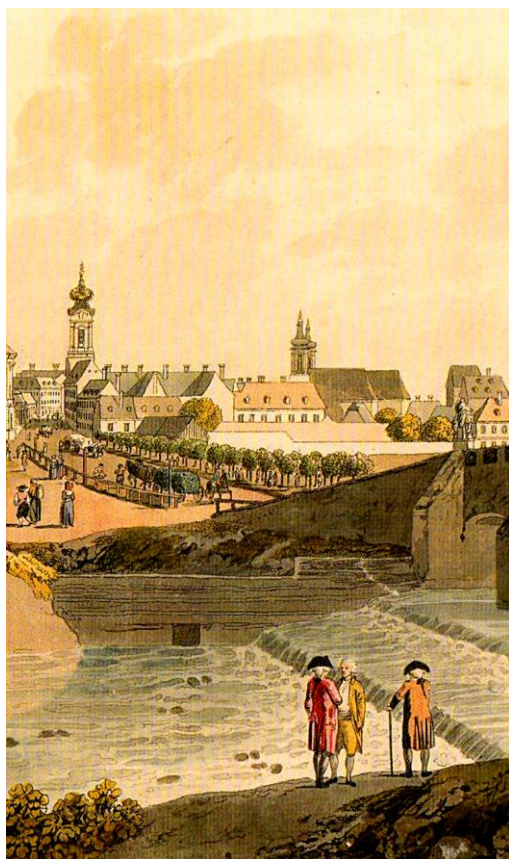

CIRENCESTER
C H O R A L
SOCIETY

Conductor: Carleton Etherington



Mozart
Requiem

Haydn
Nelson Mass

Emilia Bertolini *soprano*
Angharad Rowlands *alto*
Samuel Kibble *tenor*
Will Pate *bass*

Corelli Orchestra
(Director Warwick Cole)

Conductor
~~Carleton Etherington~~
John Wright

Saturday 7 May 2022
7:30 pm Cirencester Parish Church

PROGRAMME

(Full texts of the two works are given in the centre of this programme)

PART I

Missa in Angustiis 1798 ('Nelson Mass')

F J Haydn (1732 - 1809)

- I. **Kyrie** (*chorus and soprano solo*)
- II. **Gloria in excelsis** (*solos, chorus and quartet*)
- III. **Qui tollis** (*bass & soprano solos and chorus*)
- IV. **Quoniam tu solus** (*soprano solo, chorus and quartet*)
- V. **Credo** (*chorus*)
- VI. **Et incarnatus est** (*solos and chorus*)
- VII. **Et resurrexit** (*chorus and soprano solo*)
- VIII. **Sanctus** (*chorus*)
- IX. **Benedictus** (*solos, chorus and quartet*)
- X. **Agnus Dei** (*solos and quartet*)
- XI. **Dona nobis** (*chorus*)

INTERVAL (20 minutes)

Refreshments available in the Trinity Chapel in support of CHURN, the local charity helping to meet a variety of needs in the community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.

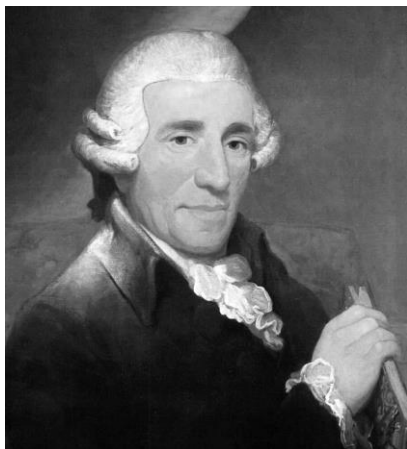
PART II

Requiem (K626)

W A Mozart (1756-1791)

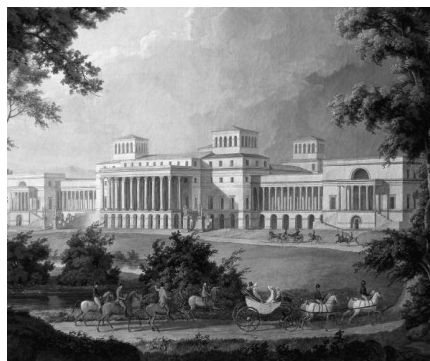
- I. **Introitus: Requiem** (*chorus and soprano solo*)
- II. **Kyrie** (*chorus*)
- III. **Sequenz: Dies Irae** (*chorus*); **Tuba Mirum** (*bass solo & quartet*); **Rex Tremendae** (*chorus*); **Recordare** (*quartet*); **Confutatis Maledictis** (*chorus*); **Lacrimosa** (*chorus*)
- IV. **Offertorium: 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*)

