

---

---

---

---

---

---

---

---

---

---

**CIRENCESTER  
C H O R A L  
SOCIETY**

---

---

**Conductor: Carleton Etherington**

---



**J S Bach**  
*Christmas  
Oratorio*

*(Parts I, II, III and VI using  
Neil Jenkins' English translation)*

**Carleton Etherington**  
*Conductor*

**Henna Mun** *Soprano*

**Annabel Kennedy** *Alto*

**Sam Harris** *Evangelist, Tenor*

**Daniel Barrett** *Bass*

**Corelli Orchestra**  
*Director Warwick Cole*

---

**Saturday 2 December 2023, 7.30 pm**  
**Cirencester Parish Church**

---

# TANNERS SOLICITORS LLP

City expertise in the heart of the Cotswolds



Residential  
Property



Wills, Trusts  
& Probate



Dispute  
Resolution



Company  
Commercial



Family  
Law



Commercial  
Property



Agricultural  
Law



Employment  
Law

Founded in 1986, Tanners is based in Cirencester, the capital of the Cotswolds. Offering practical and proactive legal advice with a personal touch, we help to ensure you can achieve your goals smoothly and on schedule.

Our team consists of friendly legal experts who have worked all over the UK and internationally, and our exceptional experience and strong links with the local community make us the ideal choice when you need advice you can rely on.

[www.tanners.co.uk](http://www.tanners.co.uk)

**CIRENCESTER OFFICE**

Lancaster House, Thomas Street,  
Cirencester, Gloucestershire GL7 2AX  
T: 01285 659061  
E: [law@tanners.co.uk](mailto:law@tanners.co.uk)

**CHELtenham OFFICE**

115 Promenade  
Cheltenham GL50 1NW  
T: 01242 303769  
E: [law@tanners.co.uk](mailto:law@tanners.co.uk)

**LONDON OFFICE**

262a Chelsea Chambers, Fulham  
Road, Chelsea, London SW10 9EL  
T: 0203 096 6436  
E: [law@tanners.co.uk](mailto:law@tanners.co.uk)

*Cirencester Choral Society gratefully acknowledges Tanners' financial contribution to the staging of this concert.*

# PROGRAMME

## **Christmas Oratorio**

**J S Bach (1685-1750)**

*Weihnachts-Oratorium* (BWV 248)

Sung in English using the New Novello Choral Edition (1999) English translation by Neil Jenkins.

**Part I**            *For Christmas Day*

**Part II**           *On the Second Day of Christmas*

### **INTERVAL (20 minutes)**

*Refreshments available in the Trinity Chapel in support of CHURN, a 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 III**           *On the Third Day of Christmas*

**Part VI**           *For the Feast of Epiphany*

The full text of these four sections is provided later in this programme. Part IV (*On the Feast of the Circumcision*) and Part V (*For Sunday after New Year*) are not included in this performance, but a linking narrative is inserted into the text as a narrative lead into the final section.

## **The English Translation**

In developing the new English translation, Neil Jenkins' aim was to avoid, wherever possible, rhythmic alteration of Bach's original German vocal line, a feature of some sections of the familiar translation by Troutbeck of 1874. For biblical texts, Jenkins sought appropriate passages from the Authorised Version of the King James Bible, adding extra syllables as needed in the style of that version. For non-biblical text he adopted a style of language similar to that of the Authorised Version and the Book of Common Prayer. Where Troutbeck's translation of arias and choruses works well, it has been retained. Chorale texts have been considerably revised, but in places Troutbeck's voice, Jenkins assures us, will still be recognisable.

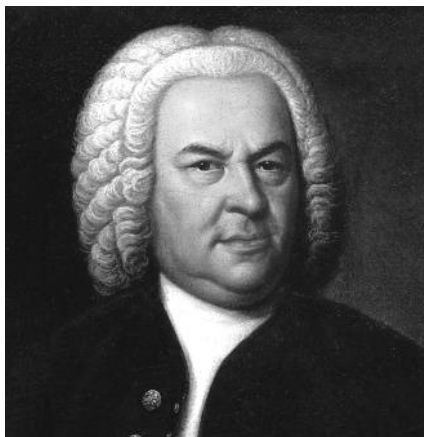
**Johann Sebastian Bach** was appointed Kantor of the two Lutheran churches in Leipzig, the Thomaskirche and Nikolaikirche, in 1723, a post he held until his death in 1750. Here he was responsible for all aspects of musical composition and performance in the two churches as well as the musical education of the boy-choristers at the Thomasschule. He was expected to produce a new cantata for each Sunday and Feast Day of the year, so it is not surprising that his early years in Leipzig were highly productive, generating a wealth of cantata composition, some of which he would sooner or later re-use and re-work with new text for different occasions.



