
CIRENCESTER
C H O R A L
SOCIETY

Conductor: Carleton Etherington



Puccini
Messa di Gloria

Rossini
Stabat Mater

Jenavieve Moore *soprano*
Catherine Backhouse *alto*
Andrew Dickinson *tenor*
Christopher Monk *bass*

Cirencester Choral
Society

Corinium Camerata
Andrew Court *leader*

Saturday 2 May 2015, 7:30 pm
Cirencester Parish Church

PROGRAMME

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

Tonight's concert is of sacred works written by Italian composers famous not for liturgical works but for their hugely popular operas. Puccini's *Messa* was a very early work providing a foretaste of the sparking operatic career that was to follow. In contrast, Rossini's *Stabat Mater* was written in a fallow period long after his operatic successes, but nevertheless hailed as one of his finest works.

Tonight's four soloists have all performed with us before: Jenavieve Moore sang in the Parry (May 2013) and Purcell (Dec 2012) concerts and Catherine Backhouse in Handel's *Messiah* (Dec 2011). Both appear by kind permission of the Principal of the Guildhall School of Music and Drama.

Andrew Dickinson sang in Mendelssohn's *Saint Paul* (May, 2009) and Christopher Monk in Brahms' *German Requiem* (May 2008) and Vaughan Williams' *Fantasia on Christmas Carols* (Dec 2007).

Part I

Messa di Gloria

G Puccini
(1858-1924)

Kyrie (*Chorus*)
Credo (*Chorus, Tenor & Bass*)
Sanctus (*Chorus & Bass*)
Agnus Dei (*Tenor, Bass & Chorus*)
Gloria (*Chorus & Tenor*)

(Note that in tonight's performance the Gloria - the second movement of Puccini's mass - is being sung as the final movement to provide a better balanced musical programme. This, incidentally, is the position the Gloria holds in the 1662 Book of Common Prayer)

INTERVAL (20 minutes)

(Refreshments will be provided by and in support of CHURN, a charity supporting a variety of needs in the local community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.)

Part II

Stabat Mater

G Rossini
(1792-1868)

***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 Introduction - Chorus & Quartet
- 2 Air (*Tenor*)
- 3 Duet (*Soprano & Alto*)
- 4 Air (*Bass*)
- 5 Recitative (*Bass*) & Chorus
- 6 Quartet
- 7 Cavatina (*Alto*)
- 8 Air (*Soprano*) & Chorus
- 9 Quartet
- 10 Finale



GIACOMO PUCCINI was born into a musical family that, for over a century, had held the post of Master of the Cathedral Choristers in Lucca. Here he received his early education, first at the cathedral, then at the Pacini School of Music, from which he graduated in 1880, before moving to Milan.

Puccini composed his *Mass for four voices* during his time at the Pacini School and it was first performed as his a graduation exercise in 1880.

However, rather than follow the long family tradition of a career in liturgical music, Giacomo had already decided that his future would lie in the world of opera, not the church. It was with such works as *La bohème*, *Tosca* and *Madame Butterfly* that he went on to establish a reputation in Italian opera second only to that of Verdi, his childhood hero.

Given Puccini's subsequent successes, it is perhaps not surprising that nothing more was heard of the graduation Mass. It may well have remained in obscurity had not an American priest, Father Dante del Fiorentino, who was undertaking researches in Lucca for a biography of the composer, come across the manuscript in 1951. Subsequent 'first' performances of the resurrected mass in the USA and Europe in 1952 revealed its operatic credentials and, with its new title, *Messa di Gloria*, it soon earned its place in the concert choral repertoire and has come to be regarded as one of Puccini's finest non-operatic work.

A *missa di gloria* strictly refers to a mass containing only the *Kyrie* and *Gloria*.



Puccini's mass is, however, a full mass. The misleading title it was given in the 1950s may simply relate to the *Gloria* being the longest section of the work.

