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

Conductor: Carleton Etherington



Handel
*Coronation
Anthems*

Mozart
Coronation Mass

Elizabeth Green *soprano*

Clover Kayne *alto*

Dafydd Jones *tenor*

Jacob Phillips *bass*

Bristol Ensemble

(Leader: Simon Kodurand)

Conductor:

Carleton Etherington



Saturday 3 December 2022

7:30 pm Cirencester Parish Church

PROGRAMME

(Full texts of the two works are given in the centre of this programme)

PART I

Four Coronation Anthems

G F Handel (1685 - 1759)

(HWV 258 – 261)

- I** **Zadok the priest** *(after I Kings: 39-40)*
- II** **Let thy hand be strengthened** *(Psalm 89:13-14)*
1. *Let thy hand be strengthened*
 2. *Let justice and judgement be the preparation of thy seat*
 3. *Alleluia*



- III** **The King shall rejoice** *(Psalm 21: 1, 2, 3, 5)*
1. *The King shall rejoice*
 2. *Exceeding glad shall he be*
 3. *Glory and worship hast thou laid upon him*
 4. *Alleluia*

- IV** **My heart is inditing** *(after Psalm 45: 1, 10, 12; Isaiah 49: 23)*
1. *My heart is inditing of a good matter*
 2. *Kings' daughters were among thy honourable women*
 3. *Upon thy right hand did stand the Queen*
 4. *Kings shall be thy nursing fathers*

INTERVAL (20 minutes)

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

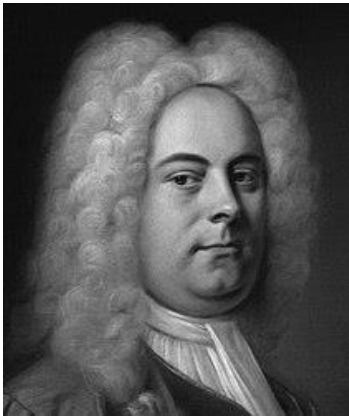
PART II

Mass in C (K317) 'Coronation Mass'

W A Mozart (1756-1791)

- I.** **Kyrie** *(chorus and soprano & tenor solo)*
- II.** **Gloria** *(chorus and quartet)*
- III.** **Credo** *(chorus and quartet)*
- IV.** **Sanctus** *(chorus)*
- V.** **Benedictus** *(quartet and chorus)*
- VI.** **Agnus Dei** *(quartet and chorus)*

GEORGE FRIDERIC HANDEL was born and educated in Halle, in what was then the realm of Brandenburg-Prussia. He began his professional career in Hamburg and then spent several years in Italy before briefly taking the post of Kapellmeister to George, Elector of Hanover, in 1710. He left that position, apparently to the annoyance of George, after being invited to London, where, in 1712, he decided to settle.



Over the next decade Handel further developed his career as an operatic, choral and orchestral composer. He had numerous patrons, but he benefitted, in particular, from the patronage of the Duke of Chandos, having been appointed house composer at Cannons, the duke's seat in Middlesex. During this period Handel re-established good relations with the Elector, now King George I of England, for

whom Handel's famous *Water Music* was performed on the River Thames in 1717. He was given the honorary title of Composer of Music for His Majesty's Chapel Royal in 1723 and, in the same year, set up his home at 25 Brook St in Mayfair, a Georgian house that he rented for the rest of his life¹. As one of the last acts of the King, Handel was naturalised as a British subject in February 1727.

