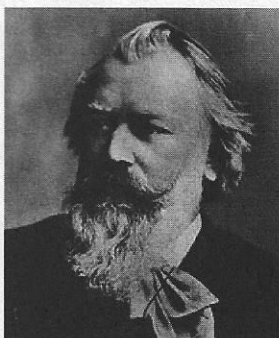


CIRENCESTER
CHORAL
SOCIETY

Conductor: Carleton Etherington

Brahms



A German Requiem

(English adaptation)

Alison Shone *soprano*

Christopher Monk *baritone*

Handel: Zadok the priest
Elgar: Serenade for strings

Cirencester Choral Society

Corinium Camerata

Leader: Dale Chambers

7.30 pm Saturday 3rd May 2008
The Bingham Hall, Cirencester

Serenade for strings in E minor (Op 20)**E.W. Elgar 1857-1934**1. *Allegro piacevole*2. *Larghetto*3. *Allegretto***A German Requiem** (Op 45)**J. Brahms 1833-1897***(English adaptation by Ivor Atkins)*1 *Blessed are they that mourn*

Chorus

2 *Behold, all flesh is as the grass*

Chorus

3 *Lord, let me know mine end*

Baritone solo & Chorus

Interval*(20 minutes. Refreshments on sale in the Bingham Suite)*4 *How lovely are Thy dwellings*

Chorus

5 *Ye now have sorrow*

Soprano solo & Chorus

6 *For we have here no abiding city*

Baritone solo & Chorus

7 *Blessed are they that die in the Lord*

Chorus

Zadok the priest is the best known of the four Coronation Anthems composed by Handel for the coronation of George II, held in Westminster Abbey on 11 October 1727. Handel had developed a close friendship with the royal family during the reign of George I and was granted British citizenship shortly before the King's death. He was thus well positioned to secure this prestigious commission which traditionally would have been offered to the Organist and Composer of the Chapel Royal.

The text, which had been set to music by Henry Lawes for the coronation of James II in 1685, is taken from I Kings I vv 39-40:

Zadok the priest and Nathan the prophet anointed Solomon King. And all the people rejoiced and said: God save the King, long live the King, May the King live for ever, Amen. Alleluia.

Handel's setting of these words has been sung at every coronation of a British monarch since 1727.

Serenade for strings, completed in 1892, is believed to have been a third wedding anniversary gift from Elgar to his wife, Alice. One of the composer's earliest well known works, it remained one of his favourites and was included in the last recording he made in 1933. The serenade probably had its origins in separate, earlier pieces and was first performed as a single work, under the composer's baton, by the Worcester Ladies' Orchestral Class in Worcester in 1892. The first public performance was in Antwerp in 1896, but not until 1899 was it heard in public in Britain, at New Brighton.

Elgar dedicated the work to Edward Whinfield, head of a local musical family who supported the young composer at a time when being the son of a shopkeeper was something of a handicap to acceptance by the Worcester society of the day.

A German Requiem, Brahms' largest work, dates from around 1866-1867. Opinion differs as to whether he composed the work in memory of his mother, who had died the previous year, or as a tribute to his friend Schumann whose tragic death occurred a decade earlier. We know, however, that the fifth movement, *Ye now have sorrow*, was inspired by the memory of his mother, although this movement was only added after the Requiem's première on Good Friday 1868 in Bremen. The completed work was first performed in Leipzig the following year. The earliest known public performance in English was given in London in 1873.

Whatever motivated its origins, the subsequent success of the work – there were over 100 performances in its first 10 years – is considered to mark a turning point in Brahms' fortunes, both financially and in terms of his popularity as a composer.

The words of *A German Requiem* are not those of the Latin Requiem Mass, for Brahms' intentions were quite different. Rather than any focus on supplication for the souls of the dead and fear of the Day of Judgement, Brahms deliberately chose texts from the German Lutheran Bible to provide messages of consolation and of hope for the living. These are set in an arching, seven-movement structure in which both texts and musical forms are symmetrically arranged.

