
CIRENCESTER
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SOCIETY

Conductor: Carleton Etherington



Gounod
*Messe solennelle
de Sainte Cécile*

Dvořák
Mass in D major

Lisa Dafydd *soprano*

Lucy Thalange *alto*

Henry Ross *tenor*

Johannes Moore *bass*

Charles Matthews

Organist

Carleton Etherington

Conductor

Saturday 20 May 2023

7:30 pm Cirencester Parish Church

PROGRAMME

(The Latin text and translation are given towards the centre of this programme)

PART I

Messe solennelle de Sainte Cécile **Charles Gounod (1818-1893)**

(for soprano, tenor and bass soloists, SATB chorus and organ)

Charles Gounod was a prolific composer, particularly of opera and church music. His recognition now rests largely on his opera *Faust* and the setting of *Ave Maria* to a Bach C major prelude. This relatively early mass (1855), written to commemorate St Cecilia's Day, successfully displays his talent for operatic writing within the liturgical confines of the Mass.

- I. Kyrie** (*chorus and trio*)
- II. Gloria** (*chorus, soprano, tenor and bass solos and trio*)
- III. Credo** (*chorus and trio*)
- IV. Invocation** (*organ solo*)
- V. Sanctus** (*tenor solo and chorus*)
- VI. Benedictus** (*soprano solo and chorus*)
- VII. Agnus Dei** (*chorus, tenor solo and soprano solo*)

INTERVAL (20 minutes)

Refreshments available in the Trinity Chapel in support of CHURN, the local charity helping to meet needs in the community.

If you didn't purchase a drinks ticket on arrival, please pay at the bar.

PART II

Mass in D major **Antonín Dvořák (1841-1904)**

(for soprano, alto, tenor and bass soloists, SATB chorus and organ)

Czech composer Antonín Dvořák is best known today for his Symphony No 9 'From the New World', composed during a visit to the USA in the 1890s. However, at the time, he was already famous for large scale choral works, including his *Stabat Mater*. The Mass in D major was commissioned for a more intimate occasion – the consecration of a private chapel at Lužany Castle in his Bohemian homeland in 1887.

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

CHARLES GOUNOD's Solemn Mass in G major was first performed in 1855 at a St Cecilia's Day festival in Paris. The work was originally set for full orchestra but, following a dispute with British publishers over lost rights, Gounod subsequently wrote an organ accompaniment on which the modern (Novello) edition being used tonight is based. The work includes an instrumental Offertory and, in the Agnus Dei, an additional antiphon, sung by the tenor and soprano soloists, but normally recited by the celebrant.



The mass was well received: Saint-Saëns considered it among Gounod's finest work and believed that it would stand the test of time long after the popularity of his operas has faded. More generally, Gounod's musicianship was highly regarded by his contemporaries. Ravel called Gounod "the true founder of the melodie in France" while Debussy said "the art of Gounod represents a moment in French sensibility". For many of the older generation today, however, whether they know it or not, exposure to Gounod's work may well have resulted from the use of his *Funeral March of a Marionette* being used as the theme tune for the 1950-60s TV series 'Alfred Hitchcock Presents'.

ANTONÍN DVOŘÁK can be credited with introducing the spirit of Czech, and other nations', folk music into the Germanic late Romantic tradition. His career was already established across Europe when in 1884, aged 43, he received an enthusiastic reception in London. The performance of his *Stabat Mater* in the Albert Hall won great acclaim and the success of this, and further, visits to Britain was seen as a springboard for his subsequent invitation to the USA. Between 1892-95 he held the post of Director of the National Conservancy of Music in New York, and during this period was commissioned to write the symphony for which he is best known – Symphony No 9 *From the New World*.



The Mass in D Major, the sole survivor of Dvořák's masses, was written earlier, in 1887, in response to a request from his friend Josef Hlávka, the founder of the Czech Academy of Sciences and Art. Hlávka had turned to Dvořák for a simple Mass setting suitable for the consecration of a new chapel at his Lužany Castle. Although later orchestrated for concert performance, the mass was originally sung to organ accompaniment - as it will be tonight, using the modern Novello edition based on the original score.

MASS text and translation

KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

GLORIA

Gloria in excelsis Deo.
Et in terra pax
Homini-bus 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.*

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.*

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

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Fili-um Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantial-tem Patri:

*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.
God of God, Light of Light,
Very God of very God.
Begotten, not made,
Being of one substance with the Father*

Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de cœlis.

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 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 baptismum
In remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi sæculi.
Amen.

SANCTUS

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

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*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.*

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

AGNUS DEI

Agnus Dei, qui tollis peccata
mundi: miserere nobis
*[Domine, non-sum dignus ut
intres sub tectum meum:
Sed tantum dic verbo,
Et sanabitur anima mea.]**
Agnus Dei, qui tollis peccata
mundi: dona nobis pacem.

