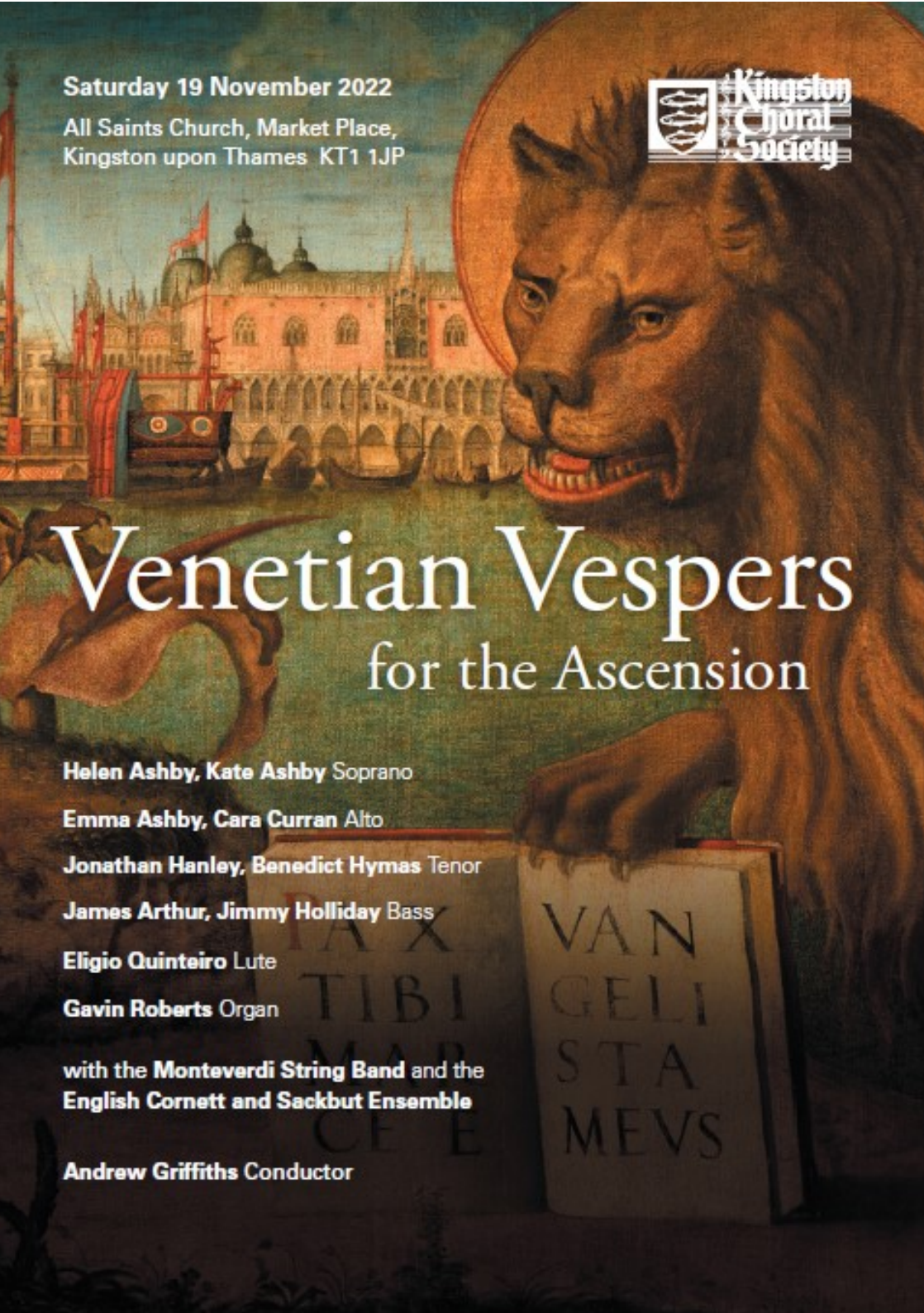


The background of the poster is a classical painting. On the right, the Lion of Saint Mark is depicted in profile, facing left, with a golden halo behind its head. The lion is resting its paw on an open book. The book's pages show Latin text: 'VAN GELI STA MEVS' on the right page and 'TAX TIBI MAR CE E' on the left page. In the background, the Venetian lagoon is visible with several gondolas and the ornate architecture of St. Mark's Basilica and the Rialto Bridge under a hazy sky.

Saturday 19 November 2022

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



Venetian Vespers

for the Ascension

Helen Ashby, Kate Ashby Soprano

Emma Ashby, Cara Curran Alto

Jonathan Hanley, Benedict Hymas Tenor

James Arthur, Jimmy Holliday Bass

Eligio Quinteiro Lute

Gavin Roberts Organ

**with the Monteverdi String Band and the
English Cornett and Sackbut Ensemble**

Andrew Griffiths Conductor

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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 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. Two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fundraising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

17th December 2022 at 7.30pm

Make We Merry

Andrew Griffiths - Conductor

Gavin Roberts - Organist

St Mark's Church, St Mark's Hill, Surbiton KT6 4LS

For further details contact the Box Office on 020 8390 3252

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



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before the performance!***



Roger Price 1949-2020

Tonight's concert is sponsored by a generous legacy bequeathed to KCS by Roger Price. Roger first encountered KCS at a Come and Sing event in 1994. He and Lucy, his wife, joined soon afterwards and Roger became a valued and dedicated member of the Tenor section.

Roger loved singing with KCS and the community of friends he discovered through it. And we loved him. He was unfailingly friendly, kind, humorous and helpful, volunteering for pretty much any job that needed doing throughout his 25 years as a member. He demonstrated his versatility by variously acting as fundraising and advertising officer; sommelier; choir music librarian, and served as Deputy Chair between 2003 and 2005.



Roger Price, Tenor: 1994 - 2018

Roger also relished KCS social life, to which he contributed by organising KCS summer bike rides and, with his wife and daughter, Lucy and Katie, hosting a decade of summer barbecues in the garden of which he was justly proud. Possibly Roger's most impressive choir 'duty' was his quarter century record of attendance at the Waggon and Horses for post-rehearsal refreshments, a tradition which Lucy, who is singing with us tonight, staunchly continues.

Roger would have delighted in singing this programme of *Venetian Vespers*. His gift has made it possible for the choir to do so, and his spirit of joy in music will be very much with us tonight.

~ ~ PROGRAMME ~ ~

Andrea Gabrieli: *Vieni, vieni Himeneo*

Giovanni Croce: *Deus in adjutorium*

Claudio Monteverdi: *Dixit dominus II*

Giovanni Croce: *Percussit Saul mille*

Claudio Monteverdi: *Confitebor tibi III 'alla Francese'*

Claudio Merulo: *Canzon decimaottava*

Claudio Monteverdi: *Beatus vir I*

Giovanni Gabrieli: *Omnes gentes*

~ ~ INTERVAL ~ ~

Giovanni Gabrieli: *Udite, chiari e generosi figli*

Claudio Monteverdi: *Laudate pueri I*

Giovanni Picchi: *Canzon undecima*

Claudio Monteverdi: *Laudate Dominum III*

Andrea degli Grifoni: *Salutis humanae Sator*

Claudio Monteverdi: *Magnificat I*

Con brio

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VENETIAN VESPERS FOR THE ASCENSION

The *Fèsta de la Sènsa* – the Feast of the Ascension – was one of Venice's most lavish and colourful festivals. Alongside its religious observances, it celebrated the key events that led to the city's domination of the Adriatic region. Its most distinctive ceremony was the '*Sposalizio del mare*', when the Doge cast a ring into the water at the entrance to the lagoon, symbolising the marriage between Venice and the sea. The Englishman Richard Lassels, who visited in the later seventeenth century, left this vivid account of the day's events:

I happened to be in Venice thrice, at the great Sea Triumph, or feast of the Ascension, which was performed thus. About eight in the morneing, the Senators in their scarlat robes, meet at the Doges Pallace, and there taking him up, they walk with him processionaly unto the shoare, w[h]ere the Bucentoro lyes waiting them; the Pope's Nuncio being upon his right hand, and the Patriarch of Venice, on his left hand. Then ascending into the Bucentoro, by a handsome bridge throwne out to the shoare, the Doge takes his place, and the Senators sit round the Gallie as they can, to the number of two, or three hundred. The Senate being placed, the anchor is weighed... they steere for two miles upon the Laguna, while the musick plays, and sings Epithalamiums all the way long, and makes Neptune jealous to heare Hymen called upon in his dominions. Round about the Bucentoro flock a world of Piottas and Gondolas, richly covered overhead with somptuous Canopies of silks and rich stuffs, and rowed by watermen in rich liveries, as well as the Trumpeters. Thus forrain Embassadors, divers noblemen of the country and strangers of condition wait upon the Doge's gallie all the way long, both comeing and going. At last the Doge being arrived at the appointed place, throws a Ring into the Sea, without any other ceremony, than by saying 'Desponsamus te Mare, in signum veri perpetui dominij: we espouse thee, ò sea, in testimony of our perpetual dominion over thee:' and so returns to the Church of S. Nicolas in Lio (an Iland hard by) where he assists at high Masse with the Senate. This done, he returns home againe in the same state; and invites those that accompanied him in his Gally, to dinner in his pallace.'

Tonight's concert features a complete musical setting of Vespers on the Feast of the Ascension, alongside madrigals reflecting the *Sposalizio* ceremony. Whilst all the music is appropriate to the day, our programme is not intended as a strict historical reconstruction. Instead, we have allowed ourselves some imaginative latitude, the better to convey the flavour and texture of this splendid occasion. This is most obvious in the choice of a grand Vespers, rather than the 'high Masse' to which Lassels refers: the service of Vespers was the musical peak of the Venetian liturgy, and makes for a more satisfying and varied showcase for its glittering treasures.

We begin by recalling the voyage of the Bucentoro – with any luck, making 'Neptune jealous to heare Hymen called upon in his dominions' – in the strains of Andrea Gabrieli's eight-part madrigal *Vieni, vieni, Himeneo*. Then, heading away from the water's edge and across the piazza, we enter the great basilica of San Marco, where Vespers is just beginning. The musical spine of our service is provided by Monteverdi: the five proper psalms and the superb closing Magnificat are each drawn from his *Selva morale e spirituale* (1640), a compendium of works composed during his quarter-century as *maestro di cappella*. Between the psalms, following Monteverdi's own example in the 1610 Vespers, we include motets appropriate to the Feast.

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THE HOME EXPERTS

The service opens with a sonorous, polychoral *Deus in adjutorium* by Monteverdi's predecessor-but-one at San Marco, Giovanni Croce. Monteverdi's vivid *Dixit Dominus II* follows, full of flamboyant word-painting and dramatic gestures, as befits this belligerent text. We pair it with another work by Croce – the exuberant *Percussit Saul mille*, which ostensibly celebrates the military might of King David, but which was probably written for the annual commemoration of the great Venetian naval victory at Lepanto.

Monteverdi's attractive *Confitebor III 'alla Francese'*, for five solo singers, is a curious reworking of two madrigals from his Eighth Book. The reference to French music has to do with the syllabic word-setting of this consolatory text, but Italianate virtuosity breaks in with a vengeance at 'Gloria patri'. Following a canzona for strings by Claudio Merulo, who served as an organist at San Marco alongside Andrea Gabrieli, we perform *Beatus vir I*, the best-known work from Monteverdi's *Selva morale*, beloved for with its distinctive 'walking bass' and motto-like repetitions of its opening words. Like *Confitebor*, it also has a secular origin, expanding a canzonetta from the Seventh Book of madrigals.

Completing the first part of our programme is the large-scale Ascension motet *Omnes gentes* by Giovanni Gabrieli, nephew of Andrea. This opulent work closes Gabrieli's hugely influential 1597 collection *Symphoniae sacrae I*. Though all 16 parts are provided with text, the ranges make it clear that instruments were often expected to substitute for voices; tonight KCS forms the 'Capella' group, whilst soloists and instruments share the other lines.

We begin the second half by stepping outside the church to take in another tour-de-force by Giovanni Gabrieli: *Udite, chiari e generosi figli d'Adria*, a 14-voice madrigal with an extravagantly mythological text. First we hear eight singers representing Tritons – accompanied by the distinctive sound of the mute cornett – who encourage the residents of Adria (Venice) to take to the ocean. Then comes the seductive response of the six-voiced choir of Sirens, before all join together to urge Venetians to be bold, proud, and show that the present age is the equal of the past.

Resuming our Vespers service, we hear Monteverdi's *Laudate pueri I* sung by solo voices: a pair of tenors, singing in duple time, alternates with a trio for two sopranos and bass in a dancing triple time. The pattern is briefly interrupted by declamatory homophony as we hear of God's care for the needy, and again by virtuosic ornamentation for the tenors at the start of the doxology, recalling the echo techniques of the 1610 Vespers. *Laudate Dominum III* has a similarly episodic structure: this time the alternation is between a pair of solo sopranos and a chorus of lower voices. Between these two psalms we hear a canzona by Monteverdi's close contemporary Giovanni Picchi, who worked in Venice at the Church of the Frari.

Our familiarity with the 1610 Vespers leads us to expect a large-scale Vespers hymn to match the opulence of Monteverdi's *Ave maris stella*. However, hymns were more usually sung to plainchant, and the text appropriate for Ascension, *Salutis humanae Sator*, seems to have been overlooked by Venetian composers. Fortunately a setting in a Monteverdian vein recently came to light in the Codex Beckenhamiensis, where it is attributed to the obscure figure of Andrea degli Grifoni. We can be confident that it dates from after 1610, since Grifoni clearly apes the structure of Monteverdi's *Ave maris stella*, first deriving a simple triple-time melody from the plainsong hymn (heard in the middle verses), and then reworking it in slow note values to create an eight-part polyphonic opening and closing verse. The instrumental ritornello has been traced back to a slight setting of the same text for low voices by Orazio Vecchi (d.1605).

Closing our Vespers is Monteverdi's magnificent *Magnificat primo*, scored for eight voices, violins, and violas or sackbuts – we allow ourselves both, with cornetts added for good measure. The thrusting triple-time of the opening is twice interrupted by soloists singing the plainsong psalm-tone, and the sections that follow are breathtaking in their invention and contrast; most memorable are the monumental '*quia fecit mihi magna*', the bellicose repetitions of '*fecit potentiam*', and the meltingly lovely '*recordatus misericordiae suae*'. This is Monteverdi at the height of his powers: a work fit to crown the most sumptuous of occasions.

Programme notes courtesy of Andrew Griffiths

The image shows a modern kitchen with dark cabinetry and a white marble backsplash. A man in a light blue shirt is standing behind a counter, holding a bowl of food. A woman in a teal shirt and a young boy in a plaid shirt are sitting at a long wooden table in front of him. A small white dog is sitting on the table. The kitchen is well-lit with pendant lights. On the left, there is a shelf with white mugs. On the right, there is a shelf with books and a teapot. The overall atmosphere is warm and inviting.

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Kingston Choral Society Come & Sing *A German Requiem* – Brahms

Led by KCS Musical Director Andrew Griffiths
with Accompanist Gavin Roberts

Join KCS on Thursday 30 March 2023 to work on Brahms' much loved choral masterpiece. This superbly tender work was inspired by the deaths of two people dear to Brahms - his mentor, Robert Schumann, and his mother.



With text derived from Luther's German Bible, rather than traditional Latin, *Ein Deutes Requiem* bypasses standard liturgy, and its fearsome *Dies Irae*. Rather than dwelling on the judgement of the dead, Brahms is concerned with consoling the living. It is this spiritual empathy that makes his "human Requiem" as he called it so moving for us today.

If you love this marvellous music, and would like to know it better, or if you just want to give singing with KCS a try, save the date. In the New Year our website www.kingstonchoralsociety.org.uk will provide booking information.

Save the Date: Thursday 30 March 2023 at 7.15-10pm
The Hollyfield School, Surbiton Hill Road, KT64TU

Tickets: £10 (£5 for students) plus £2 with score hire.

Interval tea & cake included

Vieni, vieni Himeneo

Andrea Gabrieli

Vieni, vieni Himeneo,
Vieni dunqu'Himeneo,
O felice Himeneo,
ov'hor t'invita
Questa cara e gradita
Schiera de' novi amanti
Con prieghi humili e con sì dolci canti.

*Come, come Hymen,
come then, Hymen,
O happy Hymen,
to where you are invited
by this dear and welcome
band of new lovers
with humble prayers and with such sweet songs.*

Deus in adjutorium

Giovanni Croce

Deus, in adjutorium meum intende.
Domine, ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

*O Lord, make speed to save me.
O Lord, make haste to help me.
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.*

(Psalm 70)

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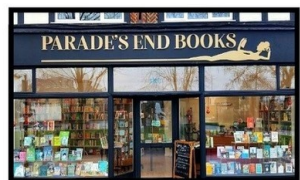
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Dixit dominus II
Claudio Monteverdi

Dixit Dominus Domino meo: sede a dextris meis. Donec ponam inimicos tuos scabellum pedum tuorum.	<i>The Lord said to my Lord: 'sit thou at my right hand, Until I make thine enemies thy footstool.</i>
Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.	<i>'The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.'</i>
Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero ante luciferum genui te.	<i>'Thine shall be the dominion in the day of thy power amid the brightness of the saints: from the womb, before the daystar have I begotten thee.'</i>
Iuravit Dominus, et non paenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.	<i>'The Lord hath sworn, and will not repent: Thou art a priest for ever in the order of Melchisedech.'</i>
Dominus a dextris tuis, confregit in die irae suae reges. Iudicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum.	<i>'The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall pile up ruins: he shall wound the heads of many people on earth.'</i>
De torrente in via bibet: propterea exaltabit ca- put.	<i>'He shall drink of the brook in the way: therefore shall he lift up his head.'</i>
Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	<i>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.</i>

(Psalm 110)

Percussit Saul mille
Giovanni Croce

Percussit Saul mille et David decem millia, quia manus Domini erat cum illo; Percussit Philistaeum et abstulit opprobrium ex Israel. Nonne iste David de quo canebat in choro, dicentes: Percussit Saul millia, et David decem millia, quia manus Domini erat cum illo?	<i>Saul has slain his thousands, and David his ten thousands, because the hand of the Lord was with him. He killed the Philistine and removed disgrace from Israel. Is this not that David of whom they sang in their dances, saying: Saul has slain his thousands...?</i>
--	--

(Adapted from Samuel
chapters 18, 21 and 29)

Confitebor tibi III 'alla Francese'

Claudio Monteverdi

Confitebor tibi Domine, in toto corde meo;
In consilio justorum, et congregatione.
Magna opera Domini, exquisita in omnes
voluntates ejus.

*I will praise you Lord with my whole heart:
in the council of the righteous and in the assembly.
Great are the works of the Lord: they are studied
by all who delight in them.*

Confessio et magnificentia opus ejus;
Et justitia ejus manet In saeculum saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator Dominus.
Escam dedit timentibus se.

*Merciful and wondrous is his work:
and his justice will remain for ever and ever.
He has instilled remembrance of his wonders,
merciful and compassionate is the Lord:
he has given food to those who fear him.*

Memor erit in saeculum testamenti sui.
Virtutem operum suorum annuntiabit populo suo.
Ut det illis hereditatem gentium;
Opera manuum ejus veritas et judicium.

*He will be mindful for ever of his pledge:
he will proclaim the virtue of his acts to his people.
That he might give them the inheritance of the
peoples:
the works of his hands are truth and justice.*

Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus populo suo;
Mandavit in aeternum testamentum suum.

*All of his promises are ordained: confirmed
for ever and ever: established in truth and equity.
The Lord has sent redemption for his people:
he has ordained for ever his pledge.*

Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus facientibus eum.
Laudatio ejus manet in saeculum saeculi.

*Holy and fearsome is his name:
the beginning of wisdom is fear of the Lord.
Wise is the man who does all he asks:
praise of him will remain for ever and ever.*

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

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

(Psalm 111)

Beatus vir I
Claudio Monteverdi

Beatus vir qui timet Dominum: in mandatis eius
volet nimis.

Potens in terra erit semen eius: generatio
rectorum benedicetur.

Gloria et divitiae in domo eius: et iustitia eius
manet in saeculum saeculi.
Exortum est in tenebris lumen rectis: misericors
et miserator et iustus.

Lucundus homo qui miseretur et commodat;
disponet sermones suos in iudicio:
quia in aeternum non commovebitur.

In memoria aeterna erit iustus: ab auditione
mala non timebit.
Paratum cor eius, sperare in Domino,
confirmatum est cor eius:
non commovebitur donec despiciat inimicos
suos.

Dispersit, dedit pauperibus: iustitia eius manet in
saeculum saeculi:
cornu eius exaltabitur in gloria.

Peccator videbit et irascetur, dentibus suis
fremet et tabescet:
desiderium peccatorum peribit.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

*Blessed is the man that fears the Lord: he shall
delight exceedingly in his commandments.
His seed shall be mighty upon earth: the
generation of the righteous shall be blessed.*

*Glory and wealth shall be in his house: and his
justice remains for ever and ever.
To the righteous a light is risen up in darkness:
he is merciful, and compassionate and just.*

*Acceptable is the man that shows mercy and
lends: he shall order his words with judgment:
Because he shall not be moved for ever.*

*The just shall be in everlasting remembrance:
he shall not fear evil tidings.
His heart is ready to hope in the Lord: His heart
is strengthened, he shall not be moved until he
look down on his enemies.*

*He has distributed, he has given to the poor: his
justice remains for ever and ever: his horn shall
be exalted in glory.*

*The wicked shall see it and be angered,
he shall gnash with his teeth and waste away:
the desire of the wicked shall perish.*

*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.*

(Psalm 112)

Omnes gentes
Giovanni Gabrieli

Omnes gentes, plaudite manibus; jubilate Deo in voce exultationis: Quoniam Dominus excelsus, terribilis, rex magnus super omnem terram.	<i>O clap your hands together, all ye people: O sing unto God with the voice of melody. For the Lord is high, and to be feared: he is the great King upon all the earth.</i>
Subjecit populos nobis, et gentes sub pedibus nostris. Elegit nobis haereditatem suam; speciem Jacob quam dilexit.	<i>He shall subdue the people under us: and the nations under our feet. He shall choose out an heritage for us: even the worship of Jacob, whom he loved.</i>
Ascendit Deus in jubilo, et Dominus in voce tubae. Alleluia.	<i>God is gone up with a merry noise: and the Lord with the sound of the trumpet. Alleluia.</i> (Psalm 46:2-6)

Udite, chiari e generosi figli
Giovanni Gabrieli

Tritons

Udite, chiari e generosi figli D'Adria felice, il re del salso regno, Ch'ama 'l vostro valor, noto ne l'onde Doppio ne brama et honorato segno Fra guerrieri perigli Ch'in terra ancor desio di gloria asconde. Quinc'il destrier, fattura sua gradita, Ad adoprare, a maneggiar v'invita.	<i>Listen, fair and noble sons of happy Hadria: the king of the briny kingdom [Poseidon] who loves your valour, which is known over the waves, longs for it to be repeated, and awaits an honoured sign amid the perils of war that on earth desire for glory can still be found. He invites you to take your beloved chargers Which he created [the waves], and ride hence.</i>
---	--

Sirens

E la bella Anfitrite De le Ninfe leggiadre Di questo mar, che le Sirene unite A le Nerei di squadra Vincon di gratie e di dolcezze elette, A voi l'amor et il favor promette.	<i>And fair Amphitrite promises to you the love and the favour of the fair Nymphs of this sea, whose rare graces and sweetness exceed by far those of the Sirens and the Nereids mar- shalled together.</i>
--	---

All

Sù dunque, ardita, altera, Nobilissima schiera, Faccia vostra virtute al mondo fede Ch'il secol prisco a questo secol cede.	<i>Onwards, then, bold, proud, most noble crowd, Make your virtues show the world that ancient times must cede to the present.</i>
--	--

Laudate pueri I
Claudio Monteverdi

Laudate pueri Dominum: laudate nomen Domini. *Praise the Lord, ye servants: O praise the name of the Lord.*

Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
(Laudate pueri...) *Blessed be the name of the Lord: from this time forth for evermore.
(Praise the Lord...)*

A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus
et super caelos gloria eius.
(Laudate pueri...) *The Lord's name is praised: from the rising up of the sun unto the going down of the same.
The Lord is high above all heathen and His glory above the heavens.
(Praise the Lord...)*

Quis sicut Dominus, Deus noster,
qui in altis habitat, et humilia
respicit in caelo et in terra? *Who is like unto the Lord our God,
that has His dwelling so high: and yet humbles himself to behold the things in heaven and earth?*

Suscitans a terra inopem,
et de stercore erigens pauperem:
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum laetantem. *He takes up the destitute out of the dust:
and lifts the poor out of the mire:
that he may set him with princes,
even with the princes of his people.
He maketh the barren woman to keep house,
and to be a joyful mother of children.*

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
(Laudate pueri...) *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,
(Praise the Lord...)*
et in saecula saeculorum. Amen. *world without end. Amen.*

(Psalm 113)

Laudate Dominum III
Claudio Monteverdi

Laudate Dominum omnes gentes: laudate eum
omnes populi. *Praise the Lord, all nations: praise him, all peoples.
Because his mercy upon us is confirmed:
and the trustworthiness of the Lord will endure for ever.*
Quoniam confirmata est super nos misericordia eius:
et veritas Domini manet in aeternum. *Glory be to the Father, and to the Son, and to the Holy Ghost.*
Gloria Patri, et Filio, et Spiritui Sancto. *As it was in the beginning, is now and ever shall be,
world without end. Amen.*
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

(Psalm 117)

Salutis humanae Sator

Andrea degli Grifoni

Salutis humanae Sator,
Jesu, voluptas cordium,
Orbis redempti Conditor,
Et casta lux amantium:

*Sower of human salvation,
Jesus, desire of hearts,
Creator of the redeemed world
And pure light of those who love him:*

Que victus es clementia,
Ut nostra ferres criminal,
Mortem subires innocens,
A morte nos ut tolles!

*How you have triumphed in your mercy
In order to bear our sins.
Innocent, you submitted to death,
In order to free us from death.*

Perrumpis infernum chaos;
Vinctis catenas detrahis;
Victor triumpho nobili
Ad dexteram Patris sedes.

*You break the chaos of Hell,
You free captives from their chains:
The victor in noble triumph,
You sit at the right hand of the Father.*

Te cogat indulgentia,
Ut damna nostra sarcias
Tuique vultus compotes
Dites beato lumine.

*May kindness compel you
To repair our defects,
And may you enrich us as we share
In the blessed light of your face.*

Tu dux ad astra, et semita,
Sis meta nostris cordibus,
Sis lacrymarum gaudium,
Sis dulce vitae praemium. Amen.

*You leader and path of the stars,
Be the goal of our hearts,
Be the joy of our tears,
Be the sweet reward of life. Amen.*

(Hymn for Vespers from the
Ascension to Pentecost)

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Magnificat I
Claudio Monteverdi

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

*My soul proclaims the greatness of the Lord.
And my spirit rejoices in God, my Saviour.*

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

*For he has looked with favour on the lowliness
of his handmaiden:
behold, from henceforth all generations shall
call me blessed.*

Quia fecit mihi magna qui potens est: et sanctum
nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.

*For he that is mighty has done wondrous things
for me: and holy is his name.
And his mercy is upon them that fear him
throughout all generations.*

Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.

*He has shown the power of his arm: he has
scattered the proud in their conceit.*

Fecit potentiam in brachio suo: deposuit po-
tentes de sede, et exaltavit humiles.

*He has shown the power of his arm: he has put
down the mighty from their seat, and has
exalted the humble and meek.*

Fecit potentiam in brachio suo: esurientes
implevit bonis: et divites dimisit inanes.
(Fecit potentiam...)

*He has shown the power of his arm: he has
filled the hungry with good things: and the rich
he has sent empty away.*

Suscepit Israel puerum suum, recordatus miseri-
cordiae suae.
Sicut locutus est ad patres nostros, Abraham et
semini eius in saecula.

*He has sustained his servant Israel, in
remembrance of his mercy.
As he promised to our forefathers, Abraham
and his seed for ever.*

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

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

(Luke 1: 46-55)

FROM THE ARCHIVES



Kingston Choral Society
Kingston Festival of the Voice
Saturday 29 March 2014, 7.30pm

M^{ONTE} VERDI

VESPERS OF 1610

Julia Doyle Soprano
Alice Gribbin Soprano
Matthew Long Tenor
Nick Pritchard Tenor
William Gaunt Bass
Frederick Long Bass
English Cornett and Sackbut Ensemble with the Purcell Orchestra
Andrew Griffiths Conductor

St Andrew's Church, Maple Road, Surbiton KT6 4DS
Open rehearsal: 2.30pm

Tickets:
Adults: £15
Concessions: £13
Under 18s: £5

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– Online at <http://kingstonchoralsociety.org.uk/kcs/> (booking fee applies)
– Or at the door

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ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach & Music Consultant at the National Opera Studio with a busy freelance career in the worlds of opera and choral music.

A graduate of the Royal Opera's Jette Parker Young Artist Programme, he has conducted productions for The Royal Opera (Linbury Theatre), The Royal Ballet, Welsh National Opera, Opera North, Opera Theatre Company, Opera Collective Ireland, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and 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, and with the BBC Symphony and Scottish Symphony Orchestras, and regularly joins the music staff at The Royal Opera, working alongside such conductors as Pappano, Bychkov, 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. He is much in demand as a vocal coach, and works frequently with the Young Artists at The Royal Opera, as well as overseeing the training of the singers and pianists at the National Opera Studio.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included the world première of John Pickard's *Mass in Troubled Times*, recordings of Brahms, Hassler, Barber, Ives and Giles Swayne, and broadcasts of Howells, MacMillan and Martinů, as well as a Barbican debut directing music from the Flemish Renaissance. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, received wide critical acclaim. He regularly conducts for Dartington International Summer School, and has appeared as a guest conductor with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*.

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 addition to his work at the National Opera Studio, Andrew's engagements in the 2022-3 season include reinvestigations to the Royal Opera for *Alcina*, Opera Collective Ireland for *Semele*, and to the Orchestra of the Swan to conduct music by Paul Patterson.

KATE ASHBY - Soprano



Kate Ashby enjoys a busy career as a professional singer specialising in early music. While a choral scholar at Trinity College, Cambridge, she cofounded Stile Antico - an unconduted vocal ensemble, specialising in 16th-century repertoire. With the group, she has performed on five continents (just Africa and Antarctica to go) and recorded 14 discs for Harmonia Mundi. Stile Antico's discs have received every major European classical award and been nominated three times at the GRAMMY awards. Alongside her work with Stile Antico, she performs with other early-music groups such as The Brabant Ensemble and The Oxford Camerata, and regularly records film soundtracks with London Voices. For many years she was a member of the choir at All Saints, Margaret Street, where she learnt to appreciate high church liturgy, Victorian neo-Gothic architecture, and how to sing through thick clouds of incense. She now sings regularly with many of London's top professional church choirs, and with the lay clerks of St Paul's Cathedral and Westminster Abbey.

Kate studies singing with Berty Rice and is also a keen singing teacher, working with children of all ages at Orchard House Prep School and St Cecilia's Secondary School. She regularly gives workshops on ensemble singing, for example with Stile Antico at Dartington International Summer School, and this summer gave a masterclass in ensemble singing on the Rodolfus Choral Course.

HELEN ASHBY - Soprano



Helen originally started singing in the Hildegard Girls Choir in Oxford. From there, she took up a choral scholarship in Gonville and Caius College Cambridge. Since moving to London in 2004, she now sings with a variety of ensembles in the UK including the Oxford Camerata, Brabant Ensemble and The King's Consort. Her main focus is performing with Stile Antico, alongside many of the other soloists this evening, with whom she has appeared on every continent and in some truly spectacular venues. She is also a regular member of the choir of St Margaret's Westminster, London and sings in many other churches around London, as well as St Paul's Cathedral and Westminster Abbey. She has recently taken up the post of

Singing Teacher to the choristers of Westminster Cathedral, as well as teaching singing in three other schools. Her primary musical love is the renaissance repertoire and it is a pleasure to be able to help pass on this love to the next generation of church and consort singers.

As well as ensemble singing, she does occasional solo work, including recently recording the songs for the Trinity Music College exam syllabus and regular appearances with Summertown Choral Society, Oxford.

She studies with Jenevora Williams. When not singing, Helen is usually researching upcoming Stile Antico tour locations to find the best restaurants.

CARA CURRAN - Alto



Originally from Belfast, Cara studied Music at the University of York and Trinity College of Music, where she was awarded the Paul Simm Opera prize. Opera roles include Giustino (*Giustino*), Florence Pike (*Albert Herring*) and Marcelina (*The Marriage of Figaro*). Oratorio work includes Rossini - *Petite Messe Solennelle*; Handel - *Judas Maccabaeus*, *Messiah*, *Samson*; Bach - *St John Passion*, *St Matthew Passion*, *St John Passion*; Verdi - *Requiem*; Szymanowski - *Stabat Mater*.

She has performed song recitals around the UK, including St Martin in the Fields and the Holywell Music room, and recently explored the relationship between Marcel Proust and the composer Reynaldo Hahn in a programme of readings by the former, and songs by the latter, in collaboration with University College, London.

She is a member of the early music vocal ensemble, Stile Antico, where she has performed in venues around the world, and a regular member of the choir of St Mary Abbots, Kensington. She directs the Chiswick-based choir 'Canticum Vino' and is the head of Music at Ravenscourt Park Prep School. She is delighted to finally be performing with Kingston Choral Society after originally being booked in early 2020!

EMMA ASHBY - Alto



Emma is an experienced choral singer, having been a member of the early music vocal ensemble Stile Antico since its inception in 2001, but enjoys the odd foray into solo singing! Between bringing up her young children and (occasionally) tending her allotment, she enjoys the busy touring lifestyle with Stile Antico, also singing regularly with various churches and ensembles in the UK, including the Brabant Ensemble, the Tallis Scholars, Oxford Camerata, and increasingly often with Christ Church Cathedral Choir. She is passionate about early music, and particularly enjoys sharing that passion in workshop settings, both with children and adults alike.

Teaching is an important part of her working life, having taught both singing and cello at Summer Fields School in Oxford for 15 years. She has also recently set up a growing private practice in Oxford, mainly for local families and friends of her children, with a strong belief that state school pupils need equal access to a musical education. She also enjoys galvanising other musical parents to visit the school to perform to the children throughout the year!

JONATHAN HANLEY - Tenor



Jonathan Hanley is a British tenor working as both a soloist and ensemble singer with a particular interest in Baroque vocal music. A history graduate from the University of York, Jonathan currently studies with Richard Edgar-Wilson.

He has performed as a soloist in the UK and Europe, most recently in Mendelssohn *Die Erste Walpurgisnacht* (Haus für Mozart, Salzburg), Bach *St Matthew Passion* (Cadogan Hall), and Britten *St Nicolas* (York Minster). He has appeared as a soloist with the Monteverdi Choir and the English Baroque Soloists, Salzburg Camerata, Southbank Sinfonia, Yorkshire

Baroque Soloists and the Instruments of Time and Truth. Jonathan also enjoys performing English song and lieder, most recently performing Schumann *Liederkreis* (Op. 39) interspersed with Britten accompanied by Gavin Roberts.

Jonathan is a member of Stile Antico and the Monteverdi Choir, and performs regularly with some of the best ensembles in the UK such as Tenebrae, the Sixteen and Sansara. He has also performed in staged productions of Handel *Semele* and Berlioz *Benvenuto Cellini*. He has recorded discs with Stile Antico, the Monteverdi Choir, Sansara and the Sixteen.

In 2022, Jonathan will be joining the Monteverdi Choir on tours of Bach, Schütz, Beethoven, and Brahms, conducted by Sir John Eliot Gardiner; collaborating with Fretwork in music by Pärt and White; and performing for the Finzi Friends in Ashmansworth, alongside a busy international schedule with Stile Antico.

BENEDICT HYMAS - Tenor



Benedict read musicology at King's College, London, before taking a masters at the Royal College of Music.

His career reflects an interest in a wide range of genres and takes him all over the world to perform in opera, oratorio and even film soundtracks.

In his most recent operatic appearance, he starred as Puck in Purcell's *The Fairy Queen* combined with Shakespeare's *A Midsummer Night's Dream*, which took place in Lille earlier this year. Other recent credits include leading roles in Monteverdi's *Orfeo*, Handel's *Acis and Galatea* and Poulenc's *Les Mamelles de Tiresias*.

He has toured widely as the evangelist in Bach's passion settings, and has a wealth of experience in many other major works of oratorio, such as the Monteverdi *Vespers*.

He is a busy recording artist with credits across a broad range of repertoire. He was recently praised in BBC Music Magazine for a recording of music by James MacMillan with the Hebrides Ensemble: "*Benedict Hymas sets the bar high in his unaccompanied monologue, voicing the melismata with a rare fluidity and a patient expressivity which compels the listener's attention*".

JAMES ARTHUR - Bass



James Arthur read Music at Durham University, where he was also a Cathedral Choral Scholar. From there he continued his vocal training at the Royal Scottish Academy of Music and Drama, completing the Post-Graduate Vocal Studies and Opera courses under the tutelage of Peter Wilson.

His operatic roles include Pritschitsch (*The Merry Widow*) for Scottish Opera on Tour, Noye (*Noye's Fludde*) for North Yorkshire Music Services, Giant (*The Selfish Giant*) for Opera North Education, Simone (*Gianni Schicchi*) and Raimondo (*Lucia di Lammermoor*) for Opera Bohemia and Zoroastro (*Orlando*) at the Ryedale Festival. James has appeared as a Monk in *Curlew River* at the Edinburgh Festival, as well as for Mahogany Opera in St Petersburg, Aldeburgh and the City of London Festival. He has sung Chorus for English National Opera, as well as at the Aldeburgh and Bregenz Festivals.

James is a member of the Early Music Ensemble Stile Antico, and also tours and records with a variety of other groups including La Nuova Musica, Taverner Consort, Cardinal's Musick, The Clerks, Brabant Ensemble, Hanover Band, Gabrieli Consort and Philharmonia Voices.

He has held the post of Assistant Vicar Choral at St Paul's Cathedral, where he still regularly sings, and is also a Gentleman-in-Ordinary at His Majesty's Chapel Royal.

JIMMY HOLLIDAY - Bass



Jimmy Holliday started singing aged 7 as a chorister at Lichfield Cathedral. He studied singing at the RCM's International Opera School where he graduated with distinction. In his last year at the RCM Jimmy won the inaugural Richard Van Allan Award, and the 10th Hampshire Singer of the Year competition. He followed the RCM with a year's study at The National Opera Studio, London supported by British American Tobacco and The Friends of Covent Garden. He was an Independent Opera Vocal Scholar 2011-2013.

Jimmy has performed various operatic roles including Bottom in Britten's *A Midsummer Night's Dream*, and Sarastro in Mozart's *Die Zauberflöte* at the RCM. Since leaving NOS, opera performances include Stravinsky's *The Rake's Progress* Nick Shadow for Ostrava Opera, Czech Republic, Puccini's *La Fanciulla del West* Billy Jackrabbit for ENO, and Puccini's *La Bohème* Colline for Opera North.

As an Oratorio performer highlights include JS Bach *St Matthew Passion* with The Dunedin Consort, Monteverdi *1610 Vespers* with Emmanuelle Haïm, Brahms' *Requiem* with David Hill and the BSO, and Bach *Easter Oratorio* at The Wigmore Hall with Florilegium.

Jimmy is in extremely high demand as a consort singer and is a member of The BBC Singers. He also regularly works with Tenebrae, EXAUDI, Ensemble Plus Ultra, Collegium Vocale Ghent, The Sixteen, The Gabrieli Consort and The Tallis Scholars.

MONTEVERDI STRING BAND

The **Monteverdi String Band** has its origin in the sound and style of the early violin consort, using 17th-century equipment, approaches and techniques to create a unique sound, "quite unlike any that of any other ensemble I know that plays this music" (Robert Hugill).

Much of their programming draws on the elaborately interconnected cultural milieu of early 17th century Italy: the literary origins of the madrigal, the life of Galileo, and the private entertainments of the Venetian nobility have all inspired performances. They have collaborated with several opera productions at the Brighton Early Music Festival; the 2017 production of *L'Orfeo*, co-directed by MSB's Oliver Webber, was praised for its "immediacy and vitality that I found breath-taking" (The Argus).

2020-21 saw several smaller-scale projects, including *Con Arte e Maestria*, in which Oliver Webber and Steven Devine explore virtuosic traditions of ornamentation. Released on Resonus Classics in 2021, it was described by *Gramophone* as "an intensely perfumed performance: beguiling then joyful, simple then suave". Their next recording, also for Resonus, will be *The Madrigal Reimagined*: a unique perspective on the diverse forms and influences of the Italian madrigal, with guest artists Hannah Ely (soprano) and Toby Carr (lute).

News, photographs, articles and video can be found at www.monteverdistringband.com

Violin

Oliver Webber
Sarah Moffatt

Viola

Wendi Kelly
David Brooker

Bass Violin

Mark Caudle

Violone

Peter McCarthy

ENGLISH CORNETT & SACKBUT ENSEMBLE

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to regular recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. As of October 2022 ECSE is also Ensemble in Residence at Holy Sepulchre, London, the National Musician's Church.

ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*.

Upcoming plans for 2022 and 2023 include concerts and a recording with the Irish vocal ensemble Resurgam, plus ensemble recitals in Edinburgh, Brecon, York and Manchester. For our 30th anniversary year in 2023 we will once again participate in the NCEM/BBC Radio3 Young Composer Competition, culminating in a broadcast recital on Radio 3.

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Andy Harwood-White
Emily White

Cornett

Gawain Glenton
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Organ

Silas Wollston

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