



**THE DORSET GUILD
OF
SINGERS**

with

Weymouth Choral Society

and

The Dorset Sinfonietta

Conductor *Nigel Carver*

Fiona Clarke soprano

Rodney Clarke baritone

*Saturday 8th May
2004*

at



Lighthouse
POOLE'S CENTRE
FOR THE ARTS

*Presented in
Association with*

Abbeyfield
Where older people find care in housing



Brahms

Requiem

Dvorak

Te Deum

THE PROGRAMME

Te Deum

Opus 103

Antonin Dvorak (1841-1904)

Dvorak's first visit to the USA coincided with celebrations to mark the four hundredth anniversary of the "discovery" of the continent and in honour of this the composer was asked to set to music a patriotic poem entitled "The American Flag". However, there was a delay in the text reaching Dvorak in his native Czechoslovakia and so he decided instead to make a setting of the Te Deum so as to be sure to fulfill the commission in time for the date fixed for the premiere. This took place in New York's Carnegie Hall on 21st October 1892 and was the composer's first public appearance in the New World. The Te Deum was the success of the evening, one leading critic describing it as "... *impressive throughout and sometimes eloquently expressive*".

The physical dimensions of the work are modest: It is scored for two soloists, chorus and orchestra and plays for about twenty minutes. Nevertheless, by casting the work in four movements (performed without a break) corresponding in some ways to the form of a traditional symphony, Dvorak produces a work of considerable power and drama. The first movement 'Allegro moderato maestoso' opens and closes with joyful choral paragraphs ("We praise thee, O God; we acknowledge thee to be the Lord...") flanking a more thoughtful dialogue involving the soprano soloist ("Holy, holy, holy; Lord God of Sabaoth..."). The second movement, 'Lento maestoso', is a powerful aria for the bass soloist ("Thou art the King of Glory, O Christ...") with choral interjections ("We therefore pray thee help thy servants..."). Next comes a lively choral dance in a modal minor key ("Make them to be numbered with thy saints..."), which quietly gives way to the last movement introduced by the soprano soloist in alternating phrases with the chorus ("Vouchsafe O Lord to keep us this day without sin: O Lord have mercy upon us..."). The bass joins the soprano in an impassioned duet punctuated by ringing *Alleluias* and after a massive climax the work ends with reference to the opening of the first movement.

INTERVAL

Nº 4 Chorus— HOW LOVELY ARE THY DWELLINGS

Con moto moderato

Soprano

Alto

Tenor

Bass

How love - ly

How love - ly

How love - ly

How love - ly

Con moto moderato $\text{♩} = 92$

p dolce

THE PROGRAMME

Te Deum

Opus 103

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INTERVAL

№ 4 Chorus— HOW LOVELY ARE THY DWELLINGS

Soprano
Alto
Tenor
Bass

Con moto moderato

How love - ly

How love - ly

How love - ly

How love

Con moto moderato $\text{♩} = 92$

p dolce

In its finished form, Brahms' Requiem was written between 1866 and 1868 and first performed complete in Leipzig in February 1869; but it seems highly probable that, like a large number of the composer's works, it actually grew very slowly over a considerable period of time. The immediate stimulus for its composition was the death of his mother (to whom he was devoted) in February 1865; but it is widely recognised that the roots of the Requiem (as of several other works) actually lie in the previous decade, in the young man's grief at the mental collapse and tragic end of Robert Schumann, an older musician who had befriended and encouraged Brahms at the outset of his career. But whereas the emotion is painfully raw and immediate in the D minor piano concerto, the first major work in which the young composer tried to come to terms with his older friend's death, by the time of the Requiem, his perspective has become longer and his view more resigned, if no less deeply felt.

