



**St Matthew's Choir  
& Concert Orchestra**

Conductor: Phiroz Dalal

Saturday 13th November 2010

7.30pm

**HAYDN**

*Nelson Mass*

**HANDEL**

*Dixit Dominus*

St Matthew's Church

North Common Road, Ealing, W5 2QA

# FRANZ JOSEPH HAYDN

(1732-1809)



Franz Joseph Haydn is the composer who, more than any other, epitomizes the aims and achievements of the Classical era. Perhaps his most important achievement was that he developed and evolved in countless subtle ways the most influential structural principle in the history of music: his perfection of the set of expectations known as sonata form made an epochal impact. In hundreds of instrumental sonatas, string quartets, and symphonies, Haydn both broke new ground and provided durable models; indeed, he was among the creators of these fundamental genres of classical music. His influence upon later composers is immeasurable; Haydn's most illustrious pupil, Beethoven, was the direct beneficiary of the elder master's musical imagination, and Haydn's shadow lurks within (and sometimes looms over) the music of composers like Schubert, Mendelssohn, and Brahms.

Part and parcel of Haydn's formal mastery was his famous sense of humour, his feeling for the unpredictable, elegant twist. By one estimate, Haydn produced some 340 hours of music, more than Bach or Handel, Mozart or Beethoven. Few of them lack some unexpected detail or clever solution to a formal problem.

Haydn was prolific not just because he was a tireless worker with an inexhaustible

musical imagination, but also because of the circumstances of his musical career: he was the last prominent beneficiary of the system of noble patronage that had nourished European musical composition since the Renaissance. Born in the small Austrian village of Rohrau, he became a choirboy at St. Stephen's cathedral in Vienna when he was eight. After his voice broke and he was turned out of the choir, he eked out a precarious living as a teenage freelance musician in Vienna. His fortunes began to turn in the late 1750s as members of Vienna's noble families became aware of his music, and on May 1, 1761, he went to work for the Esterházy family. He remained in their employ for the next 30 years, writing many of his instrumental compositions and operas for performance at their vast summer palace, Esterháza.

Musical creativity may often, it is true, meet a tragic end, but Haydn lived long enough to reap the rewards of his own imagination and toil. The Esterházy's curtailed their musical activities in 1790, but by that time Haydn was known all over Europe and widely considered the greatest living composer. (He himself deferred to Mozart in that regard, and the friendly competition between the two composers deepened the music of both.) Two trips to London during the 1790s resulted in two sets of six symphonies each (among them the "Surprise" symphony) that remain centerpieces of the orchestral repertoire. Haydn's final masterpieces included powerful choral works: the Creation and Seasons oratorios and a group of six masses of which the Nelson Mass is one. Haydn stopped composing in 1803, after which he prefaced his correspondence with a little musical quotation (from one of his part-songs) bearing the text "Gone is all my strength; I am old and weak." He died in Vienna on May 31, 1809.

## MISSA IN ANGUSTIIS (NELSON MASS)

In the early days of August 1798, the British Admiral Lord Nelson engaged Napoleon's fleet at Aboukir Bay, near the mouth of the Nile River. Nelson's victory in what became known as the Battle of the Nile was a major breakthrough in the battle against the French. News of it traveled quickly, and Nelson became a celebrated hero.

Back at the Esterházy court, Franz Josef Haydn was putting the finishing touches to his *Mass in D minor*, the third of six masses he wrote over the years 1796 to 1802 to commemorate the nameday of Princess Marie Hermenegild, the wife of his patron Prince Nikolaus II Esterházy. Haydn had already taken note of the war against Napoleon in his *Mass in Time of War* (1796), and there are likewise allusions to the fighting in the *Mass in D minor*—Haydn's only mass in a minor key—whose original title, *Missa in angustiiis*, can be translated as Mass in Time of Difficulty or Anxiety. The news of Nelson's victory had probably reached Esterháza by the time of the first performance of the mass, under Haydn's direction, on September 23, 1798; in September 1800, Admiral Nelson himself visited Eisenstadt on his return trip to London. While there, he heard a performance of the *D minor Mass*, which by that point was firmly associated with

him—hence the nickname which has come down to us.

The atmosphere of war is evident in the opening *Kyrie*, especially the harshness of its trumpet and timpani fanfares. The celebratory *Gloria* that follows evokes the figure of Handel, with whose music Haydn had become well acquainted during his years in London earlier in the 1790s. A lovely, peaceful *Qui tollis* is at the heart of the *Gloria*, in which the bass soloist is supported by the chorus and gentle decoration from the organ (probably played by Haydn himself at the work's premiere). The *Credo* begins traditionally with an old church melody sung polyphonically by the chorus. Then it moves into a ravishing *Et incarnatus* for the soprano soloist, the usual darkening of mood as the text refers to the Crucifixion, and lastly a brightening of spirit at the *Et resurrexit*. A brief, restrained *Sanctus* follows. The portentous *Benedictus* dominates the second half of the mass; the anger of the hammering of the trumpets and timpani towards its end is one of the fiercest passages in all of Haydn's music. The mood changes with a sweetly flowing *Agnus Dei* for the vocal soloists, and the chorus takes over for the rousing *Dona Nobis Pacem* which concludes the work.

