



**Ayr Choral Union**

presents an

# **Autumn Concert**

## **Dvorák Mass in D Major**

## **Rutter Magnificat**

Conductor - Gerard Doherty

with

Organist - Michael Bawtree

**AYR TOWN HALL**  
**SUNDAY 25th OCTOBER, 2009**  
**7:30 pm**

# A Message From The President

Welcome to our Autumn Concert!

Tonight's programme brings you two works: a very melodic 19th century work by Dvorak and a more challenging, but enjoyable 20th century work by John Rutter. We are delighted to welcome back Michael Bawtree and Kevin Greenlaw and to introduce three new soloists - Eleanor Briggs, Allison Cook and Iain Paton. We hope you will enjoy listening to the concert as much as we enjoy singing it.

Our other concerts in this season are at Christmas and in the Spring. At Christmas we will sing familiar Christmas carols and the second half of Bach's Christmas Oratorio, one of my favourite choral works with marvellous orchestration.

In the Spring we will be presenting Mendelssohn's 'Elijah' which was commissioned in 1846 for the Birmingham Festival. It is a somewhat neglected but incredibly tuneful work.

I hope to see you at both of these concerts. If you enjoy tonight's concert, tell your friends to come to the next one! Or, if you would like to sing with us, just speak to any choir member.

Enjoy your evening!

Sam Craig, President

## GERARD DOHERTY - Conductor



**Gerard Doherty's** natural gift as a conductor first came to prominence when he conducted the Royal Scottish National Orchestra (RSNO) in Debussy's La Mer in the presence of Walter Weller. With Weller's highest recommendation, Gerard made his debut as a conductor and established a career which has led him to conduct the RSNO on numerous occasions, making his first Proms appearance in 2004 and returning in 2005.

Gerard is Principal Conductor of the Glasgow Sinfonia, the Edinburgh Symphony Orchestra, Strathclyde University Symphony Orchestra and the Ayr Choral Union. He has also conducted the Symphony Orchestra of the Royal Scottish Academy of Music.

His conducting has taken him to the United States, Europe and the Middle East. He has conducted an enormous range of choral and symphonic works and is much admired for his natural musicianship, clear understanding, integrity and breadth of repertoire, which spans from Baroque to Contemporary. Reviews have described his music-making as thrilling, exhilarating, vibrant and triumphant.

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## **MICHAEL BAWTREE - Organist**

Michael is Chorus Director of the Edinburgh Royal Choral Union and Music Director of both the Glasgow Chamber Choir and the Royal Scottish Academy of Music and Drama (RSAMD) Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the Bury St Edmunds Festival Chorus and the Britten-Pears Chamber Choir. He is in demand as a guest conductor of choirs throughout Scotland.

Michael was born in Devon and studied music at Cambridge University. For the following five years Michael was Assistant Director of Music at St Edmundsbury Cathedral in Suffolk. With the cathedral Choir he broadcast frequently on BBC Radio and made three CD recordings. He moved to Scotland in 2004 to take up a two year post-graduate conducting scholarship at the RSAMD and was awarded his Master of Music degree with distinction in July 2006.

Solo organ recital engagements have taken Michael to over twenty British Cathedrals as well as to Bermuda, California and Denmark. In March 2006 he travelled to the USA for five recitals, including a performance at Washington National Cathedral. He returned to the USA this summer for recitals in Boston and San Francisco.



## **ELEANOR BRIGGS - Soprano Philip & Dorothy Green Young Concert Artist.**

Eleanor grew up in Hereford and began singing at a young age. She trained as a Scholar at both the Birmingham Conservatoire Junior Department and then at the Royal College of Music, where she undertook an Erasmus exchange to the Norwegian Academy of Music, Oslo, and gained an Honours degree in Oboe.

Eleanor studies voice with Teresa Cahill on the MMus course at Trinity College of Music, with coaching from Eugene Asti and Robert Aldwinckle. She is the current TCM Leverhulme Scholar, and was chosen as one of five postgraduate singers for the Royal Opera House (ROH) mentor scheme. She was winner of the inaugural Royal Opera House/BP Singing Competition 2009, and sang live to 10,000 people at Trafalgar Square for the ROH as her prize. Her performance was also broadcast to big screens in fifteen locations across the UK.



