

Saturday 22 June 2024, 7.30pm

St Andrew's Church

Maple Road, Surbiton KT6 4DS



A PURCELL CELEBRATION

Including Dido and Aeneas and My heart is inditing

Rosalind Dobson & Shafali Jalota Soprano

Shakira Tsindos Mezzo-soprano

Felix Gygli Baritone

The Purcell Players

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

~ ~ NEXT KCS CONCERT ~ ~

16th November 2024 at 7.30 pm

Handel – *Israel in Egypt*

Soprano: Georgie Malcolm & Harriet Cameron;

Counter-tenor: Alexander Hutton; Tenor: Sebastian Hill;

Bass: Alaric Green & Jacob Harrison

The Purcell Orchestra

Andrew Griffiths - Conductor

All Saints Church, Market Place, Kingston KT1 1JP

For further details contact the Box Office on 020 8398 0651

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~ ~ PROGRAMME ~ ~

A Purcell Celebration

Praise the Lord, O Jerusalem

In the black dismal Dungeon of Despair

(Felix Gygli - baritone)

Remember not, Lord, our offences

O dive custos Auriacae domus

(Rosalind Dobson & Shafali Jalota - sopranos)

My heart is inditing

~ ~ INTERVAL ~ ~

Dido and Aeneas

Act I : The Palace

Act II Scene I : The Witches' Cave

Act II Scene II : The Grove

Act III : The Ships

Shakira Tsindos - Dido / Sorceress / Spirit

Felix Gygli - Aeneas

Rosalind Dobson - Belinda / First Witch

Shafali Jalota - Second Woman / Second Witch

Luke Reader - Sailor



PURCELL (1659-1695)

For such a well-known English composer, surprisingly, little is known about Henry Purcell's personal life, including his date of birth. Scholars calculate this to be in the latter half of 1659 but no more accurately. His father was Henry Purcell senior, the Master of Choristers at Westminster Abbey. He married Elizabeth, whose maiden name is unknown. Henry junior was the third of their six children. In 1664, however, Henry senior died suddenly, and it is likely that Thomas, Henry junior's paternal uncle became the boy's legal guardian. Later, he is documented as referring to him as, 'my son'.

The Purcell family were to endure more hardship, however, as the plague of 1665-1666 swept London. Unlike wealthier citizens who could afford to move away from the overcrowded capital, the widowed Elizabeth and her children remained in the Great Almonry area, close to the Abbey. At that time, far from being a salubrious area, it was often a first settling point for newly arrived immigrants, some of whom were itinerant artists. Remarkably, she and all her children survived, probably due to Thomas' benevolence and generosity.

The period into which young Henry was born was one of great upheaval, not only for his family but nationally. After the execution of King Charles, Oliver Cromwell's puritan leadership of the 'commonwealth' had dealt a harsh blow to the country's musical life. Most public music-making was prohibited, despite Cromwell's personal appreciation of music.

However, the year after Purcell's birth, 1660, brought the restoration of the monarchy and, with Charles II on the throne, a new musical era was heralded. This was modelled on the musical styles of the Court of Louis XIV, which had provided support and shelter to the exiled Charles.

The reconstituted Chapel Royal bore a decidedly French imprint. This meant that new music produced by the Chapel's composers, being based upon dance forms, should be light-hearted and relatively frivolous compared to those of the more serious-minded, sometimes staid, English idioms. Such a change was not universally welcomed but Henry Purcell senior and his brother Thomas prospered, being re-appointed as Gentlemen of the Chapel Royal. Thus they resumed their wider musical careers. Their duties with respect to the Chapel served to enhance the dignity of the Court and affirm the monarch's status. The two brothers would have been dressed in the livery of the Royal Court, intricate details of which do survive in the relevant records!

After his father's untimely death and under his uncle's direction, Purcell's formal musical education continued as one of 12 musically gifted youngsters, the 'Children of the Chapel Royal'. This elite group of boys was tutored by the Royalist soldier-musician, Captain Henry Cooke. During the young man's membership, however, Cooke was succeeded as Master of the Children of the Chapel Royal by his son-in-law, Pelham Humfrey. The latter, a young composer, was a favourite of Charles II, who had been sent to France to imbibe the atmosphere and music of Louis' Court, under the illustrious Italian-born composer Jean-Baptiste Lully.

Humfrey, 12 years older than Purcell, returned bringing continental musical influences to bear in his teaching. The young Henry would have been provided with not only home-grown but also continental musical ingredients that would shape his own compositional style. Essentially, however, as a more or less full time member of the Chapel Royal staff until 1685, when Charles II died, Henry Purcell was a liveried employee, not a free agent. He had to be cognisant of and sensitive to the monarch's ever fashionable but fluctuating musical tastes and whims.

