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

Conductor: Carleton Etherington



J S Bach
*Christmas
Oratorio*

*(Parts I, II, III and VI using
Neil Jenkins' English translation)*

Carleton Etherington
Conductor

Hannah Davey *Soprano*

Juliet Curnow *Alto*

Nick Drew *Evangelist, Tenor*

Nicholas Perfect *Bass*

Corelli Orchestra
Director Warwick Cole

Saturday 8 December 2018, 7.30 pm
Cirencester Parish Church

PROGRAMME

Christmas Oratorio

J S Bach (1685-1750)

Weihnachts-Oratorium (BWV 248)

Sung in English using the New Novello Choral Edition (1999) English translation by Neil Jenkins.

Part I *For Christmas Day*

Part II *On the Second Day of Christmas*

INTERVAL (20 minutes)

Refreshments available in the Trinity Chapel in support of CHURN, a local charity helping to meet a variety of needs in the community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.

Part III *On the Third Day of Christmas*

Part VI *For the Feast of Epiphany*

The full text of these four sections is given in the programme. Part IV (On the Feast of the Circumcision) and Part V (For Sunday after New Year) are omitted from this performance, but a linking narrative is provided.

The English Translation

In developing the new English translation, Neil Jenkins' aim was to avoid wherever possible rhythmic alteration of Bach's original German vocal line, a characteristic of the familiar translation by Troutbeck, 1874. For biblical texts Jenkins has sought appropriate passages from the Authorised Version of the King James Bible, adding extra syllables as needed in the style of that version. For non-biblical text he has adopted a style of language similar to that of the Authorised Version and the Book of Common Prayer. Where Troutbeck's translation of arias and choruses works well, it has been retained. Chorale texts have been considerably revised, but in places Troutbeck's voice, Jenkins assures us, will still be recognisable.

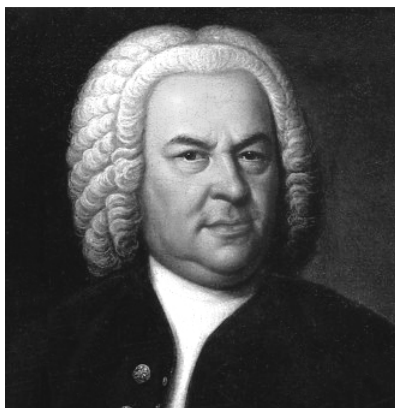
Johann Sebastian Bach was appointed Kantor of the two Lutheran churches in Leipzig, the Thomaskirche and Nikolaikirche, in 1723, a post he held until his death in 1750. Here he was responsible for all aspects of musical composition and performance in the two churches as well as the musical education of the boys - his choristers - at the Thomasschule. He was expected to produce a new cantata for each Sunday and Feast day of the year, so it is not surprising that his early years in Leipzig were highly productive, generating a wealth of cantata composition, some of which he would sooner or later re-use and re-work with new text for different occasions.



Engraving (1735) of the Thomaskirche and Thomasschule (distant, left)

The art and practice of ‘parody’ as it is termed was not frowned upon then as it might be today. In the hands of musicians of Bach’s calibre

it was seen as a great gift, as well as a necessary skill, given their very demanding workloads. Moreover, in an age of no recordings it allowed great music written for one-off occasions to gain wider appreciation and recognition. While parody saved the composer time, the task was not necessarily easy for the librettist – setting new text to existing music is surely harder than writing a new tune for existing words!



By the time Bach came to work on his *Christmas Oratorio* in 1734, for performance during the upcoming Christmas and New Year season, he had already completed at least three annual cycles of cantatas for the complete church year, as well as the *St John Passion* (1724), the *St Mark Passion* (1726), now lost, and the *St Matthew Passion* (1727). Although the format of the *Christmas Oratorio* recalls that of these earlier works – involving an evangelist telling the biblical story through recitatives, interspersed with reflective arias,

choruses and chorales – it was not to them that Bach looked for potentially re-usable music. Part VI is thought to be based on a church cantata now lost, but the majority of the choruses and several arias and duets are parodies of three decidedly secular cantatas (BWV 213-215) written in 1733-4 to celebrate various birthdays and anniversaries of members of the electoral house of Saxony.

