



Kelvin Choir

HANDEL

Te Deum 'Utrecht'

HAYDN

Theresienmesse

Music Director Tiffany Vong
with Glasgow Chamber Orchestra
and guest soloists

7.30 pm Saturday 4 May 2024

Saint John's Renfield Church

22 Beaconsfield Road, G12 0NY

Tickets: Adults £12, Children/Students £6
available on the door or from choir members

www.kelvinchoir.com

Kelvin Choir is a Charity No SC040863

Kelvin Choir – Spring Concert

Saturday 4th May 2024 – St John’s Renfield Church, Glasgow

Conductor: Tiffany Vong

Accompanied by

The Glasgow Chamber Orchestra
Leader: Kirsten Thomson

Organ: Kristine Donnan

Soloists

Katie-Louise Dobson
Hanna de Bruin
James McIntyre
Seamus Brady

Soprano
Mezzo-Soprano
Tenor
Baritone

Programme

Utrecht Te Deum (HWV 278)

George Frideric Handel (1685-1759)

INTERVAL

Theresienmesse (H.XXII/12) - Mass in B-flat major

Joseph Haydn (1732-1809)

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

The performers



Katie-Louise Dobson is an emerging British soprano, based in Glasgow.. Recent projects include Carmen with Into Opera, La Descente d'Orphee aux enfers with Vache Baroque and choral projects with Scottish Voices.

A graduate of the Royal Conservatoire of Scotland, she trained with Judith Howarth and Patricia MacMahon. Described as having a 'decorated soprano voice', Katie-Louise has pursued a career throughout the U.K. and Europe, focussing on operatic and baroque repertoire. Her operatic roles include Second Lady (The Magic Flute), Énone (Orphée aux Enfers), Susanna (Le Nozze di Figaro), Nella (Gianni Schicchi), Belinda (Dido & Aeneas), Adele (Die Fledermaus) and Clito in the worldwide revival of Cavalli's Xerse. This year sees a change of focus for Katie-Louise; after undertaking outreach projects with Into Opera and Birmingham Opera Company and working within the social care sector, she has been inspired to pursue a career in music therapy and will be undertaking the Music Therapy MSc at Queen Margaret University, Edinburgh in September this year.



Dutch mezzo-soprano **Hanna de Bruin** graduated with a Master of Music Vocal Performance (2023) from the Royal Conservatoire of Scotland (RCS). She obtained her Bachelor of Music (2020) at the Fontys Academy of Music and Performing Arts (NL). Currently, she is receiving coaching from Helen Lawson and Jard van Nes.

In 2023, Hanna performed the title role of Orpheus in the Glasgow University Opera Society's production of Orpheus and Eurydice, and she performed the role of La Ciesca in Puccini's Gianni Schicchi with Fife Opera. She has also sung in a range of choruses and minor roles, including Le Nozze di Figaro and Le Roi de Lahore with the Dorset Opera Festival, and L'étoile with the RCS.

Hanna is very much interested in the music by R. Wagner; she performed a selection from his Wesendonck Lieder with the RCS Lab Orchestra. In 2023, she received the Wagner Society of Scotland Bayreuth Stipendium, which allowed her to attend the Bayreuther Festspiele, which culminated in a lecture-recital for the society. Hanna's studies at the RCS were generously supported by the Royal Conservatoire of Scotland Trust, VSBfonds Beurs, Het Hendrik Muller Fonds, and Het Prins Bernhard Cultuurfonds. In November 2021, she was also awarded the Margit Widlund Stipendium, a bursary managed by Het Prins Bernhard Cultuurfonds.



James McIntyre is a young Scottish tenor from Dumbarton who recently graduated from the Master's course at the Royal Conservatoire of Scotland. During his studies, he was awarded prizes including the Elgar Spedding Memorial Lieder Prize and the Hugh S Robertson Prize for Scottish Singing and performed the roles of Tapioca in Chabrier's L'étoile and Tritone in Gavin Bryars' Marilyn Forever with the Alexander Gibson Opera School. He also previously worked with Scottish Opera, creating various roles in Amadeus and the Bard and performing The Leader in the Young Company's production of the Tsar has his photograph taken.

Last summer, James was delighted to be a Waterperry Opera Festival Young Artist, receiving masterclasses and coaching as well as performing in their production of Carmen and this year, he is excited to be joining Grange Park Opera for all four operas in their summer season



Seamus Brady is a Baritone from Co. Down, Ireland and is a first year Masters student currently studying at the Royal Conservatoire of Scotland. Seamus is an alumnus of the Royal Irish Academy of Music, Dublin. He has performed as a soloist and within choruses, both in operatic and chorale settings. His roles and involvements include 'Silvano' in 'Calisto' by Cavalli and 'Grimbald' in RIAM's 'King Arthur' by Purcell. Seamus performed his role debut as cover of 'Baron Douphol' in Verdi's 'La Traviata' with Northern Ireland Opera in the Grand Opera House, Belfast. In his final year of BMus studies, he performed the role of 'Ruggiero' in Caccini's "La Liberazione de Ruggiero dall' isola di Alcina" and the role of 'Edward' in 'The Sofa' by Elizabeth Maconchy. Seamus is a member of Gaudeamus Chamber Choir, Co. Down. Most recent engagements include Chorus in RCS Alexander Gibson Opera School's production of Massenet's 'Cendrillon'



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. She currently works with Kelvin Choir and the University of Glasgow Choral Society and was previously Musical Director of Cunninghame Choir from 2016-2023. Originally from Hong Kong, Tiffany was organ scholar at Oriel College, Oxford and completed postgraduate degrees at the Royal Conservatoire of Scotland (Organ and Harpsichord Performance) and University of Glasgow (Historically Informed Performance Practice). Her studies at the RCS were generously supported by the RCS Trust and the ABRSM. Awards include the Governors' Recital Prize for Keyboard (Highly Commended), Bach Prize (Commended), and the Early Music Prize. Tiffany is the Vice-President of the Glasgow Society of Organists and an Associate of the Royal College of Organists.



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. They appointed Tiffany Vong as Music Director in 2003. 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

Ruth Birt
Nan Blythe
Joanne Borthwick
Jane Brogan
Gillian Brown
Sudi Browne
Ann Caie
Karen Cattell
Denise Chateau-Loney
Ann Christie
Kate Crooks
Kate Duncan
Karyn Faith
Vivienne Fellows
Ruth Fletcher
Geraldine Gibbons
Sheila Gray
Helen Griggs
Alison Hazell
Jane Hill
Theresa Johnstone
Janice Kennedy
Alison Langford
E. Ann Kennedy
Marie Kotzur
Karen Leaf
Rachel Munro
Jill McFarlane
Moirra Murray
Elaine Park
Joyce Patrick
Judy Phillips
Teresa Regan
Catriona Reynolds
Liz Sherry
Carole Smith
Clare Stillman
Clare Stuart
Judy Taylor
Hilary Thomson
Nicky Waugh
Joanna Wilson

John Bonthron
Hugh Carmichael
George Ennis
Fraser Gold
Ian Hamilton
Richard Hartley
Brian Hayward
Peter Laybourn
Marian Mead
Tom McFarlane
Iain Murray
Denis O'Reilly
Stephen Padgett
Chris Sanders
Brian Stack
Doug Walker

Augmenters
Gabby McCann
Hannah Morgan
Philip Scott
Kenneth Tay

The music

Theresienmesse – Joseph Haydn

The Theresienmesse was written by Joseph Haydn in 1799. It belongs to a series of six masses composed between 1796 and 1802 to celebrate the name-day of Princess Maria Josepha Hermenegilde, the wife of Haydn's long-standing patron Prince Nikolaus Esterházy II. This series also includes the Nelson Mass, written the previous year. All six masses were written after 1795, towards the end of Haydn's career. They are seen as the culmination of his body of liturgical music, composed in the same period as his other great choral masterpieces *The Creation* and *The Seasons*. Haydn, now in his sixties, was still innovating, expanding the format of the traditionally quite simple Viennese mass by combining an extended and much more elaborate setting of the mass text with the full resources of a classical orchestra. The work is thought to have been premiered on 8 September 1799 in the Bergkirche, near the Esterházy family seat in Eisenstadt, Austria.

For reasons that have always been unclear, it soon became known as the Theresienmesse, linking it to the Empress Marie Therese, wife of Emperor Francis II. The empress, an accomplished singer, did receive a copy of the work from Haydn, but the manuscript itself is simply titled *Missa*.

The work is scored for solo quartet, chorus, strings, two clarinets, two trumpets, timpani and organ continuo. The setting is unusual lacking a full complement of wind parts due the shortage of wind players at Eisenstadt at the time. The vocal parts of the mass are performed by four soloists (soprano, alto, tenor and bass) and a four-part choir. The soloists often appear as an ensemble, without arias. The choir is present in all movements, except the *Et incarnatus* of the Credo. This is a work of musical contrasts with slow quiet passages, such as the opening of the Kyrie, contrasting with vigorous loud sections.

Utrecht Te Deum – G F Handel

The Utrecht Te Deum (HWV 278) is the first part of two works, written by Handel to celebrate the Treaty of Utrecht, which established the Peace of Utrecht in 1713, ending the War of the Spanish Succession. It is the companion piece of a *Jubilate Deo* (HWV 279). The official premiere of the work was on 13 July 1713 in a service in St Paul's Cathedral in London.

The Te Deum was Handel's first major sacred work to English texts following the models of Henry Purcell's 1694 Te Deum and Jubilate with strings and trumpets, which was regularly performed for official functions in St Paul's. Based on the Ambrosian Hymn Te Deum, (*We praise thee, O God*), Handel followed the version from the Book of Common Prayer.

The work was originally scored for six soloists (two sopranos, two altos, tenor and bass), mixed choir, two trumpets, flauto traverso, two oboes, bassoon, strings (three violins, viola, cello), and basso continuo. The choir is in five parts (SSATB) for most of the movements, but occasionally alto and tenor are also divided; the final part begins in eight parts. Almost all movements are set for solo singers and chorus; with no arias. In modern performances, the number of soloists is typically reduced to four.