

CIRENCESTER
CHORAL
SOCIETY

Conductor: Carleton Etherington



Hummel
Mass in B Flat

Haydn
Stabat Mater

Augusta Hebbert

~~Sky Ingram~~

soprano

Anna Starushkevych
alto

Adam Smith
tenor

Benjamin Appl
bass

Cirencester Choral
Society

Corinium Camerata
Andrew Court *leader*

Esterházy Palace, Eisenstadt. Detail from a painting by Albert Christoph Dies, 1812

7:30 pm Saturday 5th May 2012
Cirencester Parish Church

PROGRAMME

The Latin texts of the works and English translations are provided in the centre pages

PART ONE

Tantum Ergo in D (K197)

(for four part chorus)

W.A. Mozart

(1756-1791)

One of Mozart's two settings of this two-verse mediaeval Latin hymn written by St Thomas Aquinas. The fifth and sixth stanzas 'Tantum ergo sacramentum' and 'Genitori genitoque' were sung as part of Vespers and Solemn High Mass in the Catholic liturgy. This setting was probably written at Salzburg in 1772.

Mass in B flat (op 77)

(for four part chorus)

J. N. Hummel

(1778 – 1837)

The Mass in B flat was dedicated to Prince Nicolaus Esterházy and was intended for performance at court on the Prince's name-day. The autograph score which bears the title Missa da Sti. Nicolai (later crossed out) is dated 10 November 1810. According to court records, however, a Mass in B flat was performed in 1805 under Hummel's direction in the Eisenstadt parish church, suggesting the work may have been begun soon after his arrival at the Esterházy court. (John Eric Floreen, from the Preface to the OUP score used this evening)

INTERVAL (20 minutes)

(Refreshments available in the North and South aisles. If you didn't purchase a drinks ticket when you bought your programme, please pay at the bar before collecting your drink.)

PART TWO

Stabat Mater

(for four part chorus and four solo voices)

J. Haydn

(1732-1809)

Stabat Mater Dolorosa is a thirteenth century Catholic hymn to the Virgin Mary, which, in its many and varied musical settings, has played an important role in Catholic liturgy during the middle ages and again following its revival in the early eighteenth century after a period of suppression during the Reformation. The text describes the torment that Mary must have endured at the Crucifixion, empathises with her plight and asks her for protection and, at the last, the glory of paradise for the soul.

1. Stabat mater dolorosa
2. O quam tristis et afflicta
3. Quis est homo qui non fleret
4. Quis non posset contristari
5. Pro peccatis suae gentis
6. Vidit suum dulcem natum
7. Eis Mater, fons amoris
8. Sancta Mater, istud agas
9. Fac me vere tecum flere
10. Virgo virginum praeclara
11. Flammi orci ne succendar
12. Fac me cruce custodiri
- 13a. Quando corpus morietur
- 13b. Paradisi gloria

Tenor solo & Chorus

Alto solo

Chorus

Soprano solo

Bass solo

Tenor solo

Chorus

Soprano & Tenor duet

Alto solo

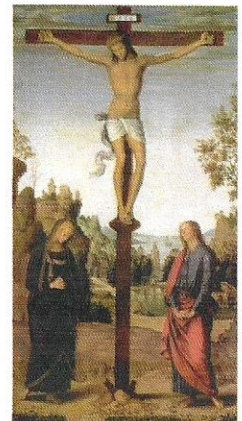
Quartet & Chorus

Bass solo

Tenor solo

Alto & Soprano soli & Chorus

Chorus



Pietro Perugino, 1482.

JOSEPH HAYDN'S *Stabat Mater* is one of his earlier choral works, dated 1767. The motivation for its composition is interesting, as revealed in the foreword of the Faber Music H.C. Robbins Landon edition of the work used for this evening's performance.



