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

Conductor: Carleton Etherington



Louis XVI distributing alms to the poor (detail) – Louis Hersent, 1817

Cherubini
Requiem

Haydn
Insanae et vanae curae
Te Deum
Trumpet Concerto

**Cirencester Choral
Society**

Corinium Camerata
Andrew Court *leader*

Richard Colquhoun *trumpet*

Saturday 6 December 2014, 7:30 pm
Cirencester Parish Church

PROGRAMME

*(The texts of the choral works can be found in the
second part of this programme)*

Part I

Insanae et vanae curae

(Motet for SATB chorus)

**J F Haydn
(1732-1809)**

Trumpet Concerto in E flat major

**J F Haydn
(1732-1809)**

- I *Allegro (sonata)*
- II *Andante (sonata)*
- III *Allegro (rondo)*

Te Deum in C major

**J F Haydn
(1732-1809)**

- I *Allegro*
- II *Adagio*
- III *Allegro moderato*

INTERVAL (20 minutes)

*(Refreshments, provided by and in support of CHURN, 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 II

Requiem in C minor

**L Cherubini
(1760-1842)**

- I *Introitus et Kyrie*
- II *Graduale*
- III *Dies irae*
- IV *Offertorium*
- V *Sanctus*
- VI *Pie Jesu*
- VII *Agnus Dei*

JOSEPH HAYDN returned to Vienna and to service in the court of Prince Esterházy in 1795, with his second extended visit to London and the composition of the last of his 104 symphonies now behind him. The subsequent years, up to retirement in 1803, are characterised by his greatest choral output, including *Creation* and the six ‘great’ masses. Two of tonight’s Haydn works – the *Te Deum* and the *Trumpet Concerto* date from this period, but the first piece is of earlier origin.



Insanae et Vanae Curae

The music for this motet first appeared in 1784 when Haydn introduced it as the ‘storm’ chorus in a revamping of his oratorio *Il Ritorno di Tobia* of 1774-5. The oratorio was not one of his most successful works and he subsequently re-set the music of the storm chorus to a Latin text (author unidentified). In keeping with the moods of the music, the Latin text contrasts the madness and fears of the world with the trustful tranquility offered by a belief in God. The work comprises two corresponding sections, the first characterised by urgency and drama (D *minor*), the second by gentle lyricism (F *major*). The sequence is then repeated with some variations, the key this time moving from D *minor* to D *major* for the final section.



Esterházy Palace, Eisenstadt (detail) by Albert Christoph Dies, 1812

Trumpet Concerto

The Trumpet Concerto is one of only a handful of surviving concertos written by Haydn. He composed relatively few concertos compared with other musical forms, so in that sense the trumpet concerto is a Haydn rarity. However, today it is a well-known and popular work and, unlike Cherubini’s Requiem to be performed after the interval, will surely have been heard at some time by everyone here tonight. Its origin, though, is perhaps less well known. We owe that to Anton Weidinger, an Austrian trumpet virtuoso, born in 1766.

Prior to the late 18th century, trumpets could only produce a limited range of notes, but Weideinger was associated with the development of the ‘keyed’ trumpet as a means of playing all the notes in a chromatic scale. The instrument was later superseded by the valved trumpet, but at the turn of the 19th century the keyed trumpet represented a major development and in 1796 Weideinger asked Haydn to write a concerto for him that would exploit these new found capabilities of the instrument.

Weidinger performed the trumpet concerto in March 1800 at the Imperial and Royal Court Theatre in Vienna. The work opens with motifs that would have been familiar in trumpet compositions of the day, but soon develops with chromatic runs and diatonic melodies that only a player with the new instrument would have been able to achieve: one can only imagine the surprise and delight that this must have created in his audience!

The concerto subsequently fell into obscurity until late in the century and was not performed in England until 1932. The first known recording was that of a live BBC broadcast performance by the English trumpeter George Eskdake in 1938.



Drawing of a keyed trumpet with five keys

Richard Colquhoun is an award-winning trumpet player from Somerset. He grew up in Wells and began playing the cornet in the local brass band at the age of eleven. He started performing solos with the band after only two years and quickly rose to the position of Principal Cornet by

the age of fourteen. At sixteen, he won a place to study music at the Wells Cathedral School under the direction of Paul Denegri.



Richard went on to study at the Royal Welsh College of Music and Drama in Cardiff with the BBC National Orchestra of Wales' Principal Trumpet Philippe Scharz, among others. During this time he won the Linda Mowat Prize for Brass and successfully auditioned for a placement scheme with the BBC NOW. Upon graduation he received the Principal's Award for valuable contribution to the work of the college.

