



Cirencester Choral Society
Conductor: Carleton Etherington



MOZART

Coronation Mass *and* *Requiem Mass*

Katie Hockenhull *soprano*

Flora York Skinner *alto*

Richard Monk *tenor*

Chris Monk *bass*

Cheltenham Chamber Orchestra

Leader: George Ewart

Saturday 6th May 2006

at 7.30 pm

BINGHAM HALL, CIRENCESTER

MASS IN C (K 317) (*Coronation Mass*)

Kyrie (*Chorus, Soprano Solo*)

Gloria (*Chorus, Solo Quartet*)

Credo (*Chorus, Solo Quartet*)

MOZART (1756-1791)

Sanctus (*Chorus*)

Benedictus (*Solo Quartet, Chorus*)

Agnus Dei (*Soprano Solo, Solo Quartet, Chorus*)

INTERVAL (20 minutes)

Wine and soft drinks available in the Bingham Suite to the right of the concert hall.

REQUIEM MASS IN D MINOR (K626)

(*See insert for details*)

MOZART (1756-1791)

TONIGHT'S PROGRAMME

Tonight's works were chosen to celebrate the 250th anniversary of Mozart's birth. Mozart's greatest choral compositions, by some margin, are the Great C Minor Mass (1783) and the Requiem (1791), both unfinished and two of only a handful of choral compositions written in his late period. The Society sang the Great C Minor in 1997; tonight's performance of the Requiem will be our first since 1998. The Coronation Mass of 1779, along with the Solemn Vespers (K339) of 1780, probably rank as the 'best of the rest'. We last performed the Solemn Vespers in 2003, but have no record of having sung the Coronation Mass, so tonight we fill this gap in our historical repertoire.

MASS IN C (CORONATION MASS)

The Coronation Mass is one of 17 masses generally attributed to Mozart, and more than half are in the key of C. The nickname for this one stems from its performance at the coronation of Leopold II of Bohemia in 1791, but it was almost certainly written in 1779, probably for Easter Sunday, shortly after Mozart's appointment as Court and Cathedral Organist at Salzburg. This return to Salzburg came at a low point in Mozart's career after two unsuccessful years seeking court appointments in Germany and France; and further challenges were in store. Under Archbishop Colloredo, the meaning of the liturgy took precedence over musical embellishment, and Colloredo insisted that mass was to last no more than 45 minutes. This afforded little more than half that time for the musical component, and yet he still expected Mozart to supply new fully

orchestrated settings grand enough for special occasions.

The range of compositional skills Mozart used to meet the challenge is readily evident in this mass: economic presentation of the liturgy (e.g. 'Christe eleison' gets a mere two bars in the Kyrie section), dispensing with lengthy orchestral introductions to movements, and using the soloists as a quartet rather than in solo arias. The result, however, barely hints at the constraints under which Mozart was working. Although the opening Kyrie is somewhat restrained, customary creativity and flamboyance develop through the Gloria and into the Credo, which exhibits a joyfulness in its allegro sections quite fitting for Easter Sunday. In both these sections, listen for the repeat of opening themes in the later stages - highly effective, but maybe evidence of further economy in composition! Mozart is at his most expansive in the Agnus Dei, with a soprano solo theme that was later used for the Countess's 'dove sono' lament in *The Marriage of Figaro*. Recapitulation is evident here too, with the *Dona nobis pacem* repeating the line of the opening Kyrie solo.

Although the return to Salzburg was musically productive, the tension between employer and employee eventually told, and in 1781 Mozart resigned his post and moved to Vienna. Although his focus then became predominantly secular, the greater musical freedom he enjoyed there finally allowed him to realise his full potential as a choral composer in the form of the monumental C Minor and Requiem Masses.

REQUIEM MASS

The intrigue surrounding the commissioning of the Requiem and the unresolved arguments about its completion after Mozart's death are almost as well known as the work itself. Mozart was approached on behalf of Count von Walsegg in the summer of 1791 to write a requiem following the death of his young wife. Walsegg was in the habit of passing off as his own works he had commissioned and this was probably his intention here. Mozart was then busily engaged in preparing for King Leopold's coronation in Prague and completing *The Magic Flute*, so work on the requiem was delayed. However, by mid-November he was confined to bed, and at his death from rheumatic fever in December 1791 the requiem remained unfinished.

