

# DIXIT DOMINUS



# Welcome

Sutton Elms Baptist Church are pleased to be the venue this evening for Castle Baroque Players. The company regularly rehearses here, and their Mozart Requiem last year was a marvellous evening. It is a great pleasure to have as tonight's centrepiece Handel's energetic setting of David's great royal psalm, known in Latin as *Dixit Dominus*. In the King James Version this is Psalm 110:

"The LORD said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool."

It is the psalm most often referenced in the New Testament, with Jesus famously asking the Pharisees whose son the Messiah was. They answered, rightly, "The Son of David!" Jesus then quoted the first verse of this psalm, asking, "How then does David, by the Spirit, call him Lord?" - a question they could not answer.

This Messianic psalm traditionally formed part of Catholic Vespers every Sunday. Nuns at the start of *The Sound of Music* are even briefly heard singing it.

When you hear the chorus singing about Melchizedek, this is verse four of the psalm:

"The LORD hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek."

Melchizedek is the mysterious King of Salem who meets Abraham in the book of Genesis. It is the combination of this psalm and the New Testament book of Hebrews that gives it its significance: how Jesus can be the great High Priest despite being of the tribe of Judah and not Levi.

So it is not surprising that the Church came to see this psalm as a powerful vision of the risen and exalted Christ.

**Andrew Davies**
Deacon, Sutton Elms Baptist Church

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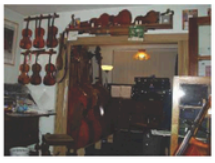
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| 24 September<br>St Mary de Castro, Leicester | **Unquiet Thoughts**<br>Players, Singers |
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# Castle Baroque Players

Artistic Director: Seb Carrington

**www.castlebaroqueplayers.co.uk**
**enquiries@castlebaroqueplayers.co.uk**

G.F. Handel

# DIXIT DOMINUS

**5 September, 2026**

Sutton Elms Baptist Church,
Broughton Astley

Conductor **SEB CARRINGTON**

*

**CASTLE BAROQUE PLAYERS**
**CASTLE BAROQUE SINGERS**

Artistic Director **SEB CARRINGTON**

# Programme

G. F. Handel (1685-1759)

Oboe Solo: Timothy Wilcox
Violin Solo: Karen Silverwood

**Concerto Grosso in G major, op. 3 no. 3, HWV 314**
*i. Larghetto, e staccato - Allegro*
*ii. Andante*
*iii. Allegro*

Violin Solo: Samuel Oliver-Sherry

***Sonata à 5*, HWV 288**
*i. Andante*
*ii. Adagio*
*iii. Allegro*

**Chandos Anthem no. 11, HWV 256a "Let God Arise"**
*i. Sonata*
*ii.* Let God arise *(Chorus)*
*iii.* Like as the smoke vanisheth *(Tenor)*
*iv.* Let the righteous be glad *(Soprano)*
*v.* O sing unto God *(Chorus)*
*vi.* Praised be the Lord *(Chorus)*

Soprano Solo: Jean Clara Cartwright
Alto Solo: Owen Ravden
Tenor Solo: SJ Senanayake
Bass Solo: Luke Busbridge

## *Interval*

Lucian Ng (2006-)

Violin Solo: Karen Silverwood

***free fall* (world premiere)**
*i. [untitled]*
*ii. quasi recitativo*
*iii. [untitled]*

G. F. Handel

Soprano 1 Solo: Phillippa Althaus
Soprano 2 Solo: Vicki Shirtliff
Alto Solo: Owen Ravden
Tenor Solo: SJ Senanayake
Bass Solo: Luke Busbridge

***Dixit Dominus*, HWV 232**
*i.* Dixit Dominus Domino meo *(Chorus)*
*ii.* Virgam virtutis tuae *(Alto)*
*iii.* Tecum principium *(Soprano)*
*iv.* Juravit Dominus *(Chorus)*
*v.* Secundum ordinem Melchisedech *(Chorus)*
*vi.* Dominus a dextris tuis *(Soloists and Chorus)*
*vii.* Judicabit in nationibus *(Chorus)*
*viii.* De torrente in via bibet *(Soprano duet and Chorus)*
*ix.* Gloria Patri *(Chorus)*

The performance will last approximately 1 hour and 40 minutes, including a 20-minute interval. Refreshments will be served during the interval.