While there is no written evidence, it is thought that the new libretto was the work of Christian Friedrich Henrici, also known as ‘Picander’, whom Bach had used as librettist for his *St Matthew Passion* and other works. This left Bach to concentrate on the new musical elements, including setting the biblical narrative (recitatives) and the choice and harmonisation of suitable Lutheran chorales, the melodies of which would be known and likely sung by the local congregations. One of the most significant pieces of new composition is the delightful pastoral *sinfonia* which opens Part II. This contrasts with the other five parts, each of which opens with a chorus.

In the 1734/5 Christmas season, it is recorded that parts I, II, IV and VI were heard twice – once in each church on the appointed day – but parts III and V only once, in the Nikolaikirche. Although the six cantatas provide a chronological biblical narrative from the birth of Jesus through to the adoration of the

Magi at Epiphany, the oratorio was not designed as a single work, or ever likely to have been performed as such in Bach’s lifetime. Indeed, there is no record of it having been performed again until rediscovered and given a complete performance in Berlin in 1857 – some three decades into the Bach revival inspired by Mendelssohn.

The very successful way in which the music from the secular cantatas was adapted leads to speculation that the oratorio may already have been in Bach’s mind when he wrote the birthday cantatas the previous year. An alternative idea is that he was so delighted with those cantatas that he felt compelled to create a new, larger work in which to re-present them. Whatever the thinking was, the result is undoubtedly a work that ranks among the best of Bach’s major choral works and, like the Passions, deserves to hold its special place in today’s seasonal musical repertoire.

Bach’s Christmas Oratorio
Translated and edited in a new edition
by Neil Jenkins © 1999

NOTE: In the following transcription:

The Biblical text - from St Luke and St Matthew’s Gospels - *is set in Italics*;

The reflective commentary upon it - Arias, Ariosos and Choruses - is set in normal type;

The Chorales - the Hymns of the Lutheran Church - **are set in bold type**.

PART I

For Christmas Day

1. Chorus

Come now with gladness
And welcome the morrow;
Loudly proclaim that your Saviour is born!
Cast off your sadness
And banish all sorrow;
Sing and be joyful upon this glad morn.
Greet the Redeemer and fall down before him.
Let us esteem his great name and adore him.

2. Recitative (*Evangelist*)

And it came to pass in those days that a decree was proclaimed by Augustus Caesar that all the world should be enrolled; and everyone went that he might be enrolled, unto the city of his birth. Then also there went up Joseph of Galilee, from the town of Nazareth to the land of Judea, to the city which is called Bethlehem, because he was of the house and the lineage of David; that there he might be enrolled with Maria his espoused wife, being great with child. And while they were there came the time that she should be delivered.

3. Arioso (*alto*)

Behold the Bridegroom, full of grace,
The hero of King David's race;
Who comes to save the earth
And chooses human birth.
The star awakens us from sleeping,
And shines across the sky.
Up, Zion! and forsake your bitter weeping;
Your hope ascends on high.

4. Aria (*alto*)

Prepare yourself, Zion, in sweet expectation;
The purest, the fairest soon comes to his bride.
You must show him that your heart, with
love o'erflowing,
Welcomes the Bridegroom who brings your
salvation.

5. Chorale

**O Lord of all creation, how can I welcome thee?
Desire of every nation, my soul would rest in thee.
O Jesu, Lord, shine brightly upon my sinful heart,
That I may serve thee rightly, and know thee as thou art.**

6. Recitative (*Evangelist*)

And she brought forth her firstborn son; and, wrapping him up in swaddling, she laid the baby in a manger, because there was no room in the inn for them.

7. Chorale (*soprano*)

**Our Lord, who comes to earth below,
Saves us all from mortal woe,
That Heaven's glories we might know,
Whence everlasting mercies flow.
Grant us thy peace.**

Arioso (*bass*)

Who now can number all the ways
Our Saviour shows his loving care?
Yes! We should offer him our praise,
Who comforts us in our despair.
The Highest sends his only Son
Till his redeeming work is done.
He's born today as Man,
And dwells among us.

