CIRENCESTER C H O R A L SOCIETY

Conductor: Carleton Etherington



Albert Christoph Dies Leopoldine temple with pond, Park of Schloss Eisenstadt, 1807 (detail)

J Haydn Mass in time of War

Mozart: Regina Cœli

Salieri: Coronation Te Deum

J C Bach: Magnificat

Carleton Etherington

Conductor

Helena Moore Soprano Amy Shaw Alto Ryan Williams Tenor Peter Edge Bass

Corelli Orchestra

Director Warwick Cole

Saturday 27 April 2019, 7.30 pm Circucester Parish Church

PROGRAMME

Regina cœli in C major (KV108) W A Mozart (1756-1791)

Regina Cœli, or 'Queen of heaven' is one of the four seasonal Marian antiphons and is often sung at Easter. Its use in the liturgy has been traced back to the 12th century and numerous settings of the text exist in plainsong and polyphony as well as more modern musical forms. KV108 is one of three settings by Mozart for soprano soloist and SATB chorus, written by the 15-year old composer in 1771.

Krönungs Te Deum

A Salieri (1750-1825)

The coronation of Leopold II as Holy Roman Emperor in 1790 provided valued opportunities for leading musicians of the day to enhance their reputations. The music for the Coronation included Antonio Salieri's *Coronation Te Deum* written for the occasion, as well as works by Mozart and Michael Haydn. This rarely heard work is set for SATB chorus, with two sections sung by solo quartet.

Magnificat in C major (W E22)

J C Bach (1735 – 1782)

Johann Christian Bach was the eleventh surviving child and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' having spent his later life in the British capital. The *Magnificat in C*, set for SATB chorus and SATB soloists, is from his earlier period working in Italy; it was written in 1760, the year he converted to Catholicism.

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.

Missa in tempore belli

J Haydn (1732 – 1809)

The *Mass in time of war* was written in 1796 when Austria was re-mobilising its forces against Napoleon after a failed peace accord. Also known as the *Paukenmesse* or 'kettledrum mass' due to the dramatic use of tipani (Germaqn *Pauke*) in the final movement, it is the second of Haydn's six 'late masses', written annually for the name day celebrations of the wife of Prince Nicolas II, between 1796 and 1802. Despite the unsettling mood of the final two movements, perhaps reflecting the troubled times, the celebratory purpose of the mass is evident in the predominantly joyful character of the work. It is set in the usual six movements - *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus and Agnus Dei* - for SATB chorus and SATB soloists.

THE 36 YEARS during which the ■ music performed tonight was composed - 1760 to 1796 - were at the heart of what is generally known as the Classical period. Joseph Haydn and Wolfgang Amadeus Mozart were the giants of this age, so much so that the music of many of their contemporaries now rarely receives the level of attention it deserves. Although we start tonight's concert with Mozart and devote the second half to one of Haydn's great choral works, we give an airing to pieces by two of their lesser known peers: Antonio Salieri and Johann Christian Bach. The paths of these well-travelled composers crossed on a number of occasions and each would have been well aware of the others' musical achievements and potential.

NTONIO SALIERI was a highly regarded composer of Italian opera, who spent most of his career in Vienna where he held the posts of Director of Italian Opera and Austrian Imperial Kapellmeister at the Hapsburg court of Jospeh II. He had been orphaned at 15 and taken to Vienna by his predecessor at the court, Florian Gassmann. In later life Salieri gained a reputation as an influential teacher, with Beethoven, Schubert and Listz among his pupils. During the 19th century his music disappeared from the repertoire and his fame was only revived in the late 20th century via a modern-day fictionalised depiction of his supposed rivalry with Mozart.

It is known from Mozart's letters that the court's patronage afforded to Italian composers in general, and to Salieri in particular, was an irritation to the young Austrian until he had himself establish a reputation in Vienna. There is, though, evidence of a mutual respect - they possibly even worked together - but the imagined rivalry between the two, coupled with uncertainty surrounding the cause of Mozart's early death, subsequently spawned rumours of foul play. These rumours culminated in a short play about the two composers by the Russian dramatist Pushkin in which Salieri is cast as Mozart's poisoner. Though generally accepted as the stuff of fiction, the plot was revived in Peter Shaffer's 1979 play Amadeus, gaining world-wide prominence via the 1984 film version of the drama. Prior to that, Salieri's music had remained largely in obscurity and has only recently enjoyed something of a revival, triggered by the award-winning movie.