The personal nature of the work is further made explicit by the composer's complete avoidance of the standard Requiem text (the liturgy for the dead in the Roman Church); indeed, the sensible suggestion has been made that Brahms' title 'Ein Deutsches Requiem' might well be translated as 'A Protestant Requiem'. Nothing annoyed the composer more than being taken as an orthodox churchman; but even the most casual survey of his output shows him to have been both a profound thinker and an assiduous student of the Bible. The text, which he assembled from both Old and New Testaments as well as the Apocrypha, sums up his thoughts on death and hereafter. It makes no intercession on behalf of the departed soul but rather offers the benediction of consolation and a powerful confirmation of faith. The most striking manifestations of this spirit of confident affirmation occur in the two massive choral fugues, which close the third and sixth movements; but the strongest impression made by the work as a whole is tenderness and consolation. It is this spirit which informs the beautiful fourth and fifth movements and in which the work opens and closes. Brahms was an intensely reticent man in all matters; he hardly ever laid bare his soul or his emotions in the spoken or written word. But in his music, he fearlessly faces the most profound human doubts and fears and demonstrates clearly his unshakeable, if unorthodox, personal faith.

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Nigel Carver – Conductor

Nigel Carver is a graduate of the University of Durham and studied composition and conducting with Dr. Eric Thiman. He won the Duncan Clark Memorial Prize at the Colchester Institute, where he studied piano and trombone. He is a widely experienced choral and orchestral conductor, holding posts with several as either principal or guest conductor. As conductor of the Bournemouth Sinfonietta choir, Nigel directed performances in many of the principal venues in London and the south, as well as tours of other regions. Under his direction, the choir recorded for BBC Radio 3 and 4 and appeared on Channel 4 television. His relationship with the Bournemouth Orchestras developed further in the Education and Community department, and he appeared as conductor, amateur and pianist in a wide range of projects across the region. Nigel is Director of the Dorset Rural Music School, Vocal and Instrumental Coach at Bryanston School and travels widely on behalf of the Associated Board of the Royal Schools of Music.

Nigel is an 'old friend' of the Dorset Guild of Singers and has conducted us in the past in performances of Bach's St. John Passion, Elgar's Dream of Gerontius and Vaughn Williams's Sea Symphony.



Fiona Clarke – Soprano

After graduating from the Royal Academy of Music, Fiona pursued a freelance singing career, working principally with The Sixteen, The Tallis Scholars, The Cambridge Singers and the BBC Singers, making numerous recordings with these and other groups.

Since moving to Salisbury, Fiona has established a reputation as a teacher working at Bryanston School and Salisbury Cathedral School. Fiona has been the director of the Salisbury Community Choir since 1998, which will be performing Karl Jenkins' *The Armed Man: A*

Mass for Peace in Salisbury Cathedral on November 13th, under Fiona's baton.

Fiona's singing engagements have taken her to many European countries, Israel, Australia, Japan and the U.S.A. Fiona continues to work as a singer, making occasional appearances with The Sixteen, The Tallis Scholars and also performing on many film scores (most notably *Chicken Run* - playing kazoo (?) and the latest James Bond film - *Die Another Day*). Solo engagements this year include performing Handel's *Messiah* and Monteverdi's *Vespers* in Salisbury Cathedral.

Fiona is married (but not to this evening's baritone soloist!) with three children.



Rodney Clarke – Bass-Baritone

Rodney Clarke is not related to tonight's soprano soloist – the name is pure coincidence! He studied at the Royal Academy of Music, London where he gained a first class honours degree. He then trained on the opera course, winning many awards, including the prestigious Richard Lewis/Jean Shanks Award 2001, and held a Peter Moores Scholarship. He has had many operatic engagements and is currently singing the title role in ETO's production of *The Marriage of Figaro*. In October 2003, Rodney created the role of the Monk in Anthony Bailey's new opera *The Black Monk*, directed by Steven Stead with Daniel Capps conducting the Sirius Ensemble.

Rodney is much in demand as both a recitalist and concert singer, performing at many venues including the Purcell Room and QEII, South bank, St John's Church, Smith Square and the Royal Albert Hall. On the concert platform, he has performed many of the standard works and has maintained a healthy relationship with many of the country's choral societies including the English Baroque Choir, the London ProArte Choir, Sussex Chorus (formerly known as Ditchling Choral Society) and has also worked with the CIMA Baroque Orchestra of Rome, Period Instrument Baroque Orchestra (RAM) and was soloist in a performance of Haydn's *Creation* at the Royal Albert Hall under Sir David Willcocks. Rodney recently gave a recital in Stansted with accompanist Helen Collyer, and also made a guest appearance in the presence of Her Royal Highness, Princess Anne at Senate House, UCL.