8. Aria (*bass*)

Mighty Lord and King of glory,
Dearest Saviour, thou dost surely
Shun all pomp and earthly pride.
Within thy power the whole world doth reside;
Yet thou comest down a stranger,
Humbly lying in a manger.

9. Chorale

**Ah, dearest Jesus, babe divine,
Rest sweetly in this heart of mine;
O may it be a worthy shrine,
And so remain: forever thine.**

PART II

On the second day of Christmas

10. Sinfonia

(depicting the shepherds in the field)

11. Recitative (Evangelist)

And there were shepherds in that same country, abiding in the field, and keeping watch by night o'er their flocks. And lo! the Angel of the Lord came on them, and the glory of the Lord shone round about them, and they were sore afraid.

12. Chorale

**Break forth, O glorious Morning-Light,
Such heavenly comfort bringing!
Ye shepherd-folk, shrink not with fright
While angel-hosts are singing.
This weak and helpless little boy
Shall be our promised strength and joy.
As Satan's power he breaketh,
Our lasting peace he maketh.**

13. Recitative (Evangelist & soprano)

And the Angel said to them: Be not afraid; fear not! For I bring you good tidings of great joy, which shall be unto all men on the earth. For unto you is born this day a child, which is Christ the Lord, in David's city.

14. Arioso (bass)

What God to Abraham revealed
Is now disclosed to lowly shepherds in the field;
They hear the angels' joyful song
Which rends the sky asunder.
The covenant which Patriarchs knew,
And which, today, God doth renew,
These shepherds learn with wonder.

15. Aria (tenor)

Happy shepherds! Go and meet him.
Why delay to run and greet him?
Haste to worship your dear Lord.
Go! Let joy be your reward
As you offer your oblation
To the Hope of every Nation.

16. Recitative (Evangelist)

And this is the sign to you: that ye shall find the baby wrapped up in swaddling, and lying in a manger.

17. Chorale

**Behold! within a humble stall
The Lord who ruleth over all!
Where cattle rest and beasts are fed
The Virgin's child now lays his head.**

18. Arioso (bass)

Ye shepherds haste with pure delight
To see this wondrous sight,
Where ye shall find God's only child
Is born today, in that poor stable.
So sing to him, beside his cradle,
In accents sweet and mild:
Let music sound abroad
To soothe the infant Lord.

19. Aria (alto)

Slumber beloved, in blissful repose;
Waking hereafter to gain our salvation.
Thy tender breast,
In slumber caressed,
Knows our heartfelt adoration.

20. Recitative (Evangelist)

And suddenly there was with the Angel a multitude of the heavenly host, all praising God, and saying:

21. Chorus

Glory to God in the highest, and peace on the earth, and goodwill be to all men.

22. Recitative (bass)

Tis good to hear the angels singing,
And learn the tidings they are bringing.
Come then! Your tuneful voices raise,
And join with them in songs of praise.

23. Chorale

**We sing to thee, almighty King;
And honour, thanks, and praise we bring.
For thou, O long-expected guest,
Hast come on earth to make us blest.**

PART III

On the third day of Christmas

24. Chorus

Lord of creation, we lift up our voices;
Hearken as each lowly mortal rejoices;
Zion now offers her carols of praise.
Hear us express in our jubilant singing,
How our salvation today is beginning,
Which brings the comfort to gladden our
days!

25. Recitative (*Evangelist*)

*And when the angels were gone from them
into Heaven, then spake the shepherds, one
to another:*

26. Chorus

*Let us, even now, go to Bethlehem, and see
this blessed thing which now has come to
pass, just as the Lord hath made known to us.*

27. Arioso (*bass*)

He comes, the Lord supreme,
His chosen people to redeem.
For Zion's hopes shall be fulfilled,
And our distress be stilled.
Ye shepherds! For this he has come.
Go! Tell what hath been done.

28. Chorale

**Our God hath all these wonders done,
And in love hath sent his Son.
Then let all Christian folk rejoice,
And give him thanks with cheerful voice.
Praise the Lord!**

29. Duet (*soprano & bass*)

Lord, thy mercy, thy compassion
Comforts us and sets us free.
For thy gracious loving-kindness
From henceforward cures our blindness;
Therefore send a Father's love from above.

