

Saturday 25 March 2023, 7.30pm

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



MOZART

Mass in C Minor

GATTI (after Haydn)

Creation Mass

HAYDN

Insanae et vanae curae

Ffion Edwards Soprano

Shakira Tsindos Alto

Phillip Costovski Tenor

Jack Holton Bass

with the **Thames Sinfonia**

Andrew Griffiths Conductor



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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 8942 2275 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

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~ ~ PROGRAMME ~ ~

Haydn: *Insanae et vanae curae*

Gatti (after Haydn): *Creation Mass*

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

~ ~ INTERVAL ~ ~

Mozart: *Mass in C minor*

Kyrie

Gloria

Gloria in excelsis

Laudamus te

Gratias

Domine

Qui tollis

Quoniam

Jesu Christe - Cum Sancto Spiritu

Credo

Credo in unum Deum

Et incarnatus est

Sanctus

Benedictus

HAYDN (1732 - 1809)

Franz Joseph Haydn was born in Rohrau, Austria, the son of a wagon-maker. From an early age he showed an unusual musical aptitude. His parents, however, had hoped that he might become a clergyman. Therefore, before he was six, he was sent to nearby Hamburg to receive his early education, to read and write and study the catechism. As he was so obviously musical, he also had instruction in both wind and string instruments.

At the age of eight, he was recruited to the choir of St. Stephen's Cathedral in Vienna, as a soprano soloist. He was a star pupil there but, after his voice had broken, he was dismissed. Legend suggests that this was on the grounds that he had cut off the pigtail of a fellow chorister as a prank, for which he was duly punished. It would seem that his early life up to when he was 17 had been not only away from his family, but impoverished. Later, he himself claimed that he had received *'more floggings than food'*.

For several years after leaving St Stephen's, Haydn was living only just above the breadline. Being, by his own account, an unexceptional performer *'a wizard on no instrument...[but]... not a bad clavier player or singer'*, for the next eight years he led a Bohemian life. He played at social functions, taught and arranged music, with his composing activities confined to the end of a long day, stretching into the night hours. He studied the music of CPE. Bach and had a few lessons in composition from Nicolo Porpora (1686-1768), a famous composer of the day.

Nonetheless, Haydn's reputation as a composer grew and in 1758, he was appointed music director and composer for Count Morzin. Two years later, Haydn married Maria Anna Aloysia Apollonia Keller, the daughter of a hairdresser, having been really in love with one of her sisters. She was three years older than him and *'ill-tempered, jealous and shrewish'*, according to one music historian. Apparently she did not like music and was a poor housekeeper. Haydn, allegedly, referred to her as *'that infernal beast'*. He rationalised his later extramarital affairs as due to the fact that she was *'unable to bear children... [therefore he was] ... less indifferent toward the attraction of other women'*.

Not long after, in 1761, Haydn entered the service of Prince Paul Anton Esterhazy, as Vice-Kapellmeister. His employer was head of the greatest and richest family in Hungary and was a lover of art and music. His castle at Eisenstadt had 200 rooms for guests and contained theatres as well as parks. Prince Paul Anton died only a short while after, in 1762, being succeeded by his brother Nicholas who was also passionate about music.

A splendid new palace called Esterháza was built, which was the greatest palace in Europe except for Versailles. It contained, among many other luxuries, a marionette theatre and a 400-seat theatre for opera. Following the death of incumbent Kapellmeister, Gregorius Werner, Haydn took over the prestigious position. His duties thus included 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.



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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, notably the string quartet, four-movement symphony and piano sonata.

The Haydn authority HC Robbins Landon estimated that from 1780 to 1790, the composer conducted 1026 performances of Italian opera, not to mention the marionette operas and the incidental music to plays. His hard work had compensations. He had a good salary, a maid, a coachman, a carriage and horses, lived in one of the showplaces of Europe and commanded a fine body of handpicked musicians. Haydn himself often led performances from the keyboard. All of this was a far cry from his impoverished early years. 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.

Following the death of his wife in 1800, Haydn did not enjoy good health, being increasingly afflicted by serious bouts of rheumatism that restricted his mobility, but he continued to compose some of his greatest works. This late flowering included two oratorios, *Die Schöpfung* (*The Creation*) and *Die Jahreszeiten* (*The Seasons*). His last days were darkened by the sounds of French guns bombarding Vienna, Napoleon having entered the city on the day before Haydn died, on the 31 May 1809.

