

CIRENCESTER  
CHORAL  
SOCIETY

Conductor: Carleton Etherington



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**Mozart**

*Vesperae solennes de  
confessore*

*Serenade No 6 in D  
(‘Serenata Notturmo’)*

**Haydn**

*Missa in Angustiis  
(‘Nelson Mass’)*

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Charlotte Beament *soprano*

Katherine Grosset *alto*

Alberto Sousa *tenor*

Ashley Riches *bass*

Cirencester Choral Society

Corinium Camerata

Andrew Court *leader*

John Brierley *organist*

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7.30 pm Saturday 1st May 2010  
Cirencester Parish Church

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**Vesperae solennes de confessore** is the second of two settings of the liturgy of Solemn Vespers composed by Mozart in 1779



and 1780 while employed as Court Organist in Salzburg. It was to be his last composition for Salzburg Cathedral (*front cover*). The following year he left his home city for good, moving to Vienna where he remained until his death aged 35 in 1791.

Mozart's setting of the Vespers is solemn in name only. Despite its

relatively short duration, it ranks as one of his finest choral compositions alongside the great unfinished works, the *C-minor Mass* and the *Requiem*. It comprises five psalm texts (*see centre pages*) and the obligatory Magnificat, each movement ending with the conventional *Gloria*. The first three movements are lively and rhythmic, with alternating passages for the chorus and the four soloists, the latter working largely as an ensemble. The fourth movement, *Laudate pueri*, a fugue for chorus, is set in traditional baroque style, with the subject theme repeatedly decorated with descending octave scales shared around the voices, adding an excitement to what otherwise is the most solemn movement of the work. The soprano soloist holds sway in the beautiful and well known *Laudate Dominum* and the work ends with a joyous *Magnificat* in which the chorus, the soprano and the soloist quartet each take turns to have a final share of the action.

## Serenade in D (*Serenata Notturmo*)

Neither of this evening's choral works requires the use of horns, which is unusual for the period. Finding a suitable orchestral work without horns to complete the first half of the programme was something of a challenge, but the delightful *Serenade in D* (*Serenata Notturmo*) for strings and timpani admirably meets the bill. It is in three movements and was composed by the 19-year-old Mozart in 1776. Apart from its orchestration, the work is also unusual in that it requires two small orchestras, one of which is a solo

quartet, featuring a double bass instead of the usual cello. The rest of the strings and timpani form the other orchestra. Depending on where you are sitting, this ensemble provides what you may hear as 'natural stereo' music!

## Nelson Mass (*Missa in Angustiis*)

(*'Mass in time of fear'*) was written in 1798, its completion coinciding with the final stages of Nelson's defeat of Napoleon's fleet in the battle of the Nile. Its popular title, not used by Haydn himself, must derive either from its being contemporaneous with this event, or perhaps from Nelson's visit to Haydn's patron, Prince Nikolaus Esterházy, in 1800, during which Nelson attended a performance of the work. The Nelson Mass is the third of the six masses that Haydn composed between 1796 and 1802 to celebrate the name day of the Prince's wife, Princess Maria Hemengild, and is widely considered to be the best.

The mass is scored for strings, limited woodwind (added by Haydn after his original scoring without woodwind), trumpets and trombones, and timpani. The continuo tonight will be provided by the newly rebuilt church organ.

As with the Mozart Vespers, the solo passages in most movements of the mass are interspersed with the chorus, adding interest and variation to an integrated musical line, rather than providing separate self-contained sections.



The striking *Credo* for chorus is written as a two part canon, sopranos in unison with tenors and altos with basses, the latter pairing following the same melody one bar behind and a fifth lower in pitch, the parts coming together only in the final seven bars. The supreme moment of the exciting *et resurrexit* arrives with the soprano solo phrase *et vitam venturi saeculi*, with its lyrical *amen* triplets, after which the chorus resumes to conclude the movement with their own syncopated *amens*. The *Agnus Dei* alone is set for solo quartet, while the work concludes with the thrilling *Dona nobis pacem* chorus.



**Tonight's Soloists** are from the Guildhall School of Music and Drama (GSMD) and appear by kind permission of the Principal. Charlotte and Katherine sang in our performance of Bach's Christmas Oratorio in December. We are delighted to have them back tonight and extend a warm welcome to Alberto and Ashley.