Despite this royal approval, it was not automatic that he would have been the one called upon to write music for George II's coronation. George I had died suddenly in June 1727 and responsibility for his successor's coronation would normally have been that of the official court composer, William Croft. He, though, died in August, of that year and it was to Handel that the new monarch and his queen turned, rather than to Croft's successor, Maurice Greene. The newspapers announced on 9 September that '*Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the*

¹ *The house was established as the Handel House Museum in the early 2000s by musicologist Stanley Sadie and his wife, but in an interesting melding of cultures, it has since expanded to incorporate parts of No 23 where American rock star Jimi Hendrix lived in the 1960s. The museum is now known as 'Handel and Hendrix in London'.*

Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony'. Despite some agitation among the establishment at this choice of composer, Handel was determined to be his own man and resisted bishops' attempts to interfere with his choice of texts: "I have read my Bible very well and shall choose for myself." As it turned out, Handel followed closely in the footsteps of John Blow, Henry Purcell, Henry Lawes and William Turner who had written the music for the last coronation in which a queen consort had been crowned – the coronation of James II in 1685.

Given what we know of the planning lead times needed for successful ceremonial events today, the few weeks available for rehearsal proved far from adequate, despite a postponement in the coronation date from 4th to 11th October. As contemporary accounts attest, a degree of confusion abounded right up to the event itself. The first anthem was abandoned as the choirs had yet to reach their appointed places. At one point two anthems were begun by different choirs at the same time! Archbishop Wake, whose annotated copy of the printed order of service survives at Lambeth Palace, simply noted "*The anthem in confusion. All irregular in*

the music". (Jane Glover's extended account of the event in her book *Handel in London* is certainly a good read for those interested!)

In the service, 'Let Thy hand be strengthened' preceded 'Zadok the priest', but the order in which they will be performed tonight, using the Clifford Bartlett edition, is that of Handel's autograph score and the one normally followed today.

The words of **Zadok the priest** have played a part in every coronation since that of King Edgar in 973 while Handel's setting has been sung at all since 1727. The familiar orchestral opening builds anticipation towards a burst of sound from trumpets, timpani and voices at the seven-part choral entry. The anthem is powerful yet simple in its construction – conveying the message of the biblical text in a manner fit for the great abbey and the great occasion for which it was composed. Henry Lawes had set the same text for James II's coronation, but the contrast in musical style of the two anthems couldn't be greater. It is worth recalling Handel's source text from Kings I v 38-40:

³⁸ *So Zadok the priest, and Nathan the prophet, and Benaiah the son of Jehoiada, and the Cherethites, and the Pelethites, went down, and caused Solomon to ride upon king David's mule, and brought him to Gihon.*

³⁹ *And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon. And they blew the trumpet; and all the people said, 'God save king Solomon.*

⁴⁰ *And all the people came up after him, and the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them.*

Let thy hand be strengthened is the one anthem of the four that does not involve trumpets. In a typical three movement orchestral form, with a slower middle movement, it is more contemplative and less flamboyant than the other anthems. The contrast between the beautiful and lyrical slow movement and the joyous closing alleluia is particularly effective. The text is based on Psalm 89, v13-14:

¹³ *Thou hast a mighty arm: strong is thy hand, and high is thy right hand.*

¹⁴ *Justice and judgment are the habitation of thy throne: mercy and truth shall go before thy face.*

The King shall rejoice, despite some contrary historical records, was probably sung after the King's coronation in the service; the text referencing the placing of a crown would certainly suggest that. Set in four movements, it is grand and ceremonial in nature and ends with the second alleluia chorus of the set

of anthems. The text is taken from Psalm 21 v1-3, 5:

¹ *The king shall joy in thy strength, O Lord; and in thy salvation how greatly shall he rejoice!*

² *Thou hast given him his heart's desire, and hast not withholden the request of his lips.*

³ *For thou preventest him with the blessings of goodness: thou settest a crown of pure gold on his head.*

⁵ *His glory is great in thy salvation: honour and majesty hast thou laid upon him.*

My heart is inditing was written to celebrate the crowning of Queen Caroline. Its style is largely one of grace and intimacy, and entirely appropriate in addressing the queen and her daughters present. The text is based on the following verses of Psalm 45 v2, 9 and Isaiah 49 v23:

¹ *My heart is inditing a good matter: I speak of the things which I have made touching the king: my tongue is the pen of a ready writer.*

⁹ *Kings' daughters were among thy honourable women: upon thy right hand did stand the queen in gold of Ophir.*

²³ *And kings shall be thy nursing fathers, and their queens thy nursing mothers.*

WOLFGANG AMADEUS MOZART was 23 when he completed his Mass in C, for Salzburg Easter Day services in 1779. The mass is catalogued as K317 and known as the **Coronation Mass** to distinguish it from the six other masses in C that he wrote. To meet its intended purpose, the mass needed to be relatively short but ceremonial in nature and fully instrumented.



Mozart had only just taken on the role of Court Organist and Composer at Salzburg so would have been keen to make a good impression at his first Easter Day there. The mass acquired its nickname *Coronation Mass* early in the 19th century. It is generally accepted that the name recalls its subsequent use at the 1792 coronation in Prague of Francis II as Holy Roman Emperor. (Francis assumed the title of Francis I of Austria in 1806.)

The mass is an exciting work that moves at a fast pace. Solo vocal contributions are well integrated with the chorus sections – a recipe that certainly keeps performers on their toes! In his preface to the New Novello score used in tonight's performance, Michael Pilkington notes that in the original score the solo and chorus parts were written on the same four staves – indicative of Mozart's use of singers in the chorus to sing the solo parts and further evidence, perhaps, of the composer's wish to produce a fully integrated work.

Rather like his contemporary Joseph Haydn, Mozart is not shy of introducing one or two surprises: the reprise of the words 'Credo in unum Deo' at the very end of the Credo, and the soloists' 'Benedictus qui venit' in the middle of the chorus 'Hosanna in excelsis' are certainly unexpected!



Francis II, Holy Roman Emperor, 1792

G F HANDEL – FOUR CORONATION ANTHEMS

I. ZADOK THE PRIEST

Zadok the priest and Nathan the prophet anointed Solomon King.
And all the people rejoiced and said:
God save the King, long live the King!
May the King live for ever, amen, Alleluia.

II. LET THY HAND BE STRENGTHENED

Let thy hand be strengthened, and thy right hand be exalted.

Let justice and judgement be the preparation of thy seat!
Let mercy and truth go before thy face.

Alleluia.

~

III. THE KING SHALL REJOICE

The King shall rejoice in thy strength, O Lord.

Exceeding glad shall he be of thy salvation.

Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of his goodness, and hast set a crown of pure gold upon his head.

Alleluia.

IV. MY HEART IS INDITING

My heart is inditing of a good matter;
I speak of the things that I have made unto the King.

Kings' daughters were among thy honourable women.

Upon thy right hand did stand the queen in vesture of gold; and the King shall have pleasure in thy beauty.

Kings shall be thy nursing fathers, and queens thy nursing mothers.



King George II and Queen Caroline



W A MOZART – CORONATION MASS (K317)

KYRIE

Chorus and soprano & tenor solo:

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord have mercy,
Christ have mercy,
Lord have mercy.*

GLORIA

Chorus and quartet:

Gloria in excelsis Deo.
Et in terra pax
Homini-bus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
Propter magnam gloriam tuam.
Domine Deus, Rex cœlestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

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

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

*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.
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 and quartet:

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Fili-um Dei unigenitum.
Et ex Patre natum ante omnia sæcula.

*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.*

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
Consubstantiali Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de cœlis.

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

Et resurrexit tertia die,
Secundum Scripturas.
Et ascendit in cœlum:
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Iudicare vivos et mortuos:
Cujus 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 sæculi.
Amen.

SANCTUS

Chorus:

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

*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.*

*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 kingdom 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

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

BENEDICTUS

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 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.*

The Bristol Ensemble

We extend a very warm welcome this evening to the Bristol Ensemble, six years to the day since they first accompanied Cirencester Choral Society. The ensemble was founded in 1994 by violinist Roger Huckle. It is the city's only professional orchestra, comprising a core of 25 musicians and a further 50 musicians, all experienced players in a range of musical genres. The orchestra holds a pivotal position in South West music, presenting a varied programme of concerts and events in the region's major venues.