INSANAE ET VANAE CURAE

From the 1760s, Haydn had produced works of great invention, charm and liveliness. There was no form of music to which he had not contributed. He had not challenged the Establishment in the manner that Mozart and Beethoven had and some at the time viewed his music as '*too light and mellifluous*', his '*lusty peasant-like minuet movements... common or vulgar*'. In the 1770s, however, Haydn, reflecting the artistic developments of the age, experimented with a more personal, emotionally expressive, style of writing, during the '*Sturm und Drang*' period.

Thus, in 1774-75, Haydn composed his first great work, an oratorio, *Il ritorno di Tobia*, (*The Return of Tobias*). It accompanies an Italian text by Giovanni Gastone Boccherini taken from the apocryphal book of Tobit. The latter tells the story of Tobit and Sarah, both observant Jews who are unaccountably afflicted by malevolent forces – Tobit is rendered blind and seven successive husbands of Sarah were killed by a demon on their wedding night. With the intercession of the angel Raphael sent by God, Sarah and Tobias, the son of Tobit, fall in love. Not only is Tobias not killed for his liaison with Sarah, but he has the wherewithal to heal his father's blindness. His return with his lover is most propitious.

Haydn's choice of subject matter for his largest work at that time is curious, not least given the unsatisfactory nature of his own marriage. Regardless, his oratorio was very well received in Vienna when first performed, although an attempt to revive it in 1784 came to nothing.

Later, however, obviously not deterred by its slump in popularity, Haydn sought to improve its dramatic structure, in removing several arias and adding two choruses. Evidently, Haydn considered one of the newly composed choruses, the storm chorus *Svanisce in un momento*, to be a worthwhile composition. After his return from a most successful stay in London, in 1795, he adapted it as the motet *Insanae et vanae curae*.

The motet is in two sections. The stormy opening section, written in the key of D minor, is full of clashes with agonised string figures. The second section, a *Quid prodest* in F major, is calmer. The first section is repeated in a shortened form, before the calm section returns, now in D major, with the rewritten vocal parts.

GATTI (1740-1817)

Little is known of Luigi Gatti's life. Born in 1740, in Lazise, on the eastern shore of Lake Garda, he was the son of an organist, Francesco della Gatta. He was destined for a lifetime in the priesthood, having been ordained in Mantua. However, he became known as a composer, principally of operas and as his musical reputation had spread, in 1783, he was appointed to the prestigious role of Kapellmeister in Salzburg. During the late 18th century at the Royal Courts of Northern Europe, it should be understood, Italian composers were in vogue. In his new post Gatti directed the musical ensemble of the Prince-Archbishop, Hieronymus of Colloredo. No less than Leopold Mozart had hoped or expected to obtain that post, since for over a decade he had been benefitting from the Prince-Archbishop's patronage.

The Mozart family's disgruntlement with Gatti's eminent employer may have rubbed off on this Italian composer. In one of Wolfgang's letters to his father, the son refers to Gatti as '*the ass*', also suggesting that the man and his musical capacities merited his surname, 'Gatto', in Italian meaning tom-cat. Presumably, such insults were never levelled at Gatti directly, since it is recorded that after Wolfgang's death, between 1801 and 1804, the Italian had helped Mozart's musically talented sister, Nannerl, to locate some of her late brother's lesser known works.

Gatti's term of office as Kapellmeister was not smooth. Music-making in the Prince-Archbishop's Court was necessarily disrupted by the ravages and deprivations of the Napoleonic Wars, which were visited on it from 1796. Gatti's employer, as the secular lead for the region surrounding Salzburg, as well as its (Roman Catholic) spiritual head, would have been an obvious target. Indeed, such was the threat of the advancing French troops, in 1800, that the Prince fled the palace.

Until then, Gatti had, among his other performing duties, needed to produce compositions for the private use of Colloredo, who was a keen string player. The composer's musical output, therefore, while revealing a range of styles and displaying an appropriate degree of ostentation, did not require great technique to perform - the Prince-Archbishop himself was frequently involved with his ensemble, playing the second violin or viola part.

Gatti's surviving works include sonatas, sextets and septets, as well as sacred choral music. There is also a book of studies to develop bassoon technique that remained in circulation well into the 20th century. This diversity of output speaks to the wide range of compositions of which Gatti was capable, his creative life spanning the Baroque and Classical eras.

Schöpfungsmesse (*Creation Mass*) a work of Gatti's maturity, was almost certainly composed during the period 1803-1805, when music at Court had begun to recover from the adverse effects of the wartime interruptions. The forces required to perform the piece - at least two singers per part and a substantial orchestra - suggest a revival in the fortune of the Archbishopric.

