



**QUEEN'S PARK  
SINGERS**

Handel *Dixit Dominus*

Monteverdi *Madrigals from the  
Eighth Book*



**Saturday 2nd July 6.30pm  
St Martin's Church, Mortimer Road NW10 5SN**



**Queen's Park Singers**, conductor **Oliver Till**, with

Maddie Perring, Angelina Dorlin-Barlow, *soprano*

Caitlin Golding, *alto*

Albert Soriano, Sam Harris, *tenor*

Daniel Barrett, *bass*

And the **Asyla Ensemble**, Leader **Mark Seow**

Monteverdi *Altri canti d'amor*  
*Hor che 'l ciel e la terra*

Handel *Dixit Dominus*

*Dear Friends*

We extend a warm welcome to our summer concert. This time last year we were very tentatively testing out whether people were ready to come back to attending concerts of live music and now we are delighted to see audiences growing. The audience plays such an important part in any concert!

One of the delights of working with Oliver Till, our Music Director, and Hamish Brown our Accompanist, is the range of music that they have introduced us to. So this year we have gone from Janáček and Fauré, through some great German composers, added in the Russians - Rachmaninoff and Stravinsky - and now two great musical dramatists, Monteverdi and Handel.

We are always eager to welcome new members, so if you would enjoy the challenge of exploring a wide range of different music please join us!

Our thanks are due as always to Ollie and Hamish for their inspiring teaching and ability to give us the confidence to perform, and to the soloists and orchestra performing tonight, to Mother Christine and the staff at St Anne's, Salusbury Road, for the rehearsal space and hospitality and to Father Graham and the Staff at St Martin's for allowing us perform here tonight.

We hope you enjoy the evening



Monica Healy, Chair  
Queen's Park Singers

## Claudio Monteverdi (1567 - 1643) *Hor che 'l ciel e la terra*

As Shakespeare and Donne in English, so, 200 years earlier, Petrarch employed in Italian a sonnet form, twice four lines followed by three lines twice, all on a single subject, the second verse of each pair differently illuminating, personalising its predecessor, and the second pair of verses intensifying the experience and the lesson of the first.

Bliss set against and entwined with agony creates an inner conflict possibly familiar to each of us. Petrarch's depiction of unrequitable love perfectly suited Monteverdi's intention to extend the musical expression of Renaissance Humanism by adding to conventional 'softness' and 'moderation' the dramatic power of 'agitation' (preface to *Madrigals Book Eight*), even anger and war with, among much else, percussiveness, dissonance, fusion of voices and instruments; and, building here on Petrarch, a distinct structure of statement and intensifying repetition. Hear 'guerra' (war) and 'piango' (I weep) in verse 2, and in verse 4 the vocal range and length on 'lunge' - the furthest reach of an epee - to touch salvation ('salute').



Francesco Petrarca (Petrarch)

In Monteverdi's hands, this 'Sonetto' (literally a 'little song') becomes proto-operatic, with complexity and sensuousness characteristic of both his secular and devotional music, sacred and profane ecstasy and angst being very much alike. Music matters, and it is tempting to consider the relation of these features to broader developments of Opera Seria, Baroque Oratorio (as we shall hear of Handel) and Christian Humanism, widened to acknowledgement of individual rights and 'lived experience' as drivers of political economy in Western Liberalism.

Roger Bloomfield

Hor che 'l ciel e la terra e 'l vento tace  
e le fere e gli augelli il sonno affrena,  
Notte il carro stellato in giro mena  
e nel suo letto il mar senz'onda giace:

Voglio, penso, ardo, piango; e chi mi  
sface sempre m'è innanzi per mia dolce  
pena.  
Guerra è il mio stato, d'ira e di duol  
piena,  
e sol di lei pensando ho qualche pace.