The orchestra is led tonight by baroque specialist Simon Kodurand. Simon studied at both the Royal College and Royal Academy of Music and pursues a varied career as violinist, presenter, and teacher. He joined the Bristol Ensemble in 2011 and was appointed Artistic Director in 2021. The players he leads tonight are:

Violin 1: Simon Kodurand, Beverly Westcott, Jane Sinclair, Mick Topping

Violin 2: Sellena Leony, Emily Blogg, Hannah Simons

Viola: Polly Wiltshire, Anna Leadbeater

Cello: Harriet Wiltshire, Juliet McCarthy; **Bass:** Dave Ayre

Oboe: Eric Wolfe, Tim Keasley; **Bassoon:** Joanne Mayne;

Horn: Mark Kane, Laura Tanner;

Trumpet: Simon Jones, Tom Shevlin, Hannah Opstad

Trombone: Garfield Austin, Will Hall, Luke Gilbert

Timpani: Anna Newman

Tonight's Soloists

Our four soloists are engaged in post-graduate studies at the Royal Academy of Music (EG, CK & JP) and the Royal College of Music (DJ). Cirencester Choral Society gratefully acknowledges the financial support of the Josephine Baker Trust for their participation in this concert.

Elizabeth Green (*soprano*) is a second-year postgraduate at The Royal Academy of Music, where she studies under Kate Paterson and is a Josephine Baker Trust Scholar.

Elizabeth started her singing career as a chorister at both Canterbury and Rochester Cathedrals, during which time she featured as chorister and soloist on commercial recordings for Regent Records and Decca Records.

She pursued her undergraduate studies at The Royal Conservatoire of Scotland, graduating with first-class honours. She received third prize in the Molly Robb prize for singing in the Kathleen Ferrier Junior Bursary Competition, successfully auditioned for the Associate Artist programme under the tutelage of Karen Cargill, and completed a year-long contract with the Scottish Opera Young Company. In December 2021, she performed the role of *Sandman* in Humperdinck's *Hänsel und Gretel* as a Young Artist for Westminster Opera Company, the performance of which was recently reprised at Château de Panloy, France.



At the Royal Academy, Elizabeth has played the roles of *Yum-Yum* (*The Mikado*) and *Almirena* (*Rinaldo*). She has performed the role of *Venus* in *Venus and Adonis* with Hampstead Garden Opera and *Gertrud* (*Hänsel und Gretel*) with Berlin Opera Academy under the Ian Donald Wilson Memorial Scholarship.

Oratorio performances have included Bach's *St John Passion* in Aachen, Germany, Handel's *Messiah* at Canterbury Cathedral, Haydn's *Creation* with Luton Choral Society, Karl Jenkins' *The Armed Man* with Lymington Choral Society, Bach's *B Minor Mass* with the Waverley Singers and *Haydn Harmoniemesse* with the Furness Bach Choir.

Elizabeth is also in demand as a recitalist, performing at venues such as Cobham Hall School, Christ Church Kensington and Canterbury Cathedral.

Clover Kayne (*mezzo*) is a recipient of the Hannah Horowitz Award on the Masters programme at the Royal Academy of Music. She studies with Kate Paterson and Marcus van den Akker and is coached by Jonathan Papp and James Baillieu. Since being at the Academy, Clover has been selected as a Josephine Baker Trust Artist, has competed in the finals of the Richard Lewis Award and was awarded the Charles Norman Prize.



Raised in the West Country, Clover's formal musical training began when, at 16, she gained a place on the Royal College of Music Junior Department Programme and was awarded the Concordia Foundation Prize for Singing. She subsequently gained first class honours in her undergraduate degree at the Guildhall School of Music and Drama, working with Sarah Walker, Eugene Asti and Felicity Palmer.