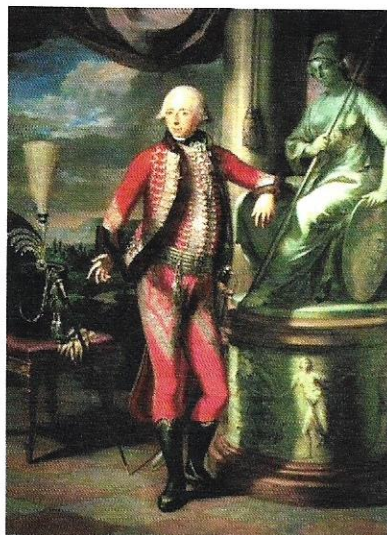
Joseph Haydn, by Ludwig Guttenbrunn, circa 1770

Robbins Landon, a renowned authority on Haydn, cites an 1828 account by Moravian minister and composer Rev Ignatius Latrobe of a meeting he had with Haydn in 1791. Latrobe recalls that *'Sometime around the year 1770 (but as to the particular year I am not sure) he [Haydn] was seized with a violent disorder, which threatened his life. "I was", said he, "not prepared to die, and prayed to God to have mercy on me and grant me recovery. I also vowed that if I were restored to health I would compose a Stabat Mater in honour of the blessed Virgin, as a token of thankfulness. My prayer was heard and I recovered. With a grateful sense of my duty, I cheerfully set about the performance of my Vow, and endeavoured to do it in my best manner'*.

'The thoughtful, delicate and at times joyful and dramatic Stabat Mater', Robbins Landon tells us, 'is the vocal work that established Haydn throughout Europe as a composer of religious music. 'The work's beauties', he concludes, 'have not dimmed in the more than two hundred years since it was first played at Eisenstadt.'

Haydn had been employed at the court of the wealthy Esterházy family at Eisenstadt since 1761. He was promoted to full Kapellmeister in 1766 and served the music-loving Prince Nicolaus I until the latter's death in 1790. After Nicolaus' death, Haydn took the opportunity to spend time in London and Vienna before returning to Eisenstadt in 1795 at the request of his new patron, Nicolaus II. In the following six years Haydn produced his six late masses, *Creation* and *The Seasons*, but ill health forced him to give up composing in 1803.

While in London, Haydn had taught the young Austro-Hungarian prodigy Johann Nepomuk Hummel, and continued to teach him on their return to Vienna. In 1804 Haydn recommended Hummel as Konzertmeister to Nicolaus II at Eisenstadt.



Haydn's principal patron,
Prince Nicolaus Esterházy I

JOHANN NEPOMUK HUMMEL was born in Hungary, then part of the Austro-Hungarian Empire, in 1778 and moved to Vienna when his father was appointed director of the Imperial School of Military Music. He learned the piano when very young and, at the age of 8, was taken on as a pupil by the 22 year old Mozart. A year

later he made his first concert appearance at one of Mozart's concerts.



Johann Nepomuk Hummel

His father then took him on a tour of Europe, ending with four years in London, where he studied piano technique under Clementi. Here he also studied with Haydn, who composed a sonata for him which he premiered in 1791, Haydn giving the young Hummel a guinea tip for his performance.

Hummel held the Konzertmeister post at Eisenstadt for seven years before being dismissed for neglecting his duties. This opened the door for more travel and after touring Russia and Europe and marrying the German opera singer Elisabeth Röckel, with whom he had two sons, he secured positions as Kappelmeister at Stuttgart and then Weimar, where he died in 1837. With a family to support, and no doubt aware of the uncertainties of his profession, financial security was probably never far from Hummel's mind. In his later years he started and raised funds for a musicians' pension scheme and fought for musical copyrights.

During his career, Hummel was influenced by many great musicians. On his return from London to Vienna, he had become friendly with fellow student Beethoven, though it is said that working alongside Beethoven destroyed his self-confidence.

The tricky relationship between the two was only reconciled shortly before Beethoven's death in 1827. While preparing Beethoven's Memorial Concert, Hummel met and became close friends with Schubert.