JOSEPH 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 *The Creation* and the six great 'late' masses. Composing the late masses was Haydn's main duty from 1796 to 1802: one new mass each summer to celebrate the name day (8 September) of his employer's wife, the Princess Maria Hermenegild, to be performed under his direction in the Bergkirche at Eisenstadt.

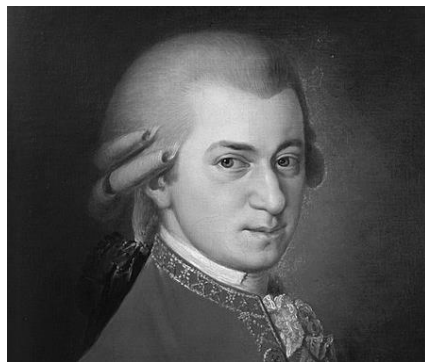


The **Nelson Mass** (*Missa in Angustiis* or 'Mass in time of fear') was written in 1798, coinciding with Nelson's defeat of Napoleon's fleet at the Battle of the Nile. Its popular title, not used by Haydn himself, may derive from its being contemporaneous with the battle or from Nelson's visit to Esterházy in 1800, during which he is thought to have attended a performance of the mass.

Haydn unusually scored the Nelson Mass without woodwind. This was not from choice but because the Prince had dismissed his woodwind players to save some money! He later added some wind parts to accompany the brass, timpani, strings and organ. The solo passages in most of the movements are interspersed with the chorus adding interest and variation to an integrated musical line rather than being separate sections. The striking *Credo* is a two-part canon, sopranos in unison with tenors followed a bar later and a fifth lower in pitch by altos and basses, all parts coming together only in the final seven bars. The supreme moment in the exciting *Et resurrexit* arrives with the soprano solo phrase *et vitam venturi saeculi* with its lyrical *amen* triplets, and the chorus concluding the movement with their own syncopated *amens*. The *Agnus Dei* alone is set for solo quartet and the work ends with the thrilling *Dona nobis pacem* chorus.

THE intrigue surrounding the commissioning of Mozart's *Requiem* is almost as well known as the work itself. 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 the Count's 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.



Was Walsegg intending to pass the work off as his own, 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. We know from the autograph manuscript 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 Mozart.

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 Mozart's original score wherever Süssmayr made errors or deliberate changes.

Mozart remembered

Mozart died in the small hours of the night of 4-5 December 1791. Every year on this night in the calendar Mozart is remembered with a performance of his Requiem in St Stephen's Cathedral in Vienna. The 'Night Requiem' ends with a solemn procession and the ringing of the death bell at the approximate time of Mozart's death, 0:55am.



F J HAYDN – MISSA IN ANGUSTIIS

KYRIE

Chorus and Soprano solo:

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord have mercy,
Christ have mercy,
Lord have mercy.*

GLORIA

Chorus, solos 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.

*Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee, we bless thee,
We worship thee, we glorify thee.
We give thanks to thee
for thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.*

Bass & Soprano solos and Chorus:

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

*Thou who takes away the sins of the world,
Have mercy upon us.
Thou who takes away the sins of the world,
Receive our prayer.
Thou who sits at the right hand of the Father,
Have mercy upon us.*

Soprano solo, Chorus and Quartet:

Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
In gloria Dei Patris. Amen

*For Thou only art holy.
Thou only art the Lord.
Thou only art the most high, Jesus Christ.
With the Holy Spirit
In the glory of God the Father. Amen*

CREDO

Chorus:

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium, et invisibilem.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.

*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,
The only begotten Son of God,
Born of the Father before all worlds.*

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de cœlis.

Solos and Chorus:

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis
Sub Pontio Pilato:
Passus, et sepultus est.

Chorus and soprano solo

Et resurrexit tertia die,
Secundum Scripturas.
Et ascendit in cœlum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare 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 baptisma
In remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi sæculi.
Amen.