**Patrons are requested to turn off all digital watches, mobile phones, and other devices.**

# Texts

## *Let God Arise*

Let God arise, and let His enemies be scattered;
Let them also that hate Him, flee before Him.
Like as the smoke vanisheth, so shalt
thou drive them away;
Like as wax melteth at the fire, so let the
ungodly perish at the presence of God.
Let the righteous be glad, and rejoice before God;
Let them also be merry and joyful.
O sing unto God, and sing praises
unto His name. Praised be the Lord!
At Thy rebuke, O God, both the
chariot and the horse are fallen.
Blessed be God, Alleluia.

## *Dixit Dominus*

Dixit Dominus Domino meo: Sede a dextris meis:
Donec ponam inimicos tuos, scabellum pedum tuorum.
Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Juravit Dominus, et non poenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.
Dominus a dextris tuis, confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.

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

*The Lord said unto my Lord, sit thou at my right hand,*
*until I make thine enemies thy footstool.*
*The Lord shall send the rod of thy strength out of Zion:*
*rule thou in the midst of thine enemies.*
*Thy people shall be willing in the day of thy power,*
*in the beauties of holiness from the womb of the morning:*
*thou hast the dew of thy youth.*
*The Lord hath sworn, and will not repent,*
*thou art a priest for ever after the order*
*of Melchizedek.*
*The Lord at thy right hand shall strike through kings in the*
*day of his wrath.*
*He shall judge among the heathen,*
*he shall fill the places with the dead bodies;*
*he shall wound the heads over many countries.*
*He shall drink of the brook in the way:*
*therefore shall he lift up the head.*

*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*



## Seb Carrington

### Conductor

Seb Carrington is a countertenor, conductor, and keyboardist from Hinckley. They are currently studying for a BA in Music at Magdalen College, Oxford.

An accomplished recitalist, Seb has performed in venues across the country, including Magdalen College Oxford, the Royal Festival Hall, St James' Piccadilly, and Garsington Opera. Notable recent performances include singing with the Academy of Ancient Music (2026), Canzona Baroque (2024), Vocatio:Responsio (2025-6), and the Bliss Sinfonia (2023-4).

Recent operatic roles include: Erineo in Cavalli, *Erismena* (New Chamber Opera, 2026), Calliope in Offenbach, *Orpheus in the Underworld* (Stanley Opera, 2025), Mercedes in Bizet, *Carmen* (Stanley Opera, 2023), and several roles in Gilbert and Sullivan operettas.

With Castle Baroque Players, Seb has directed *Introducing Castle Baroque Players* (Tour, July-August 2025), Mozart's *Requiem* (September 2025), Purcell's *Dido and Aeneas* (April 2026), and Il *Fior de Lino* (Tour, July-September 2026). They have also performed Alto solos in J.S. Bach's *Herz und Mund und Tat und Leben* and *Magnificat* (January 2026).



## Jean Clara Cartwright

### Soprano Solo

Jean Clara Cartwright is a lyric soprano from Leicestershire whose work spans opera, early music and choral repertoire. She completed both her undergraduate and postgraduate studies in Music at the University of Nottingham, and holds an LRSM in Singing and diplomas in piano. Alongside performing, she maintains a private teaching practice and is particularly interested in Baroque opera and English and Filipino song.

A former Choral and Marian Scholar at St Mary the Virgin, Nottingham, Jean Clara performed regularly as a soloist and ensemble singer. During her scholarship, she was a featured vocal soloist on professional recordings, including work with organist Lionel Rogg. Recent operatic engagements include chorus work with Dorset Opera Festival in *L'elisir d'amore* and Samson et Dalila (July 2026), with a forthcoming appearance as Nora in Vaughan Williams' *Riders to the Sea* with Peterborough Opera (October 2026). Other roles include Anne Page in *The Merry Wives of Windsor*.

