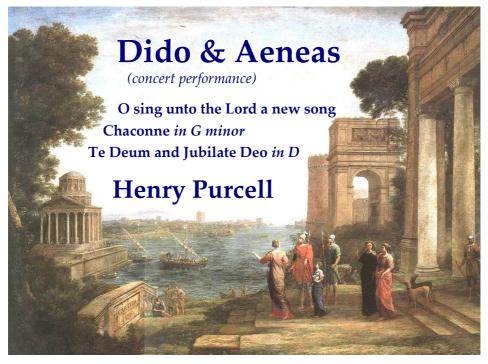
CIRENCESTER C H O R A L SOCIETY

Conductor: Carleton Etherington



Sarah Loveys (soprano, Dido)
Jenavieve Moore (soprano, Belinda)
Grace Durham (mezzo-soprano,
Second Woman)
Jake Gill (baritone, Aeneas)
Daniel Borowski (bass)

Grace Durham
Anna-Starushkevych (mezzosoprano, Sorceress)
Caroline Swarbrick (soprano,
First Witch and Spirit)
Natalie Hyde (soprano,
Second Witch)

Cirencester Choral Society

Corinium Camerata (leader Andrew Court)

Harpsichord: Gary Sieling

7:30 pm Saturday 8 December 2012 Cirencester Parish Church

PROGRAMME

The texts of the works are provided in the second half of this programme

PART ONE

O sing unto the Lord a new song (Z44)

Henry Purcell (1659-1695)

Verse anthem for four soloists (Natalie Hyde - Soprano, Grace Durham - Alto, Jake Gill and Daniel Borowski - Bass), chorus, strings and continuo. Words from Psalm 96, verses 1-6, 9 & 10. Edited by Watkins Shaw. This italianate work dates from 1688, according to a note in the 1706 Gostling Manuscript, the primary source for the anthems of Henry Purcell and other major composers of the English Restoration period. Purcell is known to have written for Gostling's celebrated bass voice and it is possible that he had Gostling in mind when writing the bass solo line in this work.

Chaconne in G Minor (Z730)

Henry Purcell (1659-1695)

Scored for strings in four parts. Purcell probably wrote this work around 1680 in his position as composer for the court violin band known as *The Twenty-Four Violins*. The date of the first performance is not known.

Te Deum and Jubilate Deo in D (Z232)

Henry Purcell (1659-1695)



A setting of the mattins canticles for soloists, chorus and orchestra composed for the 1694 annual Cecilian festival in London: Te Deum set for six soloists (Callie Swarbrick and Natalie Hyde - Soprano, Grace Durham and Anna Starushkevych - Alto, Jake Gill - Tenor, Daniel Borowski - Bass), edited by J.F. Bridge; Jubilate set for three solists (Callie Swarbrick — soprano; Anna Starushkevych — alto and Daniel Borowski — Bass), edited by Watkins Shaw. The elaborate orchestral form of these compositions, including trumpets which had not previously been used in English church music, became a model for later settings by Blow, Croft and Handel. It was sung annually at St Paul's until 1712.

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

Dido & Aeneas

Henry Purcell (1659-1695)

An opera in three acts for nine solo roles, chorus, strings and continuo, first performed in 1689, edited by Edward Dent 1925 (revised by Ellen Harris, 1987). Dido & Aeneas was Purcell's first opera and only all-sung dramatic work and is remembered as one of his foremost theatrical compositions. The libretto is by Nahum Tate, a Dubliner who became England's Poet Laureate in 1692. It is loosely based on the story of Book IV of Virgil's Aeneid, recounting the love of Dido (or Elissa), the first Queen of Carthage, for the Trojan hero Aeneas and her despair when he abandons her (see synopsis on page 8). It is often suggested that the opera is an allegory reflecting the political consequences of James II Roman Catholic sympathies. The article on Purcell in the 2002 Oxford Companion to Music describes Dido & Aeneas as a masterpiece, and the last scene, which includes Dido's lament 'When I am laid in earth' as one of the greatest in opera.

ENRY PURCELL was born into a London family of great musical talent in 1659 and showed his own gift for musicianship from a very young age. He sang as a Child of the Chapel Royal, and when his voice broke he was retained as the Chapel's tuner of keyboard and wind instruments. By the time he had been appointed a Gentleman of the Chapel Royal and one of its organists in 1682 he was already a well established composer of choral and instrumental music. Throughout the early 1680s he wrote extensively for the Chapel Royal and Westminster Abbey as well as for court occasions.