Salieri's *Krönungs Te Deum* is an exciting work to sing, full of musical surprises, with a most engaging fugal finale. We hope our performance will show Salieri in a more favourable light than portrayed by his screen character!

JOHANN CHRISTIAN BACH received his early training from his much-older brother C P E Bach. He spent eight years in Italy, becoming a catholic and taking the post of organist at Milan Cathedral

in 1760, in which year he composed the *Magnificat in C* sung tonight. He moved to London in 1762 to become the Opera Composer at the King's Theatre in Haymarket and was also appointed Music master to Queen Charlotte. He spent the rest of his life in England and as a result became known as 'The London Bach'.

Bach met the 8-year old Mozart in 1764, following a performance by the musical prodigy at the English court. He then spent five months teaching Mozart composition. The two musicians became fast friends and Mozart would later cite Bach as having been instrumental in his musical development.

TOZART'S REGINA CŒLI **IV** which opens the concert is thought to have been written for Maria Magdalena Lipp, the wife of Michael Haydn and soprano soloist at Salzburg Cathedral. It features two outer movements for chorus set against an ornate orchestral background. The 15-year old Mozart had just returned from a visit to Naples and the piece follows the tradition of Neapolitan church music, with the central movements primarily given to the soloist. The soprano melodies contain elaborate passages and wide leaps that could easily be mistaken as coming from one of Mozart's operas: Mozart tended not to use separate styles for his sacred and secular works.

JOSEPH HAYDN was in the employ of four different Esterházy Princes for a total of 48 years, the late masses being written for the wife of Prince Nikolaus II, the last of the four. From the paintings of Albert Christoph Dies of the Esterházy Palace and its grounds at Eisenstadt, it is easy to imagine the comfortable lifestyle - and why Haydn was happy with his lot!



In 1790, following Nikolaus I's death, Haydn, now 59, had been persuaded to take a break and go to London. Mozart had experienced the rigours of that trip as a youngster and came to see his old friend off, telling him, with tears in his eyes, that this was probably the last time they would see each other. In the event, it was Mozart who died within the year. Haydn used material from Mozart's Coronation Mass, Marriage of Figaro and Jupiter Symphony in his Symphony Number 98 as a tribute and when in 1808 Creation was peformed for the ailing Haydn at his 76th birthday celebration - he died the following year - it was none other than Antonio Salieri wielding the baton.

MOZART - REGINA CCELL

Chorus:

Regina cœli, lætare, alleluia: Queen of Heaven, reioice, alleluia:

Soprano solo and Chorus:

Quia quem meruisti portare, alleluia, The Son whom you merited to bear, alleluia, Resurrexit, sicut dixit, alleluia,

Has risen, as He said, alleluia,

Soprano solo:

Ora pro nobis Deum Pray for us to God

Chorus and Soprano solo:

Alleluia Alleluia

SALIFRI – TF DFUM

Chorus:

Te Deum laudamus: te Dominum confitemur.

Te æternum Patrem omnis terra veneratur.

Tibi omnes Angeli; tibi cæli et universae potestates.

Tibi Chérubim et Seraphim incessabili voce proclamant:

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.

Pleni sunt cæli et terra majestatis glóriæ tuæ.

Solo quartet:

Te gloriosus Apostolorum chorus; Te Prophetarum laudabilis numerus; Te Martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia: Patrem immensæ majestátis; Venerandum tuum verum et unicum Fílium; Sanctum guoque Paraclitum Spíritum.

Chorus:

Tu Rex gloriæ, Christe. Tu Patris sempieérnus es Fílius. Tu ad liberandum suscepturus hominem, non horruisti Vírginis uterum.

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

All the earth doth worship thee, the Father everlastina.

To thee all Angels cry aloud, the Heavens and all the Powers therein.

To thee Cherubim and Seraphim, 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 tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.

(Te Deum cont'd)

Tu, devícto mortis aculeo, aperuisti credentibus regna cælorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

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

Æterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic hæreditati tuæ.

Et rege eos, et extolle illos usque in æternum. Per síngulos dies benedícimus te.

Et laudamus nomen tuum in saeculum, et in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodíre.

Solo quartet:

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

Chorus:

In te, Domine, speravi: non confundar in æternum.

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 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.

J C BACH - MAGNIFICAT

Chorus:

Magníficat anima mea Dominum. Et exultavit spíritus meus: in Deo salutari meo.

Soprano solo:

Quia respexit humilitatem ancíllae suae:

Ecce enim ex hoc beatam me dicent omnes generationes.