*Now that the sky and the earth and the  
wind are silent and the wild creatures  
and the birds are reined in sleep,  
Night leads its starry chariot in its round,  
and the sea without a wave lies in its bed.*

*I look, think, burn, weep: and she who  
destroys me  
is always before my eyes to my sweet  
distress:  
war is my state, filled with grief and  
anger,  
and only in thinking of her do I find  
peace.*



Così sol d'una chiara fonte viva  
move il dolce e l'amaro ond'io mi pasco.  
Una man sola mi risana e punge.

E perchè il mio martir non giunga a riva,  
mille volte il dì moro e mille nasco:  
tanto dalla salute mia son lunge.

*So from one pure living fountain  
flow the sweet and bitter which I drink:  
one hand alone heals me and pierces me:  
and so that my ordeal may not reach  
haven,  
I am born and die a thousand times a  
day, I am so far from my salvation.*

## Geroge Frideric Handel (1685 - 1749) Dixit Dominus

**Dixit Dominus** is a psalm setting which uses the Latin text of Psalm 110 (Vulgate 109) beginning with the words *Dixit Dominus* ('The Lord said'). It was completed in April 1707 in Rome, composed in the baroque style and scored for five vocal soloists SSATB, five-part chorus, strings and continuo.

It was probably first performed on 16<sup>th</sup> July 1707 in the Church of Santa Maria in Montesanto, Rome, under the patronage of Cardinal Carlo Colonna, who commissioned the 22 year-old Saxon visitor to provide music for the festival of Our Lady of Mount Carmel. The collection of psalms he set at this time are known as the *Five Carmelite Vespers*, three composed by Handel and two sung to Carmelite psalm tunes, with antiphons chanted before the psalms and in three cases, after the psalm also. The other two vesper psalms he composed were *Laudate Pueri* and *Nisi Dominus*.

Handel brings breadth and vigour to the Roman musical tradition of Stradella and Carissimi: there is great freedom and suppleness of the string writing. The interplay of vocal soloists and chorus is likewise very free, sometimes the soloists leading and sometimes the chorus, so that the musical texture frequently shifts from thickly textured polyphony to operatic solo lines demanding great virtuosity.



Santa Maria in Montesanto, Rome

The sturdy cantus firmus of *Tu es sacerdos in aeternum inimicos tuos* in the fifth movement owes much to the traditions of both Latin psalmody and the Lutheran chorale; it has resemblances to *Wachet auf, ruft uns die Stimme* springing from Handel's teenage career as a Lutheran church organist. The double fugue setting of *Tu es sacerdos* marching against the semiquavers of *secundum ordinem Melchisadech* are quintessentially Italian in idiom. (Handel used elements of this movement again 30 years later in *Israel in Egypt*.)



*Dixit Dominus* requires an Italian style of singing, the first syllable being strongly marked and a lightness on the succeeding syllables, as distinct from the traditional English practice of eliding each segment of a word smoothly into the next segment and giving each syllable equal value. The performance style of the piece is strongly suggested by the text itself, many of the movements being propelled forward by imperative verbs, most of them monosyllabic, expressive of Divine Power and Energy: 'Sit thou! The Lord shall send the rod of thy power! The Lord swore and will not repent! The Lord shall wound even kings in the day of his wrath!... Judge!... Shatter!' But those who are only familiar with Handel's later English choral music, in which by and large one movement expresses one emotional affect, will be surprised and delighted by the contrasts of tempo and mood often within the same movement, with weighty pronouncements being succeeded, or accompanied, by running passages of lightness and delicacy. The work is relentless in its momentum and dazzling in its grandeur of design.



Handel aged 35

It has been suggested that Handel, a devout Protestant, may have found writing for the Catholic church distasteful, but there is no evidence for this: on the contrary, the youthful composer gives the piece a treatment of great beauty and maturity. It is a passionate representation of the Old Testament Jahweh, expressive of tremendous power, energy and bite, intermixed with moments of pure reflection and golden lyricism.