Engraving (1735) of the Thomaskirche and Thomasschule (distant, left)

The art and practice of ‘parody’, as this re-use is termed, was not frowned upon then as it might be today. In the hands of musicians of

Bach’s calibre it was seen as a great gift, as well as a necessary skill, given their very demanding workloads. Moreover, in an age of no recordings, it allowed great music written for one-off occasions to gain wider appreciation and recognition. While parody saved the composer time, the task was not necessarily easy for the librettist – setting new text to existing music is surely harder than writing a new tune for existing words!



By the time Bach came to work on his *Christmas Oratorio* in 1734, for performance during the upcoming Christmas and New Year season, he had already completed at least three annual cycles of cantatas for the complete church year, as well as the *St John Passion* (1724), the *St Mark Passion* (1726) - now lost, and the *St Matthew Passion* (1727). Although the format of the *Christmas Oratorio* recalls that of these earlier works – involving an evangelist telling the

biblical story through recitatives, interspersed with reflective arias, choruses and chorales – it was not to them that Bach looked for potentially re-usable music. Part VI is thought to be based on a church cantata (now lost), but most of the choruses and several arias and duets are parodies of three decidedly secular cantatas (BWV 213-215) written in 1733-4 to celebrate various birthdays and anniversaries of members of the electoral house of Saxony.

While there is no written evidence, it is thought that the new libretto was the work of Christian Friedrich Henrici, also known as 'Picander', whom Bach had used as librettist for his *St Matthew Passion* and other works. This left Bach to concentrate on the new musical elements, including setting the biblical narrative (recitatives) and the choice and harmonisation of suitable Lutheran chorales, the melodies of which would be known and likely sung by the local congregations. One of the most significant pieces of new composition is the delightful pastoral *sinfonia* which opens Part II. This contrasts with the other five parts, each of which opens with a chorus.

In the 1734/5 Christmas season, it is recorded that parts I, II, IV and VI were heard twice – once in each church on the appointed day – but parts III and V only once, in the Nikolaikirche. Although the six cantatas provide a chronological

biblical narrative from the Birth of Jesus through to the Adoration of the Magi at Epiphany, the oratorio was not designed as a single work, or ever likely to have been performed as such in Bach's lifetime. Indeed, there is no record of it having been performed again until rediscovered and given a complete performance in Berlin in 1857 – some three decades into the Bach revival inspired by Felix Mendelssohn.

The very successful way in which the music from the secular cantatas was adapted leads to speculation that the oratorio may already have been in Bach's mind when he wrote the birthday cantatas the previous year. An alternative idea is that he was so delighted with those cantatas that he felt compelled to create a new, larger work in which to re-present them. Whatever the thinking was, the result is undoubtedly a work that ranks among the best of Bach's major choral works and, like the *Passions*, deserves to hold its special place in today's seasonal musical repertoire.

---

*We are grateful to Neil Jenkins for providing, and allowing us to reproduce, the following transcript of the text of his English translation used tonight.*

The Biblical texts - from St Luke's and St Matthew's Gospels - *are set in italics*;

The reflective commentaries - Arias, Ariosos and Choruses - are set in normal type;

The Chorales - the Hymns of the Lutheran Church - **are set in bold type**.

# PART I

## For Christmas Day

### 1. Chorus

Come now with gladness  
And welcome the morrow;  
Loudly proclaim that your Saviour is born!  
Cast off your sadness  
And banish all sorrow;  
Sing and be joyful upon this glad morn.  
Greet the Redeemer and fall down before him.  
Let us esteem his great name and adore him.

### 2. Recitative (*Evangelist*)

*And it came to pass in those days that a decree was proclaimed by Augustus Caesar that all the world should be enrolled; and everyone went that he might be enrolled, unto the city of his birth. Then also there went up Joseph of Galilee, from the town of Nazareth to the land of Judea, to the city which is called Bethlehem, because he was of the house and the lineage of David; that there he might be enrolled with Maria his espoused wife, being great with child. And while they were there came the time that she should be delivered.*

### 3. Arioso (*alto*)

Behold the Bridegroom, full of grace,  
The hero of King David's race;  
Who comes to save the earth  
And chooses human birth.  
The star awakens us from sleeping,  
And shines across the sky.  
Up, Zion! and forsake your bitter weeping;  
Your hope ascends on high.

### 4. Aria (*alto*)

Prepare yourself, Zion, in sweet expectation;  
The purest, the fairest soon comes to his bride.  
You must show him that your heart, with  
love o'erflowing,  
Welcomes the Bridegroom who brings your  
salvation.

### 5. Chorale

O Lord of all creation, how can I welcome thee?  
Desire of every nation, my soul would rest in thee.

O Jesu, Lord, shine brightly upon my sinful heart,  
That I may serve thee rightly, and know thee as thou art.

### 6. Recitative (*Evangelist*)

*And she brought forth her firstborn son; and, wrapping him up in swaddling, she laid the baby in a manger, because there was no room in the inn for them.*

### 7. Chorale (*soprano*)

Our Lord, who comes to earth below,  
Saves us all from mortal woe,  
That Heaven's glories we might know,  
Whence everlasting mercies flow.  
Grant us thy peace.