30. Recitative (*Evangelist*)

*And they came with haste, and found the
stable, with Mary and Joseph, and, in the
manger, the baby lying. And when the
shepherds had seen this wonder, they made
known abroad the saying, which had been
told unto them concerning this same child.
And all who learnt of this wondered at those
things which had been told unto them by the
shepherds. But Mary kept her remembrance
of all these things, and pondered them within
her heart.*

31. Aria (*alto*)

Keep, O my spirit, this blessing and wonder
Safe within thy heart alone.
O may this message sent down from the Father
Ever remain my simple faith's chief cornerstone.

32. Arioso (*alto*)

Ah yes! For ever let me cherish
Those things, which, at this hour so blest,
Upon my soul impressed,
Reveal the truth which will not perish.

33. Chorale

**Let me love thee, King supernal;
Live for thee, die for thee;
Gaining life eternal.
When my thread of life shall sever,
Let me rise to the skies,
Dwelling there for ever.**

34. Recitative (*Evangelist*)

*And the shepherds, after this, returned;
glorifying and praising God for all the
wondrous things which they had seen and
heard, e'en as it had been told to them.*

35. Chorale

**Rejoice and sing!
Your gracious King
As Man comes down, and lays aside his glory.
For Christ the Lord,
By all adored,
In David's town unfolds the wondrous story.**

24. Chorus (*repeat of Part III opening chorus*)

The biblical narrative of Parts IV & V, not sung this evening, are reproduced below to set the scene for Part VI:

And when eight days were accomplished, for the infant's circumcision, then was he given the name of Jesus, which was the name given by the Angel, before he was conceived in his mother's womb.

When Jesus was born for us in Bethlehem, in the city of David, in the days when Herod ruled as King, behold there came three Wise Men from the east unto Jerusalem who said: Where is this new-born child: the King of the Jews? For in the east we saw his star, which led us onward; and have come here to give him worship.

Now when King Herod had heard these things he trembled, and with him the whole of Jerusalem.

And when he had gathered all the chief priests and elders of the people together, he demanded of them that they might tell him where Christ should be born. And they said to him: In Bethlehem in the land of Judea. For thus it is written by the Prophet: "And thou Bethlehem, in the land of Judea, art in no wise the least among the Princes of Judah. For, out of thee shall come forth a Governor, that shall be ruler o'er my people Israel."

PART VI

For the Feast of Epiphany

54. Chorus

Lord, when the foe is howling madly,
O grant that we may worship gladly
Our mighty King who rules us all.
On thee alone we are relying
Whene'er the Devil's claws are trying
To keep us in his evil thrall.

55. Recitative (Evangelist & bass)

Then did Herod privily call the Wise Men, and enquired diligently of them at what time the star appeared. And he sent them unto Bethlehem, and said: "Go ye forth, and search most diligently for the child, and when ye have found him, bring me word, that I may also come and worship him".

56. Arioso (soprano)

You liar! Do you wish to fall before him,
Or, falsely, seek to go
And slay him, not adore him?
He, he whose power no man can know
Remains in safety still.
Your heart, your wicked heart is known,
Your anger and ill-will,
To him alone
Whom proudly you still seek, and hope to kill.

57. Aria (soprano)

With his hand the Lord can vanquish
Man's strength, and his wishes thwart:
All his power shall be as nought.
When the Lord the word doth say
Every evil foe he'll banish
And for ever cast away:
Into dust they'll fade and vanish.

58. Recitative (Evangelist)

And when the Wise Men heard King Herod, they departed. And lo! the star which they had seen and followed from eastern countries went before them, until it came and stood right over where the young child

was. When they saw the star they rejoiced with great joy, and went into the house, and saw in that place the little child with his mother, Mary. And falling down on their knees they worshipped him; and, when they had opened their treasures up, they offered him Gold, Frankincense, and Myrrh.