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Helen Dymond

Helen Dymond's novel *FINDING HANDEL* is available from Amazon in paperback and Kindle, by order from a bookshop, or direct from the publisher Austin Macauley. For further information visit the *Finding Handel* Facebook page.

### 1 Chorus

Dixit Dominus Domino meo:  
Sede a dextris meis, donec ponam  
inimicos tuos scabellum pedum tuorum

*The Lord said unto my Lord:  
Sit thou on my right hand, until I make  
thine enemies thy foot-stool.*

### 2 Aria - alto

Virgam virtutis tuae emittet Dominus ex  
Sion:  
dominare in medio inimicorum tuorum.

*The Lord shall send the rod of thy power  
out of Sion:  
be thou ruler, even in the midst among  
thine enemies.*

### 3 Aria - soprano

Tecum principium in die virtutis tuae  
splendoribus sanctorum.  
Ex utero ante luciferum genui te.

*In the day of thy power shall the people  
offer thee free-will offerings with an holy  
worship.  
From the womb before the morning star  
have I begotten thee.*

### 4 Chorus

Juravit Dominus et non paenitebit eum:

*The Lord swore, and will not repent:*

### 5 Chorus

Tu es sacerdos in aeternum secundum  
ordinem Melchisedech.

*Thou art a priest for ever after the order  
of Melchisedech.*

### 6 Soloists and chorus

Dominus a dextris tuis,  
confregit in die irae suae reges.

*The Lord upon thy right hand,  
shall wound even kings in the day of his  
wrath.*

### 7 Chorus

Judicabit in nationibus,  
Implebit ruinas, conquassabit capita in  
terra multorum.

*He shall judge the nations,  
fill the places with destruction, and  
shatter the skulls in the land of the many.*

### 8

#### Soprano duet and chorus

De torrente in via bibet,  
propterea exaltabit caput.

*He shall drink of the brook in the way,  
therefore shall he lift up his head.*

### 9 Chorus

Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et  
semper, et in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning, is now; and  
ever shall be, world without end. Amen.*

# The Asyla Ensemble

## Oboe

Amy Roberts

## Violin

Mark Seow (leader)  
Eleanor Corr

## Viola

Joanne Miller  
Nichola Blakey

## Cello

Carina Drury

## Double Bass

John Henry Baker

## Continuo

Hamish Brown



**Queen's Park Singers** are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

We usually give three concerts each season, in November/December, March/April and June. We welcome new members who share our aims. If you would like to sing with us please contact [membership@queensparksingers.org.uk](mailto:membership@queensparksingers.org.uk) or via the contact form on our website: [www.queensparksinger.org.uk](http://www.queensparksinger.org.uk).

## Soprano

Elisa Barrett  
Evanthe Blandy  
Gabrielle Crockatt  
Elena Fateeva  
Adrienne Fresko  
Hinda Golding  
Gillian Hallifax  
Lizzie Howard  
Olivia Moloney  
Kornelia Mund  
Una O'Gara  
Katy Payne  
Nicy Roberts  
Stella Ruszczyński  
Kathryn Worth

## Alto

Josephine  
Alexander  
Louise Coopman  
Helen Dymond  
Jill Forgham  
Monica Healy  
Katherine Lawson  
Denise O'Reilly  
Liz Till  
Rita Till  
Evelyn Velleman  
Jenny Walsh

## Tenor

Graziella Doardo  
Cathie Hammond  
Julie Krausz-  
Rogerson  
William Lindley  
Mario Mansilla  
Maria Phelan

## Bass

Philip Alexander  
Roger Bloomfield  
Marc Fresko  
Mark Hine  
Adam Ritchie  
Peter Weigall  
Tom Wright

Tomorrow!



# London Medical Orchestra

Conductor Oliver Till, Leader Tina Bowles

*Sibelius Symphony no, 7*

*Beethoven Violin Concerto*

*Chabrier Joyeuse Marche*

Sunday 3rd July, 6.30pm

St Mellitus Church, Tollington Park N4 3AG



Knowing the score