### Arioso (*bass*)

Who now can number all the ways  
Our Saviour shows his loving care?  
Yes! We should offer him our praise,  
Who comforts us in our despair.  
The Highest sends his only Son  
Till his redeeming work is done.  
He's born today as Man,  
And dwells among us.

### 8. Aria (*bass*)

Mighty Lord and King of glory,  
Dearest Saviour, thou dost surely  
Shun all pomp and earthly pride.  
Within thy power the whole world doth reside;  
Yet thou comest down a stranger,  
Humbly lying in a manger.

### 9. Chorale

Ah, dearest Jesus, babe divine,  
Rest sweetly in this heart of mine;  
O may it be a worthy shrine,  
And so remain: forever thine.

## PART II

### On the second day of Christmas

#### 10. Sinfonia

*(depicting the shepherds in the field)*

#### 11. Recitative (Evangelist)

*And there were shepherds in that same country, abiding in the field, and keeping watch by night o'er their flocks. And lo! the Angel of the Lord came on them, and the glory of the Lord shone round about them, and they were sore afraid.*

#### 12. Chorale

**Break forth, O glorious Morning-Light,  
Such heavenly comfort bringing!  
Ye shepherd-folk, shrink not with fright  
While angel-hosts are singing.  
This weak and helpless little boy  
Shall be our promised strength and joy.  
As Satan's power he breaketh,  
Our lasting peace he maketh.**

#### 13. Recitative (Evangelist & soprano)

*And the Angel said to them: Be not afraid; fear not! For I bring you good tidings of great joy, which shall be unto all men on the earth. For unto you is born this day a child, which is Christ the Lord, in David's city.*

#### 14. Arioso (bass)

What God to Abraham revealed  
Is now disclosed to lowly shepherds in the field;  
They hear the angels' joyful song  
Which rends the sky asunder.  
The covenant which Patriarchs knew,  
And which, today, God doth renew,  
These shepherds learn with wonder.

#### 15. Aria (tenor)

Happy shepherds! Go and meet him.  
Why delay to run and greet him?  
Haste to worship your dear Lord.  
Go! Let joy be your reward  
As you offer your oblation  
To the Hope of every Nation.

#### 16. Recitative (Evangelist)

*And this is the sign to you: that ye shall find the baby wrapped up in swaddling, and lying in a manger.*

#### 17. Chorale

**Behold! within a humble stall  
The Lord who ruleth over all!  
Where cattle rest and beasts are fed  
The Virgin's child now lays his head.**

#### 18. Arioso (bass)

Ye shepherds haste with pure delight  
To see this wondrous sight,  
Where ye shall find God's only child  
Is born today, in that poor stable.  
So sing to him, beside his cradle,  
In accents sweet and mild:  
Let music sound abroad  
To soothe the infant Lord.

#### 19. Aria (alto)

Slumber beloved, in blissful repose;  
Waking hereafter to gain our salvation.  
Thy tender breast,  
In slumber caressed,  
Knows our heartfelt adoration.

#### 20. Recitative (Evangelist)

*And suddenly there was with the Angel a multitude of the heavenly host, all praising God, and saying:*

#### 21. Chorus

*Glory to God in the highest, and peace on the earth, and goodwill be to all men.*

#### 22. Recitative (bass)

Tis good to hear the angels singing,  
And learn the tidings they are bringing.  
Come then! Your tuneful voices raise,  
And join with them in songs of praise.

#### 23. Chorale

**We sing to thee, almighty King;  
And honour, thanks, and praise we bring.  
For thou, O long-expected guest,  
Hast come on earth to make us blest.**

## PART III

### On the third day of Christmas

#### 24. Chorus

Lord of creation, we lift up our voices;  
Hearken as each lowly mortal rejoices;  
Zion now offers her carols of praise.  
Hear us express in our jubilant singing,  
How our salvation today is beginning,  
Which brings the comfort to gladden our days!

#### 25. Recitative (*Evangelist*)

*And when the angels were gone from them into Heaven, then spake the shepherds, one to another:*

#### 26. Chorus

*Let us, even now, go to Bethlehem, and see this blessed thing which now has come to pass, just as the Lord hath made known to us.*

#### 27. Arioso (*bass*)

He comes, the Lord supreme,  
His chosen people to redeem.  
For Zion's hopes shall be fulfilled,  
And our distress be stilled.  
Ye shepherds! For this he has come.  
Go! Tell what hath been done.

#### 28. Chorale

**Our God hath all these wonders done,  
And in love hath sent his Son.  
Then let all Christian folk rejoice,  
And give him thanks with cheerful voice.  
Praise the Lord!**

#### 29. Duet (*soprano & bass*)

Lord, thy mercy, thy compassion  
Comforts us and sets us free.  
For thy gracious loving-kindness  
From henceforward cures our blindness;  
Therefore send a Father's love from above.