59. Chorale

**Beside thy cradle here I stand,
O Saviour, meek and lowly.
I offer thee, with outstretched hand,
The gifts thou hast bestowed on me.
Take all of them - my willing heart,
My soul, my life: take every part
And make it pure and holy.**

60. Recitative (*Evangelist*)

And being warned of God in a dream that they should not return again unto King Herod, the Wise Men went by another way back to their own land.

61. Arioso (*tenor*)

Depart? But why? My treasured Lord shall stay
Within my heart always.
For this is where his rightful place is.
His loving arms will bless,
Will comfort and caress,
With tenderness and warm embraces.
Now, as a Bridegroom I behold him
And in my loving arms enfold him.
I know full well he cares for me;
And at his side I hope to be
His most devoted servant.
What enemy could put an end
To love so pure and fervent?
Thou, Jesu, art my constant friend;
And when in danger's hour I cry
"Lord, help!": on thee I shall rely.

62. Aria (*tenor*)

Although so many foes surround me,
How can they frighten or confound me?
My strength, my shield, is by my side.
And when their fierce and mighty army
With taunts and threats should try to harm me
Then, Lord, within my heart abide!

63. Quartet

What shall become of Hell's domain?
And shall this sinful world remain
When blessed Jesus comes to reign?

64. Chorale

**Now vengeance has been taken
Against a mighty foe;
For Jesus Christ has broken
Our bondage here below.
The power of the Devil
Our Lord has overthrown.
Henceforth shall Mankind revel
Before his heavenly throne.**

© Neil Jenkins, 1999



Albrecht Durer – *The Nativity* (1511)

Tonight's Soloists

Three of tonight's soloists have performed with Cirencester Choral Society before: Nick Drew was the evangelist in Bach's *Ascension Oratorio* in May 2014 and Hannah Davey and Juliet Curnow were soloists in, respectively, Purcell's *Hail! Bright Cecilia* in November 2015 and Bach's *St John Passion* in April 2017. We are delighted to welcome them back along with Nicholas Perfect, with us for the first time.

Hannah Davey (*soprano*)

performs across the UK and Europe in song recitals, oratorio, and orchestral concerts. Notable solo engagements include a UK tour of Bach with Sir James Galway, a production of *The Merchant of Venice* at the Royal Shakespeare Company, regular performances with the Orchestra of St John's including the 'My Music' series, a song recital tour of Burgundy, France, and oratorio performances at many venues including St John's Smith Square and King's Place, London, Dorchester Abbey, Oxford Town Hall, Tewkesbury Abbey, and her home town of Cheltenham.

Complementing her classical singing, Hannah is the vocalist with the Derek Paravicini Quartet, a vibrant jazz group who create their own arrangements of classic songbook tunes. They have appeared a number

of times on BBC Radio 3 and have recorded a debut album with Absolute Records. Hannah also guests with small ensembles and pianists.

Alongside her performances and teaching, Hannah leads vocal masterclasses and works with the charity Music for Autism which provides high calibre performance for children and adults with special needs.



Hannah studied with Christine Cairns at Birmingham Conservatoire where she gained a first class honours degree and won prizes including the St Claire Barfield Prize for Operatic Distinction in both 2009 and 2011 and the Bromsgrove International Young Musician's Platform in 2012.

Juliet Curnow (*mezzo-soprano*)

graduated from the Opera Course at the Guildhall School of Music and Drama before joining English Touring Opera for whom she sang Rosina

(Barber of Seville), Cenerentola and Maddalena (Rigoletto). Since then her roles have included Rosina, Nicklaus/ Muse (Tales of Hoffmann), Dorabella (Cosi fan tutte) and Orlofsky (Die Fledermaus). She has also been a member of the chorus at Garsington, Glyndebourne and the Royal Opera.



Whilst no longer pursuing a solo operatic career due to the demands of two young daughters, Juliet still regularly performs in oratorios and recitals. She particularly enjoys singing Bach and performs his major works regularly.

Recent engagements have included the role of the narrator in Philip Lancaster's *War Requiem* as part of the Three Choirs Festival, Bach's *St John Passion* in Cirencester, Mendelssohn's *Elijah* with Wycliffe Choral Society, Bach's *St Matthew Passion* in Gloucester Cathedral and Handel's *Messiah* in Buckfast Abbey.