*Lamb of God, who takes away the
sins of the world, have mercy upon us.*
[Lord, I am not worthy that thou
should come under my roof:
But speak the word,
And my soul shall be healed.]*
*Lamb of God, who takes away the
sins of the world, grant us peace.*

*[...] Additional text in Gounod mass only.

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Tonight's Soloists

Our four soloists are engaged in post-graduate studies at the Royal Academy of Music. Cirencester Choral Society gratefully acknowledges the Academy's role in facilitating their participation in this concert.

Lisa Dafydd (*soprano*) was born in Wales and is currently a Masters student at the Royal Academy of Music under the guidance of her tutors, Mary Nelson and Iain Ledingham. Most recently Lisa made her debut as a soloist with the London Sinfonietta under the baton of Martyn Brabbins, performing *Fields of Sorrow* by Harrison Birtwistle at the Queen Elizabeth Hall.

In September 2022, Lisa performed in the world premiere of *Gelert*, an opera by Paul Mealar, in which she played one of the lead roles, Siwan. More recently she participated in an evening of opera scenes with the Royal Academy Opera, playing the roles of Norina in Donizetti's *Don Pasquale*, Dalinda in *Ariodante* by Handel, and Second Niece in Britten's *Peter Grimes*.

In October 2022, Lisa had the opportunity to work with the soprano and conductor Barbara Hannigan as a soloist in a concert alongside students from The Juilliard School, performing Delage's *Quatre poèmes hindous*.

During her undergraduate studies at the Royal Northern College of Music,

Lisa was a chorus member in the 2019 production of *The Pilgrim's Progress* by Vaughan Williams. She also later covered the roles of Pepik and Frog in the 2020 production of *The Cunning Little Vixen* by Janáček.



Oratorio performances include the Mozart *Requiem*, Bach's *Christmas Oratorio* with the Royal Academy Bach Consort, as well as numerous Bach Cantatas, Haydn's *Nelson Mass*, Mozart's *Solemn Vespers* and Vivaldi's *Gloria*.

In the most recent National Eisteddfod of Wales, Lisa was awarded the highly prestigious Osborne Roberts Blue Riband Memorial Award and the Violet Mary Lewis Scholarship for the most promising soprano. As part of her prize, she will be travelling to the USA this summer to sing in the North American Festival of Wales.

Lucy Thalange (*mezzo*) is a vibrant young artist with a passion for opera, history and fitness. She is interested in weaving politics, social issues and personal histories into programmes to create a unique story for her audiences. Currently she is planning her final recital for her Master's degree at the Royal Academy of Music (RAM). Her focus is on what it means to love and lose love as a woman through the words and music of women. There will be a nod of humour to the recital, however, as it will be called 'Birds & Chicks', with references to birds throughout - not to mention the presentation of three Alma Mahler songs, followed by a Tom Lehrer song about her life.



Lucy's strong background in choral music has opened many doors throughout her time at RAM. Most recently she has been engaged in performing new choral works. She also has enjoyed being in opera choruses for Royal Academy Opera (RAO), including Tchaikovsky's *Iolanta*,

Massenet's *Cherubin* and Ravel's *L'enfant et le Sortilèges*.

Following the success of these productions, Lucy was given her first principal role as Third Boy in Mozart's *Die Zauberflöte* with RAO. Another recent highlight was performing Bach's *St John Passion* conducted by Philippe Herreweghe.

Lucy is looking forward to continuing her career in Prague where she will be moving in September.

Henry Ross (*tenor*) studied at Downside School. He gained a scholarship to London's Royal Academy of Music, graduating in 2020 with First Class Honours, winning the Toni V Fell Prize.

His concert repertoire has included J S Bach *B Minor Mass*, Robert Chilcott *Christmas Oratorio*, Finzi *Farewell to Arms*, Handel *Messiah*, Haydn *The Creation*, and Vaughan Williams *Serenade to Music*. For the last four years he has been a Royal Academy Bach Soloist, singing the *St John Passion*, conducted by Phillip Herreweghe, and then *Cantata 22*, conducted by Rachel Podger, for his debut at Wigmore Hall.

Recent engagements have included debuts with NDR Radio-philharmonie, Hanover, conducted by Nicholas McGegan, singing *Acis* in Mendelssohn's arrangement of *Acis and Galatea*, and with the Bach Choir and Orchestra of the Netherlands, conducted by Pieter Jan

Leusink, as Evangelist in the *St Matthew Passion*, as well as *Acis and Galatea* at the Ryedale Festival and Vaughan Williams *On Wenlock Edge* at the Cambridge Summer Music Festival.



During 2022-23, Henry is continuing his studies on the Royal Academy of Music Opera Course. His current engagements include Sellem *The Rakes Progress*, arias *St Matthew Passion* on tour with Philips' Philharmonisch, J S Bach *Magnificat* with the Anton Bruckner Choir, *Israel in Egypt* with the English Baroque Choir, *Messiah* with Opus 48 and Mozart *Requiem* with Highgate Choral Society.