Purcell's graduation to adult roles within the Chapel Royal, which followed his voice breaking in 1673, saw him appointed as assistant to John Hingston. Keeper of the King's Instruments, he was also Purcell's Godfather, being succeeded by his Godson in 1683. In the intervening decade, Purcell had become a notable composer, marked by his completion of a series of fantasias scored for viols in three, four, five, six and seven parts in 1680. These mature works demonstrated the young man's mastery of older English forms. Not long after, possibly to curry favour with the King, Purcell mined a more fashionable continental vein, composing a series of sonatas for two violins, bass viol and organ or harpsichord. Published in 1683, his *Sonatas of III Parts* were dedicated to Charles II. To impress the monarch, these trios were deftly crafted to imitate the works of Italian masters. However, the educated ear would also discern some incorporated elements of earlier English chamber music traditions.

Between 1674 and 1678, as well as being Keeper of the King's Instruments, Purcell tuned the Westminster Abbey's organ. He also copied the organ parts to anthems (1675-1676) before succeeding Mathew Locke as the composer for Charles II's string orchestra (1677). Two years later, he was appointed organist at Westminster Abbey, succeeding John Blow. He had learned much from the latter, who was 10 years his senior.

Generously, the older composer and organist had resigned to promote his erstwhile pupil to replace him. From 1682, Purcell also became one of three nominated organists operating within the Chapel Royal. Remarkably, Purcell maintained all these appointments after the death of Charles II and through the reigns of James II and William III and Mary.

Notwithstanding his enormous and demanding workload, Purcell had found time to marry Frances Peters, in 1680 or 1681, the precise date not being known. From the combined families' coat of arms, which adorns the frontispiece of his *Sonatas of III Parts*, it appears she was from an aristocratic Catholic family. However, doubt has been cast on the status of the couple's respective claims to nobility. She is known to have been the daughter of a Flemish immigrant, John Baptist Peters. Their marriage produced at least six children. Three are known to have died in infancy. One, born in 1682, had died the same year, being named John Baptista after his maternal grandfather. One of the children who survived into adulthood, Edward, went on to become an accomplished musician and also had a son, Edward, who maintained the family's musical tradition.

In his short life, Purcell composed over 500 works, apparently, never straying far from Westminster. A loyal, if sometimes reluctant servant of the royal household, following Charles II's death in 1685, he was freer to follow his own musical instincts. Before the monarch's death, he had mainly written songs and ceremonial odes for the Royal Court. These were composed on request to mark special royal events, the vitality of his writing often masking the banality of the provided texts. Consequently, he had written little that was not regal or sacred.

Under the less restricting Court regimes of James II and William III and Mary II, Purcell and his contemporaries enjoyed greater compositional freedom. King James had shown little interest in the music of the Chapel Royal, so exerted no dominating influence, while William was frequently absent for long periods on military campaigns. This put Mary in the position of presiding monarch. Her genuine and informed interest in the arts meant that she appreciated the excellence of her Court's musicians and did not seek to restrict or direct them more than was required by royal etiquette.

After the reign of Charles, Purcell contributed incidental music to more than 40 plays, which were performed in London's public theatres. His single opera, *Dido and Aeneas* was written for a private girls' school in Chelsea, not for the public stage.

At that time there was no established operatic tradition in England. Semi-operas were the order of the day.

They comprised instrumental music and songs that were interpolated into spoken drama. Between 1690 and 1695, Purcell produced five semi-operas: *Dioclesian*; *King Arthur*; *The Fairy-Queen*; *Timon of Athens*; and *The Tempest*. *The Indian Queen*, also a semi-opera, was unfinished at Purcell's death but completed by his younger brother, Daniel. He was a highly respected composer, though not of the stature of his older brother.

Henry Purcell's most extended and ambitious works for ceremonial occasions were his *Odes for Queen Mary: Arise my Muse* (1690), *Love's goddess sure* (1692), *Celebrate this festival* (1693) and the annual celebrations of St Cecilia's day, she being the patron saint of music. The most renowned of the latter was, *Hail! Bright Cecilia* (1692). Nicholas Brady's poetic text for this extravagant work derived from John Dryden's 'A Song for St Cecilia's Day'. It was full of references to musical instruments and voices, to which Brady afforded individual births and personalities. In Purcell's hands they were manipulated as if characters in a play.