Gatti selected movements from Haydn's Oratorio *Die Schöpfung* (*The Creation*), written by Haydn between 1796-1798, that matched the character of the relevant portions of the Latin Mass, making any necessary changes to accommodate the requisite liturgical texts. In Vienna and elsewhere in this period the notion of intellectual property and plagiarism could be fiercely debated among composers and publishers. There appears to be, however, no record of Gatti's *Schöpfungsmesse* causing any such controversy or legal dispute. Indeed, his appropriation and adaptation of Haydn's original was not an atypical enterprise at the time.

In Gatti's hands, both the music and text of *Die Schöpfung*, were edited and rearranged, the former being underlaid with substituted sacred texts. In selecting and re-arranging relevant excerpts from the original orchestral score, Gatti would have had in mind the musical resources available to him in Salzburg. Like an Oratorio, the Mass can be sung to a variety of musical accompaniment, ranging in size and scope from a single organ to a full orchestra. While both genres represent religious compositions, compared to the Mass, the Oratorio, in portraying the lives of saints or passages from the Bible, tends to be freer in form and more theatrical. This is because the Mass must reflect the structure imposed by the liturgy of worship, though this does not dictate that its music cannot be uplifting and joyful.

Today's listener is ideally placed to judge Gatti's success, borne out of his respect for the senior composer, in causing as little disruption as possible to Haydn's music. The organisation of the segments of *Die Schöpfung* selected by Gatti is:

Kyrie: No. 34, *Singt dem Herren alle Stimmen* (Sing the Lord, ye voices all)

Gloria: No. 13, *Die Himmel erzählen die Ehre Gottes* (The heavens are telling the glory of God); No. 27, *Zu dir, O Herr* (On thee each living soul awaits)

Credo: No. 22, *Nun scheint in vollem Glanze* (Now heaven in all its glory shines); No. 12, *In vollem Glanze steigt jetzt* (In splendour bright is rising now); No. 10, *Stimmt an die Saiten* (Awake the harp, the lyre awake)

Sanctus: No. 4, *Mit Staunen sieht das Wunderwerk* (The marvellous work beholds amazed)

Benedictus: No. 4, *Mit Staunen sieht das Wunderwerk* (The marvellous work beholds amazed)

Agnus Dei: No. 19, *Der Herr ist groß in seiner Macht* (The Lord is great in his might).

Gatti's adoption of an attitude of minimal change means that some of Haydn's work is imported almost wholesale. In a few movements (especially the *Gloria* and *Credo*), however, greater re-structuring is evident. This might serve to distract the listener who is familiar with the original, since, inevitably, not all the newer text fits comfortably with music written for another purpose and context.

Gatti's *Schöpfungsmesse* remains very little known. After 1806, when the post of Prince-Archbishop had been abolished and music at the Salzburg Court disbanded, it may not have been performed at all. It was resurrected in 2001 and, subsequently, has been recorded as a CD (via Carus), performed by Dresdner Kreuzchor and Dresdner Philharmonie, under the direction of Roderich Kreile.

MOZART (1756-1791)

Wolfgang Amadeus Mozart, as he became known, was born in Salzburg to Johann Georg Leopold and Anna Maria Walburga. Of their seven children, only two survived - Maria Anna ('Nannerl') and Wolfgang. Leopold was a notable musician - a talented violinist and composer at the Archbishop's Court - being especially remembered for producing a violin tutor, published in 1756. Aware that both of his children showed prodigious musical talent, the father elected to promote them not only via encouraging their respective musical talents but also exhibiting them to the Courts of Europe, the learned musical academies and the public. Nannerl was singer and keyboard player and Wolfgang excelled at violin and clavier, as well as showing promising signs in musical composition.

The family Mozart was thus on the road from the time Wolfgang was six years old. As an adult, he would make further tours. In all, 14 of his (almost) 36 years were spent away from home. Necessarily, this itinerant and rarefied lifestyle would take a toll. Remarkably, however, his zest for music-making, especially for composing, showed little sign of diminishing: most of the musical works for which he is justly remembered being composed in the last decade of his life. Overall, his compositional output was enormous - sometimes estimated as over 800 compositions, which comprise: some 20 operatic works; 17 masses; 21 piano concertos; concertos for violin and also for wind instruments (notably four horn concertos and a clarinet concerto); 27 string quartets, six string quintets and much other chamber music; 41 symphonies; and one Requiem.