SANCTUS

Alto & Tenor solos and Chorus:

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cœli et terra gloria tua.
Hosanna in excelsis.

*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.*

*And was incarnate by the Holy Spirit
Of the Virgin Mary.
And was made man.
Crucified also for us
under Pontius Pilate:
He suffered, and was buried.*

*And on the third day he rose again,
According to the Scriptures.
He ascended into heaven
and sits at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of his kingdom there will be no end.
And I believe in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son,
Who together with the Father and the Son
is worshipped and glorified,
Who spoke to us through the Prophets.
And I believe in one, holy, catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
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 thy glory.
Hosanna in the highest.*

BENEDICTUS

Solo Quartet and Chorus:

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

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

AGNUS DEI

Chorus and Solo Quartet:

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

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

W A MOZART – REQUIEM

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.*

KYRIE

Chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

SEQUENZ

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.*

Bass solo and quartet

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum

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

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
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?

Chorus

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

Quartet

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste judex ultionis
Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti 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.

Chorus

Confutatis maledictis
Flammis acribus addictis,

*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?*

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

*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.
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,*

Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

*Call me with the blessed.
I pray in supplication on my knees.
My heart contrite as the dust,
Safeguard my fate.*

Chorus

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

*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.*

OFERTORIUM

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.

*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.*

Chorus

Hostias et preces, tibi, Domine,
Laudis offerimus:
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus:
Fac eas, Domine, de morte transire ad
vitam,
Quam olim Abrahae promisisti
et semini ejus.

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

SANCTUS

Chorus

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

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

BENEDICTUS

Chorus and Quartet

Benedictus qui venit in nomine Domini.
O sanna in excelsis.

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

AGNUS DEI

Chorus

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

*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.*

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.*

The Corelli Orchestra

We again extend a warm welcome to members of the Corelli Orchestra. Founded by the cellist and harpsichordist Warwick Cole, the orchestra began life as one of the few regionally-based period-instrument orchestras giving purely instrumental concerts. The Corelli now specialises in period-instrument performance and promoting a varied series of concerts in and around Cheltenham, as well as providing orchestras and ensembles for other promoters further afield. The orchestra has performed throughout the UK for various festivals, including the *Three Choirs*, and has appeared on BBC TV and Radio.

Violin 1: Laurence Kempton, Elliot Kempton, Sam Hau, Lara James

Violin 2: Kate Bailey, Miranda Dodd, Madeline de Berrie, Philippa Ginns

Viola: Nicky Grant, Kate Skeet; Cello: Spike Wilson, Trevor Burley

Bass: Elizabeth Harré

Clarinet: Monica Leiher, Sarah Chestney; Bassoon: Lisa Portus, Matthew Dodd

Trumpet: Steve Bailey, Frank Stubbs

Timpani: Sam Gerard; Organ: Warwick Cole

Tonight's Soloists

Our four soloists are all engaged in post-graduate studies at the Royal Academy of Music in London. Cirencester Choral Society gratefully acknowledges the financial support of the Josephine Baker Trust for the soloists in this evening's concert.

Emilia Bertolini (*soprano*) is an Australian soprano of Irish and Italian heritage whose repertoire encompasses opera, oratorio, baroque, and chamber music. Emilia is currently undertaking a Master of Arts (vocal) at the Royal Academy of Music under the guidance of Nuccia Focile. She is an avid linguist, and completed Diplomas in both French and Italian at the University of Melbourne alongside her undergraduate music studies, and also completed German language courses at the Goethe Institut.

Emilia is supported by the Josephine Baker Trust, and is a proud member of both the Academy's Song Circle and 'Bach the European Series'. In 2022, Emilia is most looking forward to making her debut at Wigmore Hall with the Nash Ensemble.

In 2020 Emilia joined Melba Opera Trust as the recipient of the John & Elizabeth Wright-Smith Scholarship and the Paulette Bisley Opera Scholarship. In that same year, she also sang as a soloist with the Tasmanian Symphony Orchestra as part of the Australian Conducting Academy, performed at the Melbourne Recital Centre Salon with

early music group Ensemble Ancien, and won the Opera Scholars Australia Aria competition.