This season, Clover has been a member of the If Opera ensemble and has formerly been an Emerging Artist at Nevill Holt Opera. Her recent roles include Anna in Kurt Weill's *The Seven Deadly Sins* (National Youth Ballet); Hansel, *Hansel and Gretel* (East Anglia Opera); Cherubino, *Le Nozze di Figaro* (Cardiff Opera), as well as roles in performances at the Royal Academy and the Guildhall.

Concert successes include performing *Říkadla* for London Symphony Orchestra as part of their Janáček Discovery Day at LSO St Luke's; Mahler's Rückert Lieder with the Freude Orchestra; the world premiere of song cycle *Etched onto Me* by James Allen, for Barbican's 'Singing for Our Lives'; Vaughan Williams' Serenade to Music under the baton of Vassily Sinaisky at Milton Court; Shoenberg's Gurrelieder with the London Philharmonia, conducted by Esa-Pekka Salonen at both Royal Festival Hall and Basilique Cathédral de Saint-Denis..

A keen recitalist, Clover has performed in a growing number of locations, including St George's Bristol, Iford Manor, St Lawrence Jewry, Sidney Sussex College Cambridge and the Wiltshire Music Centre. Alongside this, Clover has made a name for herself in performing and reciting poetry. Her recitations have been broadcast on BBC Radio 4's Poetry Please programme.

Dafydd Jones (*tenor*) is an Ivor Llewellyn Foster Scholar, supported by the Leverhulme Arts scholarship, studying his masters under the tutelage of Nicky Spence, Edith Wiens and Caroline Dowdle at the Royal College of Music. Dafydd's proud to be a Samling Artist and is generously supported by the Munster Trust, the Josephine Baker Trust and the Ryan Davies Memorial Trust.

Recently, Dafydd made his international debut as Clotarco in *Armida* (Bregenz Festival) and made his role debut as Pastore in *L'Orfeo* (Garsington Opera) as an Alvarez Young Artist.

Other operatic roles include the title role in *Orpheus in the Underworld* (Royal College of Music International Opera Studio), Don Ottavio in *Don Giovanni* (OPRA Cymru), and Monostatos in *Die Zauberflöte* (Royal College of Music International Opera Studio).

A multiple prizewinner, Dafydd won the Brooks-Van der Pump English Song Competition and the Lie Askonas Competiton, at the Royal College of Music, and in the summer of 2021 the Prix Thierry Mermod at the Verbier Festival as a member of the Academy Atelier Lyrique.

Dafydd has also gained accolades in Welsh competitions, including winning the Osborne Roberts Memorial Prize – The Blue Ribband at the National Eisteddfod of Wales,

giving him the opportunity to perform at the North America Festival of Wales, Philadelphia, USA.

Equally in demand for his concert work, Dafydd has performed Handel's *Messiah*, Haydn's *Creation*, Stainer's *Crucifixion*, Bach's *Cantata BWV198*, and Mozart's *Requiem* and *Mass in C minor*.



Upcoming engagements see him performing in concerts in Switzerland and in the UK as well as his role debut as L'Arithmetique and La Rainette in Ravel's *L'Enfant et les sortilèges* and Il Principe Aprile in Respighi's *La bella dormiente nel bosco* in a double bill at the Royal College of Music in the Spring.

Jacob Phillips (*baritone*) is currently in his final year at the Royal Academy of Music studying under the tutelage of Mark Wildman and Ingrid Surgenor. His studies are generously supported by the Countess of Munster and the Josephine Baker Trust. Recent performance highlights include Zuniga *Carmen* and Count Almaviva *Le nozze di Figaro* for Opera Holland Park.



Jacob also performed Count Almaviva in extracts from *Le Nozze di Figaro* for the Royal Opera House, Covent Garden (Linbury Theatre) and will be reprising the role for RAO in Spring 2023.

Other roles include Gianni Schicchi (title role) for Royal Academy Opera, Don Giovanni (title role), Guglielmo (*Così fan tutte*) and Belcore (*L'Elisir d'amore*) as a West Green Opera young artist.