After a brief illness of unknown nature and cause, aged only 36, Purcell's resulting death left a grieving widow with several children. Frances, the named beneficiary in her husband's will, as recently unearthed records attest, would have also inherited her late husband's significant financial debts. Sadly, Purcell's enormous artistic contribution had not been equally matched by financial reward or, perhaps, sufficiently prudent money management. Nevertheless, most likely with help from members of the wider family, who were part of the musical fraternity, Frances ensured that many of her late husband's unpublished compositions found publication. Royalties arising from this enterprise would have been much needed by the bereft family. Purcell, as befitted his musical talents and high standing as a composer, was buried in the north aisle of Westminster Abbey, adjacent to the organ. His epitaph reads: '*Here lyes Henry Purcell Esq., who left this life and is gone to that Blessed Place where only His harmony can be exceeded.*'

ANTHEMS

Praise the Lord, O Jerusalem

The two works which begin and end the first half of our concert are 'verse anthems' – which is to say that they have separate parts for instruments, and combine passages for full choir, music for reduced for groups of voices ('verses'), and symphonies for strings. Both were designed for use on important royal occasions. *Praise the Lord, O Jerusalem* was written in 1689 for the coronation of William and Mary as co-regents. It begins in the minor key with solemn music for strings and later the choir, but shifts halfway through to the major mode and ends in sunny and festive vein.

In the black dismal Dungeon of Despair

In the black dismal Dungeon of Despair was published in 1688, in Book I of *Harmonia Sacra*. Its words derive from a poem written by Bishop William Fuller (1608-1675), one of several of the poet's that Purcell set to music. It is a devotional piece, whose expressive melody portrays a plea for mercy and redemption, scored for solo voice and continuo.

In the opening of this short work the singer's low register sets a desolate scene. A Christian soul is speaking in the first person, '*with dreadful expectation of my Doom*'.

Hitting all the high notes

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This sung phrase moves up in pitch only a single semi-tone before falling back down again, as if resigned to a '*certain horrid judgement*'. A flicker of hope sparks but only briefly. The suppliant sinks back into a litany of sins committed. After all a grim fate is justified. From such a deepening desperation, however, erupts a more passionate entreaty for mercy. There are precedents. Other notable sinners have been saved - Mary Magdalen, the thrice-denying disciple Peter. Finally, a welcome optimism arrives, suggesting that forgiveness and redemption can be expected.

Remember Not, Lord, Our Offences

Remember Not is a 'full anthem', without separate parts for instruments, and employing the full choir (in this case, divided into five, with two soprano parts) all the way through the work. It dates from roughly 1680 and was most likely written for Westminster Abbey, where Purcell was organist and Master of the Choristers. The texture of this work recalls the English-texted music by older composers such as of William Byrd (1543-1623) and Thomas Tallis (1505-1585) both in its use of counterpoint and its judicious clarity of text-setting.

However, Purcell's use of harmony is remarkable and deeply modern: witness, for example, the remarkable, anguished chromatic rising lines at '*but spare us, good Lord*', or the exquisite melting of the harmony at the theologically crucial corner, '*whom thou hast redeem'd with thy most precious blood*'.

O Dive Custos Auriacae domus

Also known as *Elegy upon the Death of Queen Mary*, this noble and moving music was composed by Purcell to celebrate the life of the much-loved and respected Queen Mary II. She had died childless in December 1694, at the age of only 32, from an attack of smallpox. At the time, it was not unusual for the deaths of public figures and other prominent individuals to be marked by poems or music, indicating the status of and respect for the deceased. Ruling jointly as monarch with her husband William, she was loved and respected by many. In her husband's frequent absences, fighting to maintain the integrity of his territories, she was the active royal voice. Well-educated, cultured and a supporter of the Arts, the literary and musical fraternities viewed her in a very positive light.

The text of Purcell's *Elegy* comes from a poem of Henry Parker, a scholar of New College, Oxford, to mark the passing of the beloved monarch. Purcell's setting of his words is for two voices. In the introduction, their beautifully melodic and expressive musical lines soar above an instrumental continuo. The two parts interplay and overlap gently in representing the first stanza of the poem. The middle section, which is livelier and in triple time, covers the poem's second and third stanzas, leading into the final melancholic section. This weaves its way, through many changes of key, before descending chromatically to its fittingly desolate resting place. In this manner, the life of the late monarch is charted, celebrated and mourned.