The *missa* is characterised by colourful melodies, lyrical and dramatic solo sections and bold themes, some of which Puccini was to use in his subsequent operas. The *Credo* was originally written and performed as a separate work before being re-cast for the composite mass. It has a grandeur characterised by a strong *fortissimo* unison opening, a style repeated in the *Pleni sunt Coeli* in the *Sanctus*. Both the *Kyrie* and *Agnus Dei* are much gentler movements. In the latter, the soloists, in duet and answered by the chorus, lead the movement to a quiet and reflective *dona nobis pacem* conclusion. In contrast, the lyrical *Qui tollis* in the *Gloria* gives a chorus more used to traditional liturgical repertoire a rare opportunity to exhibit its operatic skills, before tackling the final boisterous *Cum sancto spiritu* fugue!

GIAOCHINO ROSSINI was already an international star by the time he started work on his *Stabat Mater* in 1831. His childhood, though, had not been the easiest. As the son of an itinerant horn player and a baker's daughter, there would have been little stability or money for lavishments. The situation was made worse by the temporary imprisonment of his father for his support of Napoleon when the boy was just seven. But music was always in his life. His mother took him to Bologna where she became an opera singer to make ends meet. Giaochino learnt to sing and play a variety of instruments and at 14 was admitted to membership of the prestigious Accademia Filarmonica.



Early success followed, writing for theatres in Venice and Milan. In the four years during which Rossini was exempted - on account of his musical talent - from national service he quickly rose to international prominence, with a string of operas including *The Italian Girl in Algiers*, *Tancredi* and *The Barber of Seville*, premièred in 1816. But by 1830 Rossini had written the last of his 39 operas (*William Tell*, 1829) and there followed

'The Great Silence' - a period of some 20 years during which he composed very little. Emergence of new styles of opera and continuing episodes of poor physical and mental health may have played their part in precipitating this early retirement, but there was to be one notable exception in this barren period: the *Stabat Mater*.

Rossini was commissioned to write the *Stabat Mater* by a Spanish cleric on a visit to Madrid in 1831. He had reservations, believing Pergolesi's *Stabat Mater* could not be bettered, but took on the work with the proviso that it would not be published. He completed half the score but asked a friend, Tadolini, to finish it. When the cleric died in 1837, and publication was threatened, a legal battle over ownership led to Rossini reclaiming the rights and he took the opportunity to replace Tadolini's movements with his own. This final, 'all-Rossini', version had its première in Paris in 1842. It was an instant success, one critic declaring that 'no musical event had so impressed or moved the public since the first performance of Haydn's *Creation* in Paris'. Praise was not universal, however. Essayist Heinrich Heine reported that northern German critics found the work 'too worldly, sensuous, too playful for the religious subject', a divergence of opinion perhaps reflecting differences in prevailing attitudes to religion between the north and south of Europe.

As one would expect of Rossini, the *Stabat Mater* is melodic and theatrical, with highly elaborate solo movements, but it still pays tribute to the established traditions of large scale liturgical works, perhaps most notably in the big concluding double fugue.

PUCCINI: MESSA DI GLORIA

KYRIE

Kyrie eleison; Christe eleison; Kyrie eleison.

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

CREDO

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

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 de Deo, lumen de lumine, Deum verum de Deo vero genitum non factum, consubstantialem Patri, per quem omnia facta sunt.

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.

Qui propter nos homines et propter nostram salutem descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

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.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

He was crucified for us under Pontius Pilate; He suffered and was buried.

Et resurrexit tertia die secundum Scripturas, et ascendit in cælum, sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

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.

Et in Spiritum Sanctum, Dominum, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas.

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 worshipped and glorified, as told by the Prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.

And I believe in One, Holy, Catholic, and Apostolic Church, one Baptism for the remission of sins. And I expect the resurrection of the dead and the life of the world to come. Amen.

SANCTUS

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

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

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

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

AGNUS DEI

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

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

GLORIA

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Glory to God in the highest,

And on earth peace to men of good will.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for Thy great glory.

Gloria in excelsis Deo.

Domine Deus, Rex coelestis,

Deus Pater omnipotens. Domine Fili unigenite,

Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.

Glory to God in the highest

Lord God, heavenly King, God the Father

almighty. Lord Jesus Christ, only begotten Son,

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram.

Thou who takes away the sins of the world, have mercy on us; Thou who takes away the sins of the world, hear our prayer.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

For Thou only art holy, Thou only art the Lord, Thou only art the most high, Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris.

With the Holy Spirit in the glory of God the Father, Amen.

Amen.

ROSSINI: STABAT MATER

1. Stabat Mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius.

*The grieving Mother stood weeping
beside the cross where her Son was
Hanging.*

2. Cuius animam gementem
contristatam et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.
Quae moerebat et dolebat
et tremedat, dum videbat
Nati poenas inclyti.

*Through her weeping soul,
compassionate and grieving,
a sword passed.
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 wouldn't weep
seeing the Mother of Christ
in such agony?*

4. Pro peccatis suae gentis,
vidit Jesum in tormentis
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum
dum emisit spiritum.

*For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet offspring
dying, forsaken,
while He gave up his spirit*

5. 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.*

6. Sancta Mater, istud agas,
Crucifigi fige plagas
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.
Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.
Virgo virginum praeclara
mihi jam non sis amara,
fac me tecum plangere.

*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.
Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.
I desire to stand beside the cross with you,
and to join with you
in your weeping.
Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee.*

7. Fac, ut portem Christi mortem,
Passionis fac consortem,
et plagas recolere.
Fac me plagis vulnerari,
cruce hac inebriari,
ob amorem Filii.

*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.*

8. Flammis orci ne succendar
per te, Virgo, fac, defendar
in die judicii.
Fac me cruce custodiri,
Morte Christi praemuniri,
conservari gratia.

*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.*

9. Quando corpus morietur,
fac, ut animae donetur
Paradisi gloria.

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

10. In sempiternam saecula, Amen.

For evermore, Amen.

Jenavieve Moore (*soprano*) is a scholarship student on the Opera Course at the Guildhall School of Music & Drama (GSMD), under Yvonne Kenny. She is also an accomplished pianist and flautist, holding two Performance A.R.C.T. diplomas from the Royal Conservatory of Music (Canada). She has won top prizes at many competitions including the Susan Longfield Competition, the Dean & Chadlington Festival Competition, the GSMD Aria Prize, the Canadian Music Competition, and the National Kiwanis Festival, and has been featured as a soloist with many prominent orchestras. Masterclasses have included Thomas Hampson, Barbara Bonney, Wolfram Rieger, Dame Emma Kirkby, Sarah Walker, Roger Vignoles, and Joan Rogers.

Equally at home on the opera and concert stage, Jenavieve has performed across North America and Europe, with operatic role and scene credits including Judith Wier's one-woman opera *King Harald's Saga*, Birtwistle's *Yan Tan Tethera* (Hannah), Bizet's *Carmen* (Micaëla), Massenet's *Manon* (Manon), Stravinsky's *The Rake's Progress* (Ann Trulove), Humperdink's *Hänsel und Gretel* (Sandmann), Mozart's *Don Giovanni* (Donna Anna), and also *Die Zauberflöte* (Pamina, First Lady).



Jenavieve is regularly featured on BBC Radio 3 in connection with their New Music Immersion concerts; previous events and recordings have included Brett Dean's 'Wolf-Lieder' concerto for soprano and orchestra in Barbican Hall, and Arvo Pärt's 'Stabat Mater'. In September, Jenavieve stepped in on the day and sang the soprano solo in Verdi's *Requiem*, in Barbican Hall. April saw her performing an Opera Scenes tour (with GSMD) in Shanghai, and solo recitals in Canada. Upcoming engagements include Mozart and

Bach Oratorio performances in Switzerland and Germany, and a world première in the Budapest Opera Festival.

Catherine Backhouse (*mezzo-soprano*) grew up in Edinburgh and began singing as a chorister in St Mary's Episcopal Cathedral. She graduated with an honours degree in music from The University of Durham and completed the prestigious Opera Studies course at the Guildhall School of Music & Drama (GSMD) where she continues to study with John Evans on the new Artist Diploma programme. Catherine was a 2014 Britten-Pears Young Artist and played the role of Kate Julian in a new production of Britten's *Owen Wingrave* at the Aldeburgh and Edinburgh International Festivals to critical acclaim.



She has performed Flora in *La Traviata* with Opera South, Monteverdi's *Coronation of Poppea* at the Ryedale Festival, Prince Orlofsky in *Die Fledermaus* at Clonter Opera and *L'Enfant* in Ravel's *L'Enfant et les Sortilèges* in the Barbican. Other roles, in addition to those performed while at GSMD, include Mezzo Actor in Judith Weir's *A Night at the Chinese Opera* with British Youth Opera, Rossweisse in *Die Walküre* at the St Endellion Festival, Ino in Handel's *Semele* and Sesto in Mozart's *La Clemenza di Tito* for Hampstead Garden Opera, and *Flat Pack: An Opera in IKEA* by Tom AZ Lane.

Her recent solo oratorio work includes Bach's *Christmas Oratorio* with Ludus Baroque, Handel's *Messiah* with Dunedin Consort, Mendelssohn's *Elijah* in Dartington, Bach *St John Passion* with the UK Japan Music Society and Rossini's *Petite Messe Solennelle* with the South London Singers. Her recital work has featured Elgar's *Sea Pictures*, Mahler *Lieder*

Eines Fahrenden Gesellen and Britten *Cabaret Songs* in London. She has also performed with the period instrument ensembles Symphonie des Plaisirs and the Squair Mile Viol Consort. Before focusing on solo singing and opera she spent three years touring the world as part of professional *a cappella* group Voces8 and also worked with the BBC Singers, Polyphony, Philharmonia Voices and London Voices.

Her studies at Guildhall are supported by Sophie's Silver Lining Trust, The Oldhurst Trust, The Worshipful Company of Plaisterers and The Kathleen Trust. Future plans include Jonathan Dove's *Swanhunter* with Opera North and Solo Fairy in Mendelssohn *A Midsummer Night's Dream* with Garsington Opera and the RSC.

Andrew Dickinson (*tenor*) hails from Liverpool and graduated from the Royal Academy Opera School in 2011. He recently won the 2014 UK Wagner Society Competition and the Maureen Lehane Competition at the Wigmore Hall. He began his training in Glasgow at the Royal Conservatoire of Scotland, graduating in 2008.



Recent operatic roles include Tom Rakewell in *The Rake's Progress* with Bury Court Opera, Gerhard in H.K Gruber's *Gloria - A Pigtail* at the Bregenz Festspiel, Ernesto in *Don Pasquale* (Opera Project), George in Matthew Herbert's new opera *The Crackle* (ROH), Male Chorus in *The Rape of Lucretia* (Glyndebourne), Lenski in *Eugene Onegin* (Bury Court Opera), Albert in *Albert Herring* (Royal Academy), Raoul de St Brioche in *The Merry Widow* (Scottish Opera) and Ferrando in *Così fan tutte* (Clonter Opera).

Andrew has sung Handel's *Messiah* as a soloist across Central and Eastern Europe, including venues such as Stephansdom

Cathedral in Vienna and the Lizst Academy in Budapest. Other highlights include Bach's *B Minor Mass* in Italy, Elgar's *The Apostles* in Glasgow, Mendelssohn's *Elijah* in Jordan, Britten *War Requiem* at Dunblane Cathedral and Bach's *St Matthew Passion* at Canterbury Cathedral.

Forthcoming appearances include, Hadji in *Lakmé* with Opera Holland Park, *Dancairo* in *Carmen* with Scottish Opera and *Steuermann* in *Der Fliegende Holländer* at Nationale Reisopera.

Christopher Monk (*baritone*) is part of the international, award winning male-voice *a cappella* sextet, *The Songmen*.



The Songmen won sacred and secular awards at the 2011 Tolosa International Choral Competition, as a result of which they now regularly tour the UK and Europe and more recently USA and China. Particular performance highlights have been the Festival des Choeurs Lauréats in Provence, France; the Eaton Square Concerts series in London, leading workshops at the American Choral Directors Association conference in Dallas, Texas and an intimate renaissance to swing gig in London's infamous "100 Club".

The Songmen have released two albums, "Midnight" (a jazz and swing inspired album) and "A Sacred Place" (a collection of sacred works from 16th century through to contemporary settings). The group has also broadcast on BBC radio.

Previously, Christopher was a layclerk with Tewkesbury Abbey Schola Cantorum, following similar Cathedral layclerkships in Edinburgh and Gloucester. He is regularly in demand in the Three Choirs area as a concert soloist performing for numerous choirs and choral societies.

About the Choral Society

A century and a half after its formation, Cirencester Choral Society is flourishing, with an almost full membership, although our small, hard-working band of tenors would welcome reinforcement! 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 perform under the banner of the *Corinium Camerata*, led by Andrew Court. We like to support the careers of aspiring young players, giving them opportunities to perform alongside fully professional instrumentalists.



We hire professional vocal soloists for our concerts consistent with the demands of the works performed. 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. Learn more at www.cirencester-choral-soc.org.uk.

The Corinium Camerata

Piccolo – Sally Hedges

Flute – Jane Groves, Sam Coldrick

Oboe – Andrew King, Emma Tingey

Clarinet – Jenny Rees, Sam Rees

Bassoon – Ellie Whitfield, Deb Coleman

Horn – Paul Tomlinson, Helen Merrett, Laura Morris, Alison Wakeley

Trumpet – Stuart Paul, Paul Harris

Trombone – John Cornick, Jon Hopes, Martin Barnett

Tuba – Simon Derrick

Timpani – Matthew Thorpe

1st Violin – Andrew Court, Nicolette Brown, Sonia Nash, Jacqueline Evans

2nd Violin – Jonathan Trim, Jonathan York, Cathy Stewart, Richard Thompson

Viola – Rachael Birkin, David Scott-Langley

Cello – Juliet McCarthy, Rachel Howgego

Double Bass – John Law

Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Diana Boulton
Sybil Bride
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Jenny Hall
Andrea Hamilton
Julia Hasler
Diana Heywood
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Catherine Kirwin
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Diane Martin
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Margaret Mullin
Jennette Murphy
Sue Nashe
Lesley Nelson
Shirley Nicholas
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
Gemma Butcher
Anne Carter
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Debbie Hewitt
Claire Hoad
Ros Ivison
Ingela Jacob
Beryl King
Sonia La Fontaine
Valerie Lambert
Jennifer Le Marinel
Jennifer May
Mary Macdonald
Liz McGlynn
Margaret McIvor
Therese Munro-Warwick
Alison Norris
Lorna Page
Ann Pole
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Pat Scott
Anne Smith
Shan Smythe
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Vic Gilks
John Liptrot
John Martin
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

Cirencester Choral Society's forthcoming concerts

Sat 21st November 2015

Cirencester Parish Church

On the eve of St Cecilia's Day

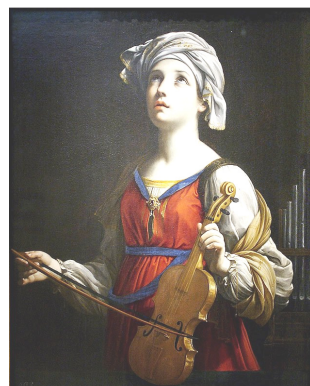
Purcell

Ode on Saint Cecilia's Day 1692

Handel

Chandos Anthem No 9 :

Praise the Lord



Saint Cecilia, Patron Saint of Musicians

Tues 22nd December 2015

Cirencester Parish Church

Christmas Concert

(in support of a local charity)

Carols for choir and audience, seasonal readings and Festive music from recorder ensemble *Major Pipework*

Concerts in 2016:

Spring Concert: Sat 7th May

Autumn Concert: Sat 6th Dec

(programmes to be announced)

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.



Registered Charity No
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