The personal price paid by Wolfgang, reflecting the absence of a broader education and of a wider range of social contacts, let alone a peer group, was the impoverishment of his capacity to take care of himself in attending to matters of everyday life, whether domestic or financial. His father had provided him with whatever structure and support had been deemed necessary to nurture his son's musical gifts. Wolfgang's early biographers, Friedrich Schlichtegroll (1793) and Franz Niemetschek (1798) viewed him similarly. Mozart was, *'a man as far as his art was concerned... [but]... in almost all other matters a child'* He was *'so exceptional an artist... [but] ...not equally great in the other affairs of life'*. They each saw him as his own worst enemy.

Evidence for these assertions can be found, perhaps, in the fact that a musician with such talents should have had no trouble in landing a lucrative position and keeping it. Wolfgang could think of a string quartet and then write out the four separate parts, without making a prior complete score of all the parts. He had no need to check harmonies, instrumental balance or to iron out stylistic inconsistencies. He could read at sight any music put before him. He could hear a long piece of music and immediately write it down note for note, as with Allegri's *'Miserere'*, which he heard only once in the Vatican City. Although Wolfgang spent his adult life looking for a post, preferably at Court, that would provide him with a large and guaranteed salary, he never found it.

In 1777, on tour with his mother, his letters to his father speak of musical schemes that failed to flourish. These merely served to evoke his bravado, as he continued to believe that success would be just around the corner. The next impractical project would bear fruit. That year failure followed failure in Munich, Mannheim and Paris and en route, in Mannheim, much to the dismay of Leopold, his son made friends with the Weber family. To his father, these were less than desirable folk, who had little money, lived a bohemian lifestyle and had been associated with lawsuits. It was a musical family, however, and Wolfgang was soon infatuated by one of the four daughters, Aloysia. She was 18, blessed with a beautiful voice and had a promising future as an opera singer.

The link with the family was broken, albeit temporarily, when mother and son pressed on to Paris. Sadly, it was there that Mozart's mother, Anna Maria died.

Back in Salzburg, as Wolfgang had no reason to linger in Paris, he was dispirited, not least, because he was so recently bereaved and he had discovered that Aloysia had jilted him. He took up a post as Court composer to the Prince-Archbishop Colloredo but only ambivalently so. He believed that the atmosphere of the palace was altogether too restrictive and that his artistic talents could not flourish. Nevertheless, from this time, Wolfgang produced what are now considered his most mature works: the *Coronation Mass*; *E-flat Concerto for two pianos*; the opera *Idomeneo*, in addition to the *Mass in C Minor* and the *Requiem*.

In 1781, having been dismissed by Colloredo and with little money, he moved to Vienna, where the Webers were then residing. Having moved in with that family, Wolfgang was soon reporting to his father his plan to marry Constanze – one of the other Weber daughters. Sadly, she did not display aptitude or skills to offset her husband's domestic deficiencies or financial extravagances. In other ways, however, the couple were well-matched, the outside view being one of a happy marriage. Money came in via a string of successful productions, in 1782 for example, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*). In 1787 he was appointed to the post of Chamber Composer to Emperor Joseph II, although he believed the salary (800 gulden) was unsatisfactory; '*Too much for what I do, too little for what I could do*'. This self-contradicting statement, perhaps, reflects his deep-seated discontent and ambivalence.

Wolfgang and Constanze certainly made money in Vienna. However, their lifestyle involving frequent relocations within the city – 11 separate residences in nine years – meant that outgoings were high. They were frequently, and increasingly, in debt. Even though his *Die Zauberflöte* (*Magic Flute*) was a smash hit and must have brought in a sizeable sum of money, things for the couple and their two surviving children (four more had died in infancy) were bleak. Due to his overworking, profligate spending and his advancing kidney disease, he was much weakened and died on 5 December, 1791. There was little money for the funeral service and burial, hence, his final resting place was in an unmarked common grave in St Marx Cemetery, now a public park.

Within his lifetime, remarkably few of his works had been published, a mere 144. It was thanks to Constanze, therefore, who developed quickly into a successful business woman, for obtaining excellent prices for the works' publication rights. Wisely, she had retained the large mass of original manuscripts. Mozart's music, however, was little played during the ensuing century - the Romantic period. When it was, it tended to be conveyed in the style of that period. Thus, it was not until after the Great War that there were attempts to revive his music with performances in the Classical tradition, one to which he, along with Joseph Haydn, had contributed so much. According to a more modern biographer, Harold Schonberg, Wolfgang Amadeus Mozart can be '*put forward as the most perfect, best equipped, and most natural musician the world has ever seen*'. Despite his immaturity in his everyday dealings and his interpersonal insensitivities, his music touches people of all social strata. It will have brought joy and solace to millions. His melodies must rank as some of the most memorable ever written.