Chorus:

Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Et misericordia eius in progenies et progenies timentibus eum.

My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden:

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me and holy is his Name.

And his mercy is on them that fear him throughout all generations.

(Magnificat cont'd)

Bass solo and chorus:

Fecit potentiam in brachio suo dispersit superbos mente cordis sui.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

Alto solo and chorus:

Deposuit potentes de sede: et exaltavit humiles.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

Tenor solo:

Esurientes implevit bonis: et dívites dimísit inanes.

He hath filled the hungry with good things: and the rich he hath sent empty away.

Chorus:

Suscepit Israel puerum suum: recordatus misericordiae suae.

He remembering his mercy hath holpen his servant Israel

Bass solo and chorus:

Sicut locutus est ad patres nostros, Abraham, et semini eius in sæcula. As he promised to our forefathers, Abraham and his seed for ever.

Chorus:

Gloria Patri, et Fílio, et Spirítui Sancto, Sicut erat in princípio, et nunc, et semper, et in sæcula sæculorum. Amen. Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen.

J HAYDN – MISSA IN TEMPORE BELLI

KYRIF

Chorus and soloists:

Kyrie eleison, Christe eleison, Kyrie eleison. Lord have mercy, Christ have mercy, Lord have mercy.

GLORIA

Chorus:

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.
Domine Deus, Rex cœlestis,
Deus Pater omnipotens.

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee, we bless thee,
We worship thee, we glorify thee.
We give thanks to thee
for thy great glory.
Lord God, Heavenly King,
God the Father almighty.

(Mass cont'd)

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

Bass solo and Chorus:

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Chorus and Soprano solo:

Quoniam tu solus sanctus.
Tu solus Dominus
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
In gloria Dei Patris. Amen

Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.

Thou who takes away the sins of the world, Have mercy upon us. Thou who takes away the sins of the world,

Receive our prayer.

Thou who sits at the right hand of the Father,

Have mercy upon us.

For Thou only art holy.
Thou only art the Lord.
Thou only art the most high, Jesus Christ.
With the Holy Spirit
In the glory of God the Father. Amen

CREDO

Chorus:

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omni sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de caelis.

Solo Quartet and Chorus:

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato:
Passus, et sepultus est.

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,
Born of the Father before all worlds.
God of God, Light of Light,
Very God of very God.
Begotten, not made,
Being of one substance with the Father
By whom all things were made.
Who for us men
And for our salvation
Came down from heaven.

And was incarnate by the Holy Spirit
Of the Virgin Mary.
And was made man.
Crucified also for us
under Pontius Pilate:
He suffered, and was buried.

(Mass cont'd)

Et resurrexit tertia die, Secundum Scripturas. Et ascendit in cælum: Sedet ad dexteram Patris. Et iterum venturus est cum gloria. Judicare vivos et mortuos: Cuius regni non erit finis. Et in Spiritum Sanctum Dominum, et vivificantem: Qui ex Patre Filioque procedit. Qui cum Patre, et Filio Simul adoratur et conglorificatur: Qui locutus est per Prophetas. Et unam, sanctam, catholicam Et apostolicam Ecclesiam. Confiteor unum baptisma In remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

And on the third day he rose again, According to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kinadom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, Who proceeds from the Father and the Son. Who together with the Father and the Son is worshipped and glorified, Who spoke to us through the Prophets. And I believe in one, holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. I look for the resurrection of the dead, and the life of the world to come. Amen

SANCTUS

Alto & Tenor solos and Chorus:

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

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

BENEDICTUS

Solo Quartet and Chorus:

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

Chorus and Solo Quartet:

Agnus Dei, qui tollis peccata mundi: miserere nobis Agnus Dei, qui tollis peccata mundi: dona nobis pacem Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world, grant us peace.

Tonight's Soloists

Our soprano, mezzo-soprano and tenor soloists are engaged in post-graduate studies at the Royal Academy of Music and our bass similarly at the Royal College of Music. Cirencester Choral Society gratefully acknowledges the financial support of the Josephine Baker Trust for all four soloists in this evening's concert.

Helena Moore (soprano) read music at Trinity College Cambridge, graduating in 2018 and is currently a postgraduate scholar at the Royal Academy of Music. Having been awarded the Finzi Trust Scholarship and Bach Scholarship Helena studies with Elizabeth Ritchie and Iain Ledingham. Past leading opera roles include Galatea (Acis and Galatea), Pamina (Magic Flute), Gretel (Hansel and Gretel) Iphis (Jephtha), Servilia (La Serva Padrona), The Snow Child (Snow Child - new commission) and Venus (Venus and Adonis).