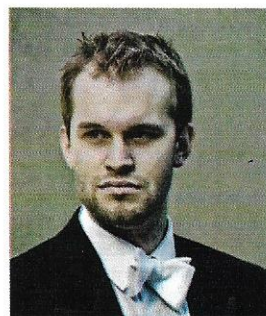
**Charlotte Beament (soprano)** completed her first degree with distinction at the GSMD last year and was awarded the Anne Wyburd Lieder Prize for her final recital. She is now on a Masters course supported by the Dorothy Willner Scholarship. Charlotte has recently sung opera scenes from *Don Pasquale* and *Così Fan Tutte* and has performed Handel's *Messiah*, Mozart's *Exsultate Jubilate* and an orchestral suite from Berg's *Wozzeck* in the Barbican Hall. Later this year she will be performing Mahler's *Fourth Symphony*. Charlotte was brought up in Hertfordshire with her three older sisters by her parents who are both musicians. She divides her spare time between keeping fit and eating good food, and packs a punch as she is a keen kick-boxer! Charlotte hopes to pursue a career in opera but ultimately strives to perform as an international soloist.



**Katherine Grosset (mezzo-soprano)** grew up in Edinburgh, and gained an honours degree in music from Glasgow University. She has recently completed a Masters in Vocal Training at the GSMD and continues there on her Masters Part 2 with support from the Worshipful Company of Glovers, The Cross Trust, and The Donald Dewar Arts Awards. During 2007 and 2008, Katherine was a peripatetic Kodaly vocal instructor for the National Youth Choir of Scotland and the RSNO Junior Chorus. She also led several 'Mini Music Maker' classes for mothers and infants in various areas across Scotland. Katherine is a firm believer in Kodaly methodology, and shares his belief that singing should be for everybody! Recently Katherine gave a solo performance for the Lord Mayor of London at his Mansion House home, sang

Burns pieces in the City of London Festival, and gave a solo recital in Edinburgh. Her oratorio experience includes Haydn's *Nelson Mass* and Mozart's *Requiem*.

**Alberto Sousa (tenor)** was born in Madeira, Portugal and graduated in Music (Voice-Performance and Teaching) at Universidade de Aveiro. In his first year of the GSMD Opera Course, Alberto is supported by the Worshipful Company of Ironmongers and the Roseberry Scholarship. Before coming to study in the UK, Alberto was a singing teacher at Conservatório Regional de Coimbra and Conservatório David de Sousa. He is a founding member of the ancient music ensembles Regina Pacis and EBA, and was recipient of the First Prize at the '3rd Prémio José Augusto Alegria' for young singers in 2009. As well as performing established operatic and oratorio roles, Alberto has premiered contemporary works, including pieces by Nuno Jacinto and Sara Carvalho and has edited an early 19th century vespers cycle by Marcos Portugal.



**Ashley Riches (bass)** holds a scholarship at GSMD, where he studies with Susan McCullough, and is the 2009/2010 winner of the Guildhall Aria Competition. He also holds an Ian Fleming Scholarship from the Musicians' Benevolent Fund. Previously, he read English at Cambridge University, where he was a member of the King's College Chapel Choir under Stephen Cleobury. Ashley has worked with artists including Sir David Willcocks, Bryn Terfel and John Rutter and has appeared at the Barbican Hall, the Royal Albert Hall and Amsterdam Concertgebouw. His concert repertoire ranges from Bach and Handel to Vaughan-Williams and Britten. Future plans include Britten's *War Requiem* with David Hill and an English song project with Iain Burnside. He is taking up a place to study opera at the Guildhall in 2010/11.



**1. Dixit (Psalm 110)**

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, conquasabit 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.*

**2. Confitebor (Psalm 111)**

Confitebor tibi Domine in toto corde meo in consilio justorum et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus, et justitia ejus manet in saeculum saeculi. Memoriam fecit mirabilium suorum misericors et miserator et justus, escam dedit timentibus se. Memor erit in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo. Ut det illis hereditatem gentium. Opera manuum ejus veritas et judicium. Fidelia omnia mandata ejus, Confirmata in saeculum saeculi, Facta in veritate et aequitate. Redemptionem misit Dominus populo suo, mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus. Initium sapientiae timor Domini, intellectus bonus omnibus facientibus eum, laudatio ejus manet in saeculum saeculi. *Gloria Patri et Filio . . .*

**3. Beatus vir (Psalm 112)**

Beatus vir qui timet Dominum, In mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus, et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis, misericors et miserator et justus. Jucundus homo, qui miseretur et commodat disponet sermones suos in judicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus, ab auditione mala non timebit. Paratum cor ejus sperare in Domino. Non commovebitur donec despiciat inimicos suos. Dispersit, dedit pauperibus, justitia ejus manet in saeculum saeculi. Cornu ejus exaltabitur in gloria. Peccator videbit et irascetur, dentibus suis fremet et tabescet, desiderium peccatorum peribit. *Gloria Patri et Filio . . .*

**1. Dixit**

*The Lord said to my Lord: sit at my right hand, until I place your enemies as a footstool for your feet. The rod of your power the Lord will send forth from Zion: rule in the midst of your enemies. Sovereignty is with you on the day of your strength, in the splendor of the Holy Ones: out of the womb before the light I begot you. The Lord has sworn, and will not repent of it: you are priest forever according to the order of Melchisedech. The Lord at your right hand crushes kings in the day of His wrath. He will pass judgment on the nations; He will pile up calamities, and shatter heads in many lands. He will drink from the rushing stream on the way; therefore He shall lift up His 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.*

**2. Confitebor**

*I acknowledge you, O Lord, with my whole heart in the council of the just and in the congregation. Great are the works of the Lord, chosen by all His desires. I acknowledge as well the magnificence of His deeds; and His justice endures from generation to generation. He has made memorials of His miracles, a merciful and compassionate Lord. He gives food to those that fear Him. He will remember forever His covenant. The power of His works will be announced to His people so that He may give them the inheritance of the nations. The works of His hands are truth and justice. All His commandments are faithful, confirmed from generation to generation, made in truth and fairness. The Lord has sent salvation to His people; He has given His covenant for eternity. Holy and awesome is His name. The fear of the Lord is the beginning of wisdom; all who practise it have a good understanding. His praise endures from generation to generation. Glory be to the Father and to the Son . . .*

**3. Beatus vir**

*Blessed is the man who fears the Lord, who greatly delights in His commandments. His seed will be potent on the earth, the generation of the righteous will be blessed. Glory and wealth will be in His house, and his righteousness will endure from generation to generation. A light has arisen in the dark for the upright, merciful, compassionate and just. Happy is the man who is compassionate and generous, who chooses his words with discretion; for he will never be disturbed. The just will be eternally remembered, and will not fear evil tidings. His heart is ready to trust in the Lord. His heart is strengthened. He will not be troubled until he looks down upon his enemies. He disperses and gives to the poor; His righteousness will endure from generation to generation. His horn will be exalted in glory. The sinner will see and be angered, will gnash his teeth and sulk; the desires of sinners will perish. Glory be to the Father and to the Son . . .*

#### 4. Laudate pueri (Psalm 113)

Laudate pueri Dominum, laudate nomen Domini.  
Sit nomen Domini benedictum ex hoc nunc et usque  
in saeculum.

A solis ortu usque et ad occasum, laudabile nomen  
Domini.

Excelsus super omnes gentes Dominus et super  
coelos gloria ejus.

Quis sicut Dominus Deus noster, qui in altis habitat.  
Et humilia respicit in coelo et in terra?

Suscitans a terra inopem et de stercore erigens  
pauperem.

Ut collocet eum cum principibus populi sui.

Qui habitare facit sterilem in domo, matrem filiorum  
laetantem.

*Gloria Patri et Filio . . .*

#### 5. Laudate Dominum (Psalm 117)

Laudate Dominum omnes gentes,

Laudate eum omnes populi.

Quoniam confirmata est super nos misericordia ejus,  
et veritas Domini manet in aeternum.

*Gloria Patri et Filio . . .*

#### 6. Magnificat

Magnificat anima mea Dominum.

Et exultavit spiritus meus

in Deo salutari meo.

Quia respexit humilitatem ancillae suae

ecce enim ex hoc beatam me dicent

omnes generationes.

Quia fecit mihi magna

qui potens est, et sanctum nomen eius.

Et misericordia a progenie in progenies  
timentibus eum.

Fecit potentiam in brachio suo,

dispersit superbos mente cordis sui.

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis,

et divites dimisit inanes.

Suscepit Israel puerum suum

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham et semini ejus in saecula.

*Gloria Patri et Filio . . .*

#### 4. Laudate pueri

*Praise the Lord, O sons, praise the name of the Lord.  
May the name of the Lord be blessed from henceforth  
and forevermore.*

*From the rising of the sun to its setting, the name of  
the Lord is praiseworthy.*

*The Lord is exalted above all people, and His glory is  
above the heavens.*

*Who is like the Lord our God, who dwells on high*

*And regards the lowly in heaven and on earth?*

*Supporting the needy on the earth,*

*And raising up the poor from the dust;*

*In order to place him with the princes of His people.*

*Who makes the barren one to dwell in a house as the  
happy mother of children.*

*Glory be to the Father and to the Son . . .*

#### 5. Laudate Dominum

*Praise the Lord, all nations;*

*Praise Him, all people.*

*For He has bestowed His mercy upon us, and the  
truth of the Lord endures forever.*

*Glory be to the Father and to the Son . . .*

#### 6. Magnificat

*My soul doth magnify the Lord.*

*And my spirit hath rejoiced in God my Saviour.*

*For He hath regarded the lowliness of His  
handmaiden.*

*For behold from henceforth all generations shall call  
me blessed.*

*For He that is mighty hath magnified me and holy is  
His name.*

*For His mercy is on them that fear Him throughout all  
generations.*

*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.*

*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 forefather Abraham and his  
seed forever.*

*Glory be to the Father and to the Son . . .*

## Serenade No 6 In D (Serenata Notturmo)

W.A. Mozart 1756-1791

### INTERVAL 15 minutes

(soft drinks available)

## PART TWO

### Missa in Angustiis (Nelson Mass)

J. Haydn 1732-1809

1 Kyrie

2 Gloria

3 Qui tollis

4 Quoniam tu solus

5 Credo

6 Et incarnatus

7 Et resurrexit

8 Sanctus

9 Benedictus

10 Agnus Dei

11 Dona nobis



## About the Choral Society

Cirencester Choral Society was founded in 1863 and currently has 122 members. We are all amateur singers but strive to perform to the highest possible standards with the resources available to us. We employ a professional conductor and a professional accompanist to train us and we engage professional musicians and soloists to perform at our concerts.

As a Registered Charity, the Society has an obligation to provide 'public benefit'. Our formal objective is *to advance the education and appreciation of music and to offer access to the work of both established and developing composers and artists through the performance of choral works and other musical activities*. In recent years we have widened our traditional two-concert-per-year programme to include fund-raising musical events for charities and the first of what we hope will become a series of occasional choral workshops open to non-members. We have expanded our own fund raising activities to help continue our policy of keeping our public concerts affordable, while maintaining our membership fees at a very competitive rate. As choral singing has gained wider publicity in the popular media, our numbers have risen and we are attracting younger singers to our ranks. We also aim to support the careers of young professional musicians by giving them opportunities to perform in our concerts, sourcing our soloists largely from the country's leading music colleges.



Our Conductor **Carleton Etherington** has been directing us since January 2005. He is Organist of Tewkesbury Abbey, directs the Abbey Choir and accompanies the Tewkesbury Abbey Schola Cantorum. Carleton features on many CD recordings and broadcasts regularly on the BBC. Our accompanist **Jenny Rees** also joined us in January 2005. She is a freelance professional musician and teacher, and has assembled the instrumentalists who perform with us tonight under the banner of *Corinium Camerata*. We are lucky, too, in having local organist **Raymond Fenton** as one of our members. He willingly steps up to take a rehearsal if Carleton is unable to attend.

We want to continue to improve our standards of performance. Can you help us do that? If you have some experience of singing in parts, an enthusiasm for the type of music we sing and a commitment to attend weekly rehearsals we would be pleased to meet you. We practise on Tuesday evenings from 7.30 to 9.30 pm at St Peter's Hall, St Peter's Rd, Cirencester. Our season runs from September to May. Rehearsals for our November and December 2010 concerts begin on Tuesday 7<sup>th</sup> September. We will also be holding voluntary 'pre-season friendly' rehearsals each Tuesday evening in August for those keen and able to make a head start on next season's works. Prospective new members would be welcome to join us at at these sessions.

To fund our activities, we are largely dependent on our members' subscriptions and fundraising initiatives. We value the help we 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 help in other ways.

If you are interested in helping or joining us, please contact Phil Tubs, Chairman (01367 253762) or Anne Vickers, Membership Secretary (01285 659114), or visit our website at [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk)

## Our members

### *Soprano*

Dorothy Andrews, Janet Bayley, Liz Beak, Sybil Bride, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Anne Davies, Sandra Dent, Irene Devitt, Pamela Fisher, Marta Ferro, Alison Goodall, Jenny Hall, Julia Hasler, Alice Hind, Judith Ivison, Patsy Jackson, Angela Jones, Valerie Joyce, Catherine Kirwin, Valerie Lambert, Beryl Le Bars, Mary Ludbrook, Diane Martin, Margaret McIvor, Anne Mingins, Margaret Mullin, Jennette Murphy, Shirley Nicholas, Eunice Page, Penny Phillips, Jacqueline Shepherd, Wiggy Talbot Rice, Ruth Terry, Anne Vickers, Amanda Wheatley, Jacqueline Wilson

### *Alto*

Frances Angus, Sarah Borg, Jenny Bradley, Sue Brayne, Shirley Brown, Sophie Brown, Gemma Butcher, Sarah Cernik, Dreena Chamberlain, Nicola Childs, Heather Church, Mary Clayton, Fiona Cordiner, Diana Crane, Cordelia Dean, Caroline Fry, Fiona Fry, Dorothy Hartridge, Ruth Hayman, Debbie Hewitt, Claire Hoad, Ingela Jacob, Ineta Katle, Sonia La Fontaine, Lorna Lane, Christiane Loch, Mary Macdonald, Liz McGlynn, Daphne Morton, Olivia Murray, Alison Norris, Pamela Orchard, Laura Patterson, Ann Pole, Catherine Price, Patricia Quinlan, Caroline Rae, Jane Read, Margaret Reynolds, Anne Smith, Chris Sutton, Janet Turner, Jan van der Lely, Pamela Varey, Ghislaine Venn, Adrienne Winter, Gill Young, Joanna Young, Shan Zamiri

### *Tenor*

Amiyo Banerjee, Andy Crane, Rob Crow, Mike Harvey, Ros Ivison, Alastair Macdonald, John Martin, Nick Pride, Graham Shearn, Robin Thompson, Ann Williams, Michael Winter

### *Bass*

John Appleton, Nicholas Arbuthnott, Digby Bew, Bernard Crooks, William Brereton, Richard Davies, Garth De Courcy-Ireland, Anthony Eyre, Raymond Fenton, Keith Greenwood, Roger Heafield, John Hicks, Richard Kent, Nigel Kinson, Richard Mullings, Tim Page, Philip Parkinson, John Rees, Geoff Richards, Bob Selby, Graeme Tonge, Phil Tubbs

## Corinium Camerata

We are pleased to welcome back Andrew Court and the many members of the Corinium Camerata who have played for us in our recent concerts. Tonight's players are:

*Flute:* Jane Groves; *Oboe & oboe d'amore:* Andrew King, Charlotte Bird;

*Bassoon:* Eleanor Whitfield

*Trumpet:* Paul Harris, Alan Andrews, Paul Calvert; *Trombone:* Ben Prentice, Carl Fletcher

*Bass trombone:* Omar Khokher

*Timpani:* James Bower; *Organ:* John Brierley

*Violin 1:* Andrew Court, Elin White, Sonia Nash, Nicolette Brown;

*Violin 2:* Margaret Debley, Therese De Souza, Richard Thompson, Anita Silverston;

*Viola:* Rachael Birkin, Emily Docherty; *Cello:* Margaret Wills, Avril Rump;

*Double Bass:* Imogen Fernando

### *Bright Faces*

*The story of Cirencester Choral Society and its Conductors*

(Second Edition) by Lorna Lane & Tim Page

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# *Future Choral Society concerts:*

**Saturday 27 November 2010**

*with Charlton Kings Choral Society*

Tewkesbury Abbey

**Britten – St Nicolas**

**Ian Venables – Awake, awake, the world is young**

*(commissioned by our two societies and first performed in Cheltenham  
on 11<sup>th</sup> November 2000 to mark the millennium)*

**Tuesday 14<sup>th</sup> December 2010**

Cirencester Parish Church

**Carols and Instrumental Music for the Christmas Season**

*(in support of the Campaign for Cirencester Parish Church)*

**Saturday 7<sup>th</sup> May 2011**

Cirencester Parish Church

**May Concert**

Tickets go on sale one month before the concert dates and are available from members, from the Cirencester Visitor Information Centre or via the Society's website

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

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