With Castle Baroque Players, Jean Clara performed Belinda in Purcell's *Dido and Aeneas* (April 2026).



## Philippa Althaus

### Soprano Solo

Philippa Althaus is a versatile soprano with a repertoire spanning early to contemporary music. She holds a Masters in Music Performance with Distinction from the University of Birmingham (supported by a full Bramall Scholarship) and an LRSM Distinction. Concert solos include Mozart's *Requiem*, Charpentier's *Te Deum* and Kuhnau's Magnificat (Armonico Consort); Handel's *Messiah*, Bach's *St Matthew Passion* and Couperin's *Leçons De Ténèbres* (Ensemble1685); *Annelies* by James Whitbourn (Anglistenchor Heidelberg); the Premiere of Stuart Stevens' *All About And To A Female Artist* (Thumb Ensemble and Salford Theatre Company); Dallapiccola, Berio and Lutyens (UoB New Music Ensemble); and *Carmina Burana* (Birmingham Town Hall). Operatic roles include Amore and Valetto in *L'incoronazione di Poppea* (The Woodhouse Opera Festival); Susanna in *Le nozze di Figaro* (Birmingham University Festival Opera); Venus in *Orpheus in the Underworld*, Mabel in *The Pirates of Penzance* and Pamina in Mozart's The *Magic Flute* (Stanley Opera). Upcoming roles include Casilda in *The Gondoliers* (Stanley Opera).

With Castle Baroque Players, Philippa has performed mezzo-soprano solos in Mozart's Requiem (September 2025), and soprano solos in J.S. Bach's *Magnificat* (January 2026).



## Vicki Shirtliff

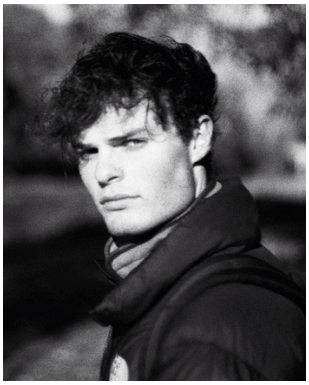
### Soprano Solo

Vicki Shirtliff is a soprano and IT professional from Tamworth with a wide-ranging background in choral and operatic performance.

Having discovered her love of singing while studying at Imperial College London, Vicki later joined the Philharmonia Chorus, CBSO Chorus, Lichfield Cathedral Chamber Choir and the Musica Deo Sacra festival choir at Tewkesbury Abbey.

With Stanley Opera, Vicki's principal roles have included Yum-Yum in Gilbert & Sullivan's *The Mikado* (2024), Eurydice in Offenbach's *Orpheus in the Underworld* (2025), Mabel in Gilbert & Sullivan's *The Pirates of Penzance* (2025) and the Queen of the Night in Mozart's *The Magic Flute* (2026). Vicki's solo performances have included choral masterpieces such as Fauré's *Requiem*, Vivaldi's *Gloria*, and Brahms's *Requiem*.

With Castle Baroque Players,Vicki has performed soprano solos in Mozart's *Requiem* (September 2025).



## Owen Ravden

Alto Solo

Emerging British countertenor Owen Ravden is currently studying for a Masters at the Guildhall School of Music & Drama, having previously graduated with a Classics degree from Durham University.

Owen was a Choral Scholar last year at Temple Church, continuing to sing for Thomas Allery and the Temple Singers, and this year he is undertaking a Choral Scholarship at Holy Trinity Sloane Square. Recent solo performances include Bach's *St John Passion* (Choir of St John's Notting Hill), the role of L'Aumonier in a production of Poulenc's *Dialogues des Carmèlites* (Guildhall School of Music and Drama), and the role of Isaac in a through-staging of Britten's *Canticles* (Fermata Productions). Owen is currently studying with Adrian Thompson and John Evans.



## SJ Senanayake

Tenor Solo

A native of Sri Lanka, SJ Senanayake started singing at an early age. Coming to the UK to study Engineering, SJ held a choral scholarship in Jesus College Cambridge under the direction of Daniel Hyde and Mark Williams. With the Choir of Jesus College he has appeared on several recordings and broadcasts and has toured to countries including America, Belgium, France, Germany, Ukraine and India. He has taken part in a number of masterclasses and has appeared as a soloist with Jesus College Choir and His Majesty's Sagbutts and Cornetts, the University Chamber Choir and the Cambridge University Musical Society.

Since University SJ has continued his singing with choirs in London including the The Epiphoni Consort, Cantus Ensemble and the Royal Choral Society. Having recently moved to Leicestershire he now performs with Leicestershire Chorale and the Market Harborough Choral Society.

With Castle Baroque Players, SJ has performed tenor solos in J.S. Bach's *Magnificat* (January 2026), and the role of Aeneas in Purcell's *Dido and Aeneas* (April 2026).



## Luke Busbridge

Bass Solo

Luke Busbridge began singing at the age of 5, and was a choral scholar at Jesus College, Cambridge. After serving as a lay clerk at Newcastle Cathedral for six years, Luke moved with his family to the West Midlands in 2025, and is now a lay clerk at Coventry Cathedral. When he is not singing at Coventry, Luke also appears regularly with Birmingham Oratory's professional choir for their sung services.

Luke's solo experience includes several performances of Handel's *Messiah* as a soloist in Durham and Leicester.

A lifelong devotee of choral music, Luke has held a variety of other professional roles alongside his singing work. Having worked for 13 years as a solicitor, Luke has been a university law lecturer since 2019 and is working part-time on his PhD studies. He is also a member of professional chamber choir Luminatus, which is directed by David Bray, and which regularly records CDs, with their fourth releasing in 2027.

With Castle Baroque Players, Luke has performed bass solos in J.S. Bach's Magnificat (January 2026).



## Lucian Ng

Composer, 'free fall'

Lucian Ng is a Hong Kong-born composer and multimedia sound artist based in Oxford and London. His artistic practice takes an interest in liminality in space and time, often involving audience participation, movement, and elements of theatre. Lucian has had performances from the Villiers Quartet, players from the Guildhall School of Music and Drama, and the Oxford University Chorus. For theatre, he has worked on over 15 student shows in Oxford as a composer and sound designer, recently writing the score for Lighthouse Productions' *The Seagull* at the Oxford Playhouse and bringing Tidal Theatre's *Launa* to the Edinburgh Fringe Festival for a 15-show run as a producer and sound designer. His installation work has been displayed at the Ruskin School of Art, the Dolphin Gallery, Exhibition 005 (Worcester College, Oxford), and in Beijing in June 2026. Lucian recently participated in the Time of Music Festival Academy 2026 in Viitasaari, Finland, presenting a large-scale performance installation.

# Castle Baroque Singers

**SOPRANO**
Philippa Althaus
Jean Clara Cartwright
Anna Jane Davies
Judy Dodd
Vicki Shirtliff
Esther Arens
Sally Coldron
Frances Dowdeswell

**ALTO**
Owen Ravden
Tom Good
Isabella Rodziewicz
Cristina Ruiz-Villena
Carolyn Winkless

**TENOR**
SJ Senanayake
Andrew Davies
Frankie Deehan
Willard Welsford

**BASS**
Luke Busbridge
Mike Hargrave
Henry Hart
Andy Stockley

# Castle Baroque Players

**OBOE**
Timothy Wilcox

**VIOLIN I**
Karen Silverwood
Susan Warr
Sue Jackson

**VIOLIN II**
Samuel Oliver-Sherry
John Walton
Monika Walton

**VIOLA**
Phil Houghton
Mark Lansdale

**CELLO**
Jonathan Divall
Anne Mee

**VIOLA DA GAMBA**
Jonathan Divall

**BASSOON**
Caroline Simpkins

**CONTRABASS**
Tim Batchelar

**THEORBO**
Peter Martin

**ORGAN**
Richard Taylor

**HARPSICHORD**
Seb Carrington

‘Il Fior de Lino’, Leicester Cathedral, 13 July 2026
Photo: Grace Elkin





# Programme Notes

Simon Mold (Associate Programme Curator)

## Dixit Dominus, HWV 232

*Setting of Psalm 110 (Vulgate 109) for soloists, 5 part chorus, 5 part strings, and continuo*

As a young man Handel travelled to Italy, where he was taken up by several influential patrons who included some Roman Catholic cardinals. Under their influence, and in spite of being a Protestant, he wrote a number of vocal and choral works for the Roman church. *Dixit Dominus* was one such, composed in 1707. Although only 22, Handel produced in this work the most virtuosic choral writing of his life; the singers (in particular) who first performed this work must have been amongst the most talented in the western musical world at the time.

The psalm setting is divided into seven sections. The opening chorus, ***Dixit Dominus***, is written in concerto grosso style: an extended opening ritornello of descending string scales introduces a declamatory chorus , punctuated from time to time by solos in the manner of orchestral *concertino* episodes. Halfway through, Handel introduces a broad *cantus firmus*, which is passed around various voices while the other singers contribute quaver figures – Handel would use the same basic idea later in the *Hallelujah Chorus*. Chromatic sections and periodic cries of *Dixit!* contribute to the mix. The second movement, ***Virgam virtutis***, is an aria for alto and a very busy, florid continuo part echoed in the voice. This is followed by ***Tecum principium***, an aria for soprano and full strings that provides a contrast by virtue of its largely minor key feel and ¾ time signature. Although challenging, the melodic writing is already evidence of Handel's sympathetic treatment of the human voice. The following chorus, Grave-Allegro repeated, contrasts heavy Vivaldian chromaticism for ***Juravit Dominus*** with dramatic treatment of *et non poenitebit* – for aspects of the movement's structure one might compare *Since by man came death* and, again, the *Hallelujah Chorus* in *Messiah*. Then ***Tu es sacerdos*** is a brilliant chorus featuring vocal scales that rush around a rising *cantus firmus* that, one guesses, represents "My Lord" being elevated to the priesthood. The first sopranos are required to contribute top B flats – Handel would never again write quite so high for his choral singers in England. In the multi-sectioned ***Dominus dextris tuis/Judicabit in nationibus*** Handel again varies his forces: firstly five soloists interweave their vocal lines with each other, with many suspensions; then the chorus amplifies the effect over an accompaniment of unison strings in octaves; following this some exhilarating counterpoint illustrates all the *nationes* who will be crushed in the day of the Lord's wrath (more top B flats); and finally the *ruinas* and then the hammer blows of *conquassabit* are illustrated with extraordinary vividness. After all this excitement the poignant duet ***De torrente*** makes for a heart-wrenching contrast, the voices interweaving over a chromatic, throbbing accompaniment, tenors and basses periodically contributing solemn octaves. ***Gloria Patri*** returns us to the exhilarating style of Handel's virtuosic choral writing, with the same cantus firmus employed for *sicut erat in principio* as in the opening movement (a common musical "joke" – As it was in the beginning). A half-close leads into the final *Et in saeculum saeculorum, Amen*, an extended fugal finale that has saved up some of the piece's most dazzling writing until now, with a final, long dominant pedal heralding the end of what must have seemed an extraordinary musical journey when the piece was first heard, and no less breathtaking ever since.

## Chandos Anthem no. 11, HWV 256a "Let God Arise"

*Setting of verses from Psalms 68 and 76 for soloists, 4-part chorus, orchestra, and continuo*

Handel went to London to oversee the production of his opera *Rinaldo* in 1711, and basically just stayed on thereafter. In the 17-teens he became composer-in-residence to James Brydges, Duke of Chandos, who kept a private musical establishment at his country house in Edgware for which Handel wrote much music, including the 11 so-called Chandos anthems and the serenata *Acis and Galatea*. The Duke seems to have had a strange dislike of violas and didn't employ any viola players. The composer made up for this somewhat by giving greater prominence to woodwind

Image: *The Chandos Portrait of Georg Friedrich Händel*
Unknown Artist, c. 1720

instruments and sometimes dividing the tenor singers – *Acis and Galatea*, as originally written, had indeed three tenor parts. From time to time afterwards Handel returned to the Chandos anthems and refashioned them (including adding violas) so that they exist today in various versions. Tonight's version is the composer's first setting, before he recast the anthem later for the Chapel Royal.

*Let God Arise* consists of several movements, beginning with a two-part ***Symphony***: *A tempo ordinario e staccato* then *Allegro*. This is basically a two-movement trio sonata for strings and continuo with the harmonies fleshed out by an oboe. The busy *Allegro* movement, pitting bass octaves against violin semiquavers, is particularly striking. The opening choral movement ***Let God Arise*** plays on the word *scatter'd*, and then borrows two ideas from *Dixit Dominus* – downward scales first heard illustrating *ruinas* and then the aforementioned *conquassabit* figuration repurposed for *let them also that hate him* and the orchestral coda. ***Like as the smoke*** follows, an aria in G minor for tenor and orchestra with obbligato oboe to illustrate the smoke (suddenly dropping out at the word *vanisheth*) and then wax (which also *melteth*, taking the obbligato with it). The soprano's ***Let the righteous be glad*** is by contrast in the sunny key of B flat and requires some nimble semiquaver-negotiation by the soloist in the manner of *Rejoice greatly* from *Messiah*. The second half of the anthem, 4 interlinked movements, is then largely the province of the choral singers. The first of these, introduced by two duets, is the rocking ***O sing unto God*** in 12/8, wherein triplet figures contrast with long held notes in various voice parts. Then comes ***Praised be the Lord***, a kind of Purcellian choral recitative, from the same stable as *Eternal source of light divine* from the composer's 1713 *Ode for the birthday of Queen Anne*. There follows ***At thy rebuke***, a fugal movement that illustrates the fall of chariot and horse in characteristically bold musical fashion. The finale, ***Blessed be God***, is an Alleluia chorus that is basically a trial run for its more famous sibling in Messiah: both combine busy quaver figuration with the same noble *cantus firmus* that derives from the plainsong hymn *Aeterna Christi munera* – "the eternal gifts of Christ", a time-honoured melody used by numerous composers to allude to the fundamental message of many a religious musical offering, including this one.

## Concerto Grosso in G major, op. 3 no. 3, HWV 314

*for oboe, strings, and continuo*

Handel's publisher John Walsh published the composer's set of Opus 3 concertos in 1734, but it seems that Handel himself had little oversight of the project as the set betrays little sense of homogeneity. Op 3 no 3 probably dates from about 1716-1717 while Handel was working for Brydges, as the opening two movements are identical with the instrumental introduction to the seventh Chandos anthem. The concerto is really a trio sonata fleshed out with violas (which play in unison with cellos and basses throughout) and a solo oboe. The short introductory **Largo e staccato** leads into a pleasing fugal **Allegro**, really a double fugue as the main theme in the first violins is answered by a counter melody in the seconds. The oboe provides a number of quaver-led interludes, often lightly accompanied. The succeeding G minor **Adagio** offers some short moments of contrast prior to the concluding **Allegro**, an extended movement that makes great play with repeated notation. Although written for a chamber ensemble, the concerto has a breadth of conception that allows an overall effect rather greater than the sum of its parts.

## Sonata a 5, HWV 288

*Concerto for solo violin, strings, and continuo in three movements*

Handel's only concerto for solo violin has obscure origins but may have been written in Rome in c. 1707, possibly for Corelli. The opening **Andante** movement employs thematic material that Handel seems to have rather liked, as he used it subsequently in several contexts, notably at the beginning of his fifth Chandos anthem. The main theme is announced by the solo violin, then answered by the full orchestra; thereafter the material is broken up and subjected to a variety of interesting variations, with effective interplay between the soloist and *ripieno*. The central **Adagio** consists of a series of increasingly chromatic chords over which the soloist is by implication invited to improvise, rather as in Bach's third Brandenburg Concerto. The final **Allegro** is more Vivaldiesque in concept: a strong unison theme opens and closes the movement, framing more contrasting work between the soloist and orchestra. The solo part becomes more elaborate as the music progresses. One short solo section is lifted pretty well unchanged from a ritornello in *Dixit Dominus*, suggesting to some that both pieces were composed close together.

