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CIRENCESTER  
C H O R A L  
SOCIETY

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Musical Director: Carleton Etherington

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**John Rutter**

*Magnificat*

**Edward Elgar**

*From the Bavarian  
Highlands*

*Imperial March*

Carleton Etherington  
*Conductor*

Millie Royle *soprano*

Thomas Hawkes  
*organist and pianist*

Musical and Amicable  
Society *orchestra*



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Saturday 3 May 2025, 7.30 pm  
Cirencester Parish Church

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# PROGRAMME

## Magnificat

Sir John Rutter (b. 1945)

*For soprano solo, mixed chorus and chamber ensemble*

1. **Magnificat anima mea** (*chorus*)
2. **Of a Rose, a lovely Rose** (*chorus*)
3. **Quia fecit mihi magna** (*chorus & solo*)
4. **Et misericordia** (*solo & chorus*)
5. **Fecit potentiam** (*chorus*)
6. **Esurientes** (*solo & chorus*)
7. **Gloria patri** (*chorus & solo*)



## 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.*

## Imperial March (Op. 32)

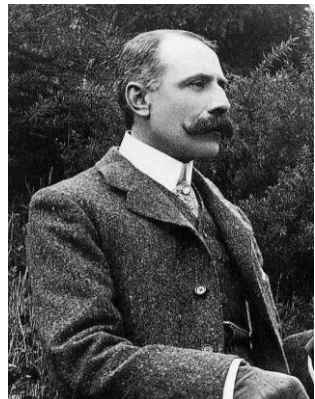
Sir Edward Elgar (1857-1934)

*Orchestral march written for Queen Victoria's Diamond Jubilee 1897 and arranged for organ by George C Martin (1844-1916).*

## From the Bavarian Highlands (Op. 27)

*Six choral songs (SATB) with piano accompaniment.  
Words from Bavarian Volkslieder and Schnadahüpfler,  
adapted by C. Alice Elgar.*

- I **The Dance**
- II **False Love**
- III **Lullaby**
- IV **Aspiration**
- V **On the Alm**
- VI **The Marksmen**



# SIR JOHN RUTTER

turns eighty in September. This significant birthday - for a very significant British composer - is being celebrated in concerts across the nation during 2025. Rutter, who was knighted for his services to music in 2024, is most widely known for Christmas carol compositions, but his now popular larger-scale choral works, including the *Gloria*, (1974) *Requiem* (1985) and *Magnificat* (1990), have also become established in the repertoire of choirs in the UK and in the USA in particular. We have chosen to mark this anniversary with a performance of the *Magnificat* which we last sang in 2008.

The Magnificat, or Song of Mary, is the Virgin Mary's song of praise upon realising that she was to bear the Son of God. It was spoken while visiting her cousin Elisabeth, an event commonly described as 'The Visitation' and described in St Luke's Gospel I vv35-55.



The Magnificat is one of the most familiar texts of the Christian liturgy and one of its most ancient. It continues

to be an essential element of Catholic and Protestant evening worship, and has been a favourite text for many choral composers over the ages, most notably J S Bach. Three other examples, by Vivaldi, Pachelbel and Durante, formed the core of our 'Abbey 900' concert celebrating the nine hundredth Anniversary of the founding of Cirencester's St Mary's Abbey in 1117.

Rutter had long held an ambition to write an extended Magnificat and eventually took his inspiration from the joyful celebrations - including dancing in the streets - that mark the Virgin's feast days in countries such as Spain, Mexico and Puerto Rico. Rutter's setting of the canticle has additions to the standard text in the form of a Latin Mass antiphon *Sancta Maria*, sung at feast days of the Virgin Mary (within Movement 7), and a setting of the Old English poem 'Of a rose, a lovely rose'. The work was first performed at the Carnegie Hall in New York in May 1990.

Rutter demonstrates his skill in fashioning contrasting musical styles and voice combinations across a wide dynamic range. Catchy rhythms, such as the urgent, off-beat '*Fecit potentiam*', will be earworms for the performers at least long after the performance is over! And, as in the best Magnificat settings, Rutter revels in capturing the varying moods of the text, such as evoking all the drama of '*dispersit superbos*' ('he hath scattered the proud') and a sense of calmness in the lilting rhythms of '*Esturiantes*'. After a veritable feast of variety and invention, the closing bars revisit the opening theme, bringing relief and then satisfaction as the *Amen* ring out in familiar Rutter style.