Tonight's performance uses the Novello English adaptation by Ivor Atkins (1944). Atkins sought versions of the English texts which most closely matched the rhythms of the German words. The Choral Society sang the familiar fourth movement, *How lovely are they dwellings*, in this hall in April 1909, just six months after its opening. It is thus fitting that we are singing it here again in this Bingham Hall centenary year.

Brahms: A German Requiem

(English Adaptation by Ivor Atkins©)

I Chorus

Blessed are they that mourn: for they shall be comforted. (S Matthew 5, v 4)
They that sow in tears shall reap in joy.

Who goeth forth and weepeth, and beareth precious seed, shall come again rejoicing, and bring his sheaves with him. (Psalm 126, v 5-6)

II Chorus

Behold, all flesh is as the grass, and all the glory of man is as the flower of the field. The grass is withered, and the flower thereof is fallen. (I Peter 1, v 24)

Now therefore be patient, O my brethren, unto the coming of the Lord. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, till it receive in time the early and the latter rain. So be ye patient. (James 5, v 7-8)

Behold, all flesh is as the grass, and all the glory of man is as the flower of the field. The grass is withered, and the flower thereof is fallen. (I Peter 1, v 24)

But yet the Lord's word standeth for evermore. (I Peter 1, v 25)

And the ransomed of the Lord shall return again, and come with singing unto Zion. Joy everlasting shall be upon their heads alway, gladness and joy everlasting shall they obtain, and sorrow and sighing shall flee away. (Isaiah 35, v 10)

III Baritone solo and chorus

Lord, let me know mine end, and the number of my days: let me know how frail I am, that I be made sure how long I have to live.

Surely, Thou hast made my days as an handbreadth before Thee: And my lifetime is as nothing to Thee: Verily every man living is altogether vanity.

For surely man walketh as a shadow: and he disquieteth himself in vain, yea, all in vain: his riches, he knoweth not who shall gather them.

Now, Lord, what then do I hope for? My hope is in Thee. (Psalm 39, v 4-7)

But the righteous souls are in the hand of God, and there shall no torment touch them. (Wisdom 3, v 1)

IV Chorus

How lovely are Thy dwellings fair, O Lord of hosts!

My soul longeth, yea my soul longeth and fainteth for the courts of the Lord.

My heart and flesh ring out their joy unto the living God.

Blessed are they that dwell in Thy house: they praise Thee, Lord, evermore. (Psalm 84, v 1, 2 & 4)

V Soprano solo and Chorus

Ye now have sorrow: but I will again behold you, and your heart shall rejoice, and your joy shall no man take from you. (S John 16, v 22)

Thee will I comfort, as one whom his mother comforts. (Isaiah 66, v 13)

Now behold me, ye see how for a little while labour and toil were my lot, yet have I found much rest. (Ecclesiasticus 51, v 27)

VI Baritone solo and Chorus

For we have here no abiding city, but yet we seek that to come. (Hebrews 13, v 14)

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the last trumpet: for behold, the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy victory? O death, where is thy sting? (I Corinthians 15, v 51-52 & 54-55)

Worthy art Thou, Lord, of praise and glory, honour and power: for Thou, Almighty, hast created all things, and because of Thy will they were, and were created. (Revelation 4, v 11)

VII Chorus

Blessed are the dead which die in the Lord from henceforth: even so, saith the Spirit: for they rest from their labours; and their works follow after them. (Revelation 14, v 13)

© Copyright 1947 Novello & Co Limited. All Rights Reserved. International Copyright Secured.
Reprinted by Permission.

(Not to be further distributed, loaned or sold or otherwise made available to any third party
without prior written consent of Novello & Co Limited.)