KYRIE  
GLORIA  
CREDO  
SANCTUS  
BENEDICTUS  
AGNUS DEI

Interval

# GEORGE FRIDERIC HANDEL

(1685-1759)



Perhaps the single word that best describes Handel's life and music is "cosmopolitan": he was a German composer, trained in Italy, who spent most of his life in England.

Handel was born in the German city of Halle on February 23, 1685. His father noted but did not nurture his musical talent, and he had to sneak a small keyboard instrument into his attic to practice. As a child he studied music with Friedrich Wilhelm Zachow, organist at the Liebfrauenkirche, and for a time he seemed destined for a career as a church organist himself. After studying law briefly at the University of Halle, Handel began serving as organist on March 13, 1702, at the Domkirche there. Dissatisfied, he took a post as violinist in the Hamburg opera orchestra in 1703, and his frustration with musically provincial northern Germany was perhaps shown when he fought a duel the following year with the composer Matheson over the accompaniment to one of Matheson's operas. In 1706 Handel took off for Italy, then the font of operatic innovation, and mastered contemporary trends in Italian serious opera. He returned to Germany to become court composer in Hannover, whose rulers were linked by family ties with the British throne; his patron there, the Elector of Hannover, became King George

I of England. English audiences took to his 1711 opera *Rinaldo*, and several years later Handel jumped at the chance to move to England permanently. He impressed King George early on with the *Water Music* of 1716, written as entertainment for a royal boat outing.

Through the 1720s Handel composed Italian operatic masterpieces for London stages: *Ottone*, *Serse* (Xerxes), and other works often based on classical stories. His popularity was dented, though, by new English-language works of a less formal character, and in the 1730s and 1740s Handel turned to the oratorio, a grand form that attracted England's new middle-class audiences. Not only *Messiah* but also *Israel* in *Egypt*, *Samson*, *Saul*, and many other works established him as a venerated elder of English music. The oratorios displayed to maximum effect Handel's melodic gift and the sense of timing he brought to big choral numbers. Among the most popular of all the oratorios was *Judas Maccabeus*, composed in 32 days in 1746. Handel presented the oratorio six times during its first season and about 40 times before his death 12 years later, conducting it 30 times himself. In 1737, Handel suffered a stroke, which caused both temporary paralysis in his right arm and some loss of his mental faculties, but he recovered sufficiently to carry on most normal activity. He was urged to write an autobiography, but never did. Blind in old age, he continued to compose. He died in London on April 14, 1759. Beethoven thought Handel the greatest of all his predecessors; he once said, "I would bare my head and kneel at his grave."

# DIXIT DOMINUS

When Handel moved from northern Germany, his lifelong home, to Italy in 1706, it was for the purpose of gathering firsthand knowledge of Italian opera. However, Handel's decision to travel to Rome near the end of that first Italian year (or perhaps at the start of the next) must have been a bit counterproductive, since Papal edict had put an end to all theatrical entertainment in the city all the way back in 1677. Handel had no trouble finding employment as a composer of pure sacred music, however, and spring and summer of 1707 saw the composition of a large proportion of his wonderful Latin-texted choral works, including the large-scale *Dixit Dominus* for vocal soloists, chorus, and string orchestra, HWV 232.

The *Dixit Dominus* is a musical setting in eight sections of Psalm 109, to which is added a setting of the Lesser Doxology that normally follows the reading of a psalm. Handel essentially crafted the text into a half-hour oratorio, finding, as so many Italian composers had already done, that Church authorities didn't seem to mind if one indulged in full-blown operatic style as long as the subject remained appropriate for sacred services. The lyric arias and dramatic choruses in the work are very similar to those one finds in Handel's English oratorios of

many decades later, even if they show a little less aristocratic flair.

