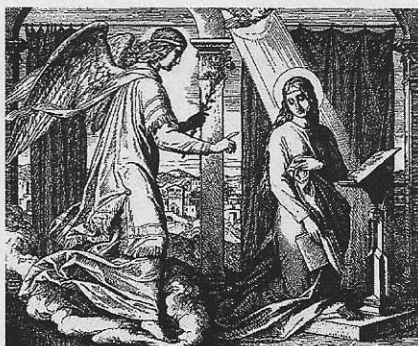


CIRENCESTER  
CHORAL  
SOCIETY

Conductor: Carleton Etherington



**Magnificat**

**John Rutter**

*Alison Shone soprano*

**'Maria Theresa' Mass**

**Joseph Haydn**

*Alison Shone soprano Sioned Gwen Davies alto*

*Carlos Nogueira tenor Matthew Sprange bass*

**Cirencester Choral Society**

**Corinium Camerata**

*Leader: Andrew Court*

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7.30 pm Saturday 29th November 2008

The Bingham Hall, Cirencester

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<b>Kyrie</b>		Chorus & Soloists
<b>Gloria</b>	Gloria in excelsis	Chorus
	Gratias	Soloists & Chorus
	Quoniam	Soloists & Chorus
<b>Credo</b>	Credo in unum Deum	Chorus
	Et incarnatus est	Soloists
	Et resurrexit	Chorus & Soloists
<b>Sanctus</b>		Chorus & Soloists
<b>Benedictus</b>		Soloists & Chorus
<b>Agnus Dei</b>		Chorus
<b>Dona nobis pacem</b>		Soloists & Chorus

INTERVAL (20 minutes. Refreshments on sale in the Bingham Suite)

**Magnificat**

**John Rutter 1945 -**

**1. Magnificat anima mea**

*My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden: for behold, from henceforth all generations shall call me blessed.*

**2. Of a Rose, a lovely Rose** [15th century English poem]

**3. Quia fecit mihi magna**

*For he that is mighty hath magnified me: and holy is his Name. [From the Mass: Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the highest.]*

**4. Et misericordia**

*And his mercy is on them that fear him throughout all generations.*

**5. Fecit potentiam**

*He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat and hath exalted the humble and meek.*

**6. Esurientes**

*He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel. As he promised to our forefathers, Abraham and his seed for ever.*

**7. Gloria Patri**

*Glory be to the Father, and to the Son, and to the Holy Ghost. [Antiphon at Feast of the Blessed Virgin Mary: Holy Mary, succour those in need, help the faint-hearted, console the tearful, pray for the laity, assist the clergy, intercede for all devout women: may all feel the power of your help, whoever prays for your holy aid. Alleluia.] As it was in the beginning, is now, and ever shall be, world without end. Amen.*

**Haydn's Mass in B flat** (*Theresienmesse*) was composed in 1799. It is the fourth of the six late masses that Haydn wrote between 1796 and 1802 to celebrate the name day of Princess Maria Hermenegild, the wife of his employer, Prince Nikolaus Esterházy II. Maria Theresa was married to the Austrian Emperor Francis I and some consider the mass's subsequent nickname to have been misplaced. However, she was a dedicated admirer of Haydn and the contemporary *Te Deum* was dedicated to her. According to the editor's introduction to the OUP edition of that work, Maria Theresa was particularly fond of singing and Haydn often accompanied her 'pleasant but weak voice' on his visits to the imperial palace. What seems more certain is that the reference was not to the previous (better known) Empress Maria Theresa to whom Haydn had dedicated his 48th symphony and whose image, curiously, adorns the covers of our musical scores: she had died 19 years before the work was written!



*Empress Maria Theresa, 1772-1807*

Unusually, the orchestration of the Maria Theresa Mass is short on wind instruments: no oboes, flutes, horns or bassoons; only clarinets. It has been suggested that this may have been due to nothing other than a lack of wind players at Eisenstadt at that time! Whatever the reason, the mass is no less a work for that, with a style very much its own, yet featuring all the contrasting moods and tempi so typical of the great choral works of Haydn's later years.

In his **Magnificat**, **John Rutter** follows the example of J. S. Bach by augmenting the familiar text from St Luke's Gospel with additional texts to form a substantial choral work. He had a long held ambition to write an extended Magnificat and eventually took his inspiration from the joyful celebrations, including dancing in the streets, that mark the Virgin's feast days in countries such as Spain, Mexico and Puerto Rico. Magnificat is the name given to the song of praise ascribed by Luke to the Virgin Mary upon learning that she was to bear the Son of God. It forms part of the Catholic Vespers and the Anglican Evensong, and is the subject of a great number of choral settings. In this 1990 composition, Rutter includes an extract from the Sanctus (from the Latin Mass), the antiphon *Sancta Maria*, sung at feast days of the Virgin Mary, and a setting of the Old English poem 'Of a rose, a lovely rose', often sung as a complete work in itself. Magnificat was first performed in the Carnegie Hall in New York in May 1990.

