



Dorset Guild of Singers'
2008 Concert

Karl JENKINS
Requiem



ELGAR
The Music Makers
Saturday 26th April 2008
Lighthouse, Poole



making
music

The Music Makers - Elgar

An Ode set for Contralto solo, Chorus and Orchestra

Ode

We are the music-makers
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams;
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We in the ages lying
In the buried past of the earth,
Built Ninevah with out sighing,
And Babel itself in our mirth;
An o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation;
A wonderful thing of our dreaming
Unearthly, impossible seeming –
The soldier, the King, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it has broken,

A light that doth not depart;
And his look, or a word he has spoken,
Wrought flame in another man's heart

And therefore today is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of tomorrow,
Are bring to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! It must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry –
How, spite your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! We cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before;
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

Arthur O'Shaughnessy

INTERVAL

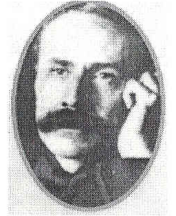
Requiem – Karl Jenkins

1. Introit. Requiem aeternam dona eis, Domine... (*Grant them eternal rest O Lord, and may light eternal shine upon them...*)
Kyrie eleison... (*Lord have mercy...*)
2. Dies irae, dies illa... (*This day, this day of wrath shall consume the world in ashes... What trembling there shall be when the judge shall come to weigh everything... All that is hidden shall appear, nothing will remain unavenged... To which protector shall I appeal when even the just man is barely safe?*)
3. Hana to mishi... (*The snow of yesterday that fell like cherry blossoms is water once again*)
4. Rex tremendae majestatis... (*King of awful majesty who freely saves those worthy of salvation, save me, fount of pity*)
5. Confutatis maledictis... (*When the damned are cast away, call me to be with the blessed... Help me in my last hour*)
6. Kokoro kara... (*From deep in my heart how beautiful are the snow clouds in the west*)
7. Lacrimosa dies illa... (*On this day full of tears when from the ashes arises guilty man to be judged...*)
8. Hitodama de... (*Now as a spirit I shall roam the summer fields*)
9. Pie Jesu... (*Blessed Jesus, grant them rest everlasting*)
10. Benedictus qui venit... (*Blessed is he who comes in the name*
11. *of the Lord*) Tsuki mo mite... (*Having seen the moon even I take leave of this life with a blessing*)
12. Lux aeterna... (*Let eternal light shine upon them O Lord...*)
13. Agnus Dei... (*O Lamb of God who takes away the sin of the*
14. *world, grant them rest*) Mame de iyo... (*Farewell: I pass as all things do like dew on the grass*)
15. In paradisum... (*Into paradise may the angel lead thee... May thou have eternal rest.*)

About Tonight's Music

The Music Makers - Elgar

The first decade of the twentieth century marked the peak of Edward Elgar's reputation as a composer. The 1880s had seen him, establish himself as a gifted local composer in the area of his native Worcester and the 1890s had witnessed the growth of his reputation from local to national culminating in the instant huge success of the Enigma Variations in London in 1899. The initial failure of 'The Dream of Gerontius' at its premiere the following year (a failure due entirely to the inadequacy of the performance) affected the composer's own self esteem more than his public reputation and from then on throughout the Edwardian decade each new work from his pen was greeted with increasing fervour, culminating in the rapturous reception accorded the First Symphony in 1908 and the Violin Concerto two years later.



But suddenly all this changed. In June 1911 the Second Symphony was produced to a half-empty hall, received luke-warm applause and guarded press notices. Elgar was heartbroken and all the old neurosis and self doubt, which had lain only just below the surface even when his popularity had been at its zenith, reappeared. Much the same reception greeted 'Falstaff' in Leeds in 1913 and even the Cello Concerto failed to make any mark at its first performance in 1919. Elgar's music was suddenly found to be out of step with prevailing taste.

It was against this background of disappointment and uncertainty that 'The Music Makers' was written – or rather completed for the project had been in the composer's mind since at least 1902. At its first hearing (in Birmingham in October 1912) it was the same story of a cool reception from both the public and the critics and it has to be said that, while the Second Symphony and the Cello Concerto eventually came to be recognised as the masterworks they undoubtedly are, 'The Music Makers' has never enjoyed wide popularity, failing to find favour even with some of the most devoted Elgarians. Yet the composer himself thought very highly of it, coupling it with the Violin Concerto and the Second Symphony as works in which he had "written out his soul".



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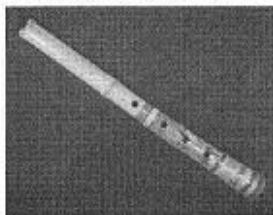


The work has attracted adverse criticism on two main counts. Firstly there is the matter of the text; Arthur O'Shaughnessy's ode, with its stress on the 'apartness' of the artist, has found few admirers. Yet it enshrines a point of view, which clearly evoked a

strong response from Elgar, especially at this juncture of his career. Secondly there is the matter of the self-quotations, for at various points the composer uses themes drawn from earlier works, most obviously and frequently the Nimrod theme from 'Enigma' but also motifs from the two symphonies, Gerontius and the Violin Concerto amongst others. (At the passage "We fashion an empire's glory", 'La Marseillaise' and 'Rule Britannia' make a brief appearance.) But the use of these themes is always in response to a suggestive phrase in the text and they are woven with great skill into a texture that contains original material as poignant and distinctive as any that Elgar ever wrote. In short the work is something of a spiritual autobiography, carefully and skilfully fashioned by a composer at the height of his powers but bitterly disillusioned by the sudden withdrawal of the public acclaim he so desperately craved.