Reorganisations the court establishment catholic under King James II, however, were to diminish the standing of the anglican Chapel Royal. After the accession William & Mary in 1689

importance of royal patronage for a musician's career also began to decline: unlike his musical Stewart predecessors, William's interests lay elsewhere. In the remaining years of his short life, Purcell's energies were instead directed mainly towards the London theatre, contributing more than forty works between 1690 and 1695. He continued, however, to compose liturgical and secular works for the annual London Cecilian Festival. This he had helped to etablish in 1683 to emulate the continental custom of celebating the name day of St Cecilia, the patron saint of music. The Te Deum and Jubilate in D in tonight's programme was written for the 1694 festival. Purcell also wrote for the artsloving Queen Mary, including one of his most celebrated works Come ye sons of art, a birthday ode for the Queen. Perhaps his

most profound music was composed for her funeral in 1694, some of which, sadly, was to be heard again just one year later at his own funeral in Westminster Abbey in November 1695, attended by the choirs of the Abbey and the Chapel Royal.

IDO AENEAS & considered by many to be the first genuine English opera, written at a time when masques, which included the spoken word as well as sung music, were the popular form of court entertainment. The first known performance was at Josias Priest's girls' school in Chelsea in 1689, although it is widely suspected that it may have been written for an earlier performance at court. Following the Chelsea performances, the opera was not staged again in Purcell's lifetime and after 1705 it disappeared as a staged work.

No seventeeth century manuscript survives although a libretto from the period does exist. The earliest musical score - the Tenbury manuscript - dates from the second half of the eighteenth century and forms the basis of most twentieth century editions of the work. Although sporadic concert performances are recorded in the late eighteenth century, almost a hundred years then passed before its revival in the first staged version of modern times, performed in 1895 by students of the Royal College of Music at London's Lyceum Theatre to mark the bicentenary of Purcell's death. Charles Villiers Stanford was the conductor and among the chorus were none other than the young Ralph Vaughan Williams and Gustav Holst.

The opera was the subject of much academic research during the twentieth century and there is likely always to be debate about the most appropriate allocation of voices to some of the character roles. Tonight's concert performance is based on the OUP edition by Edward Dent (1925) and the updated (1987) edition by Dent and Ellen Harris (1987).

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

Sarah Loveys (soprano) is from Canada and moved to London in September 2011 to attend GSMD, where she studies with David Pollard. Having completed her Masters in Vocal Performance, she is now working towards an Artist Diploma in the performance of contemporary vocal repertoire.



Sarah has performed in concert at the Wigmore Hall, LSO St. Luke's and the Barbican Concert Hall.

Her opera credits include Madeline/Isabelle in *The Face on the Barroom Floor*, Lucia in *The Rape of Lucretia*, the Maiden in *A Creature of Habit*, Anna Gomez in *the Consul*, Nérine in *Medée* (Act III), as well as Cleopatra in *Giulio Cesare* and Mystery in *The Fairy Queen* with the Guildhall Opera Ensemble.

Upcoming engagements include solo recitals in the UK and Canada, and in January Sarah will be singing Mrs. Green in Harrison Birtwistle's *Down by the Greenwood Side* at Silk St Theatre.

Jenavieve Moore (soprano) studies voice on full scholarship at GSMD with Yvonne Kenny. Prior to coming to London, **Jenavieve** studied with Helga Tucker at the Royal Conservatory of Music (Toronto). She an accomplished pianist and flautist, with Performance diplomas from the Royal Conservatory of Music. She has won top prizes at many competitions, including at the Dean & Chadlington Festival and the Canadian Music Competition.

Jenavieve has participated in several master-classes, one with Dame Emma Kirkby, and in the Heidelberg Lieder Akademie (2011), where she studied with Thomas Hampson, Barbara Bonney, and Wolfram Rieger.



Jenavieve has performed recitals in North America, the UK, Germany and Malta and has been featured on BBC Radio 3 in connection with their New Music Immersion concerts. Her previous events have included Arvo Pärt's Stabat Mater recorded live.

Jake Daichi Gill (baritone) studies at GSMD with Robert Dean, having read Music at Royal Holloway, University of London. There he received the Alice Dougherty Chaplin final recital prize, and the Martin Holloway prize for highest academic distinction in the Faculty of Arts.