#### 30. Recitative (*Evangelist*)

*And they came with haste, and found the stable, with Mary and Joseph, and, in the manger, the baby lying. And when the shepherds had seen this wonder, they made known abroad the saying, which had been told unto them concerning this same child. And all who learnt of this wondered at those things which had been told unto them by the shepherds. But Mary kept her remembrance of all these things, and pondered them within her heart.*

#### 31. Aria (*alto*)

Keep, O my spirit, this blessing and wonder  
Safe within thy heart alone.  
O may this message sent down from the Father  
Ever remain my simple faith's chief cornerstone.

#### 32. Arioso (*alto*)

Ah yes! For ever let me cherish  
Those things, which, at this hour so blest,  
Upon my soul impressed,  
Reveal the truth which will not perish.

#### 33. Chorale

**Let me love thee, King supernal;  
Live for thee, die for thee;  
Gaining life eternal.  
When my thread of life shall sever,  
Let me rise to the skies,  
Dwelling there for ever.**

#### 34. Recitative (*Evangelist*)

*And the shepherds, after this, returned; glorifying and praising God for all the wondrous things which they had seen and heard, e'en as it had been told to them.*

#### 35. Chorale

**Rejoice and sing!  
Your gracious King  
As Man comes down, and lays aside his glory.  
For Christ the Lord,  
By all adored,  
In David's town unfolds the wondrous story.**

#### 24. Chorus (*repeat of Part III opening chorus*)



---

*The biblical narrative of Parts IV & V, not sung this evening, are reproduced below to set the scene for Part VI:*

*And when eight days were accomplished, for the infant's circumcision, then was he given the name of Jesus, which was the name given by the Angel, before he was conceived in his mother's womb.*

*When Jesus was born for us in Bethlehem, in the city of David, in the days when Herod ruled as King, behold there came three Wise Men from the east unto Jerusalem who said: Where is this new-born child: the King of the Jews? For in the east we saw his star, which led us onward; and have come here to give him worship.*

*Now when King Herod had heard these things he trembled, and with him the whole of Jerusalem.*

*And when he had gathered all the chief priests and elders of the people together, he demanded of them that they might tell him where Christ should be born. And they said to him: In Bethlehem in the land of Judea. For thus it is written by the Prophet: "And thou Bethlehem, in the land of Judea, art in no wise the least among the Princes of Judah. For, out of thee shall come forth a Governor, that shall be ruler o'er my people Israel."*

---

## **PART VI**

### **For the Feast of Epiphany**

#### **54. Chorus**

Lord, when the foe is howling madly,  
O grant that we may worship gladly  
Our mighty King who rules us all.  
On thee alone we are relying  
Whene'er the Devil's claws are trying  
To keep us in his evil thrall.

#### **55. Recitative (Evangelist & bass)**

*Then did Herod privily call the Wise Men, and enquired diligently of them at what time the star appeared. And he sent them unto Bethlehem, and said: "Go ye forth, and search most diligently for the child, and when ye have found him, bring me word, that I may also come and worship him".*

#### **56. Arioso (soprano)**

You liar! Do you wish to fall before him,  
Or, falsely, seek to go  
And slay him, not adore him?  
He, he whose power no man can know  
Remains in safety still.  
Your heart, your wicked heart is known,  
Your anger and ill-will,  
To him alone  
Whom proudly you still seek, and hope to kill.

#### **57. Aria (soprano)**

With his hand the Lord can vanquish  
Man's strength, and his wishes thwart:  
All his power shall be as nought.  
When the Lord the word doth say  
Every evil foe he'll banish  
And for ever cast away:  
Into dust they'll fade and vanish.

#### **58. Recitative (Evangelist)**

*And when the Wise Men heard King Herod, they departed. And lo! the star which they had seen and followed from eastern countries went before them, until it came and stood right over where the young child*

*was. When they saw the star they rejoiced with great joy, and went into the house, and saw in that place the little child with his mother, Mary. And falling down on their knees they worshipped him; and, when they had opened their treasures up, they offered him Gold, Frankincense, and Myrrh.*

### 59. Chorale

**Beside thy cradle here I stand,  
O Saviour, meek and lowly.  
I offer thee, with outstretched hand,  
The gifts thou hast bestowed on me.  
Take all of them - my willing heart,  
My soul, my life: take every part  
And make it pure and holy.**

### 60. Recitative (*Evangelist*)

*And being warned of God in a dream that they should not return again unto King Herod, the Wise Men went by another way back to their own land.*

### 61. Arioso (*tenor*)

Depart? But why? My treasured Lord shall stay  
Within my heart always.  
For this is where his rightful place is.  
His loving arms will bless,  
Will comfort and caress,  
With tenderness and warm embraces.  
Now, as a Bridegroom I behold him  
And in my loving arms enfold him.  
I know full well he cares for me;  
And at his side I hope to be  
His most devoted servant.  
What enemy could put an end  
To love so pure and fervent?  
Thou, Jesu, art my constant friend;  
And when in danger's hour I cry  
"Lord, help!": on thee I shall rely.