Hummel was a great piano virtuoso - most of his compositions were for the piano - and it is said that Schumann and Chopin were much influenced by his works. Unlike Beethoven, his style did not develop from the Classical into the Romantic, so in his time he was thought to be old fashioned.

When the Classical period again became popular in the 20th Century there was little of Hummel's work readily available, but more is now enjoying a deserved revival. His five symphonic masses date from his time at the Esterházy court. It is not surprising that the masses are redolent of Haydn and Mozart, but individual stylistic features bring an originality to Hummel's writing that makes his work a joy to sing.

The John Eric Floreen (OUP) edition of the Mass in B flat sung tonight received the American Choral Directors Association Award for Excellence in Research and Editing.



Hummel's patron, Prince Nicolaus Esterházy II

TANTUM ERGO

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Praestet fides supplementum
Sensuum defectui.

Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen.

LATIN MASS

KYRIE

Kyrie eleison; Christe eleison; Kyrie
eleison.

GLORIA

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 coelestis,
Deus Pater omnipotens. Domine Fili
unigenite, Jesu Christe, Domine Deus,
Agnus Dei, Filius Patris . . .

. . . qui tollis peccata mundi, miserere
nobis; qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus
Dominus, tu solus altissimus, Jesu Christe,
cum Sancto Spiritu in gloria Dei Patris.
Amen.

CREDO

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium. Et in
unum Dominum, Jesum Christum, Filium
Dei unigenitum. Et ex Patre natum ante
omnia saecula.

*Hence so great a Sacrament
Let us venerate with heads bowed
And let the old practice
Give way to the new rite;
Let faith provide a supplement
For the failure of the senses.*

*To the Begetter and the Begotten,
Be praise and jubilation,
Hail, honor, virtue also,
And blessing too:
To the One proceeding from Both
Let there be equal praise.
Amen.*

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

*Glory to God in the highest, and on earth
peace to men of good will. We praise Thee,
we bless Thee, we adore Thee, we glorify
Thee, we give thanks to Thee for Thy great
glory, Lord God, heavenly King, God the
Father almighty. Lord Jesus Christ, only
begotten Son, Lord God, Lamb of God, Son
of the Father . . .*

*. . . who takes away the sins of the world,
Have mercy on us; Thou who takes away
the sins of the world, hear our prayers.
Who sits at the right hand of the Father,
have mercy upon us.*

*For Thou art the only Holy One, the only
Lord, the only Most High, Jesus Christ, with
the Holy Spirit in the glory of God the
Father, Amen.*

*I believe in one God, the Father Almighty,
Maker of heaven and earth, and of all
things visible and invisible: And in one
Lord, Jesus Christ, the only-begotten Son of
God, begotten of the Father before all
worlds.*

Deum verum de Deo vero, lumen de lumine, genitum non factum, consubstantialem Patri: 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 cælum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius 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 saeculi. Amen.

SANCTUS

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

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

AGNUS DEI

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

. . . Dona nobis pacem.

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 Ghost of the Virgin Mary, and was made man. He was also crucified for us under Pontius Pilate; He suffered and was buried:

And on the third day He rose again according to the Scriptures: And ascended into Heaven, and sits on the right hand of the Father. And He shall come again, with glory, to judge the living and the dead: of His Kingdom there shall 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, with the Father and the Son, is similarly adored and glorified, Who has spoken through the Prophets. And I believe in One, Holy, Catholic, and Apostolic Church, I confess one Baptism for the remission of sins. And I expect the Resurrection of the Dead: And the Life of the world to come. Amen.

Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of Your glory. Hosanna in the highest.

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

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

STABAT MATER

1. Stabat Mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius.
Cuius animam gementem
contristatam et dolentem
Pertransiuit gladius.

*The grieving Mother stood weeping
beside the cross where her Son was
hanging
Through her weeping soul,
compassionate and grieving, a sword
passed.*

2. O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.
Quae moerebat et dolebat
et tremedat, dum videbat
Nati poenas inclyti.