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Other recent competition successes include winning the 2009 Making Music Alfreda Hodgson Bursary, First Prize in the TCM John Ireland Competition, and representing Trinity at the 2009 Boise Foundation Scholarship awards. Eleanor's studies are generously supported by the Elmley Foundation, the Church Street Charitable Trust, the Becket Bulmer Charitable Trust, the Thomas Dickinson Charity and the Lynn Foundation.

Operatic roles include Pamina (*Die Zauberflöte*), Despina (*Così fan tutte*), Vixen Sharp-Ears (*The Cunning Little Vixen*), Belinda (*Dido & Aeneas*) and Philadell/Venus (*King Arthur*). Future engagements include an evening recital at St Peter's Cathedral, Belfast, Haydn's *Paukenmesse* and Mozart's *Regina Coeli* in Somerset, and contemporary opera *The Pleiades* at the Royal Observatory's 'Harmony of the Spheres' festival.

## **ALLISON COOK - Mezzo Soprano.**

Allison Cook was born in Scotland and studied at the RSAMD before becoming a member of the opera studies courses in both Strasbourg and Paris. Her international debut was The Composer in *Ariadne auf Naxos* with Opera National du Rhin.

Allison has sung with British Youth Opera, at Glyndebourne, the Buxton Festival, and has made regular appearances at the BBC proms, with Opera Theatre Company and for many European Opera houses including Amsterdam, Toulouse, Paris, Aix-en-Provence, and Vienna.

Recent highlights include the world premieres of Peter Eotvos's *Le Balcon*, Ian McEwan and Michael Berkely's *For You*, Countess Geshwitz in *Lulu* and an orchestral concert of *Carmen* and *Zarzuella* with the Munich Symponiker.

Future plans include the role of Baba the Turk in Paris and Strasbourg and a return to the Royal Opera House for another world premiere in 2011.

A keen recitalist, Allison has also made many international concert appearances including at the Linbury, Covent Garden and with the pianist Robert Melling at the Louvre in Paris.



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## IAIN PATON - Tenor

Iain Paton was born in Scotland and studied at the Royal Scottish Academy of Music and Drama. He won the first Erich Vietheer Award at Glyndebourne and subsequently appeared in Australia, New Zealand and Norway singing the Lloyd Webber *Requiem*; with the Scottish Early Music Consort in Northern Ireland, Germany and Poland; and in *Zaide* with the City of Birmingham Touring Opera.

For Scottish Opera he has sung Pedrillo (*Die Entführung*), Janek (*Makropoulos Case*), The Novice (*Billy Budd*), Vanya (*Katya Kabanova*), Tamino (*Magic Flute*) and Shepherd (*Tristan und Isolde*). He has recorded the role of Eurimachos in Dallapiccola's *Ulisse* for the BBC, conducted by Sir Andrew Davis.

Other engagements have included Mozart's *C minor Mass* with the Royal Scottish National Orchestra, the role of Vasek (*The Bartered Bride*) with Opera North and the title role in *The Rake's Progress* for Opera Theatre Company, Dublin; Haydn's *The Seasons* with the Philharmonia Baroque in San Francisco, Pedrillo at Garsington Opera. He made his debut at the Bastille Opera, Paris in performances of *Les Indes Galantes* with Les Arts Florissants and took part in a USA tour with the same orchestra conducted by William Christie. He also sang performances of *Messiah* with the Orchestra of the Age of Enlightenment under Nicholas McGegan in Spain.

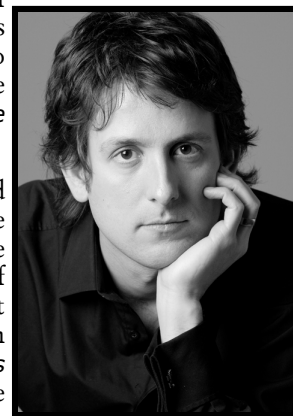
Concerts this year have included the Academy of Aix en Provence in Germany and Haydn's *Mass in C Major* in Perugia. Forthcoming plans include operas at the Royal Opera: *Powder Her Face* (Linbury), and *Adriana Lecouvreur* (Poisson).



## KEVIN GREENLAW - Bass

Kevin Greenlaw is establishing himself at the forefront of America's new generation of young baritones. Recent triumphs have included Mercutio in *Romeo et Juliette* for the Spoleto Festival, Charleston, USA, Guglielmo in *Così fan Tutte* for the Festival de Sédières in France, and Orest in *Iphigénie en Tauride* for Opéra de Nancy and the Komische Oper, Berlin.

Born in Missouri, he studied at the Eastman School of Music and the Royal Scottish Academy of Music and Drama, before winning the Prix d'Association pour le Rayonnement at the Opéra National de Paris, Bastille. He went on to sing the role of Tarquinius in *The Rape of Lucretia* at the Britten-Pears School at Aldeburgh, before being catapulted to international attention when he took over, at short notice, the roles of Pelléas in *Pelléas et Mélisande* and Harlequin in *Ariadne auf Naxos* at the Metropolitan Opera.



Most recent projects in the UK have included Mahler's *Des Knaben Wunderhorn* with the BBC National Orchestra of Wales and a busy schedule in 2009 has included the roles of Choroebé in *Les Troyens* for Festival Amazonas de Opéra and Pelléas in *Pelléas et Mélisande* for Opéra de Nancy. His role debut as Figaro in *Il Barbiere di Siviglia* will take place with Angers-Nantes Opéra in 2010.

## Mass in D - Antonin Dvořák (1841–1904)



Although we do not usually think of Dvořák as a composer of music for the church, he did produce many settings of sacred texts and, as a devout Catholic, rarely missed attending daily Mass throughout his life. He came into contact with church music as a boy, singing in the choir in his home village in Bohemia, and then training as an organist at Zlonice and at the Organ School in Prague from which he emerged with a diploma as organist and choirmaster. In due course he became organist at Prague's St Adalbert's Church. Having studied violin, viola and organ, his first professional post was as a viola player in a dance orchestra. However his position as organist provided a period of stability and the publication of the first set of Slavonic Dances resulted in numerous commissions and performances abroad.

Dvořák destroyed an early Mass in B flat which he had composed in his student days, and almost thirty more years had elapsed by the time the present setting appeared. Josef Hlavka, a distinguished Prague architect and founder of the Czech Academy of Arts and Science, commissioned the work for the opening of his new private chapel at Luzany Castle. Dvořák worked on the Mass from March to June 1887, scoring it for voices and organ, and himself directed the first performance at the consecration ceremony on 11 September that year.

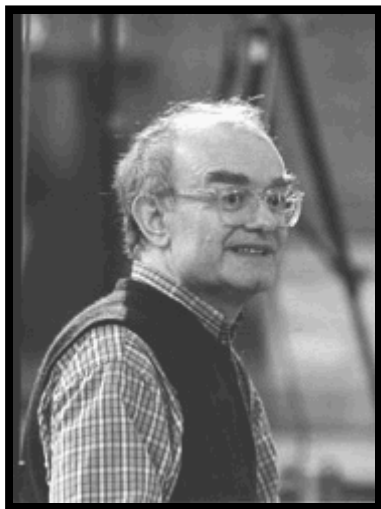
The work was dedicated to Hlavka, with Dvořák writing to him "... I thank you for having given me the impulse to write a work in this form, otherwise I should scarcely have thought of it, for so far I have written works of this kind only on a big scale. This time I have written with modest resources, and yet I venture to say that I have done a good piece of work".

The first public performance of the Mass took place at Plzen in April the following year. Strangely, no publisher showed interest in the work in its original form, but Novello of London accepted it on condition that it was orchestrated. In due course Dvořák obliged, re-casting the work to some extent, and in this revised form it was published by Novello and first performed on 11 March 1893 at the Crystal Palace.

Jarmil Burghauser has suggested that Dvořák, within the limitations of his "modest resources", has created in this mass setting "... the specific atmosphere of the Czech countryside: not a stately ritual ceremony, as befitting the Prague Metropolitan cathedral, or the concentrated sublime contemplation of a monastic setting, but the spirit of a smiling, pleasant region of hills and woods and little baroque churches with folk-art decoration, the expression of the wisdom and security of his native land".

*Taken from notes by John Nightingale (1990)*

## Magnificat - John Rutter (born 1945)



The passage from St Luke (Chapter 1, verses 46-55) known as the Magnificat has always been one of the most familiar and well-loved of scriptural texts. Musical settings of it abound, though surprisingly few of them since J.S. Bach's give the text extended treatment. I had long wished to write an extended Magnificat, but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary. In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were somewhere in my mind as I wrote, though I was not fully

conscious of the fact till afterwards. I was conscious of following Bach's example in adding to the liturgical text – with the lovely old English poem 'Of a Rose' and the prayer 'Sancta Maria' both of which strengthen the Marian connection, and with the interpolated Sanctus in the third movement. The composition of *Magnificat* occupied several hectic weeks early in 1990, and the première took place in May of that year in Carnegie Hall, New York.

Programme Note by John Rutter

Supplied through the Programme Note Bank of Making Music

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The full words of Rutter's Magnificat may be found following the Programme



# Programme

## Mass in D Major ..... Antonin Dvorák

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei



### INTERVAL

Interval drinks have been organised by the Kiama Trust.  
This is a local charity set up in 1999 which seeks to help anyone who has  
experienced breast cancer.

For more information visit [www.kiamatrust.org](http://www.kiamatrust.org)

## Magnificat ..... John Rutter

Magnificat anima mea

Of a Rose, a lovely Rose

Quia fecit mihi magna

Et misericordia

Fecit potentiam

Esurientes

Gloria Patri



**Ayr Choral Union would like to thank the  
Ayr Flower Club  
for the flowers on the stage.**

## MAGNIFICAT by John Rutter

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### Magnificat anima mea

Magnificat anima mea Dominum:  
et exsultavit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes generationes.

*(My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his hand-maiden:  
for behold, from henceforth all generations shall call me blessed.)*

### Of a Rose, a lovely Rose

*Of a Rose, a lovely Rose,  
Of a Rose is all my song.*

Hearken to me, both old and young,  
How this Rose began to spring;  
A fairer rose to mine liking  
In all this world ne know I none.

Five branches of that rose there been,  
The which be both fair and sheen;  
The rose is called Mary, heaven's queen.  
Out of her bosom a blossom sprang.

The first branch was of great honour:  
That blest Marie should bear the flow'r;  
There came an angel from heaven's tower  
To break the devil's bond.

The second branch was great of might,  
That sprang upon Christmas night;  
The star shone over Bethlem bright,  
That man should see it both day and night.



The third branch did spring and spread;  
Three kinges then the branch gan led  
Unto Our Lady in her child-bed;  
Into Bethlem that branch sprang right.



The fourth branch it sprang to hell,  
The devil's power for to fell:  
That no soul therein should dwell,  
The branch so blessedfully sprang.

The fifth branch it was so sweet,  
It sprang to heav'n, both crop and root,  
Therein to dwell and be our \*bote:  
So blessedly it sprang.

Pray we to her with great honour,  
She that bare the blessed flow'r,  
To be our help and our succour,  
And shield us from the fiendes bond.

\*bote = salvation  
(15th-century English)

## **Quia fecit mihi magna**

Quia fecit mihi magna qui potens est:  
et sanctum nomen eius.

*(For he that is mighty hath magnified me:  
and holy is his Name.)*

\*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

*\* from the Ordinary of the Mass  
(Holy, Holy, Holy, Lord God of hosts.  
Heaven and earth are filled with thy glory.  
Hosanna in the highest.)*

## **Et misericordia**

Et misericordia eius a progenie in progenies timentibus eum.

*(And his mercy is on them that fear him throughout all generations.)*

## **Fecit potentiam**

Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede, et exaltavit humiles.

*(He hath shewed strength with his arm:  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat, and hath exalted the humble and meek.)*

## **Esurientes**

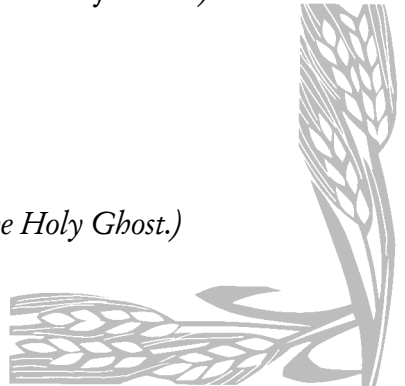
Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum, recordatus misericordiae suae.  
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

*(He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel.  
As he promised to our forefathers, Abraham and his seed for ever.)*

## **Gloria Patri**

Gloria Patri, et Filio, et Spiritui Sancto.

*(Glory be to the Father, and to the Son, and to the Holy Ghost.)*



\*Sancta Maria, succurre miseris, iuva pusillanimes, refove flebiles:  
ora pro populo, interveni pro clero, intercede pro devoto femineo sexu:  
sentiant omnes tuum iuvamen, quicumque tuum sanctum implorant  
auxilium. Alleluia.

*\*Antiphon at Feasts of the Blessed Virgin Mary*

*(Holy Mary, succour those in need, help the faint-hearted, console the tearful:  
pray for the laity, assist the clergy, intercede for all devout women:  
may all feel the power of your help, whoever prays for your holy aid. Alleluia.)*

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*(As it was in the beginning, is now, and ever shall be, world without end.  
Amen.)*

*English translation of the Magnificat from the 1662 Book of Common Prayer*



# MEMBERS OF THE CHOIR

## Sopranos

Margot Bell	Lorna Gourlay	Lorna MacCallum	Edith Straiton
Annette Borland	Elizabeth Graham	Rosamund Macdonald	Caroline Walker
Carol Boston	Sue Gregson	Sheena Mackin	Dawn Walker
Lorna Buchan	Freda Henderson	Marilyn McDowall	Mary White
Dorothy Cree	Catherine Holland	Myra McGinty	Helen Wilkinson
Kathleen Dauthieu	Alison Holliday	Suzanne McKeown	Helen Wilson
Norma Duncan	Patricia Hope	Rosalie Miller	Kate Wilson
Cathy Findlay	Catriona Joss	Rosetta Pirie	Sandra Wyllie
Margaret Forsyth	Norma Kidd	Dorothy Spence	Ella Young
Ann Gilmour	Mair Kirkwood	Gladys Sprout	

## Altos

Robin Ainsworth	Helen Hepburn	Mhairi McMillan	Valerie Smith
Phia Allison	Marjorie Mackay	Kate McVeigh	Jean Stewart
Marion Andrews	Helen Malcolm	Shona Mitchell	Sheila Stewart
Kathleen Bates	Agnes Martin	Margaret Mowat	Carol Summers
Jennifer Clow	Pamela Martin	Nan Newall	Gill Sutherland
Fiona Cormie	Margaret McIntosh	Clare Patterson	Morag Walton
Margaret Crankshaw	Mary McKenzie	Margo Reader	
Joyce Forbes	Jessie McKillop	Lynn Seaton	

## Tenors

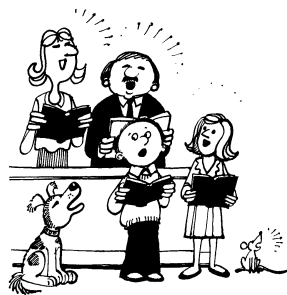
Colin Duncan	Jim Dunlop	Axel Winkler
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## Basses

Robert Cairns	Sam Craig	Malcolm Lamb	Allan Prime
Brian Clark	David Cousland	Frank McCarthy	Joe Sutcliffe
Norman Clark	Tony Kerrigan	Allan McMillan	Lindsay Tolland

## COME AND SING WITH US

If you can sing, whether or not you can read music, come and join us. If you have sung in a choir before, or if you would like to have a go, we would be happy to welcome you. Everyone is welcome. Our rehearsals are on a Tuesday evening at Ayr Auld Kirk halls from 7:30 pm to 9:30 pm with our conductor, Gerry Doherty. If you want to know more, ask any of the choir members or just come along to a rehearsal.



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