### 62. Aria (*tenor*)

Although so many foes surround me,  
How can they frighten or confound me?  
My strength, my shield, is by my side.  
And when their fierce and mighty army  
With taunts and threats should try to harm me  
Then, Lord, within my heart abide!

### 63. Quartet

What shall become of Hell's domain?  
And shall this sinful world remain  
When blessed Jesus comes to reign?

### 64. Chorale

**Now vengeance has been taken  
Against a mighty foe;  
For Jesus Christ has broken  
Our bondage here below.  
The power of the Devil  
Our Lord has overthrown.  
Henceforth shall Mankind revel  
Before his heavenly throne.**

-----  
© Neil Jenkins, 1999  
-----



Albrecht Durer – *The Nativity* (1511)

## Tonight's Soloists

Our four soloists are engaged in post-graduate studies at the Royal College of Music and are supported by the Josephine Baker Trust. Through audition, the Trust supports the developing careers of young professional singers studying at the Royal College of Music, the Royal Academy of Music and the Guildhall School of Music and Drama. Approved choirs may apply to the Trust for grants in support of engagements offered to selected singers. Cirencester Choral Society gratefully acknowledges the receipt one such grant for this evening's performance.

### Henna Mun (soprano)

Known for her sparkling and rich colours, Henna Mun is a South Korean soprano, currently a part of the International Opera Studio at the Royal College of Music in London. She is currently studying with Sarah Tynan. This year, Henna is the recipient of the Andrea Bocelli Foundation - Community Jameel Scholarship and is supported by the Midori Nishiura Scholarship and the Basil Coleman Opera Award. This year, she is also supported by the Josephine Baker Trust and the Drake Calleja Trust.

Henna's operatic roles include Eurydice in *Orpheus in the Underworld*, Ilia in *Idomeneo*, Maturina in *Don Giovanni Tenorio*, La Principessa in *La bella dormiente nel bosco*, Jenny Lind in *Barnum's Bird*, Adina in *L'elisir d'amore* (Opera Scenes) and Anna in *Die lustigen Weiber von Windsor* (Opera Scenes). She has covered the roles of Papagena (*Die Zauberflöte*) and the Dew Fairy (*Hänsel*

*und Gretel*). In the summer, Henna was a part of the Atelier Lyrique Programme at the Verbier Festival in Switzerland. She was also the Rising Star at the Shipston Song Festival in September.

Henna has participated in many masterclasses with leading singers, including Renée Fleming, Sumi Jo, Thomas Hampson, Neil Shicoff, Roderick Williams and Sir Thomas Allen. She was also invited by Sumi Jo to perform at her concert in Tokyo, Japan.

Concert performances include the soprano soloist for Brahm's *Ein Deutsches Requiem* (RCM Symphony Orchestra), Berlioz's *Les nuits d'été* (RCM Symphony Orchestra), Handel's *Messiah* (Part 1), Vivaldi's *Gloria*, Mozart's *Mass in C Minor*, and Handel's *Dixit Dominus*.



Henna has been the recipient of several awards and scholarships over the past couple of years, including the Basil Coleman Opera Award, Midori Nishiura Scholarship, Opera McGill Undergraduate Award, Gaelyne Gabor Memorial Prize, E.M. Wirth Scholarship in Music, Alma Mater Scholarship (Schulich School of Music of McGill University), Bert Gould Award (Kiwanis

Club of Toronto Foundation), and the Kiwanis Club of Casa Loma Scholarship.

In 2023, Henna graduated, with Distinction, from the Royal College of Music with a Master of Performance. In 2021, Henna graduated from the Schulich School of Music of McGill University with a B.Mus., Performance (Voice) degree with an Outstanding Achievement in Voice Award.

When she is not singing opera, Henna enjoys listening to show tunes and crocheting/ knitting for her family and friends.

### **Annabel Kennedy** (*mezzo*)

Annabel Kennedy is a mezzo-soprano from Devon. She graduated from the Royal College of Music's International Opera Studio this summer as a Siow-Furniss Scholar supported by the Sir Gordon Palmer Scholarship, under the tutelage of Amanda Roocroft and Caroline Dowdle. In addition, Annabel is grateful to be supported by the Josephine Baker Trust, The Drake Calleja Trust, The Munster Trust Award and the Sybil Tutton Opera Awards.

Annabel is a Samling Artist, a Britten Pears Young Artist for 2022-2023, an Opera Prelude Young Artist and a Glyndebourne Jerwood Young Artist for 2023.

At Glyndebourne Festival Opera this summer, Annabel covered 'Hermia' in Peter Hall's famous production of *A Midsummer Night's Dream* (Britten) as a Jerwood Artist, whilst also singing in the chorus for productions of *L'elisir d'amore*, *Semele*, *Dialogues des Carmélites* and *The Rake's Progress*.

As part of the RCM International Opera School, Annabel has performed '2<sup>nd</sup> Lady' in Mozart's *Die Zauberflöte*, 'Hänsel' in Humperdinck's *Hänsel und Gretel*, 'Minskwoman' in Jonathan Dove's *Flight*, 'Public Opinion' in Offenbach's *Orpheus in the Underworld* and 'L'enfant' in Ravel's *L'enfant et les sortilèges*.

Recently Annabel jumped in as cover for Longborough Festival Opera's Double Bill in *'Spell Book'* by Freya Waley-Cohen and *'La liberazione di Ruggiero'* by Francesca Caccini. She also performed as a Garsington Young Artist in the chorus and cover of 'Noble Orphan 2' for their production of Strauss' *'Der Rosenkavalier'*. She performed her first principal role debut as Flora in Verdi's *'La traviata'* for Nevill Holt Opera, as well as singing in the chorus of Mozart's *'Don Giovanni'* in that season.



Concert highlights include: solo debut at Cadogan Hall performing a *'Suite of Lieder'* composed by Prince Albert of Saxe-Coburg and Gotha with the London Chamber Orchestra, under Christopher Warren-Green, Mahler's *'Rückert-Lieder'* with the RCM Philharmonic Orchestra under the baton of Martyn Brabbins, and

her Wigmore Hall soloist debut singing the role of Euterpe in Handel's *'Parnasso in festa'* as part of the London Handel Festival.

Recent awards include First Prize in each of the Royal Over-Seas League Music Competition, the Lies Askonas Competition, the Brooks Van Der Pump English Song Competition, the inaugural Ashburnham English Song Awards, the RCM Concerto Competition, and both the Dame Patricia Routledge and Courtney Kenny Award English Song Competitions of the Association of English Singers and Speakers. Annabel won the Audience Prize at the Somerset Song Prize, and Second Prize in the Hurn Court Opera Singer of the Year Competition and in the Maureen Lehane Vocal Awards Competition at Wigmore Hall.

Alongside singing, Annabel is a professional artist and painter, running 'Annabel Kennedy Artwork', where she paints mixed media acrylic pieces. Even though she has lived in London for the last 8 years, her roots are in Devon and she loves spending her free time swimming in the sea, on long cliff walks, reading and paddle boarding!

### **Sam Harris** (*tenor*)

Sam Harris is a British tenor currently studying at the Royal College of Music with Ben Johnson. In 2023 he was a finalist in the Kathleen Ferrier awards, and a Verbier Festival young artist. In 2024 he will join Garsington Opera as an Alvarez Young Artist.

Sam was born in Edinburgh and began his musical career as a boy chorister at Winchester Cathedral. He was

subsequently a choral scholar at New College, Oxford, before commencing his vocal training.

Sam's most recent operatic engagements have included Ferrando (*Così fan Tutte*) for Opera in Oborn, and Sellem (*The Rake's Progress*) as part of the Verbier Festival Atelier Lyrique. Other roles include Fenton (*Sir John in Love*, Don Eusebio (*L'Occasione fa il Ladro*) for British Youth Opera, and Cecco in Fool Moon (*Il Mondo Della Luna*) with Bampton Classical Opera.

At the RCM, he has sung numerous leading roles, including Ottavio in *Don Giovanni*, Il Principe in Respighi's *La Bella Dormenta nel Bosco*, Pluto in Offenbach's *Orpheus in the Underworld*, and premièrè Henry in *The Three Penelopes*. He has also performed scenes from *L'Elisir d' Amore*, *Falstaff*, *Die Lustigen Weiber von Windsor*, *The Turn of the Screw*, and *Dardanus*.



Sam also maintains a busy concert schedule, regularly performing in the oratorio repertoire with choirs and orchestras across the UK, including the LSO, Hanover Band, and King's College

London. He is particularly in demand as an Evangelist in Bach's *Passions*; other frequent appearances include in Britten's *Saint Nicolas* and Rossini's *Petit Messe Solennelle*.

Sam is also a prolific vocal arranger and producer. His work in this capacity has been featured on major label pop releases, primetime television, and national ad campaigns (M&S, Krispy Kreme, Cazoo and Yopa being among his credits). His arrangements are performed by ensembles worldwide and regularly feature in published compilations.

Sam is grateful to be supported in his studies by the Nancy Wolfers scholarship, the Countess of Munster Musical Trust, and the Josephine Baker Trust.

## **Daniel Barrett** (*bass*)

Twenty-five-year-old Daniel Barrett is a baritone from Glasgow who is in the first year of the Opera Studio at the Royal College of Music - having graduated from their masters course with distinction - and studies with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and previously a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist.

His achievements include; the Molly Robb Award (2018), 2nd place in the Leonie Kayser Song Competition, winner in the Hugh S Robertson Memorial Award for Scots Song (2019), highly commended in the Elgar/Spedding Lieder competition (2021), and was one of four finalists in the Governor's Recital

Prize (2021). In January 2022 Daniel won First Prize at the RCM's Lieder Competition, claiming the Ted Moss and Bertha Taylor-Sach Prize; he claimed Third Prize in RCM's Brooks van der Pump English Song competition 2022 and, most recently, Third Prize in the Lies Askonas Competition Finals 2023.



Since moving to London in September 2021, Daniel's first notable engagement was the baritone solo in Brahms' "*Ein Deutsches Requiem*", performed by the RCM Symphony Orchestra and Chorus in the Amaryllis Fleming Concert Hall, under the baton of Thomas Zehetmair. He also performed Handel's *Messiah* at the end of 2021 with the Orchestra of St. John's in Oxford, conducted by John Lubbock. Notable engagements in 2022 included singing the Bass arias in Bach's *St John Passion* under the baton of Jeremy Summerly, and as a soloist in Bach's *St Matthew Passion* for the Tilford Bach Festival 2022, led by Adrian Butterfield. Daniel is frequently performing around London and the south-east as a soloist for many choral societies in collaboration

with the Josephine Baker Trust. Most notable recent collaborations have been as a soloist with The Royal Northern Sinfonia and the Royal Scottish National Orchestra (RSNO).

Daniel was delighted to be an Atelier Lyrique singer at the Verbier Festival, where he was involved in numerous masterclasses with world-renowned artists. He also played the role of Sam in Verdi's *Un Ballo in Maschera* on the Verbier Festival main stage, alongside a stellar cast including current ROH artist Freddie de Tommaso, under the baton of Gianandrea Noseda. In November 2022 Daniel performed the role of Jupiter in the Royal College of Music's autumn opera production, Offenbach's *Orpheus in the Underworld*. In the spring, Daniel performed the roles of the clock and the cat in the RCM's double-bill of Ravel's *L'enfant et les sortilèges* and Respighi's *La Bella Dormiente nel Bosco*, and has recently performed the principal role of Belletti in RCM's summer production of Libby Larsson's opera, *Barnum's Bird*. Daniel also performed Bartolo (Mozart's *Le Nozze di Figaro*) in France with Westminster opera in August 2023 and is looking forward to the principal baritone role, *Pasquariello*, in RCM's upcoming production, *Don Giovanni Tenorio*.

Daniel's other operatic experience includes; Guglielmo – Mozart's *Così fan Tutte*, RCS opera scenes (2021); Dottore Malatesta – Donizetti's *Don Pasquale*, RCM opera scenes (2022); Quince – Britten's *A Midsummer Night's Dream*, RCM opera scenes (2022); and Steward cover – Dove's *Flight*, RCM opera (2022).



The first two pages of the libretto of the Christmas Oratorio as printed in 1734  
 (Source: Bach Digital)

# The Corelli Orchestra

We are delighted once again to welcome the Corelli Orchestra, founded and directed by the cellist and organist Warwick Cole. Tonight's players are:

**Violin 1:** Kate Fawcett

**Violin 2:** Miranda Dodd

**Viola:** Kate Skeet

**Cello:** Warwick Cole

**Violone:** John Dornenburg

**Flute:** Annabel Knight; Heidi Fardell

**Oboe:** Jane Downer, Vanessa Hammond, Belinda Paul, Sami White

**Bassoon:** Matthew Dodd

**Trumpet:** Steve Bailey, Jacob Smith, Dom Cotton

**Timpani:** Sam Gerard

**Continuo:** Martin Perkins

# Cirencester Choral Society

Cirencester Choral Society was founded in 1863 and continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. As always, our success depends on the dedication of the professionals we engage to train us.



**Carleton Etherington** has been our Musical Director since January 2005. He is Organist and Director 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 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 regularly broadcasts on Radio 3's Choral Evensong.





**Jenny Rees** has been the Society's Rehearsal Accompanist since 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. In addition to pursuing her professional musical activities, Jenny is following a second career in nursing.

## **We have vacancies!**

The Society, which is a registered charity and affiliated to Making Music, is always very keen to encourage new members. We practise every Tuesday evening from September through to May. Full details are on our website, but here is what choir members and reviewers have recently said about us:

*"I joined the choir in January partly because I had such a quick and warm response from Tim. I was then greeted at my first rehearsal and introduced me to the people I was sitting next to. This was lovely, and the people in my row were always welcoming and chatted to me before and after."*

*"I really enjoy the choir. It's such a thrill to sing with so many people and make such an impressive sound."*

*"Enjoy the rehearsals and Carleton's high standards and encouragement "*

*"I love singing music of consequence - important pieces that have and will last for centuries."*

Our last concert was Dvorak's Mass in D Major and Gounod's Messe Solennelle de Sainte Cecile. This was what an independent reviewer said about the concert:

*On a day which felt like the first of summer, Cirencester Choral Society treated a solid audience to a delightful evening of delicate floral French melodie and warm Czech spirit.*

*Carleton Etherington, Musical Director, regularly explores wider repertoire with the choir and the two romantic pieces in this concert reflected very different styles.*

*Gounod's Mass for St. Cecilia is a gentle and delicate work, with a strong lilting sense. The choir appeared particularly to enjoy the Credo, which really "rocked" and throughout the choir was alive to Carleton's precise direction, delivering a beautifully nuanced performance.*

*Dvorak's Mass in D is a much fuller work, with rich late-romantic textures. This allowed the choir to indulge in more intense and full-bodied singing, suiting the forces well – I enjoyed hearing the choir at full throttle!*

We have fun but we work hard! If you are interested in joining us, then please speak to someone at the concert this evening or else visit our website for more information at [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk).

# Our Members

## *Soprano*

Dorothy Andrews  
Diana Boulton  
Pippa Burgon  
Sue Burton  
Clare Campling  
Liz Cook  
Alison Crooks  
Helen David  
Liz Fleming  
Alison Goodall  
Valerie Joyce  
Mary Ludbrook  
Aideen McEvoy-Wilding  
Jayne McLoughlin  
Jill Middleton  
Anne Mingins  
Sue Nashe  
Lesley Nelson  
Fern Pember  
Penny Phillips  
Katie Richardson  
Clare Roberts  
Marion Rose  
Jilly South  
Wiggy Talbot Rice  
Diane Welch  
Sarah Wilkinson  
Jackie Wilson

## *Alto*

Frances Angus  
Janet Bayliss  
Jo Birkin  
Meg Blumsom  
Mary Clayton  
Kathy Cooper  
Diana Crane  
Liz Dubber  
Brenda Ferns  
Linda Goodhew  
Nici Grinham  
Clare Hannah  
Jan Hardy  
Dorothy Hartridge  
Julia Hasler  
Ruth Hayman  
Susan Jessop  
Beryl King  
Amber Lacey  
Sonia La Fontaine  
Jennifer May  
Alison Maydom  
Liz McGlynn  
Julia Nolan  
Alison Norris  
Lorna Page  
Di Polastro  
Ann Pole  
Sarah Powell  
Ginny Ravenscroft  
Jane Read  
Pat Scott  
Mary Simpson  
Chris Sutton  
Melanie Towle  
Ghislaine Venn

## *Tenor*

Rob Allcock  
Andy Crane  
John Deacon  
Sue Gilks  
Vic Gilks  
Ros Ivison  
Barbara Jones  
John Mitchell  
Therese Munro-Warwick  
Ed Pigott  
John Pinnington  
Victoria Summerley  
Pamela Varey

## *Bass*

Julian Ainsworth  
Nicholas Arbuthnott  
William Brereton  
Patrick Coleman  
Ray Cook  
Rupert Hanbury  
Richard Kinder  
Michael Kirk  
Peter McLoughlin  
Robert Merrill  
Fiona Morrison  
Tim Page  
John Rees  
Roy Richardson  
David South



VANESSA ARBUTHNOTT



[www.vanessaarbuthnott.co.uk](http://www.vanessaarbuthnott.co.uk)

*Cirencester Choral Society gratefully acknowledges the support of Vanessa Arbuthnot Fabrics in funding the provision of professional first-aid cover for audience and performers at this concert.*

---

# Cirencester Choral Society's next concerts

---

**Tues 19 Dec 2023**

**Cirencester Parish Church**

## **Christmas Charity Concert**

*- raising funds for The Churn Project and  
Cotswold Citizens Advice*

**Choir and Audience carols**

**Grace Tushingham (oboe)**

**Judith Paris (readings)**

**John Wright (Organist)**

**Carleton Etherington**

*(Conductor)*

*Tickets available from members, the  
VIC, or online at our website*

**Sat 4 May 2024**

**Cirencester Parish Church**

## **Stanford Centenary**

*Including:*

**Stanford – Te Deum in B flat**

**Stanford – Songs of the Fleet**

**Parry – Blest pair of Sirens**

**Coleridge Taylor – By the waters of**

**Babylon**

**Vaughan Williams – Five Mystical Songs**

**Charles Matthews (Organist)**

**Carleton Etherington**

*(Conductor)*

*Tickets: available from early April*

---

**Cirencester Choral Society gratefully acknowledges:**

**Tanners Solicitors, LLP and Vanessa Arbuthnott Fabrics**

*- for supporting concert expenses;*

**Gloucester Library - for the hire of vocal scores;**

**Cirencester Parish Church - for facilitating the use of this venue;**

**Cirencester Visitor Information Centre - for providing box office facilities;**

**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](http://www.cirencester-choral-soc.org.uk).



Registered Charity  
No 276649



SUPPORTING &  
CHAMPIONING  
VOLUNTARY MUSIC