Jake's opera performances include the roles Guglielmo Cosi fan tutte, Figaro The Marriage of Figaro, Masetto Don Giovanni, Pish-Tush The Mikado and Frank Die Fledermaus. Α keen Lieder singer, has he performed Schubert's Winterreise with Erik Levi programme alternative settings of Schumann and Heine's Dichterliebe Other solo engagements have included Bach Magnificat, Finzi In Terra Pax, and lute songs by Campion and Jones with Lutenist Lynda Sayce. Jake is also active in jazz having won Guitarist magazine's Young Guitarist of the Year and Sony Music Japan's Noro Issei prize. He has performed at jazz festivals throughout the country.

Anna Starushkevych (mezzo) was born in Lviv, Ukraine and is currently on the International Opera Course at GSMD, studying with Laura Sarti and generously supported by Serena Fenwick.



In March 2012 Anna became the first mezzo-soprano to win the Handel Singing Competition, taking the first prize (the Adair Prize), the Audience Prize and the York Early Music Prize. This followed winning the Susan Longfield Award and taking third prize in the Jackdaws Vocal Award in the Wigmore Hall.

In June, Anna attended the Georg Solti Accademia di Bel Canto 2012 in Italy and last month performed the role of Jean in Massenet's *Le Portrait de Manon* and Eva in Martinu's *Comedy on the Bridge*.

Future engagements include Cherubino (*Marriage of Figaro*) in March 2013 and a winner's solo recital and one of the principal roles in Handel's *La Resurrezione* at the Wigmore Hall for the Handel Festival 2013.

Callie Swarbrick (soprano) is studying with currently Theresa Goble at GSMD, having received a First Class Honours degree in Music Drama and at Royal Holloway. After graduating she spent a year singing at Birkbeck College organising Opera Education workshops in schools for Opera Holloway and The Merry Opera Company.

Callie is co-producer for Opera Holloway and made her debut with the group as Miss Wordsworth Britten's Albert Herring during Opera Holloway's Opera Scenes production in 2010. Most recently she performed Lucy from The Telephone and Geraldine in a Hand of Bridge on tour with the company.



Callie enjoys a busy solo schedule of freelance work alongside choral work with the National Youth Choir of Great Britain.

Whilst at University Callie directed two productions for the Savoy Opera Society.

Natalie Hyde (soprano) is from Berkshire and attended the Purcell School to study voice, supported by the Government Music and Dance Scholarship.



At 18 Natalie started at the Birmingham Conservatoire under Cathy Benson. Her competition success has included winning the Ambache Prize and the English Song Prize and taking second place in the Delius Prize. This vear Natalie worked with Birmingham Opera Company on a world premier and has made many oratorio and recital appearances across the nation. Her major opera roles have included Belinda Aeneas) (Dido and Fiordilligi (Cosi Fan Tutti). As a soloist and ensemble singer Natalie has performed in most of the UK's major venues.

In 2012 she graduated with a First and now studies at GSMD under Susan Waters with support from The Seary Trust, The Gordon Palmer Memorial Trust, The Englefield Charitable Trust, and the Hungerford and Camburn Educational Foundation.

Grace Durham (mezzo) was in born London. obtained her BA in Modern & Medieval Languages from Clare College, Cambridge in June 2012. In September she began her postgraduate studies at the GSMD under Susan Waters, Grace was a student of Anthony Roden while at Cambridge and held a choral scholarship for two years under Timothy Brown. Her operatic roles included Prince Orlofsky Die Fledermaus, Maurya Riders to the Sea. Hermia Midsummer Night's Dream, Mrs Noye Noye's Fludde, and Third Lady The Magic Flute.

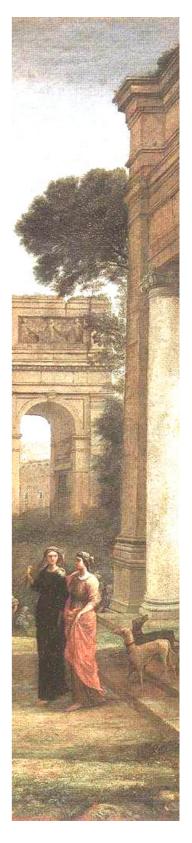


Grace has performed widely as a mezzo-soprano soloist works by Berlioz, in Duruflé, Debussy, Rossini and Bach, among others. Grace spent her third year at the Conservatorio Ε. Dall'Abaco in Verona, where was а frequent performer in the school's evening recital series, and attended masterclasses at Conservatorio the della Svizzera Italiana in Lugano with Luciana Serra. Future projects include Elgar Sea Pictures at the Barbican Hall as part of the Guildhall Artists at the Barbican series.