Recent oratorio engagements include Bach's St John and St Matthew Passions, Weinachtsoratorium and Mass in B Minor, Beethoven's Symphony No. 9, Brahms's Ein Deutsches Requiem, Handel's Dixit Dominus, Mahler's Symphony No. 4, and Mozart's Requiem at St Martin-in-the-Fields. As well as performing Mahler's Rückert Lieder with Cambridge University Symphony Orchestra, she has also sung solos with The Choir of St John's College, Cambridge and St John's Sinfonia with Andrew Nethsingha for

their termly Bach Cantata series, and Mascagni's Easter Hymn with the The Choir of King's College, Cambridge directed by Stephen Cleobury.

Whilst at University, Helena was a founding member of the chamber group 'Endelienta Baroque' as the solo soprano, which group continues to collaborate in recitals across the UK, specialising in Handel.



At the Royal Academy of Music, she has performed solos for the Kohn Foundation Bach Cantata series and has been selected as a Bach scholar for the new series 'Bach the European' working with Trevor Pinnock, Philippe Herwegge and John Butt. As a scholar on the Pembroke Lieder Scheme for two years, she worked regularly with Joseph Middleton and has been selected for masterclasses with John Mark Ainsley, Joan Rodgers, Amanda Roocroft, Audrey Hyland, as well as Susan Gritton and David Jones. She has also recorded solos with The Choir of Merton College, Oxford on Delphian Records and The Choir of Trinity College, Cambridge on Hyperion Records.

Helena is grateful to be supported by the Countess of Munster Musical Trust (as a recipient of the Derek Butler award), the Josephine Baker Trust, the Royal Academy of Music and Trinity College, Cambridge.

Amy Shaw (mezzo-soprano) was born in South Cumbria. She is currently studying for a Master of Arts in Vocal Performance at the Royal Academy of Music under the tutelage of Caitlin Hulcup, Yvonne Howard and Iain Ledingham. She is supported by the Josephine Baker Trust.



On the Oratorio platform, Amy has performed as a soloist for many societies and groups including the choral societies of Preston, Fleetwood, Ambleside, Bolton, Salford, Sedbergh and Arnside. The varied repertoire has included Elgar's The Music Makers, Handel's Messiah, Mendelssohn's Elijah, Mozart's Requiem, Durufle's Requiem and Rossini's Petite Messe Solennelle. Amy has been a finalist in the David Clover Festival for the past three years and was awarded the

Andrew Colt French Song prize (Jan 2017), The Lesley Garrett Opera Prize /Gold Award for British Song (Jan 2018), and The Sheffield Oratorio Prize (Jan 2019).

In her first opera scenes performance at RAM Amy performed Bianca from Britten's Rape of Lucretia. She also performed as part of the chorus in RAO's production of Handel's Semele, conducted by Laurence Cummings.

Before starting her studies at the Royal Academy of Music in September 2018, Amy was the Head of Music at Settle College in North Yorkshire for two years. She graduated from the University of Manchester in 2014 with an honors degree in Music, under the tutelage of John Powell.

Ryan Williams (tenor) is Essexborn and is currently a member of the prestigious Royal Academy Opera under the tutelage of Caitlin Hulcup and Iain Ledingham. In October 2014, he graduated from the University of Chichester with a first class honours degree in music performance. After University, Ryan spent 2 years on the choral scholarship scheme at Portsmouth Cathedral and went on to recieve a Masters in Music from the Royal Academy of Music.

Ryan is a highly experienced Choral singer. Highlights of his career include being a member of the inaugural Voces8 Scholarship programme, working with the Gabrieli Consort, The King's Consort and being a member of the Philharmonia Chorus.

As a soloist, Ryan has performed many Oratorio works, including Handel Messiah, Dvorak Stabat Mater, Mozart Requiem, Vaughan-Williams Mass in G minor, Haydn Nelson Mass and Mendelssohn Lauda Sion. He has performed regularly with the Royal Academy of Music/Kohn Music Foundation's Bach Cantata Series. This year Ryan Evangelised in Bach's St. Matthew Passion conducted by Trevor Pinnock.