Since leaving education Richard has worked as a freelance musician and teacher in the Bristol, Somerset and South Wales areas. He frequently performs in orchestras, musical theatre, latin, jazz, and function bands and on studio recordings. He is well versed in a variety of musical styles and has specialised in all high brass including Piccolo Trumpet, Cornet and Bugle. Richard last performed the Haydn Trumpet Concerto in 2007 with the Mid-Somerset Orchestra.

Te Deum

This, Haydn's second, setting of the *Te Deum* was written for Empress Marie Therese, much against the wishes of his patron Nicolaus II Esterházy. Having been promised for some years, it was eventually delivered in 1800 and is known to have been performed during Lord Nelson and Lady Hamilton's visit to Eisenstadt in September of that year. On the same occasion Haydn also performed his *Mass in D minor* (the 'Nelson' Mass) and a cantata for soprano and keyboard composed for Lady Hamilton: *Lines from the Battle of the Nile*. The story goes that in exchange for the gift of a gold watch won in battle Haydn gave Nelson the pen used to write the cantata which Lady Hamilton is said to have sung, with Haydn accompanying .



Lady Hamilton as depicted in *The Project Gutenberg EBook of The Life of Nelson*, by A. T. Mah

Rarely among Haydn's late choral works, the *Te Deum* is set without soloists and structured more as a concerto for chorus and orchestra, with two C major *allegro* movements sandwiching a short *adagio* in the minor. The tone is set by the bold opening in unison: *Te Deum laudamus*,

Te Dominum confitemur (We praise Thee O God, we acknowledge Thee to be the Lord). Throughout this fast-flowing first movement, Haydn returns dramatically to unison voices whenever the words reflect a strong affirmation of the Christian belief – for example at *Tu Rex Glorïae Christe, Tu Patris sempiternus es Filius* (Thou art the King of Glory, O Christ, Thou art the everlasting Son of the Father).

The contrasting sombre mood of the *adagio*, opening with *Tu ergo quaesumus*, again in unison, develops through rich C minor harmonies built on the descending chromatic scale in the bass line (We therefore pray Thee help Thy servants whom Thou hast redeemed with Thy precious blood).

The final movement is crowned by a glorious fugue, in *Te Domine speravi*, (Lord in Thee have I trusted), in which the tension of syncopated interruptions of *non confundar in aeternum* (let me never be confounded) and diminished sevenths eventually gives way to a firm and joyful C major conclusion.



Horatio Nelson, Admiral by John Hoppner (circa 1800)

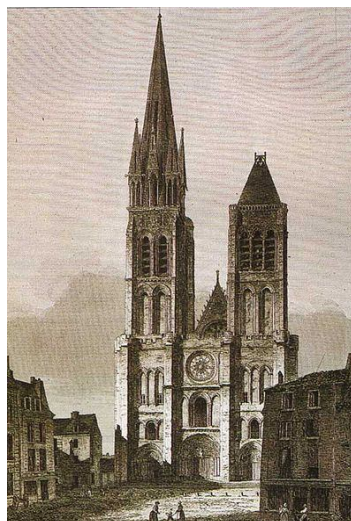
LUIGI CHERUBINI, though Italian by birth and musical training, spent most of his working life in Paris. Here his reputation grew as a composer of opera, including *Medea* (1797), his best known work. The new century saw his star waning in Paris, though he remained popular abroad, especially in Vienna where his work continued to be acclaimed by both Haydn and Beethoven. Despite his royalist leanings he managed to maintain working relations with the Revolutionary régime, but his career stalled and only blossomed again with the Bourbon Restoration after 1814. He was appointed Superintendant of the King's Music in 1816 and Director of the Paris Conservatoire in 1824.



Requiem in C minor

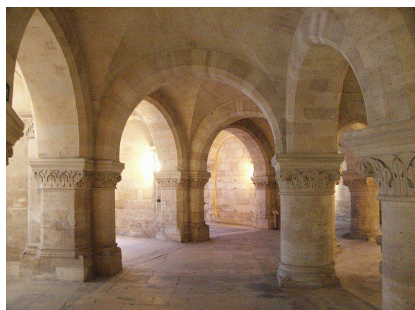
Not surprisingly, the Restoration saw a re-appraisal of the executed Louis XVI and artistic works showing him in a good light were favoured (see, for example, Louis Hersent's painting on the front cover). Cherubini had been commissioned by Louis XVIII to write a *Requiem* to honour the anniversary on 21 January 1817 of the 1793 execution of his older brother Louis XVI.

The Requiem was sung in the crypt of the Basilica Saint Denis to which the remains of Louis and his Queen Marie Antoinette had been moved in 1815.