Daniel Borowski (bass) was born in Warsaw, Poland in 1986. He first sang solo at age 6 in a boys' choir "The Lute" and when 13 was admitted to the trumpet class in the Oskar Kolberg Primary Music School in Warsaw, from which he graduated with honours.



From 2002 to 2007 continued his studies in trumpet at the Fryderyk Chopin Secondary Music School in Warsaw. At age 21, he was admitted to the Grażyna and Kiejstut Bacewicz Academy of Music in Lodz, where he studied vocal with Leonard Mroz and Urszula Kryger. Here he sang Mozart and Puccini opeartic roles in student productions and graduated from the Academy in 2010. He continued further studies at Lodz before participating last year in the Erasmus Program at GSMD. This year he joined the Postgraduate Program to continue studies with Professor Rudolf Piernay. Daniel has participated Masterin classes with Helena Wiens, Edith Łazarska, Rudolf Piernay, and Udo Reinemann.



O sing unto the Lord a new song

O sing unto the Lord a new song. Alleluia. Sing unto the Lord all the whole earth. Alleluia.

Sing unto the Lord, and praise his name; be telling of his salvation from day to day.

Declare his honour unto the heathen; and his wonders unto all people.

Glory and worship are before him; power and honour are in his sanctuary.

The Lord is great, and cannot worthily be praised; he is more to be feared than all gods.

As for all the gods of the heathen, they are but idols; but it is the Lord that made the heavens.

O worship the Lord in the beauty of holiness; let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord is King; and that it is he that hath made the round world so sure that it cannot be moved, and how that he shall judge the people righteously. Alleluia. Amen.

Te Deum laudamus

We praise Thee, O God, we acknowledge thee to be the Lord.

All the earth doth worship Thee: the Father everlasting.

To Thee all Angels cry aloud, the Heavens, and all the Pow'rs therein.

To Thee Cherubin and Seraphin continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise Thee.

The goodly fellowship of the Prophets praise Thee.

The noble army of Martyrs praise Thee.

The holy Church throughout all the world doth acknowledge Thee;

The Father of an infinite Majesty;

Thine honourable, true and only Son;

Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

When thou took'st upon thee to deliver man, Thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the glory of the Father.

We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help thy servants, whom Thou hast redeemed with thy precious blood.

Make them to be numbered with Thy Saints, in glory everlasting.

O Lord, save Thy people, and bless Thine heritage.

Govern them, and lift them up for ever.

Day by day we magnify thee; And we worship Thy Name, ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.

O Lord, have mercy upon us.

O Lord, let Thy mercy lighten upon us, as our trust is in Thee.

O Lord, in Thee have I trusted, let me never be confounded.

Jubilate Deo

O be joyful in the Lord all ye lands, serve the Lord with gladness, and come before his presence with a song.

Be ye sure that the Lord he is God: it is he that hath made us not we ourselves; we are his people and the sheep of his pasture.

O go your way into his gates with thanksgiving, and into his courts with praise, be thankful unto him and speak good of his name.

For the Lord is gracious, his mercy is everlasting, and his truth endures from generation to generation.

Glory be to the Father, Glory be to the Son, and to the Holy Ghost, As it was in the beginning, is now and ever shall be, world without end, Amen.

Dido & Aeneas - synopsis

Act 1 opens with Dido in her court with her attendants. Dido is full of sorrow. Belinda believes the source of this grief to be the Trojan Aeneas, and suggests that Carthage's troubles could be resolved by marriage. The court rallies, attempting to raise Dido's spirits, followed by Aeneas' entrance to court. At first, Dido receives him coldly, but she eventually accepts his proposal of marriage.

In Act 2, the Sorceress is plotting the destruction of Carthage and its queen, and calls in her companion witches to aid her. She plans to send one of her most trusted aides, a Spirit disguised as the god Mercury, to tempt Aeneas to leave Dido and sail to Italy. A witch reports that Dido and Aeneas are hunting. The witches decide to conjure up a storm that will drive Dido and her entourage back to court.