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

Led by KCS Musical Director Andrew Griffiths
with Accompanist Gavin Roberts

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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.

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

Interval tea & cake included

MASS IN C MINOR

During Mozart's tenure of the post of Court Composer, in the employ of the Prince-Archbishops of Salzburg, he had written 16 Masses. These are mostly short and simple, with limited dramatic potential, reflecting the spirit of an encyclical from Pope Benedict XIV, '*Annus qui hunc*' on church music. This required that, from 1749, church music must avoid sounding profane, worldly or theatrical, prominent operatic influences having infiltrated the medium of the Mass, especially in Italy.

Aware of the more permissive practices there, Mozart had been dissatisfied with the constraints imposed upon his composition in Salzburg, which had only been reinforced by no less than Emperor Joseph II of Austria (1741-1790) and supported by successive Prince-Archbishops. As early as 1776, therefore, in a letter to Padre Martini, a friend and teacher in Bologna, Mozart had complained, '*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*'. Clearly, he was harbouring bigger and bolder ideas about the genre than he felt able to realise in his native Salzburg.

In the summer of 1782, having been dismissed by the Prince-Archbishop Colloredo and left Salzburg for Vienna, Mozart started to compose his *Mass in C minor*. One important stimulus for its production, at this point in his career, was his embracing more fully music from the Baroque, especially using fugal forms. It was in part his contact with Baron Gottfried van Swieten (1733-1803), the Imperial Court Librarian, which enabled him to be better acquainted with the music of Handel and the Bachs (CPE, WF and JS). Such music in Mozart's day tended to be the preserve of a few specialists and considered old-fashioned.

An equal, if not greater, stimulus to compose, however, came from Mozart's marriage to Constanze and his deteriorating relationship with his father. The latter had reached a low point, following the son's announcement of his plan to marry her. His father, Leopold, had made no secret of his distaste for her whole family, as revealed by letters that survive from that time. The groom had thus not received his father's approval prior to marrying. This had been grudgingly given but receipt of it had arrived only after the wedding ceremony. Later, on 4th January 1783, Mozart wrote to his father that he had made a vow to himself that, if he succeeded in marrying Constanze, he would compose a Mass in thanks. He mentions, most likely in an attempt to placate his father, that '*The score of half a mass [is]... lying here waiting to be finished, [and]... is the best proof that I really made the promise...*'.

True to his vow, the *Mass in C minor* was duly performed at the Church of St Peter's Abbey, which was outside the jurisdiction of Prince-Archbishop Colloredo. It formed part of a service on 26 October 1783. It is recorded that Constanze sang the solo soprano line, but otherwise there is no report of the performance, so it is not known if or how Mozart filled in the sections of the mass that are now missing - part of the *Credo* and all the *Agnus Dei*. It is scored for: one flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, organ, strings, two sopranos, tenor, bass and chorus, which provides plenty of opportunity for varied instrumentation.

The opening *Kyrie* (Andante moderato) in C minor begins quietly with a chromatic descending theme on strings. The chorus enters with a rising and descending fanfare figure. The following section for chorus on *Kyrie eleison* is a majestic, darkly brooding fugue supported by trombones. The *Christe eleison* is a comforting, soaring melody for soprano with choral interjections. The chorus returns with a repeat of the *Kyrie* fugue.

The *Gloria* comprises seven contrasted sections. The *Gloria in excelsis Deo* (Allegro vivace) in C major for chorus is a joyous, bouncy movement. The *Laudamus te* (Allegro aperto) in F major for soprano is a coloratura aria with an agile vocal line full of leaps of over an octave and rapid, ornate runs. The accompaniment is delicately scored for strings, oboes and horns. The *Gratias agimus tibi* (Adagio) for five-part chorus in A minor is a short, anguished section with trombones very evident in the texture. The *Domine Deus* (Allegro moderato) in D minor is a virtuoso display for two soprano soloists and strings, which evokes operatic arias from an earlier period. The *Qui tollis* (Largo) in G minor for double chorus takes us to the world of the Baroque. It is full of double-dotted French rhythms in the strings, dramatic block chords in the chorus, with strident trombones lending gravity. It ends in the major to prepare for the next section. The *Quoniam tu solus* (Allegro) is an E minor trio for two soprano and tenor soloists and strings. It is very Italianate and again recalls the music of a previous era. The *Jesu Christe* (Adagio) in C major provides a brief choral introduction to the final extended *Cum Sancto Spiritu* (Allegro), an *alla breve* fugue in C major in which Mozart is showing off what he has learnt from Bach and Handel but updating it for 18th century sensibilities.