*O how sad and afflicted
was that blessed Mother of the
Only-begotten!
Who mourned and grieved
and trembled looking at
the torment of her glorious Child.*

3. Quis est homo qui non fleret,
Christi Matrem si videret,
in tanto supplicio?

*Who is the person who would not weep
seeing the Mother of Christ
in such agony?*

4. Quis non posset contristari,
piam Matrem contemplari,
dolentem cum Filio?

*Who would not be able to feel compassion
on beholding Christ's Mother
suffering with her Son?*

5. Pro peccatis suae gentis,
vidit Jesum in tormentis
et flagellis subditum.

*For the sins of his people
she saw Jesus in torment and subjected to
the scourge.*

6. Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.

*She saw her sweet offspring
dying, forsaken,
while He gave up his spirit*

7. Eia Mater, fons amoris
me sentire vim doloris
fac ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

*O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please Him.*

8. Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

*Holy Mother, grant that the wounds
of the Crucified drive
deep into my heart.
That of your wounded Son,
who so deigned to suffer for me,
I may share the pain.*

9. Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.

10. Virgo virginum praeclara
mihi jam non sis amara,
fac me tecum plangere.
Fac, ut portem Christi mortem,
Passionis fac consortium,
et plagas recolare.
Fac me plagis vulnerari,
cruce hac inebriari,
ob amorem Filii.

11. Flammis orci ne succendar
per te, Virgo, fac, defendar
in die judicii.

12. Fac me cruce custodiri,
Morte Christi praemuniri,
conservari gratia.

13a. Quando corpus morietur,
fac, ut animae donetur
Paradisi gloria.

13b. Paradisi gloria
ut animae donetur,
Amen.

*Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.
To stand beside the cross with you,
and to join you in your weeping,
this I desire.*

*Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee.
Grant that I may bear the death of Christ,
share his Passion,
and commemorate His wounds.
Let me be wounded with his wounds,
let me be inebriated by the cross
Because of love for the Son.*

*Lest I be set afire by flames of death,
Virgin, may I be defended by you,
on the day of judgement.*

*Let me be guarded by the cross,
armed by Christ's death
and His grace cherish me.*

*When my body dies,
grant that to my soul is given
the glory of paradise.*

*Grant that to my soul is given
the glory of paradise,
Amen*

BRAND NEW MUSIC STORE NEXT TO STROUD STATION

Choral Music Specialists www.choraline.com

Massive Range of Printed Music

Music Grade Books & Educational Material

Musical Instruments & Accessories

Reeds & Strings & Cables & Leads

Musical Toys & Gifts

Music Books & Classical CD collection

Music Stands & Music Bags



10% Discount for members of Cirencester Choral Society

Tonight's Soloists *are from the Guildhall School of Music and Drama (GSMD) and appear by kind permission of the Principal.*

Sky Ingram (*soprano*) from Australia is currently studying on GSMD's Opera Course with Susan Waters. Last year, at the 2011 Royal Over-Sea League (ROSL) Annual Music Awards, Sky won the Lorna Viol Memorial Prize and ROSL Trophy for the most outstanding musician from overseas and the Tait Memorial Scholarship for an Australian Musician, following which she was invited by the Queen to a reception for Australians working and studying in the UK at Buckingham Palace.



In Australia, Sky worked for the State Opera of South Australia, the SOSA Opera Studio, The Australian Opera Studio and Co-Opera. She studied music at the Western Australian Academy of Performing Arts and the Elder Conservatorium, Adelaide University, where she received a 1st Class Honours Degree with Guila Tiver.