Meanwhile, Dido and Aeneas, accompanied by their courtiers, stop at a grove to take in its beauty and observe a festive court picnic. Dido arrives, followed by Aeneas who has felled a mighty boar. Suddenly, Dido hears distant thunder, prompting Belinda to tell the servants to prepare for a return to shelter as soon as possible. As everyone hurries to go, Aeneas is stopped by the Spirit, disguised as Mercury. The Spirit brings the false command of Jove that Aeneas is to wait no longer in beginning his task of creating a new Troy on Latin soil. Aeneas consents to what he believes are the gods' wishes, but is heart-broken that he will have to leave Dido. Nonetheless, he prepares for his departure from Carthage.

As Act 3 opens, preparations are underway for the departure of the Trojan fleet. The sailors sing a song, which is followed by the Sorceress and her companions' sudden appearance. The group is pleased at how well their plan has worked, and the Sorceress describes her further plans for the destruction of Aeneas on the ocean.

Dido is distraught at Aeneas' disappearance. and Belinda comforts her. Suddenly Aeneas returns, but Dido is immediately suspicious that something is wrong, which his words only serve to confirm. She derides his reasons for leaving, and even when Aeneas says he will defy the gods and stay in Carthage, Dido rejects him for having thought of leaving. After Dido forces Aeneas to leave, she dies of a broken heart. Her attendants call upon the Cupids to scatter roses on her tomb, keep watch and never part.

Dido & Aeneas - libretto

ACT 1 - Scene: The Palace

Belinda: Shake the cloud from off your brow, Fate your wishes does allow; Empire growing, pleasures flowing, Fortune smiles and so should you.

Chorus: Banish sorrow, banish care, Grief should ne'er approach the fair.

Dido: Ah! Belinda, I am prest with torment not to be Confest; Peace and I are strangers grown, I languish till my grief is known, yet would not have it guess'd.

Belinda: Grief increases by concealing, **Dido:** Mine admits of no revealing.

Belinda: Then let me speak; the Trojan guest

into your tender thoughts has prest;

Second Woman: The greatest blessing Fate can give, Our Carthage to secure and Troy revive.

Chorus: When monarchs unite, how happy their state, They triumph at once o'er their foes and their fate.

Dido: Whence could so much virtue spring? What storms, what battles did he sing? Anchises' valour mix'd with Venus' charms How soft in peace, and yet how fierce in arms! Belinda: A tale so strong and full of woe Might melt the rocks as well as you. Second Woman: What stubborn heart unmov'd could see such distress, such piety? Dido: Mine with storms of care opprest Is taught to pity the distrest. Mean wretches' grief can touch, So soft, so sensible my breast, But ah! I fear, I pity his too much.

Belinda and Second Woman (Repeated by Chorus)

Fear no danger to ensue,
The Hero Loves as well as you,
Ever gentle, ever smiling,
And the cares of life beguiling,
Cupid strew your path with flowers
Gather'd from Elysian bowers.

Belinda: See, your Royal Guest appears, How godlike is the form he bears!
Aeneas: When, Royal Fair, shall I be blest With cares of love and state distrest?
Dido: Fate forbids what you pursue.
Aeneas: Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

Chorus: Cupid only throws the dart That's dreadful to a warrior's heart, And she that wounds can only cure the smart.

Aeneas: If not for mine, for Empire's sake, Some pity on your lover take; Ah! make not in a hopeless fire A hero fall, and Troy once more expire.

Belinda: Pursue thy conquest, Love; her eyes Confess the flame her tongue denies.

Chorus: To the hills and the vales, to the rocks and the mountains, To the musical groves and the cool shady fountains, Let the triumphs of love and of beauty be shown.

Go revel, ye Cupids, the day is your own.

ACT 2 - Scene 1: The Cave

Sorceress: Wayward sisters, you that fright The lonely traveller by night, Who, like dismal ravens crying, Beat the windows of the dying, Appear! Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame. Appear!

First Witch: Say, Beldam, say what's thy will.

Chorus: Harm's our delight and mischief all our skill.

Sorceress: The Queen of Carthage, whom we hate,

As we do all in prosp'rous state, Ere sunset, shall most wretched prove, Depriv'd of fame, of life and love!

Chorus: Ho, ho, ho

First and Second Witches: Ruin'd ere the set

of sun?

Tell us, how shall this be done?

Sorceress: The Trojan Prince, you know, is bound by Fate to seek Italian ground; The Queen and he are now in chase. **First Witch:** Hark! Hark! the cry comes on

apace.

