

*Kelvin Choir*

# Spring Concert 2023

Fauré - Requiem  
Schubert - Magnificat  
and other works

20 May 2023

7.30pm

Saint Mary's Cathedral  
Glasgow

Music Director Tiffany Vong  
with Glasgow Chamber Orchestra and soloists



Kelvin Choir is a Charity No SC040863



# Kelvin Choir – Spring Concert

Saturday 20 May 2023 – St Mary’s Cathedral, Glasgow

**Conductor:** Tiffany Vong

**Accompanied by**

The Glasgow Chamber Orchestra

Organ and piano: Kristine Donnan

**Soloists**

Katie-Louise Dobson

Beth Taylor

James McIntyre

Ross Cumming

Soprano

Mezzo-Soprano

Tenor

Baritone

## Programme

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O Nata Lux

Thomas Tallis (1505-1585)

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Cantique de Jean Racine

Gabriel Fauré (1845-1924)

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Requiem

Gabriel Fauré

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INTERVAL

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The Heavens are Telling (from The Creation)

Joseph Haydn (1732-1809)

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Never Weather-Beaten Sail

Thomas Campion (1567-1620)

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Sleep

Eric Whitacre (b.1970)

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Die Mutter Erde

Im Abendrot

Die Sterne

Franz Schubert (1797-1828)

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Crossing the Bar

Rani Arbo (b 1968)

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Magnificat in C D486

Franz Schubert

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Scan the QR code on the right for further information on the pieces and the performers or go to

<https://kelvinchoir.com/programme-notes>



Please join us after the concert for refreshments

For further information about Kelvin Choir and future performances see our website [www.kelvinchoir.com](http://www.kelvinchoir.com)

## The performers



**Katie-Louise Dobson** is an emerging British soprano based in Glasgow. Recent projects include *La Descente d'Orphee aux enfers* with Vache Baroque and projects with Ensemble Orquesta and at Berlin OpernFest. A graduate of the Royal Conservatoire of Scotland, she trained with Judith Howarth and Patricia MacMahon. Katie has premiered a new opera with the BBC Scottish Symphony Orchestra, sung in a masterclass with Joan Rodgers CBE, and regularly undertakes concert work. She has a keen interest in underperformed Baroque music which lead to a project showcasing music from female baroque composers with period instruments. Described as a soprano with a 'decorated voice', Katie will be performing *Carmen* with Into Opera, travelling to Saudi Arabia with the National Symphony Orchestra and is pleased to be joining Scottish Voices under Graham Hair. Katie has worked in Early Years pedagogy with the Royal Conservatoire of Scotland and is passionate about the impact of bringing music to a wider audience.

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Glaswegian Mezzo **Beth Taylor**, lauded for her 'warm, caressing timbre' and 'intriguing depth', is at the start of a major international career. This 2022/23 season, Beth made her role debuts as Erda and Erste Norn in Wagner's *Der Ring des Nibelungen* at the Deutsche Oper Berlin and as the title role in Rossini's melodramma *Bianca e Falliero* at Oper Frankfurt. She made her Glyndebourne Festival debut as Bradamante in a new production of Handel's *Alcina*, the role of Arsace in Rossini's *Semiramide* and of Giuliano Gordio in Cavalli's *Eliogabalo* at the Opernhaus Zürich. Upcoming appearances include Mendelssohn's *Elijah* at the Opéra de Lyon and Anna in Berlioz's *Les Troyens*, touring with Sir John Eliot Gardiner and the Monteverdi Choir and Orchestra. She was 3rd prize winner of the 2019 Wigmore Hall Song Competition, the winner of the 2018 Gianni Bergamo Classical Music Awards, and one of three grand prize winners of the 2022 Elizabeth Connell Prize for dramatic voices. Beth will represent Scotland at the 2023 BBC Cardiff Singer of the World competition.

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**James McIntyre** is a tenor from Dumbarton currently studying with Scott Johnson for a Masters at the Royal Conservatoire of Scotland, where he previously received a First Class Honours Degree. During his studies, James won the Elgar Spedding Memorial Lieder Prize and the Hugh S Robertson Prize for Scottish Singing as well as 2nd Prize in the Governors Recital Prize and the Leonie Kayser Prize. A keen recitalist, he regularly performs with classical guitarist Ross Morris as a Live Music Now Artist as well as with pianist Anna Michels. He has a particular interest in promoting the songs of Scottish composers. Recently, James performed roles in the RCS Opera productions of *L'étoile* and *Marilyn Forever* and gave the Scottish premiere of Philip Wilby's *An English Passion* as well as performances of Stainer's *The Crucifixion*. He looks forward to joining Waterperry Opera this summer as one of their Young Artists.



