

DORSET GUILD OF SINGERS



# Musica d'Italia



GUEST CONDUCTOR : NIGEL PERRIN

DORSET COUNTY ORCHESTRA  
Conductor : Ian Pillow

LIGHTHOUSE  
CENTRE FOR THE ARTS

7.30PM  
SATURDAY 28TH APRIL, 2012



## 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 Gardner and Imogen Holst. At first, there were numerous small choirs (in 1946 eleven choirs took part) but now there are only three larger constituent choirs from Brianspuddle, Swanage and Wareham.

Nigel Perrin was invited to conduct a major concert for the Dorset Guild of Singers following a successful Singing Day in 2009 when members were treated to a number of challenging vocal exercises, as well as Nigel's charm and wit. We are delighted that he is with us this evening, but the arm movements and gesticulations that featured during that day will remain in our hearts.

We welcome once again, and after a long period of absence, the Dorset County Orchestra and their conductor Ian Pillow.

Often guest choral societies are invited to join for a particular performance. Tonight's guest choirs are the Sturminster Marshall Singers and Weatherbury Singers. We welcome both groups as they join the Guild for the first time this evening. We welcome too, Mike Huntriss who will introduce and talk us through the second half of tonight's concert.

# Musica d'Italia

**Intermezzo** ~ Manon Lescaut  
conducted by Ian Pillow PUCCHINI

**Messa di Gloria**  
Soloists Colin Howard and Andrew Foan PUCCHINI

## Interval

**Overture** ~ Semiramide  
conducted by Ian Pillow ROSSINI

**Chorus of the Hebrew Slaves** ~ Nabucco VERDI

**Brindisi** ~ La Traviata  
soloists Jane Oakland and Colin Howard VERDI

**La Calunnia e un Venticello** ~ Barber of Seville  
soloist Andrew Foan ROSSINI

**Anvil Chorus** ~ Il Trovatore VERDI

**Una Furtiva Lagrime** ~ L'elisir d'amore  
soloist Colin Howard DONIZETTI

**Chorus of Wedding Guests** ~ Lucia di Lammermoor DONIZETTI

**Voi Lo Sapete** ~ Cavalleria Rusticana  
soloist Jane Oakland MASCAGNI

**Easter Hymn** ~ Cavalleria Rusticana  
soloist Jane Oakland MASCAGNI

## Messa di Gloria

Giacomo Puccini (1858 -1924)



Mention the name Puccini and most people think opera, *La Bohème*, *Tosca*, *Madame Butterfly* and *Turandot*. Yet, his musical career began by playing and composing church music, being appointed at the age of 14 organist of the church of San Martino in Lucca, Italy where he was born in December 1858. However, as his musical studies progressed it was clear that Giacomo had leanings towards operatic writing and a deciding moment came in 1876 when he witnessed a performance of Verdi's *Aida* in Pisa which had such an impact on him that he knew instinctively which road to take. This is clearly evident in his early compositions, no more so than in his *Messa di Gloria* which was written as his graduation thesis from the Institute Musicale of Lucca when he was only 22 years old.

The *Qui tollis peccata* section (marked \*\*) in the *Gloria* movement is an example of his flair for orchestration with a similar command of vocal writing in a style which opera aficionados will recognise as unmistakably Puccini.

Originally titled *Mass for Four Voices and Orchestra*, the work is likely to have derived its *Messa di Gloria* designation from the importance this setting gives to its wonderful second movement, the *Gloria*, which lasts for almost half the performance time of the whole piece. Its first performance was received with rapturous critical acclaim. However, inexplicably but probably due to Puccini's preoccupation with opera this marvellous work was not performed again for more than 70 years. In 1952, a Catholic priest and musicologist, Father Dante del Fiorentino, rediscovered the music while researching for a new biography on the composer in Puccini's town of birth, Lucca.

In his later years, Puccini wanted to explore different paths and in particular desired to find a subject with a fantastic, fairy-tale atmosphere but with real flesh and blood characters. Thus was born the concept for *Turandot*. However, during its development he was diagnosed as having throat cancer and, although initial treatment in Brussels was successful, his heart couldn't take the strain and he died in 1924 with the opera unfinished. Puccini's genius had earned him the reward of being considered Verdi's only true successor.