Requiem – Karl Jenkins

Karl Jenkins was brought up in South Wales and read music at Cardiff University before moving on to the Royal Academy of Music in London for postgraduate study. His early work with the cross-over band Soft Machine in the 1970s set the trend whereby it has been impossible to fit him neatly into any one musical category: he is equally at home in genres as diverse as jazz, music for film, television and advertisements as well as with works in a more mainstream classical style. In all these areas he has achieved world-wide acclaim; his works are performed by leading ensembles throughout Europe as well as in America and the Far East. But in whatever genre he is working, directness and accessibility are always amongst the strongest characteristics of his music as is an interest in non-European instrumental colour.



The composer writes of the Requiem composed in 2005: "I have set the

心から音美し也
西の空 花を飾りし月は
昨日 空にその美つ

usual Latin movements but, in keeping with my usual trait of drawing from other cultures, I have also set five Japanese haiku 'death' poems. I have combined the Western and Eastern texts in two of the haiku movements, 'Having seen

the Moon' and 'Farewell', which incorporate the Benedictus and Agnus Dei respectively. Both are intoned by male voices in a monastic style as a counterpoint to the Japanese text sung by the females.

The work is dedicated to my late father, a musician and an inspiration."

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Christopher Dowie, our Guest Conductor

The Dorset Guild of Singers is delighted to welcome back Christopher Dowie to conduct us tonight. He was born in 1944 in Sutton and was educated at Sutton Grammar School and Hertford College, Oxford, where he was Organ Scholar. He had previously studied the organ with Harold Darke at St. Michael's, Cornhill in the city of London, and Harmony and Counterpoint with William Cole. He then spent a year at the Institute of Education at London University, followed by posts as Head of Music at schools in Tadworth and Croydon.



From there he moved to Wimborne in 1977, where he was Organist and Master of the Choristers at Wimborne Minster until his retirement in 2005. At the moving 'Celebration' service held at the Minster in October 2005, the exceptional attendance by clergy, musicians, singers and listeners alike, gave just recognition to the tremendous contribution that Chris has made to the musical life of the local community for so many years. Chris is also the composer of a number of orchestral and choral works, one of which, *A Song for St Cecilia*, was performed at a Wimborne Choral Society concert in November 2005. This vibrant work was commissioned by the Wimborne Choral Society with funds made available from South West Arts.

Since his retirement Chris has continued to direct the Wimborne Choral Society, which he formed in 1978, and also the Wessex Singers. He is also accompanist and Assistant Chorus Master for the Bournemouth Symphony Chorus, and he plays regularly with the Bournemouth Symphony Orchestra. In fact, Chris tells us that he very much enjoys playing both piano and organ more frequently than he used to, and really wonders how he ever managed to find the time to fulfil his duties at the Minster!



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Tonight's Soloists

Jeanette Ager - Mezzo-Soprano

Since leaving the Royal Academy of Music, Jeanette has performed many times with the Royal Philharmonic Orchestra and in the last few years with Kokoro a chamber instrumental group linked to Bournemouth Symphony Orchestra. Her solo concert and oratorio work has included recitals and other appearances at the Wigmore Hall, St David's Hall, Cardiff and the Queen Elizabeth Hall. She sang in Tippett's *Child of our Time* at Salisbury Cathedral and Beethoven's *9th Symphony* at the Barbican Concert Hall. In addition to performances at many of the leading venues in the United Kingdom, Jeanette's concert work has taken her to Bermuda, the Czech Republic and Spain.



Jeanette's operatic work has included solo roles for Kent Opera, Broomhill Opera and Diva Opera, with whom she has performed Cherubino in England, the Channel Islands and France. As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips.

The Dorset Guild of Singers is delighted to welcome Jeanette back to sing with us especially as she was brought up in Highcliffe in Dorset and owes much to the popular Highcliffe Junior Choir, of which she was a member. Jeanette says "I now have the honour of sharing my musical experience by being a guest teacher at Queen's University in Belfast".



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Jacqueline Foan - Soprano

Jacqueline began her career in Musical Theatre singing various roles from the classics to modern day musicals. She was nominated for singing and acting awards by A.I.M.S of Ireland for her performance as Kathie in *The Student Prince* and Ellie in *Show Boat*. On turning her attentions to opera at the Leinster School of Music, Dublin, she performed Susanna (*The Marriage of Figaro*); Norina (*Don Pasquale*); Adina (*L'Elisir D'Amore*) and Johanna (*Sweeney Todd*). She has sung with English National Opera, Opera Ireland, British Youth Opera, Opera Unlimited and Surrey Opera. At the Olympia theatre, Dublin she sung the role of Mabel and Edith in *The Pirates of Penzance*. With English National Opera she has appeared as a guest soprano on a number of occasions. Television and radio credits include soloist for *The Late Late Show*, *Gay Byrne Hour* and *Theatre Nights* (R.T.E. Ireland).