**Ross Cumming** is a Baritone originally from the North East of Scotland. He has just completed his 2-year MA in Opera Studies at the Alexander Gibson Opera Studio at Royal Conservatoire of Scotland in Glasgow under Scott Johnson. A music graduate of the University of Aberdeen, Ross also studied at the Royal Northern College of Music, achieving Distinction in his Vocal Studies Masters. While there he was under the tutelage of Matthew Best. In 2021 he won the Bessie Cronshaw/Frost Brownson Song Cycle Competition. Outside RCS he has been a Young Artist at Buxton International Opera Festival and has also sung with The Sixteen, Dunedin Consort and Voces8. He is now looking forward to embarking on a professional singing career, starting with performances with Grange Park Opera and British Youth Opera this summer. Ross looks forward to joining Scottish Opera as one of their Emerging Artists beginning in August 2023.

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**Tiffany Vong** is an organist, harpsichordist and choral conductor based in Glasgow. She is the Organist and Director of Music at Jordanhill Parish Church and the recipient of the Women's Conducting Fellowship 2023-2024 at the National Youth Choir of Scotland. Originally from Hong Kong, Tiffany was organ scholar at Oriel College, University of Oxford and at the University of Glasgow. Tiffany completed a Master of Music at the Royal Conservatoire of Scotland with scholarships from the RCS Trust and ABRSM. Awards include the Governors' Recital Prize for Keyboard (Highly Commended), Bach Prize (Commended), Harmony and Counterpoint Prize, and the Early Music Prize. Tiffany completed a Master of Music in Historically Informed Performance Practice at the University of Glasgow, and currently performs with the International Baroque Consort. She is the Choral Music Assistant at St Aloysius' College, Vice-President of the Glasgow Society of Organists, and an Associate of the Royal College of Organists.

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**Kristine Donnan** is in demand as a piano accompanist, répétiteur, conductor and organist across Scotland. She conducted *Die Fledermaus* with Edinburgh Studio Opera in March 2023 and is Assistant Musical Director and répétiteur for the company. She also directs the Glasgow Cathedral Choral Society and the Dick Vet Orchestra and Choir in Edinburgh. Kristine holds a Masters in piano accompaniment from the Royal Conservatoire of Scotland and received the Piano Accompaniment Award as well as the Sam Hutchings Scholarship for Piano Accompaniment. Kristine has trained in orchestral conducting with Will Conway and Robert Houlihan and has trained with Iain Burnside and Joseph Middleton in Art Song. She has worked with Stephen Doughty, accompanying the Belfast Philharmonic Choir and as répétiteur with Northern Ireland Opera and Opera Festival Scotland. Kristine is also an organist and composes for organ, having worked with Dame Gillian Weir and Kevin Bowyer.

The **Glasgow Chamber Orchestra** can trace its origins back to 1956, when the Glasgow String Orchestra was founded. Some ten years later, this strings-only group decided to extend its musical repertoire, and the Glasgow Chamber Orchestra was born. Since its first performance in 1967, the GCO has built an enviable reputation as one of the leading amateur orchestras in Scotland and continues to attract some of the best amateur musicians in the region. Orchestra members are drawn from all walks of life and from all over the central belt of Scotland. A typical session includes three full orchestral concerts and a charity concert in the Glasgow Royal Concert Hall in December. In addition, the orchestra is regularly invited to accompany local choirs and support one-off events. The Principal Conductor of the Orchestra is Robert Baxter and the Leader is Hazel McDonald.

**Kelvin Choir** were founded in 2005 as the Bearsden Training Choir. The membership has grown considerably since then under the batons of several talented Music Directors, even rehearsing as a virtual choir for the 2020/21 season during the COVID pandemic. This year they appointed Tiffany Vong as their new Music Director. Tiffany was previously the choir's accompanist. They are a non-audition SATB choir and currently have a membership of over 70. The choir rehearse once a week in Bearsden and perform a wide repertoire of choral works. These include the staples of the classical choral repertoire including works by Handel, Haydn, Mozart, Bach, Parry, Vaughan Williams and Bruckner (to name a few) and more contemporary pieces by composers such as Rutter, Lauridsen and Whitacre. The choir normally perform twice a year at Christmas and in the Spring. New members are always welcome and further details about concerts and membership are available on the choir website [www.kelvinchoir.com](http://www.kelvinchoir.com)