## Messa di Gloria

### KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

### GLORIA

Glória in excelsis Deo et in terra pax hominibus bonae voluntátis. Laudámus te, benedicimus te, adorámus te, glorificámus te, grátias ágimus tibi propter magnam glóriam tuam, Dómine Deus, Rex caeléstis, Deus Pater omnipotens. Dómine Fili Unigénite, Jesu Christe, Dómine Deus, Agnus Dei, Filius Patris, qui tollis peccáta mundi, miserere nobis; \*\*qui tollis peccáta mundi, súscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Jesu Christe, cum Sancto Spírítu: in glória Dei Patris. Amen.

### CREDO

Credo in unum Deum, Patrem omnipoténtem, factórem caeli et terrae, visibílium ómnium et invisibílium. Et in unum Dóminum Iesum Christum, Filium Dei Unigénitum, et ex Patre natum ante ómnia saecula. Deum de Deo, lumen de lúmine, Deum verum de Deo vero, génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt. Qui propter nos hómines et propter nostram salútem descendit de caelis. Et incarnátus est de Spírítu Sancto ex María Virgine, et homo factus est. Crucifixus étiam pro nobis sub Póntio Piláto; passus, et sepúltus est. Et resurrexit tértia die, secúndum Scriptúras, et ascendit in caelum, sedet ad dexteram Patris. Et iterum ventúrus est cum glória, iudicáre vivos et mórtuos, cuius regni non erit finis. Et in Spírítum Sanctum, Dóminum et vivificántem: qui ex Patre Filióque procedít. Qui cum Patre et Filio simul adorátur et conglorificátur: qui locútus est per prophétas. Et unam, sanctam, catholicam et apostólicam Eclésiam. Confíteor unum baptísma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam ventúri saeculi. Amen.

### SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

### BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

### AGNUS DEI

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

## Rossini through to Puccini

The voice was the focus of music in Italy in the early nineteenth century, and melody, presented with clarity and directness, ruled out overly complicated orchestral writing.



The early masters of this style were Rossini, Donizetti, and Bellini. The arias were often in two large sections, a slow section displaying *bel canto* singing, i.e., smoothness of vocal line with flawless phrasing and high notes, followed by a *cabaletta* (a rapid section requiring precision singing). Gioacchino Rossini's *L'italiana in Algeri* (The Italian Girl in Algiers, 1813) and *Il Barbiere di Siviglia* (1816) are just two of his comic operas that provide sparkling melodies, brilliant arias and ensembles, and fast-moving plots.

Gaetano Donizetti also wrote tragedies (for example, *Lucia di Lammermoor*, 1835) and a trilogy on the queens Elizabeth I, Mary Stuart, and Anne Boleyn that gave the soprano lead exquisite scenes and arias for displaying her ability at *coloratura* singing. His two comic operas *L'Elisir d'Amore* (1832) and *Don Pasquale* (1843) are in the same bubbling melodic vein of the best of Rossini.



Vincenzo Bellini also gave his leading ladies splendid arias combining dramatic and *coloratura* techniques with unusually long melodic lines, such as those in *Norma* (1831) and *I Puritani* (1835). Neither he, Rossini, nor Donizetti slighted the male voices, writing parts that enabled them to display astonishing vocal versatility.

The dominant Italian composer in the second half of the 19th cent. was **Giuseppe Verdi**, whose operas epitomized the lyric-dramatic style of the Italian school. Verdi's operas are usually classified by periods - early, middle, late. Of the early period, *Nabucco* (Nebuchadnezzar, 1842) was his first success. The middle period contains three undisputed masterpieces: *Rigoletto* (1851, based on Victor Hugo's drama *The King's Jester*), *Il Trovatore* (The Troubadour, 1853), and *La Traviata* (1853, based on Alexandre Dumas' play *Camille*). All are characterized by Verdi's trademark: magnificent, sustained melodies in the standard forms of aria, recitative, and choral numbers.