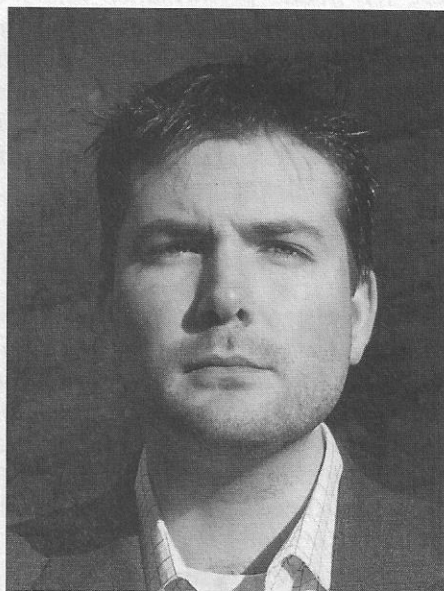
Alison Shone (*soprano*) has followed a career as a soloist since leaving college in 2003. She has sung under the baton of some of the country's best-known conductors and features on a number of recordings of opera, oratorio and church music, on labels such as *Chandos*, *Hyperion* and *Priory Records*. Since making her solo debut on BBC Radio 3 in Bach's *Christmas Oratorio* in 2003, Alison has been seen and heard frequently on BBC Radio and TV and has sung with many of the leading choral societies and at music festivals throughout the country.

Alison was awarded a scholarship to study as an undergraduate at the Royal Academy of Music at the age of 18. After graduating, she went on to gain a Postgraduate Diploma in Advanced Performance, with distinction, at the Royal Welsh College of Music and Drama, winning numerous singing prizes during the course of her studies.

Alison is no stranger to West Country audiences. She was our acclaimed soprano soloist in Rutter's *Requiem* last May and last Saturday sang in Purcell's *King Arthur* for Cleeve Chorale. We are delighted to welcome her back to Cirencester today.



Christopher Monk (*baritone*) is a regular soloist for the Society and again we extend him a very warm welcome. Our audiences have previously enjoyed his performances in Beethoven's *Mass in C Major* (Dec 2005), Mozart's *Requiem* and *Coronation Mass* (May 2006) and, most recently, Vaughan Williams' *Fantasia on Christmas carols* (Dec 2007).



Christopher is currently Senior Layclerk in Tewkesbury Abbey Schola Cantorum. He began his musical career as a Chorister at Reigate St. Mary's Choir School and later, Choral Scholar at St Mary's Episcopal Cathedral, Edinburgh, while completing his music degree. He has since featured on commercial recordings and has broadcast on BBC Radio and Television.

Since moving to Gloucestershire, he has been a founding member of 'Glevum Consort' and the 'Severn Songmen' and regularly deputises in the Cathedral Choirs of Bristol, Gloucester and Worcester. In addition to choral singing, Christopher is in demand as a soloist; performances this past Easter included Christus in Bach's *St. John Passion* for Monmouth Choral Society, *The Passion of Christ* by Sommerville with Tewkesbury Abbey choir and the Fauré *Requiem* in Dymock.

About the Choral Society

Cirencester Choral Society currently has 115 members and provides an opportunity for amateur singers to work with music professionals and become familiar with the works of the great composers. We aim to encourage people of all ages to come together in a friendly atmosphere to prepare music for public performance under the direction of a professional conductor and assisted by a professional accompanist. Our concerts, involving orchestra, soloists, chorus and audience, bring together some 400-500 people to make a real contribution to the cultural life of the community.

Support us

We are a registered charity largely dependent on our members' subscriptions and fundraising initiatives. We value the help we currently receive from some of the local companies in the town but we are always keen to talk to anyone who would like to sponsor our concerts or offer help in other ways.

Sing with us

If you have some experience of singing in parts and an enthusiasm to take part in the kind of music we perform, come and try us out by singing with us at our Tuesday night rehearsals, 7.30 – 9.30 pm at St Peter's Hall, St Peter's Rd, Cirencester. Our season consists of two terms, September-December and January-May, each ending with a concert performance and sometimes including other musical events such as workshops and carol concerts.

If you are interested in helping or joining us, please contact one of the following:

TIM PAGE	<i>Chairman</i>	01285 642387
ANDY CRANE	<i>Secretary</i>	01285 770976
ANNE VICKERS	<i>Membership</i>	01285 659114
BERNARD CROOKS	<i>Marketing</i>	01285 651705

or visit:

www.cirencester-choral-soc.org.uk

Our conductor

Carleton Etherington has been Conductor of Cirencester Choral Society since January 2005. He is Organist of Tewkesbury Abbey, directs the Abbey Choir and accompanies the Tewkesbury Abbey Schola Cantorum.