Not least for financial reasons, Mozart's widow Constanze needed to have the work completed, a task that ultimately fell to Mozart's associate Süssmayr, although several other musicians were involved. Although Süssmayr claimed the completion of the *Lacrymosa*, and the composition of the *Sanctus*, *Benedictus* and *Agnus Dei* were all his own work, it seems likely he had access to Mozart's drafts for at least the *Agnus Dei*. Whether repeating the opening Requiem and Kyrie to form the final *Lux Aeterna* movement was suggested by Mozart on his deathbed or was Süssmayr's idea hardly matters: either way, the construct allows us to hear again this very powerful and moving sequence, and ensures the work concludes with genuine Mozartian composition. Although some of the existing movements may have been sung at Mozart's own funeral, the completed Süssmayr version was first performed, for Constanze's benefit, in January 1793. Two performances in memory of the Count's wife followed in winter 1793/4 and the Requiem was eventually published in 1799. Tonight's performance uses the first version of the New Novello (Druce) edition (1992). This is essentially the Süssmayr version, but reverts to the original Mozartian score wherever Süssmayr made errors or deliberate alterations.

SOLOISTS

KATIE HOCKENHULL (*soprano*) is currently studying for a BMus (hons) in Performance at Birmingham Conservatoire under the tutorage of Sarah Pring. Here she was awarded the Winifred Micklam Prize for first year

undergraduates. Katie gained considerable experience of choral singing as a member of the National Youth Choirs of Wales and Great Britain. At Birmingham she has begun to expand her roles as an operatic and oratorio soprano. She has performed Handel *Messiah*, Rossini *Petite Messe Solennelle*, Faure Requiem and Mendelssohn *Hymn of Praise*. Recent operatic roles include Miss Beswick in Malcolm-Williamson *English Eccentrics*, Elsie in G&S *Yeoman of the Guard* and *Mystery in Purcell The Fairy Queen*.

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 under Alwyn Mellor. She was recently awarded the Shirley Bassey Scholarship for further vocal studies. A versatile operatic artist and oratorio soloist, Flora is also well known as a recitalist, having given concerts in Wales, Bermuda and on tour throughout the US. Last month she won the Sir Geraint Evans Award in a recital competition. She has been a regular contributor to the BBC's live Daily Service broadcast.

RICHARD MONK (*tenor*) was born in Cardiff and joined the children's chorus of Welsh National Opera at the age of ten. He kept his relationship with the company throughout his late teens via the WNO Youth Opera before embarking on full time study at the Royal Welsh College of Music and Drama. He has also been a member of Helmuth Rillings International Bach Akademie, Stuttgart since 2001. As a soloist, Richard is developing a wide repertoire and has sung in opera, oratorio, recital and galas throughout the U.K, North America, Hong Kong, France and Germany. He is currently applying to several Musical Institutions across Germany to commence further training in the autumn of 2006.

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.

Mozart: Requiem Mass in D minor (K. 626)

Requiem aeternam (Chorus, Soprano Solo)

Requiem aeternam dona eis,
Domine, et lux perpetua luceat
eis. Te decet hymnus, Deus, in
Sion, et tibi reddetur votum in
Jerusalem. Exaudi orationem
meam, ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat
eis.

*Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow
be performed in Jerusalem.
Hear my prayer, unto Thee shall all
flesh come. Grant them eternal rest,
O Lord, and may perpetual light
shine on them.*

Kyrie (Chorus)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.*

Sequentia

Dies irae (Chorus)

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

*Day of wrath, that day
will dissolve the earth in ashes
as David and the Sibyl bear witness.
What dread there will be
when the Judge shall come
to judge all things strictly.*

Tuba mirum (Solo Quartet)

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

*A trumpet, spreading a wondrous sound
through the graves of all lands,
will drive mankind before the throne.*

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

*Death and Nature shall be astonished
when all creation rises again
to answer to the Judge.*

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

*A book will be brought forth in
which is written everything that is,
from which the world shall be judged.*

Judex ergo cum sedebit
Quidquid latet apparebit;
Nil inultum remanebit.

*When therefore the Judge takes His seat
whatever is hidden will reveal itself;
nothing will remain unavenged.*

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

*What then shall I say, wretch that I am,
what advocate entreat to speak for me,
when even the righteous may hardly be
secure?*

Rex tremendae (Chorus)

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis.

