



**Cirencester Choral Society**  
Conductor: Carleton Etherington



**HAYDN**  
**Te Deum in C major**

**MOZART**  
**Symphony No 38 in D major, "Prague"**

**BEETHOVEN**  
**Mass in C Major**

Mary Pope *soprano*  
Flora York Skinner *alto*  
Bill Bowers-Broadbent *tenor*  
Chris Monk *bass*

Cheltenham Chamber Orchestra  
Leader: George Ewart

Saturday 10th December 2005  
at 7.30 pm  
**CIRENCESTER PARISH CHURCH**

TE DEUM IN C  
*Allegro, Adagio, Allegro Moderato*

HAYDN (1732-1809)

SYMPHONY No 38 "PRAGUE" (K504)  
*Adagio - Allegro, Andante, Presto*

MOZART (1756-1791)

INTERVAL (20 minutes—wine and soft drinks available)

MASS IN C (Op 86)  
*Kyrie Eleison, Gloria in Excelsis, Credo, Sanctus, Benedictus, Agnus Dei*

BEETHOVEN (1770-1827)

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HAYDN — *Te Deum*

The first known performance of this, Haydn's second setting of the *Te Deum*, was during Lord Nelson and Lady Hamilton's visit to Eisenstadt in September 1800, when Haydn also performed his Mass in D minor (the 'Nelson' Mass) and a cantata composed for Lady Hamilton. The story goes that in exchange for the gift of a gold watch won in battle, Nelson asked only for the pen Haydn used to write the cantata. The *Te Deum* comprises two C major *allegro* movements sandwiching a short *adagio* section in the minor. The tone is set by the bold unison opening bars, *Te Deum laudamus, Te Dominum confitemur* (We praise Thee O God, we acknowledge Thee to be the Lord). Throughout this fast flowing first movement, Haydn returns dramatically to unison voices whenever the words reflect a strong affirmation of the Christian belief, for example at *Tu Rex Gloriam Christe, Tu Patris sempiternus es Filius* (Thou art the King of Glory, O Christ, Thou art the everlasting Son of the Father). The contrasting, sombre mood of the *adagio*, opening with *Tu ergo quaesumus*, again in unison, develops through rich C minor harmonies built on the descending chromatic scale in the bass line (we therefore pray Thee help Thy servants whom Thou hast redeemed with Thy precious blood). The last movement is crowned by a glorious fugue, in *Te Domine speravi* (Lord in Thee have I trusted), and a finale, *non confundar in aeternum* (let me never be confounded), in which the tension of syncopated rhythms and diminished sevenths eventually gives way to a firm and joyful C major conclusion.

MOZART — *Prague Symphony*

Mozart wrote his 38th symphony in recognition of the high regard the Bohemian people had for his music. It was performed in Prague in January 1787, a month after its premiere in Vienna, at a time when *Marriage of Figaro* was playing to packed audiences in the city. The symphony, which unusually for the time reverted to the three-movement format Mozart favoured in earlier symphonies, was a resounding success. The first movement has an *adagio* introduction, also unusual for Mozart, followed by an *allegro* in which no less than six themes are developed in highly contrapuntal style. The *andante* movement conjures up a wide range of moods and colours, but all the while moves forward with a firm and steady pulse. The symphony ends with a sparkling *presto* in which the flute plays a leading role and the principal theme is taken from the second act of *Figaro* – perhaps one reason why the Prague audience responded so warmly to it.

BEETHOVEN — *Mass in C*

Composed in 1807 for the Prince of Esterhazy, the *Mass in C major* was Beethoven's first attempt at setting this ancient liturgical text. The Prince requested that a special mass be sung every year on the name day of his wife – many of Haydn's great outpourings in this genre date from this commission. Beethoven makes no attempt here to match the 'symphonic' grandeur of Haydn's late masses. Indeed the style is noticeably simpler and possibly more spiritual than the normal Viennese model. The work was not a success in its own time, however. A

puzzled Esterhazy is reputed to have said after the premiere "But my dear Beethoven, what is this you have done now?"

The work begins with a gentle, almost pastoral, movement reflecting the humble *Kyrie* prayer. The solo quartet shares the material almost equally with the chorus. The outer sections of the *Gloria* are suitably joyous – the final fugal section uses a theme which bears similarity with *Leonore Overture No. 3*. The central section, in the minor key and featuring the solo quartet answered by the full chorus, contains some dramatic effects with sudden dynamic shifts and changes of colour.

The *Credo* is full of word painting, most notably in the *descendit de coelis* and *et incarnatus est* passages. The fugue which closes the movement contrasts massive choral effects with more intimate solo voices and reveals the composer's contrapuntal mastery.

The opening of the *Sanctus* is restrained and prayerful, contrasting with the angular *pleni sunt coeli* which, perhaps, successfully captures the range of distance between heaven and earth. In the *Benedictus* the chorus provides a quiet homophonic backdrop for the soloists, before the *Osanna* is repeated.