My Heart is Inditing

My heart is inditing is probably the richest and most brilliant of all Purcell's verse anthems. It was composed for use at the coronation of King James II in 1685, where it formed the climax to a sequence of nine anthems, performed as James' Queen, Mary of Modena, was crowned. Westminster Abbey would have been filled to the rafters for the occasion: an organ was set up especially, and we know that a large string and continuo section was employed to accompany Purcell's eight-part choir.

The text, taken from the book of Isaiah, narrates the royal couple's marriage, with the Queen's incorporation into the King's family and palace. Their role is to beget the next generation of 'princes', only male heirs being mentioned, but not forgetting their respective duties to their subjects. The latter are to be 'nursed', that is guarded, guided and provided for, hence, *'The Kings shall be thy nursing fathers and their Queens thy nursing mothers.'*

The work begins with an extended instrumental symphony, stately and contemplative. This moves, seamlessly, into a dancelike, triple time section, with imitative phrases passed around. The choir is ushered in, taking up the joyful cue. The ensuing sections swap time signatures and tempos, from four to three and slow to fast, reflecting the changing emotional tones of the couple's predicted marital trajectory. The work culminates with the King of Heaven being praised in a glorious *Alleluia*.

DIDO AND AENEAS

The late Sir Malcolm Sargent's personal judgement of the English baroque period is summed up in the following words, *'We shall look in vain elsewhere for anything so consistently good as the music of the opera Dido and Aeneas.'* He acknowledged that many of Purcell's supposedly individual compositional characteristics were evident in the works of his teachers and contemporaries. He refers to the, *'melting chromatic harmonies, songs built on a repeated ground bass, a light 3/4 rhythm with frequent minims on the second beat.'* Other composers of the period, he states, were also utilising a flexible treatment of the English language, *'an almost pictorial treatment of emotional words like "die" and "rise" ... [and] a light, tripping, conversational kind of music reproducing the inflections of the spoken language.'* History has judged, however, that Purcell did it better than the rest!

Dido and Aeneas was written to be performed by the pupils of a Chelsea school for girls run by Josias Priest, a dancing-master with whom the composer had collaborated previously. Its first performance was most likely in September 1690. The work was revived, following the composer's death, in 1700 and 1704 but, apparently, forgotten for the next 200 years. Purcell, who saw and heard only the first performance, had returned to his semi-opera format for his later compositions. His opera's place in history reflects the dramatic intensity generated by this work of barely one hour. As such, it was unlike the fashionable operatic spectacles of Paris or Venice that could last for four hours.

The opera's subject, the story of two lovers and their doomed relationship, was not new to its first audiences. There were no plot twists to surprise and no shock ending. In Purcell's hands the structure is tight, and the action packed. The audience's attention is captured and held by its pacing. However, the attendant emotions - anguish, passion, and despair - are delivered via a delicate touch. Heavy tones are avoided. The result is the listener's immersion in a fantastic world where witches conspire to interfere with the lives and loves of the Queen of Carthage and a Trojan prince. Purcell's opera eschews the clichés of the flamboyant operas of his day. His Dido, even as she is dying, needs no grand aria. She is treated to, and treats her listeners to, a brief lament, a few minutes of recitative and song. It ends, *"Remember me!"* The effect is mesmerising, as if a mass for all the dead.



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ANTHEMS

Praise the Lord, O Jerusalem

Praise the Lord, O Jerusalem, praise thy God,
O Sion.
For Kings shall be thy nursing fathers,
and Queens thy nursing mothers.
Praise the Lord, O Jerusalem.
As we have heard, so have we seen in the city
of our God,
God upholdeth the same for ever.
Be thou exalted, Lord, in thine own strength:
so will we sing and praise thy pow'r.
Alleluja.

In the black dismal Dungeon of Despair

In the black dismal Dungeon of Despair,
Pin'd with tormenting Care;
Wrack'd with my Fears,
Drown'd in my Tears,
With dreadful expectation of my Doom,
And certain horrid Judgment soon to come:
Lord, here I lie,
Lost to all hope of Liberty,
Hence never to remove,
But by a Miracle of Love;
Which I scarce dare hope for, or expect,

Be'ng guilty of so long, so great neglect.
Fool that I was, worthy a sharper Rod,
To slight thy Courting, O my God!
For thou didst woo, entreat, and grieve,
Didst beg me to be happy, and to live;
But I would not; I chose to dwell
With Death, far from thee, too near to Hell:
But is there no Redemption, no Relief?
Jesu! Thou sav'd'st a Magdalen, a Thief!
Thy Mercy, Lord, once more advance;
O give me such a Glance
As Peter had! Thy sweet kind chiding Look
will change my Heart, as it did melt that Rock.
Look on me, sweet Jesu! as thou didst on him,
'Tis more than to create, thus to redeem.