A sizable instrumental introduction, full of dramatic violin arpeggios, ushers in the opening chorus, "*Dixit Dominus Domine meo.*" The alto (or, more properly, countertenor) aria "*Virgam virtutis*" is by comparison far more relaxed, while the soprano's first aria offers the opportunity for both exquisite cantabile and refined melismatic exercise. The second chorus, "*Juravit Dominus,*" is a striking thing, bursting forth rapidly after a mysterious opening, but then moving almost immediately back—via a very dramatic grand pause—to the chromatic quagmire of the opening; again things rush forth, this time maintaining velocity until the end. The second half of the psalm verse begun in "*Juravit Dominus*" is given in the next chorus, "*Tu es sacerdos.*" The chorus and five soloists (two sopranos, alto, tenor, and bass) join forces for the next two numbers, "*Dominus a dextris*" and "*Judicabit in nationibus.*" "*De torrente in via bibet*" is a very dissonant duet for two sopranos, while the final Doxology ("*Gloria Patri...*") moves forward along very melismatic lines. The final *Amen* is in the traditional fugal style.

DIXIT DOMINUS Chorus

VIRGAM VIRTUTIS Aria

TECUM PRINCIPIUM Aria

JURAVIT DOMINUS Chorus

TU ES SACERDOS Chorus

JUDICABIT Chorus

DOMINUS A DEXTRIS TUIS Chorus with soloists

CONQUASSABIT CAPITA Chorus

DE TORRENTE IN VIA BIBET Chorus with soloists

GLORIA PATRI Chorus

## CONDUCTOR

Phiroz Dalal



Phiroz Dalal's music training began at a young age when he studied piano to Grade VIII with Eileen Rowe in Ealing, and when he began singing with his school and

St Matthew's Choir. While studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as Questor's Choir's Musical Director, and moved to St Matthew's in 2002, succeeding

Chris Richardson.

He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His conducting and chorus master repertoire is extensive, from sublime 16th century motets to ridiculously complex works such as Tchaikovsky's *Eugene Onegin*. He sings with the BBC Symphony Chorus, regularly appearing in the Proms and touring with them, recently appearing in performances as diverse as Monty Python's *Not the Messiah* and Poulenc's *Figure Humaine*. As a project manager and chartered engineer he is part of the London 2012 management team.

## BARITONE

Ben McAteer



Ben McAteer holds a BSc (Hons) in Chemistry from University of St Andrews. During his time in St Andrews, he held the Cedric Thorpe Davie Vocal Scholarship,

studying with George Gordon, and was senior choral scholar at Holy Trinity Church. In September of this year, Ben began his postgraduate studies at the Guildhall School of Music & Drama with David Pollard. In concert, Ben has performed as a soloist with numerous groups throughout the UK. Works include Handel's *Messiah*, Bach's

*St John Passion*, Mozart's *Mass in C Minor*, Haydn's *Nelson Mass* and Requiems by Brahms, Duruflé, Fauré and Mozart. Operatic roles include Aeneas in Purcell's *Dido & Aeneas*, Sir Henry Milhouse in Roger Scruton's *The Minister*, and Tarquinius in Britten's *The Rape of Lucretia*. Ben's studies at the Guildhall School of Music & Drama are generously supported by the Gordon Foundation, and he is also grateful to have received a Maidment Scholarship, administered by the Musician's Benevolent Fund, and further support from the Dewar Arts Awards.

## TENOR

Daniel Hanlon



Daniel's vocal background comes from the Choral Evensong tradition, singing around the North West as a boy treble and especially in Chester Cathedral. As a

tenor he has moved into Catholic repertoire, especially Early Music and Plainchant, and has sung at the church of the Holy Name, Manchester, for many years, following the same liturgical tradition as the highly regarded Brompton Oratory. His secular music accomplishments include performing in the opera choruses for Tippet's *A*

*Midsummer Marriage*, Wagner's *Tannhauser* and Britten's *Peter Grimes* under the baton of the late Sir Richard Hickox at the St. Endellion Music Festival. He sings regularly with the Canzonetta chamber choir and has recently returned from Paris where he sang with them accompanying Bryn Terfel on his current tour. Originally a physicist by training which led to a career in software engineering he recently finished medical studies and is currently a junior doctor in North London. Outside work he enjoys languages and mountaineering.

## SOPRANO

Harriet Burns



Harriet is currently in her second year as an Undergraduate Scholar at the Royal Academy of Music, where she is studying with Jennifer Dakin

and Audrey Hyland. Her performing experience is already extensive, having recently undertaken principal roles with the Grim's Dyke Opera Company in Gilbert and Sullivan's *The Pirates of Penzance*, *Iolanthe* and *Yeomen of the Guard*.

Her recent Oratorio concerts have included the role of Dido in *Dido and Aeneas*,

Pergolesi's *Stabat Mater*, Karl Jenkins' *Requiem*, Britten's *Ceremony of Carols*, and Mozart's *Requiem*; forthcoming engagements include Handel's *Messiah*, and the Durufle *Requiem* with the Seventy Chamber Choir of Thanet.