*King of awful majesty,
Who freely savest the redeemed,
save me, O fount of goodness.*

Recordare (Solo Quartet)

Recordare, Jesu pie,
Quod sum causa tuae viae.
Ne me perdas illa die.

*Remember, blessed Jesus,
that I am the cause of Thy pilgrimage.
Do not forsake me on that day.*

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus

*Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death
on the cross. Let not such toil be in vain.*

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

*Just the avenging judge,
grant remission
before the day of reckoning.*

Ingemisco tamquam reus:
Culpa rubet vultus meus;
Supplici parce, Deus.

*I groan like a guilty man:
guilt reddens my face;
spare a suppliant, O God.*

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

*Thou who didst absolve Mary Magdalene
and didst hearken to the thief,
to me also hast Thou given hope.*

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

*My prayers are not worthy,
but Thou by Thy merciful goodness grant
that I burn not in everlasting fire.*

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

*Place me among Thy sheep
and separate me from the goats,
setting me on Thy right hand.*

Confutatis maledictis (Chorus)

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

*When the accursed have been confounded
and given over to the bitter flames,
call me with the blessed.
I pray in supplication on my knees,
my heart contrite as the dust,
safeguard my fate.*

Lacrymosa (Chorus)

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.

*Mournful that day when
guilty man shall rise from
the dust to be judged.
Therefore spare him, O God.
Merciful Lord Jesus,
Grant them rest.*

Offertorium

Domine Jesu (Chorus, Solo Quartet)

Domine, Jesu Christe, Rex
gloriae, libera animas omnium
fidelium defunctorum de
poenis inferni, et de profundo
lacu: libera eas de ore leonis,
ne absorbeat eas tartarus, ne
cadant in obscurum, sed
signifer sanctus Michael
sanctam, retraesentet eas
in lucem quam olim Abrahae
promisisti et semini ejus.

*Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the bottomless pit.
Deliver them from the lion's mouth.
Neither let the black abyss swallow them
up nor let them fall into darkness,
but let St. Michael, Thy standard-
bearer, lead them into the holy light
which once Thou didst promise
to Abraham and his seed.*

Hostias (Chorus)

Hostias et preces, tibi,
Domine, laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam
facimus: fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

*We offer unto Thee, Lord, this sacrifice
of prayer and praise;
receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross
from death into the life
which once Thou didst promise
to Abraham and his seed.*

Sanctus (Chorus)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria
tua. Osanna in excelsis.

*Holy, holy, holy,
Lord God of Sabaoth
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

Benedictus (Solo Quartet, Chorus)

Benedictus qui venit in nomine
Domini. Osanna in excelsis.

*Blessed is He who cometh in the name of
the Lord. Hosanna in the highest.*

Agnus Dei (Chorus)

Agnus Dei, qui tollis peccata
mundi, dona eis requiem.
Agnus Dei, qui tollis peccata
mundi, dona eis requiem
sempiternam.

*O Lamb of God, who takest away the sins
of the world, grant them rest.*

*O Lamb of God, who takest away the sins
of the world, grant them everlasting rest.*

Communion

Lux aeterna (Soprano Solo, Chorus)

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es. Requiem
aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

*May eternal light shine on them, O Lord
with Thy saints for ever,
because Thou art merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever,
because Thou art merciful.*

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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.

GEORGE EWART (*leader, Cheltenham Chamber Orchestra*)

George studied for seven years with the renowned Hungarian pedagogue Bela Katona at Trinity College of Music, London. He joined the English Chamber Orchestra in 1976 and later the Royal Opera House Orchestra Covent Garden with whom he played for five years. He gave his Wigmore Hall and Purcell Room debuts in 1984 and 1988 respectively and has given concerts and recitals at home and abroad. He leads the Cheltenham Chamber Orchestra, founded in 1968. As well as working with established artists, the Orchestra has a policy of providing a platform for talented young musicians.

The Society's next concert will be on Saturday 9th December 2006 in Bingham Hall, Cirencester and will include performances of Rossini's Petite Messe Solennelle.

Cirencester Choral Society is affiliated to the National Federation of Music Societies and is a Registered Charity No 276649. The Society, founded in 1863, 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 December 2006 concert begin on Tuesday 5th September. Please visit our website at: www.cirencester-choral-soc.org.uk

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