West front of Basilica Saint Denis, (c.1844-1845)

The Requiem was regarded as a masterpiece by Cherubini's peers: Beethoven considered it superior to Mozart's Requiem and it was performed at his funeral in 1827. Berlioz referred to its 'immeasurable worth' and Schumann said the piece 'stands without equal in the world'. The work led Brahms to declare that Cherubini was 'the great master from whom everything has proceeded'.



The crypt, Basilica Saint Denis, where the Cherubini Requiem was first sung

The *Requiem* is set in seven movements, dominated by the *Dies Irae* and the *Offertorium*. Three movements - the *Graduale*, *Sanctus* and *Pie Jesu* are very short, but musical gems nevertheless. The *Introitus* opens in sombre mood with violins silent and voices in their lower registers, the dynamic remaining largely *pp*. Following the *Graduale*, the pace quickens as the brass and percussion lead into a dramatic *Dies irae*. The movement is characterised by a wonderful variety of styles, with the gentle *Recordare* sung with unison voices and the slow, homophonic *Lacrymosa* providing perfect foils for the bold opening and the urgency of the *Confutatis*. The *Offertorium* is crowned by an exciting triple fugue on three subjects at *Quam olim Abrahae promisisti et semini ejus*. After the gentler *Hostias*, the fugue is repeated, making this movement

almost a complete work in itself. Following the short *Sanctus* and *Pie Jesu*, the *Agnus Dei* concludes with a remarkable 18 bars in which all voices sit on a monotone 'C' repeating again and again the essential message of the *Requiem*: *Grant them eternal rest, O Lord, and let perpetual light shine on them*.

Given the elevated position that this work held among Cherubin's more illustrious peers, it is puzzling why today it is performed so much less frequently than the *Requiem*s of Mozart, Verdi, Fauré and Brahms. This Society last sang Cherubini's *Requiem* in 1988. According to the BBC online archive, it has never been sung at the Proms, compared with seven performances of Mozart's *Requiem*, eight of Brahms' and Fauré's and 22 of Verdi's. Surely this is a work that deserves to be better known.



Memorial to King Louis XVI and Queen Marie Antoinette at Basilica St Denis, sculpted in 1830

INSANAE ET VANAE CURAE

Insanae et vanae curae invadunt mentes
nostras, saepe furore replent corda,
privata spe,

Quid prodest O mortalis conari pro
mundanis, si coelos negligas.

Sunt fausta tibi cuncta, si Deus est pro te.

*Vain and raging cares invade our minds,
madness often fills the heart,
robbed of hope,*

*O mortal man, what does it profit you to strive
for earthly things, if you neglect heaven?*

*All things are favorable for you, if God is
on your side.*

TE DEUM

Te Deum laudamus: te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli: tibi coeli et universae
Potestates,

Tibi Cherubim et Seraphim incessabili
voce proclamant,

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth,

Pleni sunt coeli et terra majestatis gloriae
 tuae.

Te gloriosus Apostolorum chorus;

Te Prophetarum laudabilis numerus;

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur
ecclesia,

Patrem immensae Majestatis;

Venerandum tuum, verum et unicum Filium;

Sanctum quoque Paracletum Spiritum.

Tu Rex gloriae, Christe.

Tu ad liberandum suscepturus hominem,
non horrusti virginis uterum.

Tu, devicto mortis aculeo, aperuisti
credentibus regna coelorum

Judex crederis esse venturus.

*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 powers 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

*When Thou tookest upon thee to deliver man
Thou didst not abhor the Virgin's womb.*

*When Thou hast overcome the sharpness
of death Thou didst open the kingdom of
heaven to all believers.*

*We believe that Thou shalt come to be our
judge.*

Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria
numerari.

Salvum fac populum tuum, Domine, et
benedic haereditati tuae.

Et rege eos, et extolle illos, usque in
aeternum.

Per singulos dies benedicimus te.

Et laudamus nomen tuum in saeculum
et in saeculum saeculi.

Dignare, Domine, die isto sine peccato
nos custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi, non confundar in
aeternum.

*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 they 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, have mercy
upon us.*

*O Lord, let the mercy lighten upon us
as our trust is in thee.*

*O Lord, in thee have I truste: let me never
be confounded.*

REQUIEM

Introitus et Kyrie

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

Te decet hymnus Deus in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Graduale

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis in memoria
aeterna erit justus ab auditione mala
non timebit.

*Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion, and homage
will be paid to You in Jerusalem.*

*Hear my prayer,
to You all flesh will come.*

*Grant them eternal rest, Lord,
and let perpetual light shine on them.*

*Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.*

*Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
The memory of the just lives eternally,
and he will not fear damnation.*

Dies irae

Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Iudex ergo cum sedebit,
quidquid latet, apparebit:
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quarens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis,
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplicanti parce Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

*Day of wrath, day of anger will dissolve the
world in ashes, as foretold by David and the
Sibyl.*

*Great trembling there will be when the Judge
descends from heaven to examine
all things closely.*

*The trumpet will send its wondrous sound
throughout earth's sepulchres and gather
all before the throne.*

*Death and nature will be astounded,
when all creation rises again,
to answer the judgement.*

*A book will be brought forth, in which all
will be written, by which the world will
be judged.*

*When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged*

*What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?*

*King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.*

*Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.*

*Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.*

*I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.*

*You, who absolved Mary,
and listened to the thief,
give me hope also.*

*My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.*

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus:

Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.
Amen.

Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu;

libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:

sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti,
et semini ejus.

Hostias et precis tibi Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire
ad vitam.
Quam olim Abrahae promisisti,
et semini ejus.

Sanctus

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

Benedictus qui venit in
nomine Domini.
Hosanna in excelsis.

*Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.*

*When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.*

*I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.*

*That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.*

*Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest.
Amen.*

*Lord Jesus Christ, King of glory,
liberate the souls of the faithful departed
from the pains of hell
and from the bottomless pit.*

*Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.*

*Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham and his
descendants*

*Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord, pass from death
to life,
which was promised to Abraham
and his descendants.*

*Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

*Blessed is he who cometh in the
name of the Lord.
Hosanna in the highest.*

Pie Jesu

Pie Jesu, Domine, dona eis
requiem sempiternam.

*Merciful Lord Jesus, grant them
eternal rest*

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
dona eis requiem.

Agnus Dei, qui tollis peccata mundi:
dona eis requiem sempiternam.

Lux aeterna luceat eis Domine:
cum sanctis tuis in aeternum, quia
pius es.

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.

*Lamb of God, who takes away the sins of
the world, grant them eternal rest.*

*Lamb of God, who takes away the sins of
the world, grant them eternal rest forever.*

*Let eternal light shine on them, Lord, as
with Your saints in eternity, because You
are merciful.*

*Grant them eternal rest, Lord, and let
perpetual light shine on them.*

About the Choral Society

A century and a half after its formation, Cirencester Choral Society is flourishing, with a membership of well over 100. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. Our success depends hugely on the dedication of the professionals we engage to train us.

Carleton Etherington has been directing us since January 2005. He is the Organist and Director of Music at Tewkesbury Abbey and also conducts Pershore Choral. Carleton features on many CD recordings and frequently broadcasts on the BBC.



Our accompanist **Jenny Rees** is a freelance musician and assembles the orchestral players for our concerts. They come together under the banner of the *Corinium Camerata*, led by Andrew Court.

We aim to support the careers of aspiring young instrumentalists by giving them opportunities to perform alongside fully professional orchestral players.



We hire professional vocal soloists for our concerts. Unless the works require the services of very experienced professional singers, we often engage postgraduate students from London's Guildhall School of Music and Drama, giving them valuable experience as they embark on their professional singing careers.

Through our activities we also find opportunities to raise funds for local charities.

The Society is a Registered Charity and is affiliated to *Making Music*, the National Federation of Music Societies. You can learn more about the Society at www.cirencester-choral-soc.org.uk.

The Corinium Camerata



Flute – Jane Groves, Ian Judson

Oboe – Charlie Bird, Rachel Moody

Clarinet – Jenny Rees, Sam Rees

Bassoon -- Ellie Whitfield, Hilary Barry

Horn – Paul Tomlinson, Helen Merret

Trumpet – Stuart Ellsmore, Richard Colquhoun, Paul Harris

Trombone – Jon Hopes, John Cornick, Andrew Derrick

Timpani and Percussion – Matthew Thorpe

Leader – Andrew Court

1st Violin – Nicolette Brown, Sonia Nash, Sarah Ogden

2nd Violin – Jonathan Trim, Jacqueline Evans, Paul Costi, Richard Thompson

Viola – Rachael Birkin, Gill Tomlinson

Cello – Rachel Howgego, Kay Thomas

Double Bass – John Law

Andrew Court began learning the violin at school in Gloucester, aged eight.

He showed early promise and at age 16 began studying with the Hungarian-born violinist Nicholas Roth at Trinity College of Music, London where he won several prizes for violin playing and chamber music.

On leaving college he became a member of the London Mozart Players and later joined the first violin section of the Royal Philharmonic Orchestra where he remained for ten years.