She has also been selected for numerous showcase public Masterclasses at the Royal Academy, with both Barbara Bonney and Robert Tear; she also participates in the prestigious series of Bach Cantatas, which occur each month at the Academy under the direction of Iain Ledingham. Harriet's debut radio broadcast was for BBC Radio 3 in a programme recorded in September in Neresheim (Germany).

## ALTO

Ailsa Mainwaring



Ailsa has completed her first year on the MA course at the Royal Academy of Music. This year she has performed at the Academy and around

London, and the North West of England from where she originally comes. Works performed in the past year include Villa-Lobos *Bachianas Brasileiras no.5* with the South

Bank Sinfonia, Haydn *Creation* and Schubert *Mass in G* and selected songs with Wigan Choral Society, and scenes from *Così fan Tutte* (Mozart) and *Dialogues de Carmelites* (Poulenc). Having spent time in Prague, Ailsa is particularly interested in Czech song and opera, as well as Mozart's operas.

Ailsa has been generously supported by More Than Melody and is seeking funding for her next year of studies at the Academy. In her spare time, Ailsa enjoys lingering in art galleries, cooking Italian food, and playing badminton.

## SOPRANO 2

(HANDEL DIXIT DOMINUS)

Karen Benny of St Matthew's Choir

## ST MATTHEW'S CONCERT ORCHESTRA

### LEADER

Maggie Dziekonski

### VIOLIN 1

Liz Griffiths

Sara Cubarsi

Wendy Booth

### VIOLIN 2

Ros Mann

Viktoria Zora

Irma Vastataike

Nilufar Alimaksimova

### VIOLA

Sarah Peart

Andari Anggamulia

Thomas Weale

David Marsh

### TRUMPET 1

Barry Yardley

### TRUMPET 2

Steve Wycherley

### TIMPANI

Owain Williams

### CELLO

Becky Imgrueth

Kosato Nishihata

### CONTRABASS

Pete Peacock

Zane Saunders



# WITH THANKS

Musical director and chorus master	<i>Phiroz Dalal</i>
Repetiteur	<i>Ken Williams</i>
Treasurer and librarian	<i>Karen Benny</i>
Choir manager	<i>Alison Dalal</i>
Box office	<i>Molly Thomas</i>
Front of house	<i>Margaret Burton, Colin Smith</i>
Lighting	<i>Bernd Gauweiler</i>
Technical director	<i>David Benny</i>
Sound director	<i>Ron Keefe</i>
Video director	<i>Stephanie King</i>
Video engineer	<i>Nick King</i>
Cameras	<i>Peter Cocup, Eleanor Britton, Dawn Slaughter, Ben Sandford</i>
Poster	<i>Carla Evans</i>
Programme design	<i>Alison Stawarz</i>
Vocal scores	<i>Ealing Music Library</i>

...and to the Vicar and congregation of St Matthew's Church for their continued support.

An event licence is in place for this performance.

## ABOUT

### St Matthew's Choir

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Vaughan Williams' *Mass in G Minor*, Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, Rachmaninov's *Vespers*, Haydn *The Creation*, and Karl Jenkins' *The Armed Man*. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's *Eugene Onegin*, Verdi's *Requiem*, and Mahler's *Second Symphony*

with them. Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the conductor's face. The choir enjoys high musical standards and a full diary, and is always delighted to hear from anyone interested in joining.

NEXT CONCERT



ST MATTHEW'S CHOIR

——  
Conductor: Phiroz Dalal

THE  
*Christmas*  
PROM

BACH MAGNIFICAT & PROM

**Sunday 19th December 2010 - 7pm**

Mulled wine available all evening.

St Matthew's Church, North Common Road, Ealing, W5 2QA

Tickets: £5 (Under 11s go free)

Box Office: 020 8961 1804 or [boxoffice@smce.org.uk](mailto:boxoffice@smce.org.uk)

Buy tickets online at: [www.smce.org.uk](http://www.smce.org.uk)

## FORTHCOMING PROGRAMME

### CHRISTMAS PROM

SUNDAY 19TH DECEMBER 2010

Bach *Magnificat*, followed by all your Christmas favourites,  
with mulled wine served throughout

### OPERA ARIAS & ROSSINI STABAT MATER

SATURDAY 26TH MARCH 2011

with St Matthew's Concert Orchestra and brilliant young soloists from the  
London schools of music

### MOZART MASS IN C MINOR & PROKOFIEV ALEXANDER NEVSKY

SATURDAY 18TH JUNE 2011

with West London Sinfonia

### ENJOY CHORAL SINGING?

St Matthew's welcomes new singers with some experience and who can read music. We have an exciting programme for 2011 and if you would like to join us then please contact the choir manager:

Alison Dalal  
020 8998 2879  
alison.dalal@btinternet.com