Remember not, Lord, our offences

Remember not, Lord, our offences,
nor th' offences of our forefathers,
neither take thou vengeance of our sins
but spare us, good Lord, spare thy people,
whom thou hast redeem'd with thy most
precious blood,
and be not angry with us for ever,
Spare us, good Lord.

O Dive custos Auriacae Domus

O Dive custos Auriacae Domus
Et spes labantis certior imperi;
O rebus adversis vocande,
O superum decus in secundis!
Seu te fluentem pronus ad Isida
in vota fervens Oxonidum chorus,
Seu te precantur, quos remoti
Unda lavat properata Cami,
Descende, descende coelo non ita creditas,
Visurus aedes praesidiis tuis,
Descende visurus penates,
Caesaris, et penetrati sacrum.
Maria musis flebilis occidit,
Maria, gentis deliciae brevis,
Maria, Maria occidit,
O flete Mariam! flete Camoenae!
O flete, Divae, dea moriente.

O God, guardian of the House of Orange,
And surer hope of fleeting power,
O you who should be invoked in adversity,
O divine ornament in prosperity —
Whether the eager choir of Oxford
By the river Isis calls
On you in prayer of they who are washed
By the swift stream of the distant Cam —
Come down from heaven to visit with your help
The palace not thus entrusted,
Come down and visit the chapel of our Monarch
And the sacred chamber.
Mary is dying, lamented by the Muses,
Short-lived darling of her people,
O weep for Mary, O weep you Muses,
O weep you Goddesses, for the dying divinity.

My Heart Is Inditing

My heart is inditing of a good matter:

I speak of the things which I have made unto the King.

At his right hand shall stand the Queen,

all glorious within, her clothing is of wrought gold,

She shall be brought unto the King in raiment of needle-work,
the virgins that follow her shall bear her company.

With joy and gladness shall they be brought,

and shall enter into the King's palace.

Hearken O daughter consider, incline thine ear;

forget also thine own people and thy father's house.

Instead of thy fathers thou shalt have children,

whom thou may'st make princes in all lands.

Praise the Lord O Jerusalem, praise thy God, O Sion

for Kings shall be thy nursing fathers,

and their Queens thy nursing mothers.

Amen, alleluja.



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DIDO AND AENEAS

ACT I SCENE 1

(The Palace. Enter Dido, Belinda and attendants)

BELINDA

Shake the cloud from off your brow,
Fate your wishes does allow;
Empire growing, pleasures flowing,
Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care,
Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am press'd
With torment not to be confess'd.
Peace and I are strangers grown.
I languish till my grief is known,
Yet would not have it guess'd.

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
Into your tender thoughts has press'd.

SECOND WOMAN

The greatest blessing Fate can give,
Our Carthage to secure, and Troy revive.

CHORUS

When monarchs unite, how happy their state;
They triumph at once o'er their foes and their
fate.

DIDO

Whence could so much virtue spring?
What storms, what battles did he sing?
Anchises' valour mix'd with Venus' charms,
How soft in peace, and yet how fierce in arms.

BELINDA

A tale so strong and full of woe
Might melt the rocks, as well as you.

SECOND WOMAN

What stubborn heart unmov'd could see
Such distress, such piety.

DIDO

Mine with storms of care oppress'd
Is taught to pity the distress'd;
Mean wretches' grief can touch
So soft, so sensible my breast,
But ah! I fear I pity his too much.

BELINDA and SECOND WOMAN

Fear no danger to ensue,
The hero loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling
Cupid strew your path with flowers
Gather'd from Elysian bowers.

CHORUS

Fear no danger to ensue
The hero loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling.
Cupid strew your path with flowers
Gather'd from Elysian bowers.

Dance

(Aeneas enters with his train)

BELINDA

See, your royal guest appears;
How godlike is the form he bears!

AENEAS

When, royal fair, shall I be bless'd,
With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile, and I'll defy
The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the smart.

AENEAS

If not for mine, for empire's sake.
 Some pity on your lover take;
 Ah! make not in a hopeless fire
 A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love - her eyes
 Confess the flame her tongue denies.

CHORUS

To the hills and the vales,
 To the rocks and the mountains,
 To the musical groves, and the cool shady fountains
 Let the triumphs of love and of beauty be shown.
 Go revel ye Cupids, the day is your own.