Sorceress: But, when they've done,

my trusty Elf

In form of Mercury himself As sent from Jove shall chide his stay, And charge him sail tonight with all his fleet away.

Chorus: Ho, ho, ho

First and Second Witches: But ere we this perform, we'll conjure for a storm to mar their hunting sport and drive 'em back to court.

Chorus: [in the manner of an echo] In our deep vaulted cell the charm we'll prepare,

Too dreadful a practice for this open air.

Act 2 - Scene 2: The Grove

Belinda: [Repeated by Chorus]

Thanks to these lonesome vales, These desert hills and dales, So fair the game, so rich the sport, Diana's self might to these woods resort.

Second Woman: Oft she visits this lov'd mountain.

Oft she bathes her in this fountain; Here Actaeon met his fate, Pursued by his own hounds, And after mortal wounds Discover'd too, too late.

Aeneas: Behold, upon my bending spear A monster's head stands bleeding, With tushes far exceeding Those did Venus' huntsman tear.

Dido: The skies are clouded, hark! how thunder Rends the mountain oaks asunder.

Belinda: [Repeated by Chorus]

Haste, haste to town, this open field No shelter from the storm can yield.

Spirit: Stay, Prince and hear great Jove's command; He summons thee this Night away.

Aeneas: Tonight?

Spirit: Tonight thou must forsake this land, The Angry God will brook no longer stay. Jove commands thee, waste no more In Love's delights, those precious hours, Allow'd by th'almighty powers To gain the Latian shore And ruin'd Troy restore.

Aeneas: Jove's commands shall be obey'd,
Tonight our anchors shall be weighed.
But ah! what language can I try
My injur'd Queen to Pacify:
No sooner she resigns her heart,
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! For I
Obey your will, but with more ease could die.

ACT 3 - Scene: The Ships

Sailor: [Repeated by Chorus]

Come away, fellow sailors, come away, your anchors be weighing, Time and tide will admit no delaying. Take a boozy short leave of your nymphs on

the shore.

the shore,

And silence their mourning With vows of returning, But never intending to visit them more, No, never intending to visit them more.

Sorceress: See the flags and streamers curling

Anchors weighing, sails unfurling.

First Witch: Phoebe's pale deluding beams

Guilding more deceitful streams. **Second Witch:** Our plot has took,

The Queen's forsook.

First and Second Witches:

Elissa's ruin'd, ho, ho, ho!

Our plot has took,

The Queen's forsook, ho, ho, ho!

Sorceress: Our next Motion

Must be to storme her Lover on the Ocean! From the ruin of others our pleasures we borrow.

Elissa bleeds tonight, and Carthage flames tomorrow.

Chorus: Destruction's our delight Delight our greatest sorrow! Elissa dies tonight and Carthage flames tomorrow.

Dido: Your counsel all is urg'd in vain To earth and heaven I will complain! To earth and heaven why do I call? Earth and Heaven conspire my fall. To Fate I sue, of other means bereft, The only refuge for the wretched left.

Belinda:

See, Madam, see where the Prince appears; Such Sorrow in his looks he bears, As would convince you still he's true. Aeneas: What shall lost Aeneas do? How, royal fair, shall I impart the god's decree, and tell you we must part? Dido: Thus on the fatal banks of Nile, Weeps the deceitful crocodile. Thus hypocrites that murder act, Make heaven and gods the authors of the fact.

Aeneas: By all that's good ...

Dido: By all that's good, no more!

All that's good you have forswore.

To your promis'd empire fly

And let forsaken Dido die.

Aeneas: In spite of Jove's command, I'll stay.

Offend the gods, and Love obey.

Dido: No, faithless man, thy course pursue;

I'm now resolv'd as well as you. No repentance shall reclaim The injur'd Dido's slighted flame.

For 'tis enough, whate'er you now decree, That you had once a thought of leaving me.

Aeneas: Let Jove say what he will: I'll stay!

Dido: Away, away! No, no, away!
Aeneas: No, no, I'll stay, and Love obey!
Dido: To Death I'll fly if longer you delay;

Away, away!.....

But Death, alas! I cannot shun; Death must come when he is gone.

Chorus: Great minds against themselves conspire, and shun the cure they most desire.

Dido: Thy hand, Belinda, darkness shades me,

On thy bosom let me rest,

More I would, but Death invades me.

Death is now a welcome guest.