Throughout the work, Rutter demonstrates his familiar skill in fashioning contrasting musical styles and voice combinations across a wide dynamic range. Catchy rhythms, such as the urgent, off-beat 'Fecit potentiam in brachio suo' will continue to stalk the minds, of the performers at least, long after the performance is over! And as in the best settings of the Magnificat, Rutter revels in capturing the varying moods of the texts, evoking all the drama of 'dispersit superbos' ('he hath scattered the proud') and the sense of calm instilled by the lilting rhythms of 'Esurientes'.

After providing a veritable feast of variety and invention, Rutter returns to the opening theme in the closing bars of the work, bringing a sense of relief, and then satisfaction, as the final *Amens* ring out in true Rutter style.

## Tonight's Soloists



Our soprano in both works is Alison Shone. Many of you will remember her from her recent engagements with the Society. She is joined in the Haydn Mass by three postgraduate students, Sioned Gwen Davies, Carlos Nogueira and Matthew Sprange, from the Guildhall School of Music and Drama (GSMD), who appear by kind permission of the Principal.

**Alison Shone** (*soprano*) studied at the Royal Academy of Music and the Royal Welsh College of Music and Drama before embarking on a career as a soloist in 2003. Alison 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 leading choral societies and at music festivals throughout the country.



**Sioned Gwen Davies** (*mezzo soprano*) is from Colwyn Bay, North Wales. She recently gained a BMus Honours from GSMD and continues to study there for her Masters with Améral Gunson. Sioned has won numerous prizes at national and international festivals, including the Llangollen International Eisteddfod. She has sung at Aldeburgh, the Barbican and at events in Portugal and Italy. In June 2008 Sioned performed at Caerphilly Castle before the Prince of Wales. Sioned receives support from GSMD, the Arts Council of Wales, the Prince's Trust and The Ryan Davies Memorial Fund.



**Carlos Nogueira** (*tenor*) started his singing studies in Portugal with Inês Sofia and António Salgado and completed a BMus Honours at the Royal Scottish Academy of Music and Drama, tutored by Peter Wilson. There he won the Norma Greig French Song Prize and the Stenvenson Scholarship. Carlos obtained a Masters of Music in Vocal Performance with Distinction from the GSMD where he presently studies on the 2nd year Opera Course. Carlos has a wide repertoire of operatic and oratorio roles. He is supported by the Worshipful Companies of Plumbers and Upholders, the Leverhulme Trust, the Music Students' Hostel Trust and Il Circolo Cultural Foundation.



**Matthew Sprange** (*baritone*) gained Bachelor's and Master's degrees at Royal Holloway, University of London where he began his vocal studies with Wynford Evans. In September 2008 he started the opera course at the Guildhall School of Music and Drama, having taken MMus and MMP degrees at the school, studying with John Evans. Matthew has performed at the Barbican and Wigmore Hall, where his debut received a glowing review in *Opera Magazine*. Matthew is supported in his studies by the Tillett Trust, the Colin Keer Foundation and the Worshipful Company of Girdlers.

# Singing at the Bingham Hall for 100 years (almost!)

As many of you will know, the Bingham Hall, one of several gifts to Cirencester from benefactor Daniel Bingham, has just celebrated the centenary of its opening on 14th October 1908. Yellow leaflets describing the history of the Hall and the continuing work of the Bingham Trust are available in the Hall this evening.

Early use of the Hall included drill, gymnastics, theatre, a variety of social events and, of course, learning to fire weapons in the rifle range. Although now re-modelled as the Daniel Bingham Suite (where interval refreshments will be available tonight) the rifle range is still in use by the Cotswold Rifle Club. Good acoustics in the main Hall were considered essential at the outset and after an early trial theatrical performance the ceiling was added to prevent sound being lost in the open-structured roof. In other respects the building today is much the same as when it first opened.

The Society's association with the Hall goes back almost to that opening year. Our first concert here was on 22nd April 1909 and was clearly one of first, if not the first, concert in the Hall. The advertisement for that concert is reproduced below.

Perhaps less has changed over the 100 years than we might have expected:

We sang Brahms' Requiem last May, 99 years on from our first performance here of 'How lovely are thy dwellings'.

We still have a relative of the soloists in the Society: Mrs E.T. Cripps, née Hilda Parry, was Raymond Fenton's grandmother! (and Sir Hubert Parry's half sister).

With £1 in 1909 worth £86 today, the middle price of the seats, 2s 6d, equates to £10.75 today, so not much change there!

But for some concerts in these early years, extra trains were laid on, or even 'accelerated' to reach Cirencester in time for curtain up. There's the difference.

The Choral Society held regular concerts in the Hall up to the outbreak of World War I but we have no record of any more concerts until the 1930s. At the April 1913 concert Chopin's Funeral March was played as a mark of respect following the death of Daniel Bingham. This early spell of patronage ended with a performance of Yeomen of the Guard in February 1914. Photos, a programme and press reports survive. 'Brilliant performances' were given over four days by 'the clever band of amateurs known as Cirencester Choral Society' who played to 'crowded houses at the Bingham Hall'!

The Society is pleased to have contributed so well to the early life of this much valued gift to the town.

## CIRENCESTER CHORAL SOCIETY

President:  
THE RIGHT HON. EARL BATHURST, C.M.G.