The Triumphant Dance

ACT II SCENE 1

(The Cave. Enter Sorceress)

Prelude for the Witches

SORCERESS

Wayward sisters, you that fright
 The lonely traveller by night,
 Who like dismal ravens crying
 Beat the windows of the dying,
 Appear at my call, and share in the fame.
 Of a mischief shall make all Carthage flame.
 Appear! Appear! Appear! Appear!

(Enter witches)

FIRST WITCH

Say, Beldam, what's thy will?

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate,
 As we do all in prosp'rous state,
 Ere sunset shall most wretched prove,
 Depriv'd of fame, of life and love.

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

Ruin'd ere the set of sun?
 Tell us, how shall this be done?

SORCERESS

The Trojan Prince you know is bound
 By Fate to seek Italian ground;
 The Queen and he are now in chase,

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

But when they've done, my trusty elf,
 In form of Mercury himself,
 As sent from Jove, shall chide his stay,
 And charge him sail tonight with all his fleet away.

CHORUS

Ho, ho, ho, etc.

FIRST and SECOND WITCHES

But ere we this perform,
 We'll conjure for a storm.
 To mar their hunting sport,
 And drive 'em back to court.

CHORUS

In our deep vaulted cell.
 The charm we'll prepare,
 Too dreadful a practice
 for this open air.

Echo Dance of Furies

ACT II SCENE 2

Ritornelle

(The Grove. Enter Aeneas, Dido, Belinda and their train)

BELINDA

Thanks to these lonesome vales,
 These desert hills and dales,
 So fair the game, so rich the sport
 Diana's self might to these woods resort.

CHORUS

Thanks to these lonesome vales,
 These desert hills and dales,
 So fair the game, so rich the sport
 Diana's self might to these woods resort.

SECOND WOMAN

Of she visits this loved mountain,
 Of she bathes her in this fountain.
 Here, Actæon met his fate,

Pursued by his own hounds;
And after mortal wounds,
Discover'd too late
Here Actæon met his fate.

(A dance to entertain Aeneas by Dido's women)

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding
With tusks [*tusks*] far exceeding
Those did Venus' huntsman tear.

DIDO

The skies are clouded:
Hark! How thunder
Rends the mountain oaks asunder!

BELINDA

Haste to town! this open field
No shelter from the storm can yield
Haste to town!

CHORUS

Haste to town! This open field
No shelter from the storm can yield
Haste to town!

*(The Spirit of the Sorceress descends to
Aeneas in the likeness of Mercury)*

SPIRIT

Stay, Prince, and hear great Jove's command:
He summons thee this night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land;
The angry god will brook no longer stay.
Jove commands thee, waste no more
In love's delights those precious hours
Allow'd by th'almighty powers
To gain th'Hesperian shore
And ruin'd Troy restore.

AENEAS

Jove's commands shall be obey'd;
Tonight our anchors shall be weigh'd.
But ah! What language can I try,
My injur'd Queen to pacify?
No sooner she resigns her heart

But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! for I
Obey your will; but with more ease could die

ACT III

(The Ships)

SAILOR

Come away, fellow sailors, your anchors be
weighing,

Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the
shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

CHORUS

Come away, fellow sailors, your anchors be
weighing
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the
shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

The Sailors Dance

(Enter Sorceress and Witches)

SORCERESS

See, see the flags and streamers curling,
Anchors weighing, sails unfurling.

FIRST and SECOND WITCHES

Phoebe's pale deluding beams
Gilding o'er deceitful streams.
Our plot has took,
The Queen's forsook!
Elissa's ruin'd, ho, ho, ho, etc.

SORCERESS

Our next motion
Must be to storm her lover on the ocean.
From the ruin of others our pleasures we borrow;
Elissa bleeds tonight, and Carthage flames
tomorrow.

CHORUS

Destruction's our delight,
 Delight our greatest sorrow;
 Elissa dies tonight,
 And Carthage flames tomorrow.
 Ho, ho, ho, etc.

The Witches Dance

*(Jack of the Lanthorn leads the Sailors out of
 their way among the Witches)*

(Enter Dido, Belinda and women)

DIDO

Your counsel all is urg'd in vain,
 To earth and heaven I will complain;
 To earth and heaven why do I call?
 Earth and heaven conspire my fall.
 To Fate I sue, of other means bereft,
 The only refuge for the wretched left.

BELINDA

See, madam, see where the Prince appears!
 Such sorrow in his looks he bears
 As would convince you still he's true.

AENEAS

What shall lost Aeneas do?
 How, royal fair, shall I impart
 The god's decree, and tell you we must part?

DIDO

Thus on the fatal banks of Nile
 Weeps the deceitful crocodile;
 Thus hypocrites that murder act
 Make heav'n and gods the authors of the fact!