The work initiating Verdi's third period was *Aida* (1871). All his life Verdi searched for the ideal libretto and finally found two in his last operas. The tragic *Otello* (1887) and the comic *Falstaff* (1893), based on plays by Shakespeare with librettos by Arrigo Boito, brought new dimensions to operatic music. Verdi also wrote two operas for the Paris Opéra: *Les Vêpres siciliennes* (The Sicilian Vespers, 1855) and *Don Carlos* (1867).



Toward the end of the nineteenth century the *verismo* style came into being, which brought the seamier side of life to the operatic stage. Of these, Pietro Mascagni's *Cavalleria Rusticana* (Rustic Chivalry, 1890) and Ruggiero Leoncavallo's *I Pagliacci* (The Clowns, 1892), now almost always performed as a pair, are prime examples.



Of Verdi's successors in Italy, the only one who approached his genius was Giacomo Puccini. His simple, lyrical melodies, at times criticized for being overly sentimental, and his pungent orchestrations underline the tragic fates of his fragile heroines. *Manon Lescaut* (1893) and *La Bohème* (1896) were Puccini's first two triumphs, and both brought him international fame. *Tosca* (1900), based on a melodrama by Victorien Sardou, was another instant success, but *Madama Butterfly* (1904) failed when revised a few months after its premiere. The suggestion that Puccini write on an American theme resulted in *La Fanciulla del West* (The Girl of the Golden West, 1910). Although not the overwhelming success of his previous operas, *La Fanciulla* had harmonic textures that were a departure from his earlier work and anticipated the music of his last opera, *Turandot* (1926).



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## The Conductors



### Nigel Perrin

An internationally renowned choral musician and former boy chorister at Ely Cathedral, Nigel Perrin was a choral scholar at King's College, Cambridge, where he studied under Sir David Willcocks. On leaving Cambridge, he became well known as the original top voice of The King's Singers and for

eleven years travelled the world on concert tours, recording some twenty-five albums and appearing in countless television shows with artists as diverse as Kiri Te Kanawa and Cliff Richard. This background and experience formed the basis of his current career, conducting, directing choral workshops and summer schools, adjudicating and teaching. He is greatly sought after as an inspiring choral conductor and is much in demand for his instructive and encouraging workshops and master classes.

In 1986 Nigel Perrin founded Bath Camerata, which is regarded as one of Britain's leading amateur chamber choirs, and he directs a number of leading choirs in the southwest of England, working regularly as consultant and motivator to many other choral groups around the country. He teaches voice at Wells Cathedral Specialist Music School, where he works with young developing voices and trains the Chamber Choir, which he took to Beijing for concerts and workshops in 2007.

In recent years Nigel has conducted a number of leading British orchestras including the London Philharmonic Orchestra, the City of London Sinfonia and the London Mozart Players. In 2004 he formed and directed the chorus for 'The Three Tenors' in what was their final live performance together in the UK, and the following year he conducted Britten's War Requiem both in England and Russia. Other international engagements have included concert tours in Europe, a summer music school in Estonia, and visiting Indonesia for the first time, as adjudicator and guest of the Parahyangan International Chamber Choir Competition.

Nigel worked with the Dorset Guild of Singers previously when he lead a workshop performance of Haydn's Nelson Mass in 2009.



### Ian Pillow

Ian has been the conductor of the Dorset County Orchestra since 2004. His other conducting duties include various Bournemouth Symphony Orchestra projects, the Sherborne Community Orchestra and the Purbeck String Festival, for which he has conducted several premiers including works by Sally Beamish and Mike Westbrook. He retired from the viola section of the BSO in October 2008, but is still very much involved with it, including freelance playing, presenting pre-concert talks and conducting the 'Rusty Musicians'. He was for many years a popular columnist with Classic FM magazine, and a feature writer for the Independent. He is also a composer - his choral, orchestral and instrumental music receiving regular performances. For the above reasons, he has the undiciest allotment in Dorset.

## The Soloists

### Jane Oakland

Jane's initial musical training began at the age of 15 at Huddersfield School of Music and later at the Guildhall School of Music in London. In 1980 Jane joined Scottish Opera, singing in the chorus as well as undertaking several small roles. During that time she was also a member of a close harmony cabaret group and made regular appearances on BBC radio and television and the Edinburgh Festival.