Juliet's future engagements include *St Matthew Passion* with Exeter Bach Society and a performance of Elgar's *Sea Pictures* in St Mary's Church, Berkeley.

Nicholas Drew (*tenor*) is a sought-after soloist, recitalist and consort singer, working with various ensembles across the West Midlands and beyond. After first singing tenor in the Sainsbury's Choir of the Year Award-winning Berkshire Youth Choir, Nicholas was awarded a choral scholarship in the Chapel Choir of Queens' College, Cambridge whilst reading Modern and Medieval Languages.



During his subsequent Master's Degree studies at the University of Nottingham, he sang with the renowned choir of the Parish Church of St Mary the Virgin in the Lace Market, and has returned regularly as Evangelist in their Good Friday performance of the J S Bach *St John Passion* for the last seven years.

Based in Birmingham, Nicholas is a regular member of Ex Cathedra, Ensemble Sine Nomine and the Proteus Ensemble, and is a Deputy Lay Clerk in the Cathedral choirs of Birmingham (St Philip's), Worcester, Gloucester and Lichfield. Recent highlights on the concert platform include: Gerontius/The Soul in Elgar's *Dream of Gerontius* with the Sinfonia of Birmingham; Benjamin Britten's *Serenade for tenor, horn and strings* with the Queen's Park Sinfonia and prize-winning horn player Alison Bach; Handel's *Messiah* with the 18th Century Concert Orchestra in the Theatre Royal, Bath; Arvo Pärt's *Passio* in Worcester Cathedral; and premiering Robert Steadman's oratorio for tenor and chorus *The Christmas Truce* in Hereford and Paul Spicer's *Unfinished Remembering* in Birmingham Symphony Hall.

Away from the concert platform, Nicholas works as a fundraiser for a leading arts charity, enjoys running up to half-marathon distance, and follows the varying (and often contrasting) fortunes of Sheffield Wednesday and Solihull Moors FC.

Nicholas Perfect (*bass*) started his singing career as a boy treble at Birmingham Cathedral and became Head Chorister in his final year. It was during this time, along with a subsequent choral scholarship at Birmingham, that he acquired his

deep love of the church and choral singing.

Since then he has sung with many of the leading choral ensembles in the UK and abroad. Most notably, he has enjoyed regular involvement with The Sixteen, Tenebrae, BBC Singers, and Stile Antico. He has also appeared as a soloist with CBSO, Birmingham Contemporary Music Group, Ex Cathedra, BBC National Orchestra of Wales, The Hanover Band, and Birmingham Touring Opera.



Notable concert venues include the top of a mountain in Switzerland, a pig-shed in Germany, a car-park stairwell in Birmingham, and the Duomo in Milan. Now senior Lay Clerk at Gloucester Cathedral, he also enjoys giving the benefits of his experience to pupils in various local schools. Nick's hobbies include cooking, reading, and listening to his daughters practising a variety of instruments.

The Corelli Orchestra

Following their first association with the Society in 2017, we are fortunate to have engaged the Corelli Orchestra to accompany both our concerts in this



2018-19 season. Founded by the cellist and harpsichordist Warwick Cole, the orchestra began life as one of the few regionally-based period-instrument orchestras giving purely instrumental concerts. It has performed throughout the UK for

various festivals, including the *Three Choirs*, and has appeared on BBC TV and Radio. The Corelli now specialises in providing accompaniment to choirs and in reviving lost or neglected music from the past. Notable are the works of the Gloucester-born baroque composer William Hayes, the Corelli's CD recording of which was enthusiastically received. The overture from Hayes' *The Fall of Jericho* was included in our November 2017 concert and the orchestra has just released a new CD recording of that work which features tonight's soprano soloist Hannah Davey along with James Gilchrist and Peter Harvey.

