphonic structure, help to unify the work and point ahead to the great masses of Haydn.

The Kyrie starts *Andante maestoso* (flowing and dignified) with a fanfare motif in the full choir. The soprano enters for a brief middle section marked *Più andante*, (more flowing) and has a brief duet with the tenor, before the choir returns *Maestoso come prima* to develop the material from the start, with the violins providing fanfare motif in the accompaniment.

The Gloria is marked *Allegro con spirito* throughout and in three sections. The choir once again begins with a fanfare like motif. The soloists put in a brief appearance. The middle section comes with an unsettling shift to the minor at *Qui tollis*. The third section returns us to the major mode at *Quoniam tu solus*. The soloists introduce the Amen, which concludes in blazing C major.

The Credo is again in three sections. It starts off at breakneck speed, *Allegro molto*, in order to get through the reams of text required by the Credo. The chorus and, in particular, the violins have their work cut out for them. The middle section *Adagio* at *Et incarnatus est* provides one of those sudden points of contrast with which the mass abounds, with its delicate violin arabesques and distant unrelated keys leading to the beautiful, impassioned *Crucifixus*. The *Primo tempo* returns at *Et resurrexit* as we rush through the remaining text. Just as we reach the end of the Amen section the choir declaims *Credo in unum Deum*, by way of a little coda and to make the point that we do believe, and the Credo is now finished.

The Sanctus is based on an instrumental ostinato (a musical theme that repeats throughout the movement) and leads to the first statement of the Osanna. The *Benedictus* is for the quartet of soloists. The choir enters for the repeat of the Osanna. The soloists return to restate their theme, which is cut off again by the choir's final statement of the Osanna.

The *Agnus Dei* is marked *Andante sostenuto* (slow and sustained) and begins with the soprano, singing a vocal line which foreshadows the Countess's aria in *Le nozze di Figaro*, KV. 492 (1786). The other soloists join in at *Donna nobis pacem*. Finally the choir enters, marked *Allegro con spirito* (fast and with spirit), and picks up the material from the soprano solo in the Kyrie, bringing a satisfying feeling of unity to the mass.

HAYDN (1732–1809)

Born in Rohrau, Austria, in 1732, Franz Joseph Haydn showed his musical propensity early. 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. This was obviously a family trait as Haydn's brother, Johann Michael, five years his junior, 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. Michael also became a composer, conductor and organist for the Archbishop of Salzburg at the time that Mozart was being thrown out by the archbishop.

Joseph Haydn spent 10 years in the choirs at St. Stephen's Cathedral and the Viennese Court, and there is very little evidence that he was given a very thorough education in anything except music and singing. In 1749 his patron, the Empress Maria Theresa, consort of Franz II, complained about his 'crowing' voice. Soon afterwards he was dismissed, ostensibly on the grounds that he had snipped off the pigtail of a fellow chorister as a prank, for which he was caned and then sent into the streets with little more than the clothes he stood in.

Haydn found lodgings in Vienna at the Michaelerhaus, just next to St. Michael's Church, one of the oldest churches in Vienna. He made several important contacts there. The dowager Princess Esterházy, the mother of the two princes that would later employ him for 30 years, lived on the first floor. The most famous poet of the age, Pietro Metastasio (1698–1782), lived on the third floor, and through Metastasio Haydn was engaged as accompanist to the aged composer Niccolò Porpora (1686–1768), 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 at Eisenstadt, the wealthiest family in Hungary.

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 there involved composing for the weekly church services, the twice-weekly concerts, the opera performances, and the family's frequent celebrations for the constant stream of visiting dignitaries. The isolation of the court in Esterháza meant that, as Haydn himself said, he was 'forced to become original' and 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 spread 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 orchestral meditations on The Seven Last Words of the Saviour on the Cross. These works exhibit a change and growth in Haydn's style, providing a more personal and expansive musical language.

On the death of Prince Nicholas in 1790 the musical establishment in Esterháza was disbanded and Haydn retired to Vienna, on full salary. He was invited to London in 1791 to compose and perform six symphonies, an opera and 20 other works. This visit proved so successful, for all concerned, that he was invited back again in 1794. During his first visit Haydn attended performances of Handel's *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 staple up to that point, to vocal music. 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.

NELSON MASS

The title that Haydn gave to his mass of 1798 was *missa in angustiiis*, which may be translated as 'mass in time of distress', the distress at that time being the threat of Napoleonic invasion. However, it has acquired several nicknames; the Imperial Mass, the Coronation Mass and, most famously of all, the Nelson Mass, a name it gained during Haydn's lifetime. It is unlikely that there are any specific references to Nelson in the work, but his victory at the Battle of the Nile on 1 August 1798, when Haydn was in the middle of composing the mass, and the fact that Nelson visited the Esterházy residence at Eisenstadt in 1800, where Haydn was kapellmeister, and heard the mass being performed there, have all contributed to the nickname.

In the last years of Haydn's life his main musical duty was to write a mass each year for the nameday of Princess Marie Josepha Hermenegild, which fell in September. He composed six, of which the Nelson mass is the third. It is in D minor, and shows many stylistic advances on other Viennese masses of the period. It is not surprising when you consider that Haydn wrote 104 symphonies, the last in 1795, that these late masses should display symphonic characteristics. There are several sections in different tempos and moods from joy in the Gloria to menace in the *Benedictus*. There are no arias and choruses as such; the soloists being combined with each other and the choir.

The Kyrie is a single movement in D minor, the choir being joined by the Soprano at Christe eleison. The Gloria is in three sections. The Gloria in excelsis in D major for chorus and soloists is joyous. The Qui tollis in B flat major for chorus, bass and soprano is in 3/4 time and in subdued mood, before the Quoniam tu solus returns us to D major and introduces a fugue at In gloria Dei Patris. The Credo is also in three sections. The first section in D major is a canon at the fifth between two pairs of voices which avoids any hint of academic dryness. The Et incarnatus est is a Largo for soloists and chorus, whilst the Vivace at Et resurrexit in D major is for chorus, with a short interjection from the soprano at Et vitam venturi saeculi Amen.

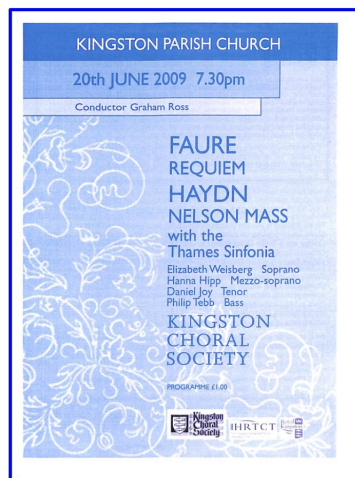
The Sanctus is in D major for chorus, starting in a slow declamatory style. At pleni sunt coeli, the tempo changes to Allegro. The Benedictus, in D minor for chorus and soloists, starts in subdued mood, and just before the Hosanna there are menacing fanfares. The short Hosanna in major for chorus dispels this mood. The Agnus Dei is in two sections. The first is for the soloists and acts as a short introduction for the Dona nobis pacem, a fugue for the choir bringing the work to a close in D major.

Programme notes courtesy of Paul Chambers

FROM THE ARCHIVES

Kingston Choral Society last sang the Haydn Nelson Mass in June 2009, also here in All Saints Church. On that occasion they were accompanied by Thames Sinfonia, the sister orchestra to tonight's Purcell Orchestra. The performance was directed by Graham Ross who, although still only in his mid-20s, was making his third appearance with KCS. The following year he was appointed as Director of Music at Clare College Cambridge, a post he still holds – thus emulating the distinguished career of John Rutter.

Soloists that evening included Elizabeth Weisberg (soprano) a Stanford graduate who was married to the bass soloist, Philip Tebb. The couple are seen below centre, having completed last month's Royal Parks Half Marathon.



JC BACH – MAGNIFICAT

Magnificat anima mea Dominum
et exultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancillae suae
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est et sanctum
nomen ejus,
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo.
Dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis et divites dimisit
inanes.
Suscepit Israel puerum suum recordatus
misericordiae suae.
Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto,

Sicut erat in principio, et nunc et semper.
Et in saecula saeculorum. Amen.

My soul doth magnify the Lord.
and my spirit hath rejoiced in God my Saviour.
Because he hath regarded the humility of his
handmaid: for behold from henceforth all
generations shall call me blessed.
Because he that is mighty hath done great
things to me: and holy is his name.
And his mercy is from generation unto
generations, to them that fear him.
He hath shewed might in his arm:
He hath scattered the proud in the conceit of
their heart.
He hath put down the mighty from their seat and
hath exalted the humble.
He hath filled the hungry with good things: and
the rich he hath sent empty away.
He hath received Israel his servant, being mind-
ful of his mercy.
As he spoke to our fathers: to Abraham and to
his seed for ever.
Glory be to the Father, and to the Son, and to
the Holy Ghost;
As it was in the beginning, is now, and ever
shall be, world without end. Amen.

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MOZART –CORONATION MASS

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.

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

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.
Thou that takest away the sins of the world,
have mercy upon us.

Qui tollis peccata mundi, suscipe deprecationem
nostram.

Thou that takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of God the
Father, have mercy upon us.

Quoniam tu solus Sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

For thou only art holy; thou only art the Lord;
thou only art most high, Jesus Christ,
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,
et ex Patre natum ante omnia saecula.

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.

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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 homofactus 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 baptismata in remissionem
peccatorum:
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

SANCTUS

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

BENEDICTUS

Benedictus qui venit in Nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere
nobis.

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

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 were 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:
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 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 the life of the world to come. Amen.

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

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

Lamb of God, that takest away the sins of the
world, have mercy upon us.
Lamb of God, that takest away the sins of the
world, grant us thy peace.

HAYDN- NELSON MASS

KYRIE

Kyrie eleison!	Lord, have mercy upon us.
Christe eleison!	Christ, have mercy upon us.
Kyrie eleison!	Lord, have mercy upon us.

GLORIA

Gloria in excelsis Deo.	Glory be to God on high.
Et in terra pax hominibus bonae voluntatis.	And on earth peace towards men of good will.
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give Thee thanks Thy great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe.	Lord God, heavenly King, God the almighty Father. O Lord, the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father

QUI TOLLIS

Qui tollis peccata mundi, miserere nobis.	Thou that takest away the sins of the world,
Suscipe deprecationem nostram, qui sedes ad dexteram Patris, miserere nobis.	have mercy upon us. Receive our prayer, Thou that sittest at the right hand of the Father, have mercy upon us

QUONIAM

Quoniam tu solus Sanctus, tu solus Dominus. tu solus Altissimus, Jesu Christe.	For Thou alone art the Holy One. Thou alone art the Lord.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.	Thou, Jesus Christ, alone art the Most High. With the Holy Ghost in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, Patrem Omnipotentem, Factorem coeli et terrae, Visibilem omnium et invisibilem.	I believe in one God, the Father almighty, maker of Heaven and earth, and of all things visible and invisible.
Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero.	Begotten of his Father before all worlds. God of God, light of light, very God of very God.
Genitum, non factum, Consubstantialem Patri: Per quem omnia facta sunt.	Begotten, not made, being of one substance with the Father: by whom all things are made.
Qui propter nos homines, Et propter nostram salutem, Descendit de coelis.	Who for us men, and for our salvation came down from heaven.

ET INCARNATUS

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

ET RESURREXIT

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 cum Patre, et Filio simul adoratur,
Et conglorificatur:
Qui locutus est per Prophetas;
Et unam, sanctam, catholicam
Et apostolicam ecclesiam.

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

SANCTUS

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

BENEDICTUS

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.

DONA 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 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 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 the life of the world to come.
Amen.

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

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.

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 Royal Northern Sinfonia, 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, MacMillan and Martinů. 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's recent and forthcoming engagements include his debuts conducting for The Royal Ballet (*Medusa*, music by Purcell) and the Royal Northern Sinfonia (*B Minor Mass*), a return to the Orchestra of the Swan (*Beethoven/Thea Musgrave*), Assistant Conductor for *Agrippina* at The Royal Opera, and a programme of Flemish polyphony with the BBC Singers at the Barbican Hall.

ANITA WATSON –Soprano



Australian / British soprano Anita Watson is a graduate of the Sydney Conservatorium of Music and the Australian Opera Studio. She was a member of the Cologne Opera Studio 2006–7 and the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden from 2007–9.

Her operatic career highlights include Gretel (*Hänsel und Gretel*) for the Royal Opera House, Fifth Maid (*Elektra*) for the Salzburg Festival, Mimi (*La Bohème*) for Opera North, Donna Anna (*Don Giovanni*) for Opera Australia, Governess (*The Turn of the Screw*) Teatro la Fenice, Opera, Ann Trulove (*The Rake's Progress*) for Teatro Municipal de Santiago, Flowermaiden (*Parsifal*) at the BBC Proms. Her most recent roles have included Pamina (*The Magic Flute*), Micaëla (*Carmen*) and Countess (*Le Nozze di Figaro* for Welsh National Opera, First Lady (*The Magic Flute*) for the Royal Opera and Governess (*The Turn of the Screw*) for English National Opera.

Concert highlights include Strauss' *Vier letzte Lieder* with the Mariinsky Orchestra in St Petersburg, Mahler's 8th Symphony with Sir Mark Elder and Beethoven's Symphony No. 9 with the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano. Other concert repertoire includes the Brahms, Mozart and Verdi Requiems, Carmina Burana, Rossini Stabat Mater, Poulenc Gloria, Elijah, Haydn's Nelson Mass and Harmony Mass, Vivaldi Gloria and Magnificat, Mozart Masses in C and C minor and Vespers Solennes de Confessore, Szymanowski Stabat Mater and A Child of Our Time.

Anita lives in West Sussex with her family including twin daughters. For further information see www.anitawatson.net and her work as a photographer at www.anitawatsonphotography.co.uk.

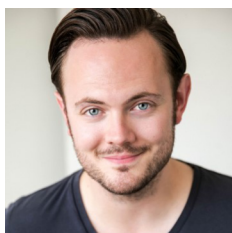
CATHERINE HOPPER –Mezzo-soprano



Catherine Hopper, mezzo-soprano, studied at the Royal Academy of Music and the National Opera Studio. Roles have included Suzuki in *Madam Butterfly* at the RAH, Ottavia/*L'Incoronazione di Poppea* for Opera North, Dido at the Gulbenkian Foundation, Lisbon, Lucretia in *Rape of Lucretia*, Hansel in *Hansel & Gretel* and the roles of Mum/Mad Hatter in *Alice's Adventures in Wonderland* for Opera Holland Park. In concert, her performances have included *The Page* in *Salome* at the Verbier Festival for Leonard Slatkin, a tour of Australia of Bach's Christmas Oratorio conducted by Richard Tognetti, Handel's *Messiah* in Budapest with the King's Consort, also in Madrid with Miguel Angel

Gomez Martinez and with the Halle Orchestra under Laurence Cummings. A committed recitalist, she has worked regularly with pianists such as Joseph Middleton and James Baillieu, performing at the Wigmore Hall, the Oxford Lieder Festival, the Cheltenham Festival and at King's Place. Just before the pandemic she gave critically acclaimed performances of *Comelia* in Handel's *Giulio Cesare* for both Bury Court Opera and Opera North, conducted by Christian Cumyn. This is her first concert performance since the start of the pandemic and she is delighted to be back to the concert platform.

NICK PRITCHARD –Tenor

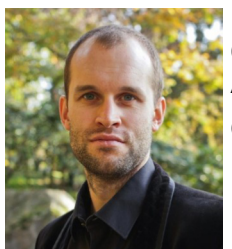


Nick Pritchard read music as a choral scholar at New College, Oxford and studied with Russell Smythe at the Royal College of Music International Opera School. He is a Samling Artist and was a member of the Orchestra of the Age of Enlightenment's inaugural 'Rising Stars' scheme. In 2017, he won the Whatsonstage Opera Poll award for Breakthrough Artist in UK Opera.

On the recital platform he has performed Schubert's *Die Schöne Müllerin* with Gary Matthewman at the Elgar Room in The Royal Albert Hall, Britten's *Winter Words* with Sholto Kynoch for the Oxford Lieder Festival and at Leeds Lieder with Ian Tindale, *An die Ferne Geliebte* with Christopher Glynn at the Two Moors Festival, and a Schubert recital with Graham Johnson at Wigmore Hall. He also appears on a disc titled *Decades – a Century of Song* (volume 4) for the Vivat label, performing songs by César Franck, accompanied by Malcolm Martineau.

Recent and future highlights include Tamino *Die Zauberflöte* (Glyndebourne on Tour); *The Indian Queen* (Opéra de Lille, Emmanuelle Haïm); *Acis Acis and Galatea* (Early Opera Company, Christian Cumyn); *Oronte Alcina* (new production by Tim Albery for Opera North, conducted by Laurence Cummings); *Il Tempo Il trionfo del tempo e del disinganno* (Concerto Köln); Mozart's *Requiem* (BBC Proms with Britten Sinfonia, David Bates, Gabrieli Consort, Paul McCreesh); *Jephtha* (Trigonale Festival der Alten Musik); Bach's *St John Passion* (The Monteverdi Choir, Sir John Eliot Gardiner, OAE, Stephen Layton, The Britten Sinfonia, Daniel Hyde); Bach's *St. Matthew Passion* (OAE, John Butt, and The Netherlands Chamber Orchestra); the world premiere of Gabriel Jackson's *The World Imagined* (Three Choirs Festival, The Philharmonia, David Hill); Bach's *Easter Oratorio* (BBCNOW); Bach's *Cantatas* (Les Violons du Roy, Jonathan Cohen, Ensemble Pygmalion, Raphael Pichon); recitals at the Wigmore Hall with La Nuova Musica; *The Magnificats* of JS and CPE Bach with Les Talens Lyriques, Christophe Rousset.

ASHLEY RICHES –Bass



Bass-Baritone Ashley Riches studied at King's College, Cambridge and the Guildhall School of Music and Drama and was later a Jette Parker Young Artist at The Royal Opera House and a BBC Radio 3 New Generation Artist.

On the operatic stage he has sung Figaro and Count Almaviva *Le Nozze di Figaro*, Don Giovanni, Escamillo *Carmen*, Schaunard *La Bohème* and the Pirate King *The Pirates of Penzance* at houses including The Royal Opera House, English National Opera, Glyndebourne, Garsington, the Grange Festival and Opera Holland Park.

Highlights on the concert platform in the 2021/22 season include Tippet's *Midsummer Marriage* with Edward Gardner/London Philharmonic Orchestra, Haydn's *Creation* with Laurence Cummings/Academy of Ancient Music, Purcell's *Dido and Aeneas* with the Helsinki Baroque Orchestra, a US tour of Bach's *Christmas Oratorio* with Richard Egarr/Philharmonia Baroque Orchestra, a European tour of Handel's *Messiah* with Paul McCreesh/Basel Chamber Orchestra, Handel's *Solomon* with the Netherlands Radio Philharmonic Orchestra, and Bach's *St John Passion* with Trevor Pinnock/The Royal Concertgebouw Orchestra in Amsterdam.

In recital, he has collaborated with pianists including Graham Johnson, Iain Burnside, Julius Drake, Joseph Middleton, Anna Tilbrook, James Baillieu, Simon Lepper, Gary Matthewman, and Sholto Kynoch.

Ashley has a fast-growing discography including the BBC Music Magazine 2020 Recording of the Year, Purcell's *King Arthur* with Gabrieli, and *Wonderful Town* with the LSO and Sir Simon Rattle. Most recently he released his debut solo disc for Chandos, *Musical Zoo*.

When not singing, Ashley enjoys the Times Crossword.

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, 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*.

In December 2020 the Purcell Players were delighted to give two chamber performances of Handel's *Messiah* at the Church of St Mary Abbot, Kensington, in lieu of their regular Christmas performance of the work. Audiences were very enthusiastic and we look forward to repeat performances of this new format on 12th December 2021.

First Violin Diane Moore (Leader) Joanna Lawrence Diane Terry Fiona Duncan	Cello Helen Verney Elizabeth Andrews	Horn Anna Drysdale Clare Penkey
Second Violin Bill Thorp Hazel Brooks Eleanor Gilchrist	Bass Peter McCarthy	Trumpet Stephen Keavy Katie Hodges
	Oboe Mark Raddiffe Nicola Barbagli	Timpani Janne Metsapelto
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