In 2015 Ryan was a member of Glyndebourne Opera Academy under Mary King which inspired his passion for opera. Ryan's operatic roles include Jupiter (Semele) for Royal Academy Opera, Basilio/Curzio (Le Nozze di Figaro) for Beechwood Opera, Acis (Acis & Galatea) for City Wall Productions and Tamino (The Magic Flute) for the University of Chichester as well as selections of Faust and L'elisir D'amore in the Royal Academy of Music's Opera Scenes. Ryan is generously supported by the Josephine Baker Trust, the John and Heather Clemence Charitable Trust and the Mario Lanza Educational Foundation.

Peter Edge (*baritone*) is in his second year of Masters at the Royal College of Music, London, where he is tutored by Peter Savidge. Peter is extremely grateful for the support of the Walker Trust, the Draper's Company, the Kathleen Trust and the Josephine Baker Trust.

Peter's competition successes include the International Medal at the Llangollen International Eisteddfod, the Chris Treglown Memorial Award and RNCM Freckleton Prize. He also achieved Highly Commended in the Kathleen Ferrier Bursary Competition, the Brooks-van Der Pump English Song Competition and the RCM Lieder Competition.

Opera roles include Alfio Cavalleria Rusticana (Blackburn Cathedral), Antonio Le Nozze di Figaro (RCM, directed by Sir Thomas Allen), Don Alfonso Cosi Fan Tutte (Opera at the Athenaeum, Pall Mall), Dulcamara L'elisir d'amore (New Sussex Opera), Guglielmo Cosi Fan Tutte (Felici Opera), Littore Lincoronazione di Poppea (Longborough Festival Opera), Masetto Don Giovanni (Opera Loki and Felici Opera), Papageno Die Zauberflote (City of Manchester Opera), Snug and Theseus A Midsummer Night's Dream (RNCM and RCM) and Zaretsky Eugene Onegin (RCM).

Peter has been a Young Artist of Longborough Festival Opera for the last two years and will also join LFO as a chorus member in their 2019 production of Anna Bolena. In May 2018, Peter performed principal roles in three contemporary operas in collaboration with Tête à Tête Opera.



As an oratorio soloist, Peter has recently performed the solos in Bach's St John Passion and Handel's Messiah (St Martin in the Fields) and Verdi's Requiem (Elgar Concert Hall, Birmingham). Peter made his TV debut on S4C, at langollen, and also appeared in the BBC Film: Florence Foster Jenkins. Peter regularly sings on live BBC Radio 4, with the BBC Daily Service Singers, and has performed on BBC Radio 3, including performing live on BBC Radio 3's live drive time show: In Tune, with presenter Sean Rafferty.

The Corelli Orchestra

We again extened a warm welcome to the Corelli Orchestra. 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.

The Corelli now specialises in period-instrument performance and promoting a varied series of concerts in and around Cheltenham, as well as providing orchestras and ensembles for other promoters further afield. The orchestra has performed throughout the UK for various festivals, including the *Three Choirs*, and has appeared on BBC TV and Radio.

Tonight's players

Violin 1: Laurence Kempton, Alison

Townley, Miranda Dodd

Violin 2: Karen Raby, Marisa Miller,

Elliot Kempton

Viola: Kate Skeet, Nicky Pound

Cello: Imogen Seth-Smith, Spike Wilson

Bass: Elizabeth Harré **Flute**: Claire Heaney

Oboe: Mark Baigent, Cat Walker

Clarinet: Monica Leiher, Sarah Chestney **Bassoon**: Sophie Shone, Matthew Dodd

Horn: Steve Mcallister, Laura Morris **Trumpet**: Steve Bailey, Fank Stubbs

Timpani: Jonathan Morgan **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 combines 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 have some vacancies and in particular are looking 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. Visit **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

Jenny Hall
Andrea Hamilton
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Beryl Le Bars
Mary Ludbrook
Aideen McEvoy-Wilding

Cassie Greenhill

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
Diana Avedikian
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
Mary Macdonald
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

Simon Browning
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

William Brereton

Cirencester Choral Society's forthcoming events

Sat 23 November 2019
7.30 Circucester Parish Church

Faure Requiem Rutter Requiem



Corelli Ensemble Professional soloists

Tickets available late October

Tues 17 December 2019 7.30 Cirencester Parish Church

Christmas Concert

supporting the CHURN Project

- Carols for Choir and Audience
- Lydia Kenny Saxophonist Gloucestershire Young Musician 2018
- Judith Paris Seasonal Readings



Tickets available late November

Future concert dates

Sat 2 May 2020: Spring Concert Sat 5 December: Autumn Concert

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

The Society gratefully acknowledges:

The Jospehine Baker Trust for financial support for tonight's soloists; 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.