Recent opera credits include roles in *The Rape of Lucretia*, *Dialogues des Carmelites*, *A Midsummer Night's Dream*, *La Clemenza di Tito*, *Carmen*, *Orfeo*, *The Magic Flute* and the Australian opera premiere of *The Crucible*. Sky recently sang in Poulenc's *Gloria* and two Pre-LSO concerts in the Barbican Music Hall for GSMD. Future plans include Frau Fluth in *Die Lustigen Weiber von Windsor*, Helena in *A Midsummer Nights Dream* and Emily in the UK and European premiere of *Our Town* for GSMD.

Sky is currently a Wingate Scholar and is supported by The City Livery Club, The

George and Charlotte Balfour Award, The Worshipful Company of Barbers and The Leverhulme Trust.

Anna Starushkevych (*mezzo*) was born in Lviv, Ukraine and began piano and vocal lessons from the age of seven. After completing her Master of Music at GSMD, she joined the Opera Course in 2011.

In March this year, Anna won the 11th Handel Singing Competition in London, taking both the top award (the Adair Prize) and the Audience Prize. She is the first mezzo-soprano ever to win the competition. This followed winning the Susan Longfield Award and the Jackdaws Vocal Award in the Wigmore Hall last year, as well as being a finalist in the Lez Azuriales Opera Competition in Nice.

Anna has given solo recitals and performed in concerts in Brussels, London, Switzerland and Ukraine and toured Austria as a soloist with a chamber orchestra of the Lviv State Musical College. Her opera debut was the leading role of Clytemnestra in the European première of Taneyev's *Oresteia* in Leeds in November 2010. The performance was critically acclaimed by *Opera Magazine*.



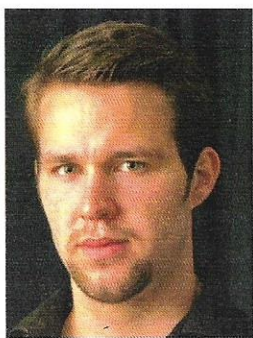
In June, Anna will join the Solti Academy in Castiglione della Pescaia (Italy) to work with some of the world's best opera singers and teachers – Kiri Te Kanawa, Angela Gheorghiu and Dennis O'Neill.

At GSMD Anna receives generous support from Serena Fenwick, the Leverhulme Trust, the Sidney Perry Foundation, the Elizabeth Sweeting Award and the Charles Pitt Award.

Adam Smith (*tenor*) was born in Cheshire and graduated from the Royal Northern College of Music with a first class honours degree in music. He now studies on the opera course at the GSMD after being awarded a full scholarship.

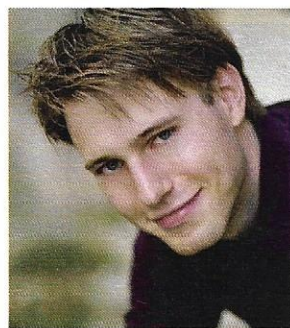
Adam's operatic roles include Arturo in Donizetti's *Lucia di Lammermoor*, Anatol in Barber's *Vanessa*, Remendado in Bizet's *Carmen*, Tito in Mozart's *La Clemenza Di Tito* and Vanderdender in Leonard Bernstein's *Candide*. Adam has appeared in opera scenes as Nadir in Bizet's *Les pêcheurs de perles*, Rodolfo in Puccini's *La Bohème* and Lysander in Britten's *A midsummer night's dream* for Clonter Opera.

Concert experience includes a performance at the 65th anniversary of 'Victory in Europe' day for the Royal British Legion in Liverpool Cathedral. Adam has performed Rossini's *Petite Messe Solonnelle*, Haydn's *The Seasons*, Nelson Mass and *Harmoniemesse*, Liszt's *Three Petrarch Sonnets*, Bruckner's *Te Deum*, Handel's *Messiah*, Mendelssohn's *Hymn of Praise*, and *The diary of one who disappeared* by Leos Janacek. He gave a recital in the Lake District for the 'Music for a summer evening' concert series and has also performed in numerous opera galas including a gala for 'Cancer aid listening live' charity at the RNCM.