In 1990 Jane moved to Holland where she sung primarily with De Nederlandse Opera, but also with Nationale Reis Opera, Groot Omroep Koor and Vlaamse Opera in Antwerp. She has worked with conductors such as Leonard Bernstein, Pierre Boulez, Carlo Rizzi and Simon Rattle. Her work has taken her to opera houses in Venice, Frankfurt, Mannheim, Santander, Paris, Luxembourg and the Salzburg Festspiel, as well as concert performances in the Cayman Islands. In 2007 she created the role of 'Betty' in the world premiere of Jonathan Harvey's Opera 'Wagner Dream' for De Nederlandse Opera.

## Andrew Foan



Andrew will need little introduction to many of you as he has been a tremendously popular local favourite in recent years. Andrew currently studies with Sir Donald McIntyre and Ludmilla Andrew. His operatic roles have included 'Leporello' in Mozart's *Don Giovanni*, 'Zuniga' in Bizet's *Carman*, 'Count Ribbing' in Verdi's *Ballo in Maschera*, 'Swallow' in Britten's *Peter Grimes*, 'Baron Zeta' in L  har's *The Merry Widow*, 'Uberto' in Pergolesi's *La Serva Padrona*, 'Figaro' in Mozart's *Le Nozze di Figaro*, 'Sarastra' in Mozart's *The Magic Flute*, 'Angelotti' in Puccini's *Tosca*, 'Bonze in Puccini's *Madame Butterfly* and 'Guglielmo' in Mozart's *Cos   fan Tutte*: all these roles were for companies which included Scottish Opera, L'Orchestra di Venezia, Pavilion Opera and Surrey Opera.

His oratorio performances both in the UK and Italy include Haydn's *The Creation*, Rossini's *Petite Messe Solennelle* and *Stabat Mater*, Bach's *Christmas Oratorio* and *St John Passion*, Mozart's *Requiem* and Faur  's *Requiem*. He has also regularly appeared on the concert platform with both the Orchestra di Venezia and the Orchestra da Camera di Venezia in Venice and the surrounding region.

Andrew was the only male finalist in a field of six in a United Kingdom Bayreuth Bursary Wagner Competition, and has recently covered James Rutherford in the role of Hans Sachs in *Die Meistersinger von N  rnberg*. When he is not performing, he runs a successful teaching practice in Wimborne with his wife Jacqueline.

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## Colin Howard

Colin studied conducting with Vernon Handley at the Royal College of Music, where he was awarded the Director's Special Prize, an Adrian Bault Scholarship and a Bonner Scholarship for his post-graduate studies. He also studied the piano with Angus Morrison and was President of the RCM Students' Association. He has worked with many choirs and orchestras, notably the Chelsea Opera Group, the Farrant Singers, Finchley Children's Music Group, The Holst Singers, Two Moors Festival and Winchester Music Club. As a singer he was a boy chorister at Exeter College and Christ Church Cathedral, Oxford and sings now regularly with cathedral choirs, touring recently with Winchester Cathedral Choir to Germany and the United States, and with Salisbury Cathedral Choir to Austria and France. His solo work, with the pianists Duncan Honeybourne, Anna Roberts and Anne Stow has embraced the song cycles of Beethoven, Britten, Finzi, Schubert, Schumann & Tippett. He was previously Director of Music at Highgate, the Purcell School and Canford and was a member of the music staff at Winchester College and St Mary's School, Calne. He is currently conductor of Corsham Choral Society and Musical Director of the national Chamber Music Course & is well-known as an adjudicator and examiner.

## The Dorset County Orchestra

The Orchestra has been delighting audiences for more than half a century, having been formed as long ago as 1951 at the instigation of the then County Music Organiser, Joan Brocklebank. The first conductor was the young Lawrence Leonard. Apart from its first season, when it received financial help from the Carnegie Trust, the orchestra has made its own way through subscriptions, concert proceeds and sponsorship.

The members of the orchestra come from all over Dorset and continue, under their present conductor Ian Pillow, to perform a wide selection from the classical repertoire. There have also been many successful joint ventures with local choral societies. As a local amateur orchestra they welcome membership enquiries from enthusiastic and committed players.