The incomplete *Credo* comprises only two sections. *Credo in unum Deum* (Allegro maestoso) in C major is a lively movement for five-part chorus. *Et incarnatus est* (Andante) in F major is a lilting Siciliana for coloratura soprano soloist with an accompaniment of strings and woodwind.

The *Sanctus* (Largo) in C major for double chorus is a stately affair with trombones and hushed string accompaniment. (The score of the *Sanctus* is incomplete and its reconstruction in this performance is by HC Robbins Landon). The *Osanna* (Allegro comodo) again in C major for double chorus, is a sprightly double-fugue. The *Benedictus qui venit* (Allegro comodo) in A minor is for a quartet of soloists. It leads into a recapitulation of the *Osanna* to finish the work.

Programme notes courtesy of Paul Chambers and Kingsley Norton

INSANAE ET VANAЕ CURAE

Insanae et vanae curae invadunt mentes nostras,
saepe furore replent corda, privata spe.
Quid prodest, O mortalis,
conari pro mundanis,
si coelos negligas,
Sunt fausta tibi cuncta, si Deus est pro te.

Vain and raging cares invade our minds,
Madness often fills the heart, robbed of hope,
O mortal man,
what does it profit to endeavour at worldly things,
if you should neglect the heavens?
If God is for you, all things are favourable for you.

THE MASS - Gatti and Mozart

The text in italics was not set in Mozart's Mass

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

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

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things
visible and invisible.
And in one Lord Jesus Christ,
only-begotten son of God.
born of the Father
before all ages;
God of God, light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things are made.

Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

*Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.*

*Et resurrexit tertia die,
secundum Scripturas*

Et ascendit in coelum:

sedet ad dexteram Patris.

*Et iterum venturus est cum gloria,
iudicare vivos et mortuos:*

cujus regni non erit finis.

Et in Spiritum sanctum Dominum, et vivificantem:

Qui ex Patre, Filioque procedit.

*Qui cum Patre, et Filio simul adoratur,
et conglorificatur:*

Qui locutus est per Prophetas.

*Et unam, sanctam, catholicam et apostolicam
Ecclesiam.*

*Confiteor unum baptisma
in remissionem peccatorum.*

Et expecto resurrectionem mortuorum

Et vitam venturi saeculi.

Amen.

Who for us men,
and for our salvation
came down from heaven;

And was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.

*He was crucified also for us,
suffered under Pontius Pilate,
and was buried.*

*And the third day He rose again
according to the Scriptures;
and ascended into heaven.*

*He sitteth at the right hand of the Father;
and he shall come again with glory
to judge both the living and the dead;
and His kingdom shall have no end.*

And the Holy Ghost, Lord and giver of life:

Who proceedeth from the Father and Son.

*Who with the Father and Son
together is worshipped and glorified:*

Who spake by the Prophets.

*And 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.

SANCTUS

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

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

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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

AGNUS DEI

*Agnus Dei, qui tollis peccata mundi, miserere
nobis.*

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

*Lamb of God, who takes away the sins of the
world, have mercy on us.*

*Lamb of God, who takes away the sins of the
world, grant us peace.*

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 reinventions to the Royal Opera for *Alcina*, Opera Collective Ireland for *Semele*, and to the Orchestra of the Swan to conduct music by Paul Patterson.

FFION EDWARDS - SOPRANO



The London based Welsh soprano was a Young Artist with the National Opera Studio in the 21/22 season. She is a Master of Performance RCM graduate under the tutelage of Dinah Harris and is an alumna of the Royal Welsh College of Music and Drama.

Ffion recently made debuts at Glyndebourne Festival Opera giving two performances of 'Oberto' in Handel's *Alcina*, Glyndebourne Touring Opera as 'First Bridesmaid' in Mozart's *Le Nozze Di Figaro*, Opéra National de Lorraine in the role of 'Kristin' in *Julie* by Belgian composer Boesmans and English

National Opera in the role of 'Frantík' and 'Jay' in Janáček's *The Cunning Little Vixen*.