The Dorset Sinfonia – Orchestra

Leader: Brian Howells

FLUTE Clare Bentley Jane Smith	HORNS Rob Harris Edward Lockwood John Jones Larry Fowler	PERCUSSION Rick Birley Anna Birley	VIOLA Hugh Miller Jenny Blan Richard Willetts Alice Young
OBOES Jill Carter Ros Carver	TRUMPETS David Bertie Dawn Kings	VIOLIN 1 Brian Howells Brian Johnston Fiona McKinley Rosemary Frazer Jonathan Taylor Ben Hart	CELLO David Norton Amanda Brundant Michael Moorsom Joanna Hanna
CLARINETS Mark Tromans Julia Holmes	TROMBONES Phil Humphries Gary Austin Kevin Smith	VIOLIN 2 Youcheng Su Ros Bromley David Shean Anna Hart Sue Taylor Liz Ings	DOUBLE BASS Valkdon Mizen Lee Marchant
BASSOONS Eric Butt Patrick Milne	HARP Heather Reed		
TUBA Andrew Cresci	TYMPANI Richard Hall		



Dorset Guild of Singers

The Dorset Guild of Singers

Since the mid 1940s, Dorset's rural choirs and choral societies have been joining together to perform large choral works. *The Dorset Guild of Singers* is unique. It gives Dorset's small choirs, trained by their own conductors, the opportunity to sing the really great choral works - a thrilling experience for those taking part.

In recent years, the constituent choral societies have grown bigger but fewer in number. In 1946, there were eleven choirs, now there are only three but the total number of singers has remained constant. For major performances, other Dorset choirs, such as the Weymouth Choral Society are invited to join in Guild concerts.

It is Guild practice to invite a different conductor to act as chorus master for a number of combined rehearsals and to conduct the concert. In recent years the Guild's concerts have taken place in the Lighthouse, Poole (formerly the Wessex Hall), the only venue in Dorset able to accommodate a choir of over 200 voices and a large orchestra.

Future Guild events include: A singing workshop with tonight's Soprano soloist on 9 October 2004, a workshop to study Andrew Carter's *Benedicite* on 12 March 2005. Non-Guild members are very welcome (for details phone; 01929 471562).

Our next performance at the Lighthouse will be Carl Orff's *Carmina Burana* on 6 May 2006. We hope to see you there!



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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. The choir was one of the earliest members of the Dorset Guild of Singers, with whom it has sung many major works in the choral repertory. 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 the choir will be performing Haydn *Creation*, Faure *Requiem* and Rutter *Mass of the Children*. New members are always welcome. For further information please phone the conductor, Jay Buckle on 01929 425865.



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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.



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Wareham Choral Society

Wareham Choral Society was established in Wareham 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 - no audition is required. 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 9pm in The United Reformed Church, Church Street, Wareham.

Autumn rehearsals begin on Monday 6th September 2004

This year, the Guild is pleased to be presenting this concert in association with:

Abbeyfield

Where older people find care in housing

Abbeyfield is a charity providing housing, support or care for older people. There are around 800 houses across the UK. Some 10,000 volunteers give their time on behalf of residents, ensuring that each feels at home. Paid staff provide meals and support to residents and organise the day-to-day running of the house. The work of Abbeyfield houses is supported by Local Service Managers in England, and regional staff in Northern Ireland, Scotland and Wales.



Joining with the Guild this year:

Weymouth Choral Society

The Society has been established for at least 140 years. The earliest surviving review is of a concert given in 1863, when they were known as the Philharmonic Society. During the World War II the society survived by meeting at members' homes and giving small performances.

Musical Director, Helen Brind, attended the Royal College of Music (Junior Department) before studying music at Southampton University. She was the conductor of a ladies choir for seven years before coming Musical Director of Weymouth Choral Society in October 2000. Helen works part time as a chartered surveyor and part time as a music teacher/choral director, holding regular choral workshops and teaching both privately and for the Dorchester Area Schools Partnership Music Service.

A wide repertoire of choral pieces is performed, often accompanied by orchestras and professional