The Committee beg to announce that  
**THE ANNUAL CONCERT**  
WILL BE GIVEN IN THE  
BINGHAM HALL, CIRENCESTER  
On Thursday 22<sup>nd</sup> April, 1909

The programme will include:

"THE REVENGE".....*Stanford*  
"HEAR MY PRAYER".....*Mendelssohn*  
"WHERE THOU REIGNEST".....*Schubert*  
"HOW LOVELY ARE THEY DWELLINGS  
(Requiem).....*Brahms*  
"THE HAWTHORN IN THE GLADE"  
*Sterndale Bennett*

AND

TWO "SONGS FROM THE SEA".....*Stanford*

### SOLOISTS:

Mrs E.T. CRIPPS, Mrs GORDON DUGDALE  
Miss LILY ORPET  
MR CLEMENT MATTHEWS, Mr W.J. TOLLEY  
And Mr W.G. TOVEY.

### SOLO VIOLIN:

Mr BERNHARD CARRODUS  
Accompanist.....Mr A.B. BARNES  
CONDUCTOR.....Mr A.H. GIBBONS

TICKETS. - Stalls, 5s; Numbered and Reserved  
Seats. 2s. 6d; Back Seats 1s. ; to be obtained at  
Bailey and Woods' Library on and after Tuesday,  
April 13<sup>th</sup>.

COUNTRY CHOIRS will be admitted at reduced  
prices. For terms apply to the Hon. Secretary.  
Doors open at 7.30. Commence at 8. Carriages at 10.

## About the Choral Society

Cirencester Choral Society, founded in 1863, currently has over 100 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 the support of 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. Rehearsals for our May 2009 concert (Mendelssohn's St Paul) begin on 6 January.

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

PHIL TUBS	<i>Chairman</i>	01367 253762
ANDY CRANE	<i>Secretary</i>	01285 770976
ANNE VICKERS	<i>Membership</i>	01285 659114
ALAN HUW SMITH	<i>Marketing</i>	01285 770759

or visit:

[www.cirencester-choral-soc.org.uk](http://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. 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 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. A hard working accompanist can often feel left out on concert day, but Jenny has recently expanded her role to include 'orchestra fixer', and has ably assembled the players of the *Corinium Camerata* for tonight's performance.

# Our Members

## TENOR

Amiyo Banerjee  
Derek Bristow  
Andy Crane  
Rob Crow  
Mike Harvey  
David Homer  
Ros Ivison  
John Liptrot  
Alastair Macdonald  
Joe McCall  
Graham Shearn  
Robin Thompson  
Ann Williams  
Michael Winter

## BASS

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

## SOPRANO

Janet Bayley  
Liz Beak  
Sybil Bride  
Janine Coleridge  
Alison Crooks  
Anne Davies  
Sandra Dent  
Irene Devitt  
Marta Ferro  
Elizabeth Fleming  
Alison Goodall  
Julia Hasler  
Diana Heywood  
Judith Ivison  
Patsy Jackson  
Angela Jones  
Valerie Joyce  
Valerie Lambert  
Beryl Le Bars  
Mary Ludbrook  
Diane Martin  
Margaret McIvor  
Maggie Minchinton-Smith  
Jennette Murphy  
Eunice Page  
Penny Phillips  
Susie Rigsby  
Jacqueline Shepherd  
Wiggy Talbot Rice  
Ruth Terry  
Anne Vickers  
Amanda Wheatley  
Jacqueline Wilson

## ALTO

Frances Angus  
Sarah Borg  
Sophie Brown  
Gemma Butcher  
Nicola Childs  
Dreena Chamberlain  
Heather Church  
Mary Clayton  
Fiona Cordiner  
Diana Crane  
Valerie Custis  
Dorothy Hartridge  
Ruth Hayman  
Claire Hoad  
Ingela Jacob  
Sonia La Fontaine  
Lorna Lane  
Mary Macdonald  
Liz McGlynn  
Olivia Murray  
Alison Norris  
Pamela Orchard  
Laura Patterson  
Ann Pole  
Ann Price  
Catherine Price  
Patricia Quinlan  
Caroline Rae  
Jane Read  
Margaret Reynolds  
Anne Smith  
Chris Sutton  
Janet Turner  
Pamela Varey  
Ghislaine Venn  
Adrienne Winter  
Ginny Woolf  
Gill Young  
Joanna Young  
Shan Zamini

*Future Choral Society concerts:*

*Saturday 13 December, 7.30 pm at the Bingham Hall:*

**CHRISTMAS CELEBRATION**

**in support of the Acorns Children's Hospice Trust**

**Festive music for choir and audience with**

**The Cirencester Band**

**Tickets on sale TONIGHT,  
or from members, the Visitor Information Centre (now at the  
Corinium Museum) or on the door**

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

*In the bicentenary year of his birth,*

**MENDELSSOHN'S ST PAUL**

**Tickets on sale in April**

The Society gratefully acknowledges the generous support of  
The Letter Press in the printing of this programme and the help  
of the Tourist Information Centre in providing box office facilities.

*Programme printed by*



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of  
CIRENCESTER