Carleton studied at the Royal Academy of Music where he was 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. He is Chairman of the Gloucestershire Organists' Association and a Council Member of the Royal College of Organists. He has performed throughout Europe, Australia and the USA, broadcasts frequently on the BBC and has won considerable acclaim for his CD recordings.

Our accompanist

Jenny Rees studied clarinet at the Royal Welsh College of Music and Drama and graduated with a Performer's Diploma and an award for her contribution to chamber music. She is now a freelance professional musician and teacher and regularly performs with other soloists and in the *Berkeley Duo* of piano and flute. Jenny's full choral setting of Psalm 148, *Praise the Lord*, was given its premiere performance by Cirencester Choral Society in December 2006.

Our Members

TENOR

Andrew Bowden
Derek Bristow
Andy Crane
Rob Crow
Christopher Hallpike
Ros Ivison
Joe McCall
Alastair Macdonald
Robin Palmer
Graham Shearn
Robert Smith
Robin Thompson
Ann Williams
Andrew Wyn-Mackenzie

BASS

John Appleton
Bernard Crooks
Richard Davies
Garth De Courcy-Ireland
Anthony Eyre
Raymond Fenton
Keith Greenwood
John Hicks
Richard Kent
Nigel Kinson
Robert Llewelyn
Tim Page
Philip Parkinson
Nic Pulford
John Rees
Geoff Richards
Bob Selby
Alan Huw Smith
Graeme Tonge
Phil Tubbs
Ken Williams

SOPRANO

Janet Bayley
Liz Beak
Anne Boydell
Sybil Bride
Sue Burton
Janine Coleridge
Alison Crooks
Anne Davies
Sandra Dent
Irene Devitt
Hazel Finlayson
Elizabeth Fleming
Jenny Hall
Julia Hasler
Diana Heywood
Judith Ivison
Patsy Jackson
Angela Jones
Valerie Joyce
Valerie Lambert
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Margaret McIvor
Diane Martin
Maggie Minchinton
Jane Mulraney
Jennette Murphy
Eunice Page
Ruby Rees
Susie Rigsby
Jacqueline Shepherd
Cynthia Smith
Wiggy Talbot Rice
Christine Tanfield
Ruth Terry
Anne Vickers
Maria Wheeler
Jacqueline Wilson
Katie Winspear
Ginny Woolf

ALTO

Frances Angus
Una Black
Sarah Borg
Dreena Chamberlain
Heather Church
Mary Clayton
Fiona Cordiner
Diana Crane
Valerie Custis
Dorothy Hartridge
Ruth Hayman
Claire Hoad
Sonia La Fontaine
Lorna Lane
Liz Lewindon
Lyn Longridge
Mary Macdonald
Liz McGlynn
Olivia Murray
Julia O'Connor-Beach
Pamela Orchard
Laura Patterson
Ann Pole
Ann Price
Catherine Price
Patricia Quinlan
Caroline Rae
Jane Read
Margaret Reynolds
Penelope Robson
Anne Smith
Janet Turner
Pamela Varey
Ghislainne Venn
Liz Walters
Jenny Williams
Adrienne Winter
Gill Young
Joanna Young

Future Choral Society concerts:

Saturday 29 November, 7.30 pm at the Bingham Hall:

**RUTTER MAGNIFICAT
HAYDN "MARIA THERESA" MASS**

Tickets on sale in November from
Tourist Information Centre, Members
or www.cirencester-choral-soc.org.uk

Saturday 13 December, 7.30 pm at the Bingham Hall:

CHRISTMAS CONCERT

**Festive music for choir and audience with
The Cirencester Band in support of a local charity**

Tickets on sale in November

Saturday 2 May 2009, 7.30 pm at the Bingham Hall:

MENDELSSOHN ST PAUL

Tickets on sale in April

The Society gratefully acknowledges the help of the
Tourist Information Centre in providing box office facilities.

Programme kindly donated by



THE LETTER PRESS
of
CIRENCESTER



Registered Charity
No 276649