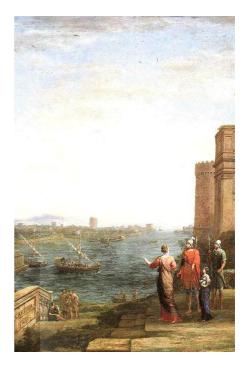
When I am laid in earth,

May my wrongs create no trouble in thy breast;

Remember me, but ah! forget my fate.

Chorus: With drooping wings ye Cupids come, To scatter roses on her tomb. Soft and gentle as her heart

Keep here your watch, and never part.



About the Choral Society

Cirencester Choral Society was founded in 1863 and currently has around 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 assembles the orchestral players under the banner of the *Corinium Camerata* for our concerts.



Although our numbers are close to the capacity of our rehearsal and performance venues, we welcome inquiries from singers interested in joining the choir. 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 May 2013 concert begin on Tuesday 8th January. This will be the first of our 150th Anniversary events which are detailed on the back page of this programme.

Our members

Soprano

Catherine Bagnall, Liz Beak, Sybil Bride, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Anne Davies, Sandra Dent, Alison Goodall, Jenny Hall, Andrea Hamilton, Julia Hasler, Diana Heywood, 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, Jennifer Moody, Margaret Mullin, Jennette Murphy, Sue Nashe, Shirley Nicholas, Penny Phillips, Clare Pywell, Jacqueline Shepherd, Barbara Smith, Jilly South, Wiggy Talbot Rice, Anne Vickers, Diane Welch, Amanda Wheatley, Jacqueline Wilson

Alto

Frances Angus, Kate Barry, Jo Birkin, Meg Blumsom, Margaret Bradshaw, Sue Brayne, Sophie Brown, Gemma Butcher, Mary Clayton, Fiona Cordiner, Diana Crane, Liz Dubber, Claire Featherstone, Nicola Grinham, Dorothy Hartridge, Ruth Hayman, Debbie Hewitt, Claire Hoad, Ingela Jacob, Sonia La Fontaine, Jennifer Le Marinel, Mary Macdonald, Avril Malec, Liz McGlynn, Olivia Murray, Alison Norris, Londa Ntotila, Lorna Page, Ann Pole, Sarah Powell, Ann Price, Margaret Reynolds, Anne Smith, Shan Smythe, Chris Sutton, Ghislaine Venn, Pat Westall, Adrienne Winter, Gill Young

Tenor

Ian Abbott, Amiyo Banerjee, Andy Crane, Rob Crow, Mike Harvey, John Liptrot, Alastair Macdonald, Brian Marston, John Martin, John Pinnington, Graham Shearn, Ann Simpson, Robin Thompson, Pamela Varey, Anne Williams

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, Bob Selby, David South, Graeme Tonge, Phil Tubbs, Michael Ward

Corinium Camerata

Leader - Andrew Court

1st Violin - Nicolette Brown, Sonia Nash, Elin White

2nd Violin – Jonathan Trim, Therese De Souza, Cathy Fowles, Jonathan York

Viola – Cathy Bolton, Rachael Birkin; Cello – Margaret Wills, Avril Runp; Double bass – John Law

Trumpet - Richard Colquhoun, James Bennett

Cirencester Choral Society's Next concert

Sat 4 May 2013

Cirencester Parish Church

A celebration of the music of

Sir Hubert Parry

who conducted the Society on 6 April 1905

I was glad Hear my words, ye people Invocation to music

Tickets go on sale one month before concert dates and 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!

Bright Faces

The story of Cirencester Choral Society and its Conductors

by Lorna Lane & Tim Page £5.00 + p&p from 01285 642387 or enquiries@cirencester-choral-soc.org.uk



Next year the Society celebrates 150 years of amateur choral singing in Cirencester under the Society's banner. A programme of events, all to be held in the Parish Church, has been chosen to recall the Society's past and celebrate its present.:

Saturday 4 May 2013 Music by Sir Hubert Parry (see opposite)

Saturday 15 June 2013 Choral Workshop with Ralph Allwood Vivaldi *Gloria* and *Magnificat*

Wednesday 9 October 2013
The Society's 150th Anniversary Public Lecture
'Rituals, riots and royalty:
the Victorian choral revival'
by David White

Saturday 30 November 2013 Mendelssohn's *Elijah*

Tuesday 17 December 2013 Christmas Concert



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