AENEAS

By all that's good -

DIDO

By all that's good, no more!
 All that's good you have forswore.
 To your promis'd empire fly,
 And let forsaken Dido die.

AENEAS

In spite of Jove's command I'll stay,
 Offend the gods, and love obey.

DIDO

No, faithless man, thy course pursue;
 I'm now resolv'd, as well as you.
 No repentance shall reclaim
 The injur'd Dido's slighted flame;
 for 'tis enough, what e'er you now decree,
 That you had once a thought of leaving me.

AENEAS

Let Jove say what he will, I'll stay!

DIDO

Away, away!

AENEAS

No, no, I'll stay and Love obey.

DIDO

No, no, away, away,
 To Death I'll fly
 If longer you delay.
 Away, Away!

(Exit Aeneas)

But Death alas! I cannot shun;
 Death must come when he is gone.

CHORUS

Great minds against themselves conspire,
 And shun the cure they most desire.

DIDO

Thy hand, Belinda; darkness shades me,
 On thy bosom let me rest;
 More I would but Death invades me;
 Death is now a welcome guest.
 When I am laid in earth, may my wrongs create
 No trouble in thy breast,
 Remember me! But ah! forget my fate.

(Cupids appear in the clouds o'er her tomb)

CHORUS

With drooping wings ye Cupids come,
 To scatter roses on her tomb.
 Soft and gentle as her heart;
 Keep here your watch, and never part.

Cupid's Dance

FINIS

ANDREW GRIFFITHS – Musical Director



A musician of rare versatility, Andrew Griffiths combines his role as Head Coach 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 Young Artists 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 recordings have 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.

Recent highlights include conducting *Semele* for Opera Collective Ireland, a Sondheim portrait for the National Opera Studio, Monteverdi's *Vespers* at Dartington, and works by Paul Patterson for Orchestra of the Swan, and working as assistant conductor/continuo for *Theodora* and *Alcina* at The Royal Opera. Forthcoming engagements include conducting Baroque and contemporary scenes for the National Opera Studio, directed by Keith Warner.

ROSALIND DOBSON - Soprano



British soprano Rosalind Dobson completed her studies at the Alexander Gibson Opera Studio at the Royal Conservatoire of Scotland in 2023. Prior to that, she pursued English Literature at Magdalene College, Cambridge, and then earned her Master of Performance degree at the Royal College of Music, graduating with distinction.

Her recent operatic experiences have been diverse and impressive. She has performed as Gretel/Dew Fairy in *Hansel and Gretel* with British Youth Opera at Holland Park, Controller in *Flight*, Laoula in Chabrier's *L'Étoile*, Louisa in Cui's *A Feast in Time of Plague*, Masha in Elena Langer's *Four Sisters*, Miss Wordsworth in *Albert Herring* (Clonter Opera), and Arianna in *The Burning Question* by Edward Lambert (Tête-à-Tête Festival). She has also taken on various roles in opera scenes, including *King Harald's Saga* by Judith Weir, Marie in *La Fille du Régiment*, Mélisande in *Pelléas et Mélisande*, and Despina in *Così fan tutte*.

In the summer of 2023, she was chosen as an Alvarez Young Artist for Garsington Opera, where she covered the roles of Naiad in *Ariadne auf Naxos* and Esmeralda in *Prodaná Nevěsta*. Additionally, she recently appeared in the Tête-à-Tête Summer Festival as *The Lady of the Lake* in a new piece by Hans Vercauteren.

Rosalind has received recognition for her talent, being the 2022 winner of the Ye Cronies Opera Award and the 2023 RCS nominee for the Clonter Opera Award. She has had the privilege of participating in masterclasses with renowned artists such as Ann Murray, Brindley Sheratt, Josephine Barstow, and Iestyn Davies.

SHAFALI JALOTA - Soprano



British-American soprano Shafali Jalota is a member of the National Opera Studio and a 2023-24 Britten-Pears Young Artist. She is a prize-winner in the Metropolitan Opera National Council Auditions, the Camille Coloratura Awards, the Bel Canto Vocal Scholarship Competition, and was a finalist in the Bampton Classical Opera Competition.

She has performed internationally with companies including the Royal Opera House, Glyndebourne, Opera Neo, and Chautauqua Opera, and recently completed her second season at Glyndebourne as a member of the chorus and Zerlina (cover) in *Don Giovanni*. This Spring, Shafali is a member of the ensemble and Anne Trulove (cover) in *Rake's Progress* with English Touring Opera.