Adam is a Susan Chilcott Scholar and a Wingate Scholar. His studies are also helped by a Sybil Tutton Award administered by the Musicians Benevolent Fund and an award from the Hilda Clarke Memorial Fund.

Benjamin Appl (*baritone*) received his first musical training with the famous *Regensberger Domspatzen* – the thousand year old Regensburg Cathedral Choir - and went on to study lieder at the Hochschule für Musik und Theater and the August Everding Theaterakademie in Munich. His opera studies continue at GSMD with Rudolf Piernay. Benjamin was a masterclass scholar on the prestigious Samling programme in the UK in 2011 and has the great fortune to be mentored by Dietrich Fischer-Dieskau. He is a member of Yehudi-Menuhin-Foundation Live Music and is a recipient of the German National Academic Foundation.



Benjamin has considerable operatic experience and in 2011 made his acclaimed debut at the Berlin State Opera. He has performed with, among others, the Akademie für Alte Musik Berlin, the Bach Collegium Zurich and Munich Philharmonic. Engagements in 2010 included Handel's *Messiah* in Paris and Handel's *Samson* in Augsburg. He has performed in many live broadcast concerts, notable among which was as soloist in a service held by Pope Benedict XVI in Regensburg on the occasion of his apostolic visit to Bavaria in 2006, broadcast live internationally.

As a recitalist Benjamin Appl regularly performs with pianist Graham Johnson and has joined his 'Young Songmakers' Almanac'. In 2010 he made his US debut at the Ravinia Festival and last year made his debut with the Berlin Philharmonic singing lieder by Mahler.

About the Choral Society

Cirencester Choral Society was founded in 1863 and currently has over 120 members. We are all amateur singers but strive to perform to the highest possible standards with the resources available to us. We employ a professional conductor and a professional accompanist to train us. Our Conductor **Carleton Etherington** has been directing us since January 2005. He is Organist of



Tewkesbury Abbey, directs the Abbey Choir and accompanies the Tewkesbury Abbey Schola Cantorum. Carleton features on many CD recordings and broadcasts regularly on the BBC. Our accompanist **Jenny Rees** also joined us in January 2005. She is a freelance professional musician and teacher, and ably assembles orchestral players under the banner of the *Corinium Camerata* when required for our concerts.



Although our numbers have reached the capacity of our rehearsal and performance venues, we welcome inquiries from singers interested in the possibility of joining the choir when vacancies arise. You can learn more about our activities, and what we look for in potential new members, from our website www.cirencester-choral-soc.org.uk. If you are interested in joining us, please submit the application form that you will find there or contact our Membership Secretary, Anne Vickers, on 01285 659114. We rehearse on Tuesday evenings from 7:30 to 9:30 pm at St Peter's Hall, St Peter's Rd, Cirencester. Our main season runs from September to May and rehearsals for our December 2012 concert begin on Tuesday 4th September.

Our members

Soprano

Dorothy Andrews, Catherine Bagnall, Sybil Bride, Pippa Burgon, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Anne Davies, Sandra Dent, Irene Devitt, Alison Goodall, Jenny Hall, Andrea Hamilton, Sara Harvey-Craig, Julia Hasler, Diana Heywood, Judith Ivison, Patsy Jackson, Sarah Jackson, Valerie Joyce, Catherine Kirwin, Valerie Lambert, Beryl Le Bars, Billie Llewelyn, Mary Ludbrook, Diane Martin, Aideen McEvoy-Wilding, Margaret McIvor, Jill Middleton, Anne Mingins, Margaret Mullin, Jennette Murphy, Sue Nashe, Shirley Nicholas, Penny Phillips, Jacqueline Shepherd, Barbara Smith, Jilly South, Michelle Stephenson, Wiggy Talbot Rice, Anne Vickers, Diane Welch