# On ‘free fall’

Lucian Ng (Composer)

*free fall* is an exploration of the value we give to old objects and artefacts, and whether historical styles and modes of understanding are still tenable today. The piece draws on artist Ai Weiwei’s photographic triptych, *Dropping a Han Dynasty Urn* (1995), a work which documents Ai in the process of dropping an urn originating from what is commonly accepted as a defining period in the history of Chinese civilization. free fall simultaneously enacts a letting-go of social and cultural structures that impart value and mourns how the destruction of historical artefacts has become commonplace.

Each movement corresponds to a photograph from Ai’s triptych, though they are not necessarily programmatic in nature. The first movement responds to the urn held precariously between Ai’s hands, almost anticipating the fall; this movement presents a world of proximities and thresholds. The second movement shows the urn untethered and in free fall, examined through what can be understood as a recitative in slow motion—with a solo violin part providing slight ripples on its surface. The final movement investigates multiple ruptures, not only of the urn itself as we witness it breaking on impact, but also the shattering of a photographic project to arrest time as one leaves the static temporality of an image to move forward.



Image: *Dropping a Han Dynasty Urn*
Ai Weiwei, 1995


HÄNDEL









# Credits

**FOR *DIXIT DOMINUS***

| | |
|---|---|
| Conductor, Producer | **SEB CARRINGTON** |
| Assistant Director | **WILLARD WELSFORD** |
| Associate Director | **DAVID FISHER** |
| Concertmaster | **KAREN SILVERWOOD** |
| Deputy Concertmaster | **SAMUEL OLIVER-SHERRY** |
| Associate Programme Curator | **SIMON MOLD** |
| Head of Front of House | **DENISE CARRINGTON** |
| Ushers | **EVAN DAVIES** |
| | **ROY KYSER** |
| | **JULIA MEYNELL** |
| | **IAN ROGERSON** |
| Catering Lead | **LORNA CHILD** |
| Catering | **SOO DAVIES** |
| | **DIANE GEE** |
| | **STEPH JELTS** |
| | **LYNN KYSER** |

**FOR CASTLE BAROQUE PLAYERS**

**EXECUTIVE COMMITTEE**

| | |
|---|---|
| Chair | **ISABELLA RODZIEWICZ** |
| Vice-Chair | **DENISE CARRINGTON** |
| Secretary | **SUSAN WARR** |
| Treasurer | **DENISE FABB** |
| Members | **TIM BATCHELAR** |
| | **ALEX CROWE** |

**EVENTS COMMITTEE**

| | |
|---|---|
| Chair, Artistic Director | **SEB CARRINGTON** |
| Assistant Director | **WILLARD WELSFORD** |
| Executive Committee Representative | **ALEX CROWE** |
| Representative of the Players | **CAROLINE SIMPKINS** |
| Representative of the Singers | **SJ SENANAYAKE** |
| Head of Front of House | **DENISE CARRINGTON** |

# DIXIT DOMINUS

## Castle Baroque Players

Thank you to Sutton Elms Baptist Church, Broughton Astley for all of their help and rehearsal space; Simon Neal for providing his harpsichord and organ; Ruth Elkan for providing her baroque cello; Simon Mold for his help curating the programme; David Fisher for his production and musical assistance and advice; David Mitchell and Lutterworth Choral Society for the use of their staging; and Denise Carrington for her invaluable and continued personal and administrative support.

### PRODUCTION RECORDING

Please be aware that this performance is being recorded for evidential purposes so kindly ensure that all mobile phones are switched off and note that the taking of videos or photographs is strictly forbidden.

www.castlebaroqueplayers.co.uk




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