Shafali is a graduate of the Maryland Opera Studio and UNC Chapel Hill, where she was a Robertson Scholar and a Vollmer Music Scholar.

SHAKIRA TSINDOS - Mezzo-soprano



Australian/Cypriot Mezzo Soprano Shakira Tsindos was a 2021/2022 young artist with the National Opera Studio, an emerging artist with Oxford International Song Festival and is a Samling Artist.

Recent engagements include *Mercédès (Carmen)* for Staatsoper Hamburg and Shenzhen Opera & Dance Theatre, *Hänsel (Hänsel and Gretel)* for Opera Holland Park, *Second Witch (Dido and Aeneas)* for Waterperry Opera Festival, a tour of Opera Highlights with Scottish Opera, *Suzy & Lolette (La Rondine)* for IF Opera, the title role (*Carmen*) for Opera Loki, *Zerlina (Don Giovanni)* for Merry Opera, *Dorabella (Cosi Fan Tutti)* for MOF, *Dorothee (Cendrillon)* and *Alisa in (Lucia di Lammermoor)* for Victorian Opera (Australia), and *Agatha*

the Cat (By the Light of the Moon) for Opera Australia.

On the concert platform Shakira made her Bournemouth Symphony Orchestra debut as the mezzo-soprano soloist in the world première of Teresa Barlow *Requiem 2020*, Mozart *Missa Brevis in D minor* in Norway, Handel *Messiah* and Vivaldi *Gloria*.

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 Guildhall School of Music and Drama, London.

FELIX GYGLI - Baritone



Swiss Baritone Felix Gygli was recently announced Winner of the 2023 Kathleen Ferrier Awards and Winner of the Lied Prize of the Queen Sonja Competition in Oslo. From the 23/24 season he will join the International Opera Studio at Opera Zürich. He was a member of the Académie Lyrique of the Verbier Festival 2023, where he was awarded the Prix Thierry Mermod for the most promising singer of the Academy. In 2024, he will be taking part in the Carnegie Hall SongStudio under the patronage of Renée Fleming.

Felix was a 2022/23 Young Artist at the National Opera Studio, London, and was generously supported by Helpmusicians UK.

Felix performed the role of the second Handwerksbursch in *Wozzeck* at the 2023 Verbier Festival and will appear as Starveling in Britten's *A Midsummer Night's Dream* at Opernhaus Zürich.

He will open the season 2023 with the Orchestre National Montpellier in an Opera Gala concert under the baton of Chloé Dufresne. In 2024 he will appear as the Baritone Soloist in Brahms's *Deutsches Requiem* with the Orchestra of Theater Biel-Solothurn.

Felix is a keen recitalist and appears regularly with pianists JongSun Woo and Tomasz Domanski in recitals across the UK, France and Switzerland. He is giving his US debut in a performance of Schubert's *Winterreise* with pianist Pierre-Nicolas Colombat in the Boston Text and Tone Festival.

A regular performer of oratorio repertoire, he has performed Fauré's *Requiem*, Mendelssohn's *Elijah*, Bach's *St Matthew Passion* and multiple Bach cantatas around Europe.

THE PURCELL PLAYERS

The Purcell Players is a flexible chamber ensemble giving historically informed performances of baroque and classical repertoire. With a nucleus of principal players from the Purcell Orchestra, the musicians are all regular London period-instrument players, working with such orchestras and ensembles as the Hanover Band, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music and the London Handel Orchestra.

Having played together since student days, they have created bespoke programmes over many years. Highlights include a Frankenstein/Jane Austen programme from 1818, "*The Year without a Summer*"; "*Mozart in London*" for Carshalton Water Tower; and most recently, music for the 250th anniversary of the Fête Champêtre at the Oaks Park, Sutton, which took place in 1774 and was such a big event that parliament was closed for the day!

Since 2021, the ensemble has given annual chamber performances of Handel's *Messiah* at the Church of St Mary Abbot, Kensington. In addition to concerts in churches and historic venues, the Purcell Players have performed in hospices, care homes for the elderly and libraries, with audiences of all ages, from 9-99.

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Violin:	Joanna Lawrence
Viola:	David Brooker
Bass violin:	Katherine Sharman
Archlute & baroque guitar:	Eligio Luis Quinteiro
Chamber organ:	Gavin Roberts
Harpsichord:	Andrew Griffiths

KCS gratefully acknowledges Peter Young's edition of the orchestral parts for *My Heart is Inditing*.

Kingston Choral Society needs your support

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.

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* Luke Reader is singing the part of the Sailor in Dido & Aeneas



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