Alto

Frances Angus, Sally Bew, Jo Birkin, Meg Blumsom, Margaret Bradshaw, Sue Brayne, Sophie Brown, Gemma Butcher, Heather Church, Mary Clayton, Caroline Coates, Diana Crane, Nicola Grinham, Dorothy Hartridge, Ruth Hayman, Debbie Hewitt, Claire Hoad, Ingela Jacob, Sonia La Fontaine, Lorna Lane, Mary Macdonald, Jennifer May, Liz McGlynn, Olivia Murray, Alison Norris, Ann Pole, Sarah Powell, Ann Price, Patricia Quinlan, Jane Read, Margaret Reynolds, Ann Simpson, Anne Smith, Shan Smythe, Chris Sutton, Ghislaine Venn, Pat Westall, Adrienne Winter, Gill Young, Joanna Young

Tenor

Ian Abbott, Amiyo Banerjee, Andy Crane, Rob Crow, Sue Gilks, Vic Gilks, Mike Harvey, Ros Ivison, Alastair Macdonald, Brian Marston, John Martin, John Pinnington, Graham Shearn, Robin Thompson, Pamela Varey, Anne Williams, Michael Winter

Bass

John Appleton, Nicholas Arbuthnott, Geoffrey Beattie, Digby Bew, William Brereton, Anthony Cole, Bernard Crooks, Richard Davies, Garth De Courcy-Ireland, Anthony Eyre, Raymond Fenton, Roger Heafield, John Hicks, Richard Kent, Colin Levine, Bob Merrill, Richard Mullings, Tim Page, Geoff Richards, Bob Selby, David South, Graeme Tonge, Phil Tubbs

Corinium Camerata

Oboe / Cor Anglais – Andrew King, Rachel Moody; **Bassoon** – Hazel Willecombe, Deb Coleman;

Trumpet – Richard Colquhoun, James Bennett; **Timpani** – James Bower;

1st Violin – Andrew Court, Nicolette Brown, Sonia Nash, Elin White;

2nd Violin – Sarah Ogden, Began Hughes, Jackie Evans, Catherine Fowles;

Viola – Rachael Birkin, Richard Thompson; **Cello** – Margaret Wills, Juliet McCarthy;

Double bass – Robin Davies

Cirencester Choral Society's

Next concert



Sat 8th December 2012

Cirencester Parish Church

Henry Purcell

Dido & Aeneas

(concert performance)

Te Deum and Jubilate in D

O Sing unto the Lord a new song

Chaconne in D minor

Tickets, which go on sale one month before concert dates, are available from members, from the Cirencester Visitor Information Centre or via the Society's website www.cirencester-choral-soc.org.uk

The Society gratefully acknowledges:

- the generous support provided by The Letter Press in the printing of this programme;
- the Cirencester Visitor Information Centre for providing box office facilities;
- the Parish Church for making the venue available for concert performances;
- our audience, without whose loyal following our future would be bleak!

Next year the Society celebrates 150 years of amateur choral singing in Cirencester under the Society's banner. A programme of events is being organised to recall the Society's past and celebrate its present. Our main concerts will feature music of composers who played a notable role in the Society's early decades:

Saturday 4th May 2013

Cirencester Parish Church

Music by Sir Hubert Parry

(who conducted the Choral Society on 6 April 1905)

Saturday 30th November 2013

Cirencester Parish Church

Mendelssohn's Elijah

(Mendelssohn's choral music was hugely popular in the late 19th and early 20th centuries and was performed frequently by the Society)

The Society's 150th Anniversary Public Lecture 'Rituals, riots and royalty: the Victorian choral revival' will be presented by David White, former conductor, on **Wednesday 9 October 2013**.

The year's celebratory programme will conclude with a **Christmas Concert** in the Parish Church on **Tuesday 17th December**.

Further details of these and other events will be announced later this year.

Bright Faces

The story of Cirencester Choral Society and its Conductors

by Lorna Lane & Tim Page

£5.00 + p&p enquiries@cirencester-choral-soc.org.uk or 01285 642387

Programme printed by



Registered Charity
No 276649



THE LETTER PRESS

of Cirencester