He joined the Bournemouth Sinfonietta in 1991 as no. 3 first violin appearing frequently as leader and soloist. Following the closure of the orchestra in 1999 Andrew went on to become leader of Grange Park Opera and English Touring Opera and also freelanced with many London and regional orchestras.

Andrew has always held a passion for flying and in 2008 began flying professionally for an air charter company operating executive jets. He now combines professional violin playing with a position as a flying instructor, teaching future airline pilots at Bournemouth airport.

Our next concert: Saturday 2 May 2015

Sacred works for soloists, chorus and orchestra by two of Italy's greatest composers of opera in the late 19th and early 20th centuries:

Rossini: *Stabat Mater* and Puccini: *Messa di Gloria*

Andrew Dickinson (*tenor*), **Christopher Monk** (*baritone*) with soprano and alto soloists from the Guildhall School of Music and Drama

Andrew Dickinson sang in the Society's performance of Mendelssohn's *Saint Paul* in 2009, while still a student at the Royal Academy of Music. His career has blossomed since and he made his Glyndebourne debut in November 2013 singing the role of *Male Chorus* in Britten's *The Rape of Lucretia*. Interviewed in the *Daily Telegraph* at the time, he was described by Rupert Christiansen as "a young tenor with a strong stage personality and bold ambition". Reviewers said of his performance: "Andrew Dickinson has a very pure voice and excellent intonation and he gave us very clean, sculpted phrases . . ." (Robert Beattie, *Seen and Heard International*) and "Andrew Dickinson was outstanding . . . [he] articulated Duncan's literary turgidities with clarity and fluency, his delivery natural and unmannered but the sentiments heartfelt." (Claire Seymour, *Opera Today*).

Further dates for your diary:

Sat 21 Nov 2015 – Autumn Concert (*programme to be announced*)

Tues 22 Dec 2015 – Christmas Concert (*in support of a charity*)

Tickets go on sale one month before concert dates and are available from members, from the Cirencester Visitor Information Centre (Tel 01285 654180) or via the Society's website: www.cirencester-choral-soc.org.uk

SEWELL·MULLINGS·LOGIE

SOLICITORS

Incorporating Sanders Brickwood

In tune with your every need

For every season of your life

Property	Agriculture & Equine	Commercial	Employment
Private Client	Family	Litigation	

tel: 01285 650000 www.sml-law.co.uk

7 Dollar Street, Cirencester, Gloucestershire GL7 2AS

Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Diana Boulton
Pippa Burgon
Sue Burton
Janine Coleridge
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Alison Goodall
Jenny Hall
Andrea Hamilton
Julia Hasler
Diana Heywood
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Catherine Kirwin
Valerie Lambert
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Avril Malec
Diane Martin
Margaret McIvor
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Margaret Mullin
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Toni Ryder
Jilly South
Wiggy Talbot Rice
Anne Vickers
Diane Welch
Amanda Wheatley
Aideen Wilding
Jacqueline Wilson

Alto

Frances Angus
Kate Barry
Jo Birkin
Meg Blumsom
Sophie Brown
Sue Brayne
Gemma Butcher
Fiona Cordiner
Diana Crane
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Debbie Hewitt
Claire Hoad
Ros Ivison
Ingela Jacob
Beryl King
Sonia La Fontaine
Jennifer Le Marinel
Mary Macdonald
Jennifer May
Liz McGlynn
Therese Munro-
Warwick
Alison Norris
Lorna Page
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Anne Smith
Shan Smythe
Chris Sutton
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Vic Gilks
John Pinnington
Graham Shearn,
Ann Simpson
Michael Winter

Bass

John Appleton
Nicholas Arbuthnott
Digby Bew
William Brereton
Anthony Cole
Bernard Crooks
Richard Davies
Christopher Daws
Garth De Courcy-
Ireland Anthony Eyre
Roger Heafield
Richard Kent
Bob Merrill
Richard Mullings
Tim Page
John Rees
Geoff Richards
Bob Selby
David South
Graeme Tonge
Phil Tubbs
Michael Ward





*A Very Happy Christmas
to all our music loving customers from*

THE LETTER PRESS
of
CIRENCESTER

The Society gratefully acknowledges:

the generous support provided by **The Letter Press**, our programme printers;
the **Visitor Information Centre** for providing box office facilities;
the **Parish Church** for making the venue available for concert performances;
the **Gloucester Library**, from whom we hire vocal scores;
our loyal audience, on whose support we depend for the success of our concerts.

Programme printed by



Registered Charity No
276649



THE LETTER PRESS
of Cirencester