# Dorset County Orchestra

## VIOLINS

Anita Ginsley  
Diane Ely  
Bill Dickinson  
Janet Fortnum  
Baerbel Glaser  
Sadie Harrison  
Hugh Bolton  
Alison Bickley  
Jennifer Lucas  
Debbie Johns  
Ann Miller  
David Williams  
Helen Harris  
Kim Matthews  
Jane Freeman  
Margaret Moss  
Mary Emerson-Read  
Christine Perry

## FLUTE/PICCOLO

Jane Smith  
Kathy Pask  
Lindsay Exance

## BASSOON

Miles Nipper  
Robert Child

## HORNS

Stephen Otter  
Sylvia Candy  
Gill Curllett  
Jim Edwards  
Colin Courtney

## TIMPANI

Brian Hacking

## VIOLAS

Nathalie Green-Buckley  
Heather Webb  
David Ashwin  
Terence St John  
Marion Jones  
Marian Criscuolo

## CELLI

Kathryn Foyle  
Josephine Knight  
Caroline Buxton  
Anna Bowen  
Helen Buffrey  
Mary Haysom

## OBOE/COR ANGLAIS

Allison Edwards  
Kevin Caldwell  
Lin Abbott

## PERCUSSION

Alexander Henshaw  
Richard Hall  
Ian Pillow

## BASSI

Judy Ashwin  
John Sutherland-Smith  
Richard Dunn

## HARP

Jessica Dalwood

## CLARINET

Russell Shipley  
Steven Johnaton

## TROMBONE

Mike Winter  
Jill Dashfield  
Tony Adams

## Core Choirs



**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. This Year our summer concert is on a Nautical theme and will be held in the Theatre of Milton Abbey School on Saturday 23 June at 7.30pm.



**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 DGCS. We number around 60 singers and next season performances will include Messiah on December 8<sup>th</sup> 2012, and a spring concert on April 27<sup>th</sup> 2013, both at St Mary's Parish Church, Swanage. In June we will be performing 'Zimbe!' by Alexander L'Estrange, together with children and adults from the local community and a jazz quintet. New members are always welcome; please join us for a couple of rehearsals and try us out. The Arts Club Choir rehearses weekly in term time from September to May on Thursday evenings in Swanage in preparation for concerts at Christmas and Easter and early summer. For further information please phone the conductor, Jay Buckle on 01929 425865.



**Wareham Choral Society** was established about 60 years ago and it is one of the founder members of the Dorset Guild of Singers. Conducted by Jane Oakland, the choir give two concerts each year. 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? Concerts for the next Season will be held in Lady St Mary Church Wareham on Saturday 8 December 2012 at 7.30pm. With traditional Christmas favourites, this year the programme will be based on a French theme. The Spring concert will be held on Saturday 27 April 2013. 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.  
Website: [www.freewebs.com/warehamcs](http://www.freewebs.com/warehamcs)

## Guest Choirs

**Weatherbury Singers** are based in Puddletown who meet on Tuesdays at 7.30pm for rehearsals. We are a mixed voice choir with 35 members but always on the look out to increased membership—particularly tenors. No auditions and it is not necessary to be able to read music. We perform in and around the Dorchester area.

**Sturminster Marshall Singers** give two main concerts each year usually in February and July. Gill Carter is the Musical Director who is ready to welcome new choir members - particularly sopranos. This year the choir is combining with other local groups to celebrate the Queen's Jubilee with a concert on Saturday 2 June in St Mary church in the village. Rehearsals take place in the 'Old School', Sturminster Marshall on Monday evenings 8 to 9.30pm

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Dorset County  
Orchestra

**St Mary's Church, Swanage**  
**Saturday 23<sup>rd</sup> June 2012**  
at 7.30pm

**Conductor – Ian Pillow**

Handel Concerto Grosso opus 6 no.6 in G minor

Première of Concerto for Viola, Bass Trombone and Orchestra  
Composed by Ian Pillow

Soloists: Nathalie Green-Buckley and James Buckle

Saint-Saëns 'Organ' Symphony No 3  
Soloist: Simon Lole