A characteristic of many of Beethoven's compositions is the way in which he uses the key of C minor to symbolize trouble and C major to represent relief. The *Agnus Dei* is an excellent example of this. Initially reminiscent of Mozart's *Lacrymosa*, the minor key and compound time, the dramatic rising and falling of the vocal lines and sudden dynamic shifts evoke a deep intensity which twice gives way to the major tonality as the anguished *misereres* are followed by the hopeful *Dona nobis pacem*. Finally, we return to the restrained music of the *Kyrie* and the work ends in gentle humility.

#### SOLOISTS

MARY POPE (*soprano*) is a former pupil of Cynthia Glover and studied for a postgraduate Diploma at the Royal Northern College of Music. There she was awarded the Frederick Cox Award, the D'Oyle Carte Scholarship and the Frost Brownson Award for singing, and gained a Distinction in Professional Performance in 1994. Mary has performed extensively in recital and oratorio, making several broadcasts for BBC Radio Oxford and a recording for Radio Suisse Romande. Operatic performances include the principal roles of Micaela (*Carmen*

– Bizet), Pamina (*The Magic Flute* – Mozart), Countess Almaviva (*The Marriage Of Figaro* – Mozart), Electra (*Idomeneo* – Mozart), Santuzza (*Cavalleria Rusticana* – Mascagni) and Miss Jessel (*The Turn Of The Screw* – Britten.)

FLORA YORK SKINNER (*alto*) studied at the Royal Northern College of Music and is now undertaking a Postgraduate degree at the Royal Welsh College of Music and Drama where she is taught by Alwyn Mellor. She was recently awarded the Shirley Bassey Scholarship for further vocal studies and also won an invitation and scholarship to take masterclasses with the renowned mezzo soprano Bernadette Greevy in Ireland in 2006. A versatile operatic artist and oratorio soloist, Flora is also well known as a recitalist, having given concerts at home in Wales, on Bermuda and on tour throughout the US. She has been a regular contributor to the BBC's live Daily Service broadcast.

BILL BOWERS-BROADBENT (*tenor*) started his singing training as a tenor at Trinity College Cambridge, where he was a Choral Exhibitioner. He then went on to study singing at Trinity College London under Gwen Hanson, and subsequently to the Royal Academy of Music in London with Mary Makower. His musical interests are wide and solo performances span the years from Monteverdi to the lighter songs of the Victorian era. Among the many oratorios which he has performed are Handel's *Messiah*, Bach's *St John Passion*, Elgar's *The Kingdom* and Requiems by Verdi and Dvorak. For two years he was a Lay Clerk at Gloucester Cathedral.

CHRIS MONK (*bass*) began singing as a chorister at Reigate St. Mary's Choir School and was a Choral Scholar at St Mary's Episcopal Cathedral, Edinburgh, while completing his Music Degree at the University. Subsequently, he has taken Lay Clerkships with Gloucester Cathedral and the Choir of the Abbey School, Tewkesbury, and regularly deputises at Bristol, Worcester and Gloucester Cathedrals. Chris has sung at venues in Europe and America as well as the UK. He features on commercial recordings and has broadcast on BBC Radio and Television. In addition to his choral singing, Chris undertakes solo engagements, most recently performing in works by Coleridge-Taylor, Vaughan-Williams, Dubois and Mozart for the Tyndale and Bromsgrove Choral Societies, Tewkesbury Abbey Choir and the RSCM.

**CARLETON ETHERINGTON** (*conductor*)

Carleton Etherington was appointed Conductor of Cirencester Choral Society in January of this year. Since 1996 he has been Organist of Tewkesbury Abbey where his duties include the direction of the Abbey Choir and accompanying the Choir of the Abbey School. He also teaches piano and organ at Dean Close School, Cheltenham and is Conductor of Bromsgrove Choral Society, Chairman of the Gloucestershire Organists' Association and a Council Member of the Royal College of Organists. Educated at Chetham's School of Music, Manchester and the Royal Academy of Music, London, he studied organ with Dr Peter Hurford and David Sanger. After graduating from London University he pursued post-graduate study at the Academy, and was subsequently awarded the Recital Diploma. In 1992 he won first prize at the Paisley International Organ Competition and the following year won the Royal College of Organists' "Performer of the Year" competition, held in London. Since then he has travelled widely, performing throughout Europe, Australia and the USA. He has broadcast on BBC radio many times (including a live relay from Birmingham's Symphony Hall) and has made several CD recordings, which have received considerable critical acclaim.

Cirencester Choral Society gratefully acknowledges the permission of the Vicar and Churchwardens for the use of the church and the help of the Tourist Information Office in providing box office facilities.

*The Society's next concert will be on Saturday 6th May 2006 in Bingham Hall, Cirencester and will include performances of Mozart's Requiem and Coronation Mass.*

The Society is a non-audition choir and welcomes new members in all voices. If you are interested in joining, telephone the Membership Secretary, Sheila Snelgrove, on 01285 657103 or come to a rehearsal. These are held at St Peter's Hall, St Peter's Road, Cirencester on Tuesday evenings, 7:30 – 9:30 pm.

Rehearsals for the May 2006 concert begin on Tuesday 3rd January.

Please visit our website at: [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk)

The Society is affiliated to the National Federation of Music Societies  
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*Front cover:* Rear Admiral Sir Horatio Nelson (1800), after the original painting by Lemuel Francis Adam at the National Maritime Museum, Greenwich.



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