## SIR EDWARD ELGAR

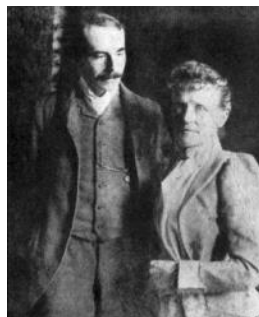
was 29 when he took on Caroline Alice Roberts as a new pupil. She was a published author of verse and fiction and eight years his senior. They married three years later in 1889 but, according to Elgar's biographer Michael Kennedy, '*Alice's family was horrified by her intention to marry an unknown musician who worked in a shop and was a Roman Catholic*'. Alice, though, clearly saw his potential, writing in her diary: '*The care of a genius is enough of a life work for any woman*'.

After a relatively unsuccessful spell in London trying to develop his career, the Elgars returned to Worcestershire to settle in Alice's home town of Great Malvern. During the first half of the 1890s he often struggled to keep his spirits up, but with Alice's support eventually gained recognition beyond the West Midlands, not least with an 1896 commission from Novello to write an Imperial March for Queen Victoria's Diamond Jubilee the following year.

Written for orchestra, Elgar's *Imperial March* was first performed at a concert in April 1897 and then played on several other occasions that year, including by massed bands at a Royal Garden Party on the anniversary of the Queen's coronation. The work was soon arranged for organ by George Martin, then organist at St Paul's. Today it remains a popular piece

with concert organists and is better known in this form than in the original orchestration.

The early 1890s, though, were not without some success for Elgar, including tonight's work *From the Bavarian Highlands*. The six songs, or 'scenes' recall memories of a series of holidays the Elgars enjoyed in the Bavarian Alps and were written on return from their 1894 trip.



The verses were penned by Alice in the style of the folk songs and ditties ('Schnadahüpfler') that had delighted them in their evenings of music and dance after days walking in the alpine scenery. Alice associated each song with the name of a place visited that presumably held special memories for them, rather like Elgar assigning the initials or nicknames of friends to his *Enigma Variations* (1899).

The songs, first performed at the Worcester Festival in 1896, were first set for piano accompaniment but later orchestrated. Elgar also recast three of the songs (I, III and VI) into the *Three Bavarian Dances* suite for orchestra, premièred in the same year (1897) as the *Imperial March*.

## RUTTER: MAGNIFICAT

### 1. Magnificat anima mea

Magnificat ánima mea Dóminum: et exultávit spíritus meus in Deo salutári meo.

Quia respéxit humilitátem ancíllae suae: ecce enim ex hoc beátam me dicent omnes generatiónes.

*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.*

### 2. Of a Rose, a lovely Rose

Of a Rose a lovely Rose, Of a Rose is all my song.

Hearken to me, both old and young, How this Rose began to spring;  
A fairer Rose to mine liking In all this world ne know I none.

Five branches of that rose there been, The which be both fair and sheen;  
The rose is called Mary, heaven's queen, out of her bosom a blossom sprang.

The first branch was of great honour: That blest Marie should bear the flow'r;  
There came an angel from heaven's tower To break the devil's bond.

The second branch was great of might, That sprang upon Christmas night;  
The star shone over Bethlem bright, That man should see it both day and night.

The third branch did spring and spread, Three kinges then the branch gan led  
Upon Our Lady in her child-bed, into Bethlem that branch sprang right.

The fourth branch it sprang to hell, The devil's power for to fell:  
That no soul therein should dwell, The branch so blessedfully sprang.

The fifth branch it was so sweet, It sprang to heav'n both crop and root,  
Therein to dwell and be our \*bote, So blessedly it sprang. (\*bote = salvation)

Pray we to her with great honour, She that bare the blessed flow'r,  
To be our help our succor, And shield us from the fiendes bond.

### 3. Quia fecit mihi magna

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

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

*For he that is mighty hath magnified me; and holy is his name.*

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

#### 4. Et misericordia

Et misericordia eius a progenie in  
progenies timentibus eum.

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

#### 5. Fecit potentiam

Fecit potentiam in brachio suo:  
Dispersit superbos mente cordis sui.

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

Deposuit potentes de sede, et  
exaltavit humiles.

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

#### 6. Esurientes

Esurientes implevit bonis: et divites  
dimisit inanes.