Jacqueline now runs a singing teaching practice in Wimborne, *The Wimborne Studio*, with her husband, Andrew. Tonight's treble soloist, **Jonathan Smith**, is a pupil.



Tonight's Orchestra

The Wimborne Chamber Orchestra

Violins

Andrew Foot - Leader
Barbel Glazer
Kathy Bocking
Kathy Beeby
Heather Cowen
Barbara Hooper
Tim Fisher
Peter Kopeck
Stefan Defflet
Dorothea McCabe
David Parsons
Sandra Parsons
Jane Bultz
Anne Maybury

Violas

Andrew Bellis
Liz O'Connell
Simon McCabe
Sophie Dudding
Cellos
Graham Dudding
Kathy Jackson
Christina Leigh
Mary Hindle

Double Bass

Barry Glyn
Jane Ansett

Piccolo

Lindsay Exance

Flutes

Jane Smith
Katherine Pask

Oboes

Gillian Carter
Tony Burton Page

Cor anglais

Jenny Porens

Clarinets

Gwenda Malpas
Dugald Clarke

Bass Clarinet

Diston Dryburgh

Bassoons

Miles Nipper
Robert Child

Contra Bassoon

Alison Markwick

Horns

Fiona Brockhurst
Fiona Ross
Bridget Bartholomew
Elizabeth Hetherington

Trompets

Martin Ings
Denis Curlett
Winston Leese

Trombones

Phil Humphries
Jenny Fellowes
Paul Ryeroff

Tuba

Brian Eastment

Timpani

Richard Hall

Percussion

Hanna McMillan
Ben Trevorrow
Matt Thurtell

Harp

Ruth Faber

Organ

Sean Tucker

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The Dorset Guild of Singers

For over sixty years, the DGoS has provided a focus for large-scale music-making in a rural area, adapting to a changing musical and social environment. Since the mid 1940s, Dorset's rural choirs and choral societies have been joining together, to perform large works with guest conductors, enabling local singers to work with leading figures including Sir Charles Groves, Andrew Davis, John Gardiner and Imogen Holst. At first, there were numerous small choirs (in 1946 eleven took part) but now there are only three larger constituent choirs from Briantspuddle, Swanage and Wareham. Often guest choral societies are invited to join for a particular performance. Tonight's guest choir, the Wimborne Choral Society, has shared the platform with us on previous occasions.

Members of the Guild are:

The Isle of Purbeck Arts Club Choir

The Isle of Purbeck Arts Club Choir began as a madrigal group over 50 years ago and was one of the earliest members of the Dorset Guild of Singers. The Arts Club Choir rehearses weekly in term time from September to May on Thursday evenings in Swanage in preparation for concerts in December, March and May. Next season performances will include Saint-Saëns' *Oratorio de Noël* on November 29th 2008 and Will Todd's *Mass in Blue* on May 16th 2009, both at St Mary's Parish Church, Swanage. The choir will also be inviting singers to join them at the same venue for a "Come and Sing" *Messiah* on February 28th. New members are always welcome. For further information please phone the conductor, Jay Buckle on 01929 425865.

Wareham Choral Society

Wareham Choral Society was established nearly forty years ago and it is one of the founder members of the Dorset Guild of Singers. Conducted by Andrew Smetham, the choir is rehearsed for concerts held locally and with the Dorset Guild of Singers in the Lighthouse, Poole. New members for all voice parts are welcomed. If you enjoy singing and are free on Monday evenings, then why not give us a try? Rehearsals are held on Monday evenings during the Autumn and Spring terms from 7 to 9 pm in The United Reformed Church, Church Street, Wareham.



The Briantspuddle Singers

The Briantspuddle Singers was founded towards the end of the Second World War. That it continues to flourish sixty years later while so many other village choral societies have ceased to exist can be attributed to the skill and humanity of its founder Biddie Kindersley and also to the splendid Village Hall in Briantspuddle, which provides a highly sympathetic rehearsal space. Richard Hall, who had been a member of the choir as a boy, took over the conductorship in 1976, continuing earlier traditions but also expanding the choir's repertoire and range of activities.



Dorset Guild of Singers' concert 2006

Photo: Roland Tarr

Joining the Guild this year:

Wimborne Choral Society

Wimborne Choral Society, which was founded in 1978 by tonight's guest conductor, is delighted to have been invited to take part in tonight's concert in its 30th Anniversary year. The choir has a healthy membership of 110, but is always pleased to welcome new members (please contact the secretary on 01202 861973). The Society stages three concerts a year in Wimborne Minster, and is usually accompanied by tonight's orchestra, the Wimborne Chamber Orchestra. The next concert will be Haydn's *The Creation* on 28th June at 7.30pm.



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