Concert soloist highlights include Mozart's *Coronation Mass* in Cadogan

Hall with the Royal Philharmonic Orchestra, *Brahms' Ein Deutsches Requiem* in King's College, Cambridge, and the title role in Mendelssohn's *Elijah*.

Simon Kodurand (*leader*) was appointed Artistic Director of the Bristol Ensemble in 2021 and has directed a number of projects with them since joining the ensemble in 2011. Equally at home on both the modern and baroque violin Simon pursues a varied career as violinist, presenter, and teacher.



Starting the violin at the age of thirteen Simon went on to study at both the Royal College and Royal Academy of Music with the assistance of the *Rowsoy Woof* scholarship. Since his London debut at the Purcell Room in 2004 Simon has performed and recorded with most of the orchestras and period ensembles in the UK, and has made numerous live broadcasts on the BBC, as well as American, Mexican, Polish, and French radio.



Carleton Etherington (*conductor*) has been the Society's Musical Director since January 2005. He is Organist and Minister 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 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 became the Society's rehearsal accompanist in 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. Jenny recently began a new career in nursing which she combines with her professional musical activities.

Our Members

Soprano

Dorothy Andrews; Liz Angell; Diana Boulton; Pippa Burgon; Sue Burton; Kate Butchart; Alison Crooks; Anne Davies; Gemma Finch; Liz Fleming; Alison Goodall; Anne Halstead; Andrew Hamilton; Patsy Jackson; Valerie Joyce; Beryl Le Bars; Mary Ludbrook; Aideen McEvoy-Wilding; Jayne McLoughlin; Jill Middleton; Anne Mingsins; Sue Nashe; Lesley Nelson; Penny Phillips; Katie Richardson; Susie Riggsby; Jilly South; Wiggy Talbot Rice; Diane Welch; Jackie Wilson

Alto

Frances Angus; Jo Birkin; Meg Blumsom; Mary Clayton; Diana Crane; Liz Dubber; Brenda Ferns; Nicola Grinham; Janet Hardy; Dorothy Hartridge; Julia Hasler; Ruth Hayman; Shân Hughes; Susan Jessop; Barbara Jones; Beryl King; Sonia La Fontaine; Jennifer May; Alison Maydom; Liz McGlynn; Gail Moss; Therese Munro-Warwick; Julia Nolan; Alison Norris; Lorna Page; Diana Polastro; Ann Pole; Sarah Powell; Ginny Ravenscroft; Caroline Ridgwell; Clemency Rubinstein; Pat Scott; Mary Simpson; Chris Sutton; Melanie Towle; Ghislaine Venn

Tenor

Robert Allcock; Amiyo Banerjee; Andy Crane; Rob Crow; Sue Gilks; Vic Gilks; Ros Ivison; John Mitchell; John Pinnington; Victoria Summerley; Pam Varey

Bass

Nicholas Arbuthnott; William Brereton; Tony Cole; Patrick Coleman; Rupert Hanbury; Richard Kinder; Michael Kirk; Robert Merrill; Tim Page; John Rees; Roy Richardson; Bob Selby; David South; David Spencer

Cirencester Choral Society's next concerts

Sat 20 May 2023

Cirencester Parish Church



Antonin Dvorak:

Mass in D major

&

Charles Gounod:

Messe Solennelle de Sainte

Cecile in G major.

Sat 25 Nov 2023

Cirencester Parish Church



Henry Purcell:

Hail Bright Cecilia

*and other works by Purcell,
master of the English Baroque*

Cirencester Choral Society welcomes membership inquiries. Singers interested in joining should visit the Society's website to find out what we offer and expect of our members and how to apply. We invite interest in all parts, wishing in particular to add to our bass and tenor ranks.

The Society gratefully acknowledges:

The Josephine Baker Trust for vocal soloist support

Gloucester Library for the hire of vocal scores;

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.

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



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