Johannes Moore (*baritone*) is studying with Mark Wildman at the Royal Academy Opera Studio. He is the winner of multiple competitions, including the Richard Lewis Song Prize, the Marjorie Thomas Prize,

and the Hurn Court Opera Audience Prize. He is supported by the Josephine Baker Trust, the Countess of Munster Musical Trust and the Elmley Foundation.

Opera roles include John Falstaff in Vaughan-Williams *Sir John in Love* (British Youth Opera), Theseus in Britten's *A Midsummer Night's Dream* (Royal Academy Opera) and the title role of Gianni Schicchi and Aeneas in *Dido and Aeneas*, (Edinburgh Studio Opera). He regularly features at St Endellion festival, with roles in *Death in Venice*, *The Damnation of Faust* and *Billy Budd*, and was a 2022 Young Artist with Grange Festival Chorus, covering roles and performing in Verdi *Macbeth* and G&S *The Yeoman of the Guard*. With the Royal Academy, he has performed scenes from the *Rape of Lucretia*, *Don Giovanni*, *Così Fan Tutte*, *Don Pasquale*, *La Fille du Regiment* and *La Bohème*.



As a soloist in Oratorio, Johannes has been involved in the Bach cantata series at RAM, conducted by Sir John

Butt, Masaaki Suzuki, Iain Ledingham and Phillippe Herreweghe, including Christus in *St John Passion*. He is a member of the Royal Academy's prestigious Song Circle, was a young artist at Ludlow English Song Weekend, and is part of the RAM Bicentenary project to record all of Wolf's Goethe Lieder.

Charles Matthews (*organist*) studied at the Royal College of Music and was an organ scholar at Trinity College, Cambridge. He has won numerous awards, most notably 1st prize in the Franz Liszt Organ Interpretation Competition in Budapest. He has performed with the Royal Opera and Royal Ballet and has recorded music used in various theatres in Spain. His published compositions include a collection for flute and piano by Schott Music.

Charles is Organist of St Catharine's Church, Chipping Campden, Gloucestershire, and also performs as a member of the Spire organ and electronics project. He works extensively with young people, acts as piano accompanist and organ tutor at the Royal Birmingham Conservatoire, and regularly works on music courses in the UK and internationally. He is the Musical Director of the Chipping Campden Festival Chorus and Patron of Shipston Music Society.



Cirencester Choral Society - we have vacancies!

Do you love singing? Do you love choral music? Perhaps you are a former chorister or a church choir member. We are a thriving and friendly society and rehearse in Cirencester each week on Tuesday evenings from September to May. We currently have vacancies in all parts and are particularly keen to expand our tenor and bass ranks. The best time to apply is from June to August, ahead of the start of our season in September. Just go to the 'Join Us' page of our website to see what we expect of members in terms of musical ability and commitment and then fill in and submit the online application form.





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; Clare Campling; Alison Crooks; Anne Davies; Gemma Finch; Liz Fleming; Alison Goodall; Anne Halstead; Andrea Hamilton; Valerie Joyce; Mary Ludbrook; Aideen McEvoy-Wilding; Jayne McLoughlin; Jill Middleton; Anne Mings; Sue Nashe; Lesley Nelson; Penny Phillips; Katie Richardson; Susie Rigsby; Jilly South; Wiggy Talbot Rice; Catherine Walton; Diane Welch; Sarah Wilkinson; Jackie Wilson

Alto

Frances Angus; Jo Birkin; Meg Blumson; Mary Clayton; Diana Crane; Liz Dubber; Brenda Ferns; Nicola Grinham; Janet Hardy; Dorothy Hartridge; Julia Hasler; Ruth Hayman; Shân Hughes; Susan Jessop; Barbara Jones; Beryl King; Sonia La Fontaine; Jennifer May; Alison Maydom; Liz McGlynn; Gail Moss; Julia Nolan; Alison Norris; Lorna Page; Diana Polastro; Ann Pole; Sarah Powell; Ginny Ravenscroft; Jane Read; Clemency Rubinstein; Pat Scott; Mary Simpson; Chris Sutton; Melanie Towle; Ghislaine Venn

Tenor

Robert Allcock; Amiyo Banerjee; Andy Crane; Rob Crow; Sue Gilks; Vic Gilks; Ros Ivison; John Mitchell; Therese Munro-Warwick; John Pinnington; Victoria Summerley; Pam Varey

Bass

Julian Ainsworth; Nicholas Arbuthnott; William Brereton; Tony Cole; Patrick Coleman; Rupert Hanbury; Richard Kinder; Michael Kirk; Peter McLoughlin; Robert Merrill; Fiona Morison; Tim Page; John Rees; Roy Richardson; Bob Selby; David South; David Spencer

Cirencester Choral Society's next concerts

Sat 2 Dec 2023

Cirencester Parish Church

J S Bach
Christmas
Oratorio



- four of the six cantatas telling the story of Christmas, first performed in Leipzig, Christmas and New Year 1734/35

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(Conductor)

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