Emilia's operatic roles include Susanna in *Le nozze di Figaro* with the Lyric Opera Studio Weimar, the Journalist in Poulenc's *Les Mamelles de Tirésias* with Lyric Opera Melbourne. She understudied the role of Yniold in Victorian Opera's production of *Pelleas and Melisande* and played the role of Despina in scenes from *Così fan tutte* at the Melbourne Conservatorium of Music.



Emilia has a particular affinity with religious music and her repertoire in this genre includes Mozart's *Exsultate Jubilate*, Handel's *Salve Regina*, Vivaldi's *Gloria* and *Beatus vir*, Pergolesi's *Stabat Mater*, Fauré's *Requiem*, Couperin's *Trois leçons de ténèbres* and Bach's *St Matthew Passion* and *St John Passion*.

Angharad Rowlands (mezzo), described by Gramophone as “arresting”, is a Welsh mezzo-soprano studying on scholarship for a Master of Arts in Performance at the Royal Academy of Music under Raymond Connell and Iain Ledingham.



In 2019 she made her debut at the Royal Opera House, Covent Garden as 2nd Bridesmaid in David McVicar’s revival production of *Le nozze di Figaro*. Her recent opera roles include Dido (*Dido & Aeneas* – Hurn Court Opera), 2nd Witch (*Dido & Aeneas* – Royal Academy Opera), Octavian (*Der Rosenkavalier* – RAM Opera Scenes), and Charlotte (*Werther* – RAM Opera Scenes).

Angharad has performed as a soloist at Palau de la Música Catalana, Barcelona, Philharmonie de Paris and the Kursaal, San Sebastià under

Sir John Eliot Gardiner, and is a regular contributor to the RAM’s Bach series, performing under Philippe Herreweghe, John Butt, and Rachel Podger.

Samuel Kibble (tenor) is a member of the Opera Studies program at the Royal Academy of Music. He is generously supported by the CHK Foundation Award, John Talbot Collender Award and the Countess of Munster Musical Trust.

Recent operatic roles include Gherardo in *Gianni Schicchi* (Puccini) and Torquemada in *L’heure espagnol* (Ravel) with Royal Academy Opera, Count Almaviva in *Il Barbiere di Siviglia* (Rossini) with Clonter Opera, Arcetro in *L’Euridice* (Caccini) and the title role in *Jonas* (Carissimi) with Ensemble Orquesta and Rooster in *The Cunning Little Vixen* (Janáček) for Royal Academy Opera.



Samuel's solo oratorio experience includes Bach's *Cantata 198 'Trauerode'* with Masaaki Suzuki as part of the Royal Academy of Music's Bach the European series. Other highlights as a soloist include performances of Handel's *Messiah* in London and Mozart's *Requiem* and *Coronation Mass* with the London Mozart Players in Norwich.

Samuel is a keen performer of song. In August 2020 he earned a Diploma of the Royal Academy of Music for an outstanding final recital. In February 2020 he performed Beethoven's *An die ferne Geliebte* in the chapel of All Souls College, Oxford as part of an evening celebrating the launch of poet Ruth Padel's book 'Beethoven Variations'. In 2020 he graduated with a Masters in Vocal Performance from the Royal Academy of Music in London, for which he earned a distinction.

Will Pate (*baritone*) studies on the Royal Academy Opera Course with Alex Ashworth and Matt Fletcher. He is grateful for the generosity of the Mills-Williams Award, which supports his studies, and the support of the Josephine Baker Trust which supports his singing in this evening's performance. Will was awarded the Clifton Singing Prize for his MA Final Recital and was highly commended in the Major Van Someren-Godfrey Prize for English Song. Recent operatic roles with Royal Academy Opera include *Musiklehrer* in

Ariadne auf Naxos, *Ramiro* in *L'heure espagnole*, *Sorceress* in *Dido and Aeneas*, *Guglielmo* in *Così fan tutte*, *Starveling* in *A Midsummer Night's Dream* and *Le fauteuil* and *L'arbre* in *L'enfant et les sortilèges*.

Will performs widely as an oratorio soloist. He has sung in concerts across Europe and in 2020 was fortunate to travel to sing at the Royal Opera House in Muscat, Oman. He is a member of the Academy's Song Circle and has performed in song recitals at the Italian Cultural Institute and in several 'Bach the European' concerts, working with Trevor Pinnock and John Butt.



Will began singing as a treble in the choir of St Peter's Church, St Albans under Nick Robinson. Later, he held a choral scholarship at Magdalen College under Dan Hyde whilst studying for a BA in French. In September 2016 he returned to Oxford for a year, singing as a Lay Clerk at Christ Church under Stephen Darlington before beginning his studies at the Royal Academy of Music in September 2017.



Carleton Etherington (*conductor*) has been the Society's Musical Director since January 2005. He is Organist and Minister of Music at Tewkesbury Abbey and combines that post with teaching and performing. He is also Director of the summer festival of sacred music at Tewkesbury, *Musica Deo Sacra*. In 2016 he was made an Honorary Fellow of the Guild of Church Musicians. Carleton was educated at Chetham's School of Music and the Royal Academy of Music and held

posts at St Bride's Fleet Street and Leeds Parish Church before taking 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 regularly broadcasts on Radio 3's Choral Evensong.

Jenny Rees became the Society's rehearsal accompanist in January 2005. She trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Jenny recently began a new career in nursing which she combines with her professional musical activities.

Our Members

Soprano

Dorothy Andrews; Liz Angell; Margaret Bainbridge; Diana Boulton; Pippa Burgon; Sue Burton; Kate Butchart; Alison Crooks; Anne Davies; Gemma Finch; Liz Fleming; Shannon Fleming; Alison Goodall; Anne Halstead; Caitlin Herbert; Blaise Hughes-O'Sullivan; Patsy Jackson; Valerie Joyce; Laura Kinloch; Beryl Le Bars; Mary Ludbrook; Aideen McEvoy-Wilding; Margaret McIvor; Jayne McLoughlin; Anne Mingins; Sue Nashe; Lesley Nelson; Penny Phillips; Susie Rigsby; Jilly South; Wiggy Talbot Rice; Catherine Walton; Diane Welch; Jackie Wilson

Alto

Frances Angus; Jo Birkin; Meg Blumsom; Mary Clayton; Fiona Cordiner; Diana Crane; Liz Dubber; Brenda Ferns; Nicola Grinham; Janet Hardy; Dorothy Hartridge; Julia Hasler; Ruth Hayman; Shân Hughes; Susan Jessop; Beryl King; Sonia La Fontaine; Valerie Lambert; Jennifer May; Liz McGlynn; Gail Moss; Therese Munro-Warwick; Julia Nolan; Alison Norris; Lorna Page; Diana Polastro; Ann Pole; Sarah Powell; Ginny Ravenscroft; Jane Read; Pat Scott; Chris Sutton; Melanie Towle; Ghislaine Venn

Tenor

Robert Allcock; Amiyo Banerjee; Chris Burton; Andy Crane; Rob Crow; Sue Gilks; Vic Gilks; Ros Ivison; John Mitchell; John Pinnington; Graham Shearn; Victoria Summerley; Pam Varey

Bass

Nicholas Arbuthnott; William Brereton; Tony Cole; Patrick Coleman; Anthony Eyre; Richard Kinder; Michael Kirk; Peter McLoughlin; Robert Merrill; Tim Page; John Read; John Rees; Bob Selby; David South

Cirencester Choral Society's next concert

Sat 3 Dec 2022

Cirencester Parish Church

G. F. Handel:

Coronation Anthems

(and other works to be announced)

Handel's *Coronation Anthems* were composed for the coronation of King George II in 1727. The best known of these - the ever-popular *Zadok the Priest* - has been sung at every coronation since.

We had planned to sing these anthems in May 2020 but were thwarted by the pandemic. Now they form an appropriate choice as we move from this the Queen's Platinum Jubilee year towards the 70th anniversary of the Coronation in 2023.



Royal Arms of Great Britain, 1714-1801

Cirencester Choral Society welcomes membership inquiries.

Singers interested in joining should visit the Society's website to find out what we offer and expect of our members and how to apply. We invite interest in all parts, wishing in particular to add to our bass and tenor ranks.

The Society gratefully acknowledges:

Gloucester Library for the hire of vocal scores;

Cirencester Visitor Information Centre for providing box office facilities;

Cirencester Parish Church for making the venue available for concerts;

Our loyal audience on whose support we depend for a successful future.

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



Registered Charity
No 276649