#### **Soprano 1**

Lorna Buchanan  
Denise Chateau-Loney  
Kate Duncan  
Vivienne Fellowes  
Gabby McCann\*  
Rachel Munro  
Carole Smith  
Judy Taylor

#### **Soprano 2**

Nan Blythe  
Karen Cattell  
Christine Fergusson  
Sheila Gray  
Jane Hill  
Mildred Maybury\*  
Jill McFarlane  
Catriona Reynolds  
Clare Stillman  
Clare Stuart  
Joanna Wilson

#### **Tenor 1**

Hugh Carmichael  
Fraser Gold  
Marian Mead

#### **Tenor 2**

Tom McFarlane  
Ian Murray  
Philip Scott\*

\* Augmenter

#### **Alto 1**

Jane Carr-Gomm  
Kate Crooks  
Ruth Fletcher  
Geraldine Gibbons  
Janice Kennedy  
Evelyn Maguire  
Elizabeth Murray  
Judy Phillips

#### **Alto 2**

Jane Brogan  
Gillian Brown  
Ann Caie  
Ann Christie  
Sheila Hall  
Alison Hazell  
Ann Kennedy  
Alison Langford  
Sandra McCluskey  
Lorna McTier  
Gillian McVitie  
Moirra Murray

#### **Bass 1**

Brian Hayward  
Christian Loizou\*

#### **Bass 2**

John Bonthron  
George Ennis  
Stephen Padgett  
Chris Sanders  
Brian Stack  
Doug Walker

# The music

This year our varied programme was inspired by the contrasting themes of light and darkness, awakening and rest.

We begin on the theme of light with Thomas Tallis' setting of **O Nata Lux**, an anonymous tenth-century Latin hymn, the title translating as O Light from Light. Considered to be one of the finest exponents of English choral music, Tallis served as composer and performer at the courts of four Tudor monarchs, living through a period of great political and religious upheaval.

The text of Gabriel Fauré's **Cantique de Jean Racine** is a French paraphrase of the Latin hymn *Consors Paterni Luminis* (O Light of Light). The nineteen-year-old composer set the text in 1864–65 for a composition competition at the École Niedermeyer de Paris, winning him the first prize. Racine's French paraphrase talks of breaking the silence of the peaceful night, praying for the fire of God's powerful grace and that Christ will look in favour upon his faithful people.

The Cantique shows many stylistic similarities to our next piece, Fauré's **Requiem** and the two are often performed together. Fauré's setting of the Requiem was composed over 20 years after the Cantique in 1887. The focus of the work is eternal rest and consolation, and the setting omits a traditional part of the mass for the dead the *Dies Irae* (Day of Wrath) and instead includes the consoling *Pie Jesu* and *In Paradisum*, the latter more traditionally used in the liturgy for burial. Fauré wrote of the work, "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

Joseph Haydn's oratorio *The Creation* tells the biblical story of the creation of the world and begins with a depiction of the chaos before God created heaven and earth. **The Heavens are Telling** is the last chorus of part one of this mammoth work, depicting the fourth day of creation and concluding with the triumph of light over dark.

Prolific poet and musician Thomas Campion set his own poem, **Never Weather-Beaten Sail** to music in 1613. The ending refrain prays for rest at the end of our voyage through life.

The theme of rest continues with Eric Whitacre's **Sleep**. Whitacre, one of the most successful living composers of contemporary choral music, uses his signature technique of 'chord clusters' to produce a shimmering, hypnotic effect in this setting of Charles Anthony Silvestri's poem. Both the words and music successfully evoke the state of consciousness between waking and sleep.

Franz Schubert composed around 600 lieder in his short but productive life. The three included in our programme, **Die Mutter Erde** (Mother Earth), **Im Abendrot** (In the Glow of Evening) and **Die Sterne** (The Stars) all take as their theme night-time and evening.

Alfred, Lord Tennyson wrote the poem **Crossing the Bar** in 1889 after suffering a serious illness. The poem describes his placid and accepting attitude toward death and like Campion uses a sea voyage to represent the journey through life, the bar being a sandbar between the land and open sea. The Pilot is a metaphor for God whom the poet hopes to meet calmly face to face. This setting of the poem, arranged here for chorus, is by American singer and fiddler Rani Arbo, and was inspired by her partner's grandmother, who quoted the poem as her last words.

A dramatic shift of mood brings our programme to a close with Schubert's setting of the **Magnificat**. The text, derived from the gospel of Luke, uses the words of Mary as she rejoices that she has the privilege of giving birth to the promised Messiah. Written in a period of just ten days in 1816 by an eighteen-year-old Schubert, this vibrant and sparkling work is made up of three sections combining chorus with four solo voices.