Tonight's players

Violin 1: Ben Sansom, Alexandria Lawrence, Claire Sharpe, Karen Raby

Violin 2: Miranda Walton, Miranda Dodd, Marisa Miller

Viola: Nicky Pound, Kate Skeet

Cello: Imogen Seth-Smith, Dan Gilchrist

Bass: Andrew Durban

Flute: Jonathan Morgan, Claire Heaney,

Oboe: Jane Downer, Vanessa Hammond, Belinda Paul, Sharon Reading

Bassoon: Matthew Dodd

Trumpet: Matthew Frost, Chris Bunn, Emma Bunn

Timpani: Sam Gerard

Organ continuo: Warwick Cole

Cirencester Choral Society

Cirencester Choral Society was founded in 1863 and continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. As always, our success depends on the dedication of the professionals we engage to train us.



Carleton Etherington has been the Society's Musical Director since January 2005. He is Organist and Director of Music at Tewkesbury Abbey and combines that post with teaching and performing. He is also Director of the summer festival of sacred music at Tewkesbury, *Musica Deo Sacra*. In 2016 he was made an Honorary Fellow of the Guild of Church Musicians. Carleton was educated at Chetham's School of Music and the Royal Academy of Music and held posts at St Bride's Fleet Street and Leeds Parish Church before taking up his present appointment in 1996. Carleton has performed throughout Europe, Australia and the USA and has won considerable acclaim for his CD recordings, both as soloist and accompanist. He regularly broadcasts on Radio 3's Choral Evensong.



Jenny Rees has been the Society's rehearsal accompanist since January 2005. She trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Recently qualified, Jenny has begun a new career in nursing which she plans to combine with her professional musical activities.

The Society welcomes membership inquiries. Singers interested in being considered should visit the Society's website to find out what we expect of our members and how to apply. At present we are looking in particular to add to our bass and tenor ranks. 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.

Our Members

Soprano

Dorothy Andrews
Catherine Bagnall
Margaret Bainbridge
Diana Boulton
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Ottie Gee
Alison Goodall
Cassie Greenhill
Jenny Hall
Andrea Hamilton
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Beryl Le Bars
Mary Ludbrook
Aideen McEvoy-Wilding
Margaret McIvor
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jenny Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Maureen Ponting
Susie Rigsby
Jilly South
Wiggy Talbot Rice
Diane Welch
Jackie Wilson

Alto

Frances Angus
Kate Barry
Jo Birkin
Meg Blumsom
Rosemary Chute
Mary Clayton
Stephanie Cooper
Fiona Cordiner
Diana Crane
Liz Dubber
Brenda Ferns
Gemma Finch
Nici Grinham
Dorothy Hartridge
Julia Hasler
Ruth Hayman
Gill Hornby
Shân Hughes
Beryl King
Cathy Kirwin
Sonia La Fontaine
Valerie Lambert
Jennifer May
Liz McGlynn
Therese Munro-Warwick
Olivia Murray
Alison Norris
Lorna Page
Ann Pole
Sarah Powell
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Pat Scott
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Sue Gilks
Vic Gilks
Ros Ivison
John Pinnington
Graham Shearn
Ann Simpson
Victoria Summerley
Pamela Varey

Bass

William Brereton
James Chute
Tony Cole
Bernard Crooks
Martin Faull
Christopher Field
Roger Heafield
Richard Kent
Richard Kinder
Robert Merrill
Tim Page
John Rees
Bob Selby
David South
Mark Wallington

Cirencester Choral Society's forthcoming events

Saturday 27 April 2019

7.30 Cirencester Parish Church

Classical period works from the second half of the 18th century



Haydn:
*Missa in
tempore belli*



Mozart:
*Regina Caeli
(KV108)*



J C Bach:
Magnificat



Salieri:
*Coronation
Te Deum*

Corelli Orchestra, Professional Soloists

Tickets: available from late March

Concert dates for 2019-20 Season

Sat 23 Nov 2019: Autumn Concert

Tues 17 Dec 2019: Christmas Charity Concert

Sat 2 May 2020: Spring Concert

Programmes to be announced. Tickets available four weeks before events.

The Society gratefully acknowledges:

Neil Jenkins, for providing an electronic copy of the libretto for this programme

Cirencester Visitor Information Centre for providing box office facilities;

Cirencester Parish Church for making the venue available for concerts;

Our loyal audience, on whose support we depend for a successful future.



Registered Charity
No 276649



**SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC**