

CIRENCESTER  
C H O R A L  
SOCIETY

Conductor: Carleton Etherington

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*Late 18<sup>th</sup> century Vienna where Mozart and Haydn resided in their last years.*

**Mozart**  
*Requiem*

**Haydn**  
*Harmoniemesse*

Lucinda Scott *soprano*

Elizabeth Lynch *alto*

Mark Bonney *tenor*

Bertie Watson *bass*

Cirencester Choral Society

The Bristol Ensemble

Nia Bevan *leader*

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**Saturday 3 December 2016, 7:30 pm**  
**Cirencester Parish Church**

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# PROGRAMME

*(The texts of the works can be found in the middle of this programme)*

## Part I

**Mass in B flat major (*Harmoniemesse*)**

**J Haydn (1732-1809)**

- I Kyrie** (*chorus and quartet*)
- II Gloria** (*solos, chorus and quartet*)
- III Credo** (*chorus, soprano solo and quartet*)
- IV Sanctus** (*chorus and quartet*)
- V Benedictus** (*chorus and quartet*)
- VI Agnus Dei** (*quartet and chorus*)

## INTERVAL (20 minutes)

*(Refreshments will be provided by and in aid of CHURN, a charity supporting a variety of needs in the local community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.)*

## Part II

**Requiem (K626)**

**W A Mozart (1756-91)**

- I Introitus: Requiem** (*chorus and soprano solo*)
- II Kyrie** (*chorus*)
- III Sequentia:**
  - Dies Irae** (*chorus*)
  - Tuba Mirum** (*bass solo and quartet*)
  - Rex Tremendae** (*chorus*)
  - Recordare** (*quartet*)
  - Confutatis maledictis** (*chorus*)
  - Lacrimosa** (*chorus*)
- IV Offertorium:**
  - Domine Jesu** (*chorus*)
  - Hostias** (*chorus*)
- V Sanctus** (*chorus*)
- VI Benedictus** (*quartet and chorus*)
- VII Agnus Dei** (*chorus*)
- VIII Communio: Lux Aeterna** (*soprano solo and chorus*)

**J**OSEPH HAYDN was born in the village of Rohrau, Austria in 1732. His father was an enthusiastic folk singer. He recognised a musical talent in his young son but as he could not read music himself sent Joseph to live with a relation - a schoolmaster and chorister - to develop his skills as an instrumentalist and singer. Joseph spent nine years as a chorister at St Stephen's Cathedral in Vienna before having to make his living and build his reputation as a largely self-taught freelance musician.



In the 1760s, Haydn was eventually to establish secure long-term employment as *kapellmeister* with the wealthy Esterházy family, an association that was to last for four decades until ill health in old age took its toll. During the 1790s Haydn made two notable visits to London, finally returning to the service of Prince Esterházy in 1795, with the composition of the last of his 104 symphonies now behind him. The subsequent years up to his retirement in 1803 were, however, characterised by the very best of his choral output, including *Creation* and the six great 'late' masses.

The composition of the late masses was Haydn's main duty from 1796 to 1802 - one new mass each summer to celebrate the name day (8 September)



*Esterházy Palace, Eisenstadt (detail) by Albert Christoph Dies, 1812*

of his employer's wife, the Princess Maria Hermenegild, to be performed under his direction in the Bergkirche at Eisenstadt. The *Harmoniemesse* is the last of the six masses, composed in 1802. The title, 'wind band mass', reflects the greater prominence which Haydn gives to the wind instruments in this mass. His health was already failing and his correspondence with the Prince revealed the struggle he was having in meeting the demanding timetable. Nothing of this is evident in the finished work, however. It is the most richly scored of the six masses and arguably the most technically challenging. His life-long delight in springing surprises on his audiences remains undimmed, as is evident from the chorus's very first entry on a startling diminished seventh chord.

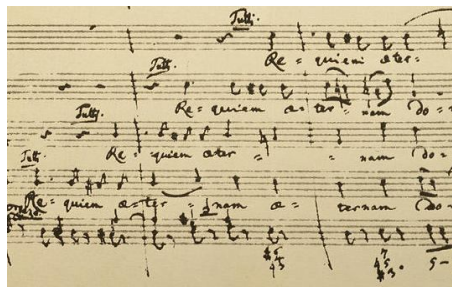
In its variety of musical styles, tempi and harmonies this 'final' work certainly does justice to the enviable reputation that Haydn had developed as a choral composer. High points include the fugues at the end of the *Gloria* and *Credo*, the dancing *Benedictus* and the concluding *Dona nobis pacem*, but there are in fact no low points in this wonderfully joyful and rewarding work.

**WOLFGANG AMADEUS MOZART** was approached on behalf of the Austrian aristocrat Count von Walsegg in the summer of 1791 to write a requiem mass following the death of his young wife. At the time Mozart was working on *The Magic Flute* and preparing for the coronation of King Leopold II, so work on the requiem was delayed. By mid-November 1791 Mozart was already confined to his bed and at his death in early December the requiem remained unfinished. The intrigue surrounding the commissioning of the requiem is almost as well known as the work itself. Was Walsegg intending to pass the requiem off as his own work, as he was prone to do? Was the source of the commission really unknown to Mozart, and did he believe he was writing the work for his own funeral?



Obligated to honour the commission, Mozart's widow Constanze looked to several other composers to complete the work but they failed to deliver and she eventually turned to Mozart's associate Franz Süssmayr. Why he was not her first choice, given his close contact with the composer during his final months, remains unclear. What we do know from the autograph manuscript is that Mozart had completed and orchestrated the *Introit* and written the vocal parts for

movements II, III and IV, excepting all but the first eight bars of the *Lacrimosa*. Süssmayr claimed responsibility for completing the *Lacrimosa* and writing the *Sanctus*, *Benedictus* and *Agnus Dei*, although even for these movements he may have had the benefit of Mozart's notes or been aware of his intentions. Whether repeating the music of the *Introit* and *Kyrie* to form the final *Lux Aeterna* 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 ends with genuine Mozartian composition.



Although some of the existing movements may have been sung at Mozart's 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 the winter of 1793/4. The *Requiem* was finally published in 1799.

Since the 1970s, a number of new completions have been proposed, some including an *Amen* fugue based on a sketch discovered in the 1960s. Our performance uses the first version of the New Novello (Druce) edition (1992). This is essentially Süssmayr's version but reverts to the original Mozartian score wherever Süssmayr made errors or deliberate changes.

# HARMONIEMESSE

## I. Kyrie (*chorus and quartet*)

Kyrie eleison.

Christe eleison.

Kyrie eleison.

## II. Gloria (*solos, chorus and quartet*)

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

## III. Credo (*chorus, soprano solo and quartet*)

Credo in unum Deum.

Patrem omnipotentem,

factorem caeli et terrae,

visibilium omnium et invisibilium.

Et in unum Dominum

Jesum Christum,

Filius Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantiali Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

*Lord, have mercy.*

*Christ, have mercy.*

*Lord, have mercy.*

*Glory be to God on high,*

*and on earth peace, good will towards men.*

*We praise thee, we bless thee,*

*we worship thee, we glorify thee,*

*we give thanks to thee for thy great glory,*

*O Lord God, heavenly King, God the Father Almighty.*

*O Lord, the only-begotten Son, Jesus Christ;*

*O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us.*

*Thou that takest away the sins of the world, receive our prayer.*

*Thou that sittest at the right hand of God the Father, have mercy upon us.*

*For thou only art holy; thou only art the Lord;*

*thou only, O Christ, with the Holy Ghost,*

*art most high in the glory of God the Father.*

*Amen.*

*I believe in one God,*

*the Father almighty,*

*Maker of heaven and earth,*

*and of all things visible and invisible.*

*And in one Lord,*

*Jesus Christ,*

*Only begotten Son of God,*

*Begotten of his Father before all worlds.*

*God of God, light of light,*

*Very God of very God.*

*Begotten, not made,*

*being of one substance with the Father:*

*by whom all things were made.*

*Who for us men*

*and for our salvation*

*came down from heaven.*

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio  
Pilato:  
passus et sepultus est.

Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est  
cum gloria iudicare vivos et mortuos:  
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui ex Patre, Filioque procedit.  
Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:  
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et  
apostolicam Ecclesiam.  
Confiteor unum baptismum  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

#### **IV. Sanctus** (*chorus and quartet*)

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

#### **V. Benedictus** (*chorus and quartet*)

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

#### **VI. Agnus Dei** (*quartet and chorus*)

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona  
nobis pacem.

*And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.*

*And was crucified also for us under Pontius  
Pilate:  
suffered and was buried.*

*And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again with glory to judge  
the living and the dead:  
His kingdom shall have no end.*

*And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.*

*And in one holy catholic and apostolic  
church.  
I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead  
And the life of the world to come.  
Amen.*

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

*Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.*

*Lamb of God, who take away the sins of the  
world, have mercy on us.  
Lamb of God, who take away the sins of the  
world, grant us peace.*

# REQUIEM

## I. Introitus: Requiem (*chorus and 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.

*Grant them eternal rest, O Lord,  
and light perpetual shine on them.  
Thou art praised in Sion, O God, and homage  
shall be paid to thee in Jerusalem.*

*Hear my prayer.*

*Unto Thee shall all flesh come.*

## II. Kyrie (*chorus*)

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord have mercy.*

*Christ have mercy.*

*Lord have mercy.*

## III. 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*** (*bass solo and quartet*)

Tuba mirum spargens sonum

Per sepulcra regionum

Coget omnes ante thronum.

Mors stupebit et natura

Cum resurget creatura

Judicanti responsura.

Liber scriptus proferetur

In quo totum continetur,

Unde mundus judicetur.

Judex ergo cum sedebit

Quidquid latet apparebit,

Nil inultum remanebit.

Quid sum miser tunc dicturus,

Quem patronum rogaturus,

Cum vix justus sit securus?

*A trumpet, spreading a wondrous sound*

*Through the graves of all lands,*

*Will drive mankind before the throne.*

*Death and Nature shall be astonished*

*When all creation rises again*

*To answer to the Judge.*

*A book, written in, will be brought forth*

*In which is contained everything that is,*

*Out of which the world shall be judged.*

*When therefore the Judge takes His seat*

*Whatever is hidden will reveal itself.*

*Nothing will remain unavenged.*

*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*** (*quartet*)

Recordare, Jesu pie,

Quod sum causa tuae viae,

Ne me perdas illa die.

Quaerens me sedisti lassus,

Redemisti crucem passus,

*Remember, blessed Jesu,*

*That I am the cause of Thy pilgrimage,*

*Do not forsake me on that day.*

*Seeking me Thou didst sit down weary,*

*Thou didst redeem me, suffering death on the cross.*



Tantus labor non sit cassus.  
Juste iudex ultionis  
Donum fac remissionis  
Ante diem rationis.  
Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplici parce, Deus.  
Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sum dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

***Confutatis maledictis*** (chorus)

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

***Lacrimosa*** (chorus)

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

**IV. Offertorium:**

***Domine Jesu*** (chorus)

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  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

*Let not such toil be in vain.  
Just and avenging Judge,  
Grant remission  
Before the day of reckoning.  
I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.  
Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope.  
My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.  
Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.*

*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.*

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

*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 them fall into darkness  
nor the black abyss swallow them up.  
And 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 eius.

*We offer unto Thee 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.*

### V. 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.*

## VI. Benedictus (*chorus and quartet*)

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

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

## VII. Agnus Dei (*chorus*)

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

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

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

**VIII Communio: Lux Aeterna** (Soprano solo and 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 the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou art merciful.*



**Tonight's soloists** are all currently studying at London's Guildhall School of Music and Drama (GSMD) and appear by kind permission of the Principal.

**Lucinda Scott** (*soprano*) is currently in her first year of studies at the GSMD on the Masters Artist programme where she studies with Susan Waters. Previously she studied at the Birmingham Conservatoire, where she was awarded a course scholarship, and at the University of Manchester under tuition of Jeffrey Lawton.



Lucinda's operatic roles have included Second Witch *Dido & Aeneas* (Univ. of Manchester), Actéon *Actéon* (Birmingham Conservatoire) and La Maestra Delle Novizie *Suor Angelica* (Secret Opera). In February 2015 she created the role of Georgia in *Ava's Wedding*, a world premiere by Professor Michael Wolters written specifically for the vocal students of Birmingham Conservatoire.

Lucinda is also an oratorio singer and in March this year sang as a soloist with the Birmingham Festival Choral Society in a concert of 'Handel and his

London Contemporaries', including Handel's *Dixit Dominus*. She has also performed as a soloist in Mozart's *Coronation Mass*, in the celebratory concerts marking the closure of Birmingham's Adrian Boult Hall, in Mozart's *C Minor Mass* with the Bardi Symphony Orchestra (based in Northamptonshire) and in Handel's *Passion of Christ*, directed by Neil Jenkins at Ardingly International Music School.

Whilst studying in Birmingham Lucinda was a finalist in the Mario Lanza Opera Prize, the John Ireland Prize and the Birmingham Conservatoire Singing Prize. Coming from the Wirral, Lucinda has also been a finalist in the regional North West competition Merseyside Singer of the Year in 2013, 2010 and 2008. Lucinda has sung in masterclasses with Yvonne Howard, Richard Stokes and most recently Amanda Roocroft.

**Elizabeth Lynch** (*mezzo*) trained on the Opera Course at GSMD where she holds the *Silk Street Award* for Opera and a fellowship of the School. She is a Concordia Artist and was an Alvarez Young Artist at Garsington Opera in 2016.



Operatic Highlights have included: Larina *Eugene Onegin* - Tchaikovsky and Cretan Woman *Idomeneo* - Mozart (Garsington Opera); Bianca *The Rape of Lucretia* - Britten, Title Role *Phaedra* - Henze, Edmondo *Francesca di Foix* - Donizetti and Title role understudy *The Adventures of Pinocchio* - Dove (Guildhall School); Mezzo Actor understudy *A Night at the Chinese Opera* - Weir (British Youth Opera); Sandman and understudy Hansel *Hansel and Gretel* - Humperdink (Clonter Opera).

A keen concert artist, Elizabeth made her Barbican Hall debut last year performing the mezzo solo in Elgar's *The Music Makers* with the GSO. She regularly performs in concerts, oratorios and recitals around England. Concert highlights have included a solo recital at the Wigmore Hall (Purcell Recital Prize winner); *Frauenliebe und Leben* with Graham Johnson (Guildhall School); and The World Premier of Lorin Mazel's *The Empty Pot* (LSO)

Elizabeth's debut CD album *Voices of London: Songs of the Big Smoke* was released in 2015, comprising a new song cycle for four voices and piano commissioned by the concert charity *Song in the City*. No stranger to recording, Elizabeth was also the alto soloist in Pärt's *Stabat Mater* (BBC Radio 3), the voice of the Young Vixen in the BBC animation of *The Cunning Little Vixen* and made an appearance on the satirical Channel 4 comedy, *The Rory Bremner Show*. Elizabeth will be joining the Helios Collective in November to create a role in a new collection of works entitled *Formations*.

She is extremely grateful to be sponsored by the Worshipful

Company of Saddlers, the Guildhall Trust and Serena Fenwick. She continues her vocal training with Susan Waters.

**Mark Bonney** (*tenor*) performs professionally in the UK, United States and Europe and studies at the GSMD in London. He is an alumnus of the Franz Schubert Institut in Baden, Austria and the American Bach Soloists Academy in San Francisco. At the Guildhall School, Mark studies with Gary Coward and is supported by the School Scholarship Fund. Over the past year he has participated in master classes with Elly Ameling, Sarah Walker, Olaf Bär, and Emma Kirkby, among others, and has coached with Eugene Asti, Lada Valesova and Nicholas Mulroy.



Mark's repertoire includes Tamino (*Magic Flute*) and Don Ottavio (*Don Giovanni*), Schumann's *Dichterliebe* and *Liederkreis Op. 39*, Vaughan Williams' *On Wenlock Edge*, Britten's *Saint Nicolas*, Handel's *Messiah* and *Acis and Galatea*, Bach's *St. John* and *St. Matthew Passions* and *Mass in B Minor*, Monteverdi's *Vespers of 1610* and Heinrich Schütz'

*St. John Passion* and *Weinachtshistorie*. Recent stage credits include Aeneas in Purcell's *Dido and Aeneas*, Mengone in Haydn's *Lo Speciale*, Bajazet in Handel's *Tamerlano* (scenes), and Ulisse in Monteverdi's *Il Ritorno d'Ulisse in Patria* (scenes).

Mark was previously based in San Francisco, performing as a soloist with the California Bach Society, Chora Nova, Marin Baroque, the Albany Consort, the San Francisco Bach Choir, and as a member of the American Bach Choir and Cappella SF. He began his musical training as a treble in the Grace Cathedral Choir of Men and Boys, went on to study voice and Political Science at Stanford University and then balanced careers in international development and music for several years before specialising in vocal performance.

**Bertie Watson** (*bass*) was educated at City of London School for Boys. His musical studies began at an early age as a chorister at The Chapel Royal, then at Junior Guildhall and, most recently, graduating with distinction at postgraduate level from GSMD where he continues to study as a scholar with Marilyn Rees on the Opera Studies course.

His stage experience includes Betrand in Tchaikovsky's *Iolanta* at the Barbican, Commissario in *La Traviata* at West Green House Opera, Menego in Wolf-Ferrari's *Le Donne Curiose* at the Barbican, Iain Burnside's *A Soldier and A Maker* at the Cheltenham Festival and *Journeying Boys* at the Barbican, as well as work with British Youth Opera workshops. Roles in scenes have recently included Leporello (Don

Giovanni) and Zurga (*Les Pêcheurs de Perles*) at the Fontainebleau summer school and Papageno (*The Magic Flute*), Marcello (*La Bohème*), Puck (*Midsummer Night's Dream*), Jupiter (*Orphée aux enfers*), Tarquinius (*The Rape of Lucretia*), Sid (*Albert Herring*) and Bob (*The Old Maid & the Thief*) at Barbican Milton Court Concert Hall.



Recent concert solo performances include Handel's *Messiah* (Christ Church, Radyr), Elgar's *Dream of Gerontius* (LSO St Lukes), Voiceworks (Wigmore Hall), Wolf and Mahler song recital (Barbican Hall), Russian Song Concert (Barbican Milton Court Concert Hall) and Song in the City recital series.

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# Cirencester Choral Society

A century and a half after its formation, Cirencester Choral Society continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. Our success depends hugely on the dedication of the professionals we engage to train us.



**Carleton Etherington** (*conductor*) has been the Musical Director of Cirencester Choral Society since January 2005. He is Organist and Director of Music at Tewkesbury Abbey and combines that post with teaching and performing. He also conducts Pershore Choral. Carleton was educated at Chetham's School of Music and the Royal Academy of Music. In 1992 he won first prize at the Paisley International Organ Competition and, the following year, the Royal College of Organists' "Performer of the Year" competition. He held posts at St Bride's Fleet Street and Leeds Parish Church before taking up his present appointment in 1996. Carleton has performed throughout Europe, Australia and the USA and has won considerable acclaim for his CD recordings, both as soloist and accompanist. He frequently broadcasts on Radio 3's Choral Evensong and, in 2010, conducted the live Christmas morning BBC1 TV broadcast from Tewkesbury. Carleton lives in Tewkesbury with his wife, Katie, and their two young children, Hannah and John.



**Jenny Rees** is a freelance professional musician and has been the Society's rehearsal accompanist since January 2005. Jenny trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Jenny is married to John and they have four children – all talented musicians.

The Society is a Registered Charity and is affiliated to *Making Music*, the National Federation of Music Societies. Learn more at [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk).



## The Society gratefully acknowledges:

- the generous support provided by **The Letter Press**, our programme printers;
- Cirencester **Visitor Information Centre** for providing box office facilities;
- the **Parish Church** for making the venue available for concert performances;
- the **Gloucester Library**, for the hire of vocal scores;
- **our loyal audience**, on whose support we depend for the success of our concerts.

## Our members

### ***Soprano***

Dorothy Andrews  
Catherine Bagnall  
Sian Block  
Diana Boulton  
Pippa Burgon  
Sue Burton  
Pamela Clayton  
Alison Crooks  
Anne Davies  
Sandra Dent  
Liz Fleming  
Alison Goodall  
Jenny Hall  
Andrea Hamilton  
Julia Hasler  
Patsy Jackson  
Sarah Jackson  
Valerie Joyce  
Laura Kinloch  
Catherine Kirwin  
Beryl Le Bars  
Billie Llewelyn  
Mary Ludbrook  
Diane Martin  
Margaret McIvor  
Jayne McLoughlin  
Jill Middleton  
Anne Mingins  
Jennifer Moody  
Jennette Murphy  
Sue Nashe  
Lesley Nelson  
Penny Phillips  
Susie Rigsby  
Toni Ryder  
Jilly South  
Wiggy Talbot Rice  
Anne Vickers  
Diane Welch  
Aideen Wilding  
Jacqueline Wilson

### ***Alto***

Frances Angus  
Diana Avedikian  
Kate Barry  
Jo Birkin  
Meg Blumsom  
Sophie Brown  
Gemma Butcher  
Mary Clayton  
Fiona Cordiner  
Diana Crane  
Liz Dubber  
Nicola Grinham  
Dorothy Hartridge  
Ruth Hayman  
Claire Hoad  
Gill Hornby  
Ingela Jacob  
Beryl King  
Sonia La Fontaine  
Valerie Lambert  
Jennifer Le Marinel  
Mary Macdonald  
Jennifer May  
Liz McGlynn  
Therese Munro-Warwick  
Olivia Murray  
Alison Norris  
Lorna Page  
Ann Pole  
Sarah Powell  
Ann Price  
Ginny Ravenscroft  
Jane Read  
Margaret Reynolds  
Anne Rickard  
Pat Scott  
Shan Smythe  
Chris Sutton  
Sheena Thomas  
Ghislaine Venn

### ***Tenor***

Amiyo Banerjee  
Chris Burton  
Andy Crane  
Rob Crow  
Vic Gilks  
Ros Ivison  
John Pinnington  
Graham Shearn  
Ann Simpson  
Anne Smith  
Victoria Summerley  
Pamela Varey

### ***Bass***

John Appleton  
Nicholas Arbuthnott  
Digby Bew  
William Brereton  
Anthony Cole  
Bernard Crooks  
Richard Davies  
Garth De Courcy-Ireland  
Anthony Eyre  
Christopher Field  
Roger Heafield  
Hans Jensen  
Richard Kent  
Richard Kinder  
Bob Merrill  
Richard Mullings  
Tim Page  
John Rees  
Bob Selby  
David South  
Graeme Tonge  
Phil Tubbs  
Michael Ward



# The Bristol Ensemble



We extend a very warm welcome to The Bristol Ensemble, performing with the Society for the first time. The ensemble, founded in 1994 by its Artistic Director and lead violinist Roger Huckle, is the city's only professional orchestra, comprising a core of 25 musicians and a further 50 musicians, all experienced players in a range of musical genres. The orchestra holds a pivotal position in South West music, presenting a varied programme of concerts and events in the region's major venues.

The Ensemble has worked with many outstanding international artists and soloists and is known for collaborations with other art forms including film and media work, as well as its highly acclaimed contemporary music series Elektrostatic at the Colston Hall. Through Elektrostatic, Bristol Ensemble has commissioned over 50 new works by British composers. Film and TV engagements have included music for BBC Bristol Natural History Unit and TV productions such as the David Attenborough series *Life in Cold Blood*. The Ensemble has also recorded soundtracks for several computer games, and produced several CDs. Among recent films, *Any Human Heart* won a BAFTA and an Ivor Novello award for best music score for Bristol composer Dan Jones.

The orchestra is led tonight by **Nia Bevan**. After attending Manchester University and the Guildhall School of Music in London (studying the violin with Peter Cropper and Krzysztof Smietana), Nia cut her teeth playing on numerous singles and albums and making television appearances on shows such as 'Later With Jools Holland', working with artists such as Del Amitri, Kylie Minogue, Timber Sticks and Beth Orton. After returning to Manchester Nia has played with various orchestras, including returning to her Welsh roots to regularly lead the National Chamber Orchestra of Wales. The Bristol Ensemble players she leads tonight are:



**Flute** – Roger Armstrong; **Oboe** – Graham Adams; Andy King;  
**Clarinet** – Mary Barrett, Helen Bishop; **Bassoon** – Clare Wadsworth, Oliver Galletta;  
**Horn** – Mark Kane, Laura Tanner; **Trumpet** – Ross Brown, Tom Shevlin;  
**Trombone** – Garfield Austin, Will Hall, Luke Gilbert; **Timpani** – Jeremy Little;  
**1<sup>st</sup> Violin** – Nia Bevan, Matt Everett, Paul Barrett, Alan Uren;  
**2<sup>nd</sup> Violin** – Gary Veal, Lucy Ann Allen, Charlie MacClure, Alison Donnelly;  
**Viola** – Ben Kaminski, Fran Higgs; **Cello** – Jane Fenton, Alison Gillies;  
**Double Bass** – Imogen Fernando



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# Cirencester Choral Society's concerts in 2017

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**Sat 8 April 2017**

**Cirencester Parish Church**

**Bach *St John Passion***

*(in English)*

**Rogers Covey-Crump, *Evangelist***

**Corelli Orchestra**

*The St John Passion is the older of the two surviving Passions written by J S Bach. It was first performed on Good Friday 1724 in the Nikolaikirche, Leipzig. By more closely serving the needs of Bach's music, Neil Jenkins' New Novello English translation aims to give today's English speaking audiences an experience much closer to that which Bach's German congregation would have had in 1724 than is offered by older English versions.*



Tickets for concerts are available four weeks before each event from Cirencester Visitor Information Centre, Members or via the Society's website.

**Sat 25 November 2017**

**Cirencester Parish Church**

***Celebrating Abbey900 including***

**Vivaldi *Gloria and Magnificat***

**Pergolesi *Magnificat***

**Pachelbel *Magnificat***

**Corelli Orchestra**

*The Magnificat, or Song of Mary, is one of the most familiar texts of the Christian liturgy and one of its most ancient. Cirencester Abbey was dedicated to St Mary and it can be imagined that these words from the Office of Vespers, recited or sung daily, would have held a special significance for the Abbey, along with other Marian texts. Since the Renaissance, the Magnificat has been a favourite text for many choral composers and it continues as an essential element of present-day Catholic and Protestant evening worship. We celebrate Magnificat with several baroque settings, including that by Vivaldi, along with his celebratory and ever-popular Gloria.*

**Tues 19 December 2017**

**Cirencester Parish Church**

**Christmas Concert**

*Festive music for choir and audience in support of a local charity*



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