As a soloist, Ffion has worked with the English National Opera Orchestra, Welsh National Opera Orchestra, performed Bach *Ascension Oratorio* (RCM), Bach *B Minor Mass* (Tilford Bach Festival), *Messiah* (Bristol Cathedral), *Eternal Light* (Gloucester Cathedral) and debuted at the Royal Albert Hall. Winner of the Handel Prize in The Maureen Lehane Virtual Vocal Awards 2021, Ffion has given private recitals accompanied by maestro Carlo Rizzi and performed for HRH King Charles at his home in Wales.

Ffion has recently covered 'The Queen of the Night' in Mozart's *The Magic Flute* with the Welsh National Opera and looks forward to covering 'Cunegonde' in Bernstein's *Candide*, also with the Welsh National Opera in the summer.

SHAKIRA TSINDOS - ALTO



Australian/Cypriot mezzo-soprano Shakira Tsindos was a 2021/2022 young artist with the National Opera Studio, an emerging artist with Oxford Lieder and is a Samling Artist.

Shakira most recently performed as the mezzo-soprano soloist in Scottish Opera's Autumn & Spring Opera Highlights Tour, as Suzy & Lolette in *La rondine* with IF Opera and made her Bournemouth Symphony Orchestra debut as the mezzo-soprano soloist in the world première of Teresa Barlow's *Requiem 2020* in 2022. Further solo concert work includes: Mozart's *Missa Brevis in D minor* in Norway, Handel's *Messiah* and Vivaldi's *Gloria*.

Shakira's principal work has spanned across various companies in Australia including Opera Australia, Victorian Opera, and as a soloist with the Melbourne Symphony Orchestra conducted by Sir Andrew Davis.

Further UK and European debuts include the title role in *Carmen*, Dorabella in *Così fan tutte*, Zerlina in *Don Giovanni*, Dorothee in *Cendrillon*, Kate Pinkerton in *Madama Butterfly* and Alisa in *Lucia di Lammermoor*. With the National Opera Studio Shakira has also performed with the English National Opera, Scottish Opera, Welsh National Opera and Opera North.

In 2023, Shakira will perform as Hänsel in *Hänsel und Gretel* with Opera Holland Park in their Young Artist production and as Second Witch in *Dido and Aeneas* with Waterperry Opera Festival.

Shakira won the Nigel Beale First Prize at the 2021 Hurn Court Opera competition, is an award holder with Help Musicians UK, the Tait Memorial Trust and the Australian Music Foundation. She holds a Masters of Performance from the GSMD.

PHILLIP COSTOVSKI - TENOR



Australian tenor Phillip Costovski received his Master of Arts at the Royal Academy of Music under the tutelage of Professor Raymond Connell, generously supported by the Joyce Campbell Lloyd Scholarship. He is a 2022/23 young artist with the National Opera Studio and the recipient of the Sybil Tutton Opera Award from Help Musicians and the Tait White Loewenthal Award from the Tait Memorial Trust. In 2022 he was an Opera Holland Park young artist, performing the role of Triquet in their June production of *Eugene Onegin* as well as performing Bardolph in British Youth Opera's production of *Sir John in Love* and Elvino *La sonnambula* with Random Opera. He was also the inaugural recipient of the 2021 Lady Galleghan London Award for Australian singers, during which he performed with Opera Holland Park as Pásek in *Cunning Little Vixen*.

Phillip's other operatic roles include Bénédicte *Béatrice et Bénédicte* (Queensland Conservatorium), Count Belfiore *La finta giardiniera* (Queensland Conservatorium), Basilio *Le nozze di Figaro* (Sound Thinking Australia), Rinuccio *Gianni Schicchi* (Sound Thinking Australia) and in 2018 he premiered the role of Henry in Paul Dean's new opera *Dry River Run*.

In 2021 he was a Samling Young Artist, working with pianist Malcolm Martineau, soprano Joan Rodgers and actor James Garnon of The Globe Theatre. Phillip also performs regularly as a concert soloist in works including Handel's *Messiah*, *Requiem in D* by Mozart, *Mass in C* by Beethoven, *Magnificat in D* by Bach and Rossini's *Petite Messe Solennelle*.

JACK HOLTON - BASS



Jack Holton is a Young Artist on the Global Talent Programme at the National Opera Studio and a Young Artist with Opera Prelude, having previously trained on the Opera Course at Guildhall School of Music & Drama under John Evans. This year he is the grateful recipient of a Help Musicians Sybil Tutton Opera Award, an Opera Awards Foundation Bursary, and was the winner of the Musicians' Company 2022 Saloman Seelig Award.

At GSMD in 2022, Jack performed Simon *Miss Fortune*; Ben Upthegrove *The Telephone*; Der Zar *Der Zar lässt sich photographieren*. At Opera Holland Park Jack performed the role of La Poigne *Margot la Rouge*, and

Master Page *Sir John in Love* for British Youth Opera.

Previous roles include Count Anckarström *Un ballo in maschera* (Opera Holland Park - Young Artist); Le Podestat *Le docteur Miracle* and Le Baron de Pictordu *Cendrillon* (GSMD); Don Parmenione *L'occasione fa il ladro* (British Youth Opera); Sky Masterson *Guys and Dolls* (West Green House Opera); Don Giovanni (for Rogue Opera and The Merry Opera Company); Eugene Onegin (Oxford Alternative Orchestra/The People's Opera); 3rd Bandit *Don Quichotte* (Wexford Festival Opera); The Count *The Marriage of Figaro* (Hewletts Opera).

Other significant performances include Elder Brother *The Hogboon* and one of the Princes des ténèbres *Le Damnation de Faust*, both under the baton of Sir Simon Rattle with the LSO, and singing as the baritone soloist in Stravinsky's *Pulcinella* under the baton of Joshua Weilerstein in Milton Court Concert Hall.

THAMES SINFONIA

Thames Sinfonia, sister orchestra to the period instrument Purcell Orchestra, is comprised of professional players from London's most prestigious orchestras and ensembles. With London performances in the Queen Elizabeth Hall, St John's Smith Square and Cadogan Hall, it has also performed at venues throughout the South of England. For tonight's performance of music from the Classical era, 'natural brass' instruments are being played. Listen out for the special sounds that they make!

From its home base in South London, Thames Sinfonia continues to develop its outreach work with Sutton Music Hub and with the professional Carshalton Opera Company. Their most recent production was a new shortened version of *Carmen* for chamber ensemble, singers and dancers, arranged and conducted by Musical Director, Robin Page. This autumn sees *Die Fledermaus* by Johann Strauss, the 'Waltz King', in family-friendly performances on Saturday 15th October.

First Violin

Peter Hanson (Leader)

Jayne Spencer

Rosie Henbest

Elsbeth MacLeod

Clare Raybould

Second Violin

Alison Strange

Viviane Plekhotkine

Sarah Hill

Viola

James Flannery

Diana Mathews

Wendi Kelly

David Brooker

Cello

Chris Allan

Elizabeth Andrews

Double Bass

Alice Kent

Flute

Emma Williams

Carolyn Hope

Oboe

Emily Cockbill

Richard Lines-Davies

Bassoon

Alex Davidson

Ali Anderson

Horn

Gavin Edwards

Amanda Michell

Trumpet

Robert Vanryne

Rebecca Toal

Trombone

Miguel Tantos (Alto)

Hilary Belsey (Tenor)

Adam Crighton (Bass)

Timpani

Janne Metsapelto

Chamber Organ

Gavin Roberts

Orchestra Manager

Natasha Hale

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Sarah Stokes
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Alison Whitcher
Guyanne Wilson
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Deborah Albon
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Chrissie Bestley
Veronica Birley
Ruth Bolton
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Meg Lewis
Anneliese Mackenzie
Claire Millar
Anne Miller
Sarah Morton
June Pearson
Emma Powell
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Veronica Skates
Pat Smith
Gill Stock
Lorna Syrus
Lucy Thomas
Elizabeth Tofts

TENORS

René Barclay
David Chan
Elizabeth Chan
Michael Cox
Tim Holmes
Kingsley Norton
Rod Pearson
Richard Siberry
Gabriel Steer
Neil Varey

BASSES

Jeremy Antrich
John Bassett
Rod Bellamy-Wood
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Chris Jacob
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Stathis Papadopoulos
Marcus Petrat
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It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances.
Any donations or legacies would be used to purchase and hire music, to rent performance facilities or to pay the day-to-day operational expenses of the organisation.

Please send any donations to:

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We've moved offices!

After 27 years in Bishop's Palace House by Kingston Bridge, our Kingston office has moved. We haven't moved far – Riverview House is just across the bridge.

Our new address is:

Riverview House, 20 Old Bridge Street, Hampton Wick,
Kingston upon Thames KT1 4BU

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