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

Suscepit Israel puerum suum,  
recordatus misericordiae suae.

*He remembering his mercy hath holpen his  
servant Israel.*

Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

*As he promised to our forefathers,  
Abraham and his seed for ever.*

#### 7. Gloria Patri

Gloria Patri, et filio, et Spiritu Sancto.

*Glory be to the Father, and to the Son, and  
to the Holy Spirit.*

Sancta Maria succurre miseris,  
iuva usilanimes  
refove flebiles;  
ora pro populo, interveni proclero,  
intercede pro devoto, femineo sexu;  
sentiant omnes tuum iuvamen,  
quicumque tuum sanctum implorant  
auxilium. Alleluia.

*O holy Mary, help, we pray, all in need,  
strengthen those whose spirit fails,  
comfort those whom grief assails;  
pray for thy people here, for thy holy church  
so dear; intercede for all thy servants,  
mother of all women: grant us all the favour  
of thy gracious help; succour us, comfort us,  
we humbly implore thee. Alleluia.*

Sicut erat in principio, et nunc, et  
semper, et in saecula saeculorum.  
Amen

*As it was in the beginning is now and ever  
shall be, world without end.  
Amen*



Carnegie Hall, New York,  
where Rutter's *Magnificat*  
was premièred in May 1990.

# ELGAR: FROM THE BAVARIAN HIGHLANDS

## I. The Dance

Come and hasten to the dancing  
Merry eyes will soon be glancing,  
Ha! My heart upbounds!  
Come and dance a merry measure,  
Quaff the bright brown ale my treasure,  
Hark! what joyous sounds!

Sweet-heart come, on let us haste  
On, on, no time let us waste,  
With my heart I love thee!  
Dance, dance for rest we disdain,  
Turn, twirl and spin round again,  
With my arm I hold thee!

Down the path the lights are gleaming,  
Friendly faces gladly beaming  
Welcome us with song.  
Dancing makes the heart grow lighter,  
Makes the world and life grow brighter  
As we dance along!

## II. False Love

Now we hear the Spring's sweet voice  
Singing gladly thro' the world;  
Bidding all the earth rejoice.

All is merry in the field,  
Flowers grow amid the grass,  
Blossoms blue, red, white they yield.

As I seek my maiden true.  
Sings the little lark on high  
Fain to send her praises due.

As I climb and reach her door,  
Ah! I see a rival there,  
So farewell for evermore!

Ever true was I to thee,  
Never grieved or vexed thee, love,  
False, oh! false, art thou to me.

Now amid the forest green,  
Far from cruel eyes that mock  
Will I dwell unloved, unseen.

## III. Lullaby

Sleep, my son, oh! slumber softly,  
While thy mother watches o'er thee,  
Nothing can affright or harm thee.  
Sleep oh! sleep, my son.

Far away  
Zithers play,  
Dancing gay,  
Calls today.

Vainly play  
Zithers gay,  
Here I stay  
All the day

Happily  
Guarding thee,  
Peacefully  
Watching thee.

Sleep, my son, oh! slumber softly,  
While thy mother watches o'er thee,  
Nothing can affright or harm thee.  
Sleep oh! sleep, my son.

## IV. Aspiration

Over the heights the snow lies deep,  
Sunk in the land in peaceful sleep;  
Here by the house of God we pray,  
Lead, Lord, our souls today.

Shielding, like the silent snow,  
Fall His mercies here below.

Calmly then, by the snow-bound land,  
Rest we in His protecting hand:  
Bowing, we wait His mighty will,  
Lead, Lord, and guide us still.

## V. On the Alm

A mellow bell peals near,  
It has so sweet a sound;  
I know a maiden dear  
With voice as full and round.

A sunlit alm shines clear,  
With clover blossoms sweet;  
There dwells my maiden dear,  
And there my love I meet.

There flying with no fear  
The swallows pass all day,  
And fast, my maiden dear,  
Sees chamois haste away.

I cannot linger here,  
I cannot wait below;  
To seek my maiden dear,  
I, to the alm, must go.

The mountain's call I hear,  
And up the height I bound;  
I know my maiden dear  
Will mark my Juchhé\* sound.

Rejoicing come I here  
My flaxen-haired sweet-heart;  
I love thee, maiden dear,  
Nay! Bid me not depart!

\* *a yodelling sound*

## VI. The Marksmen

Come from the mountain side,  
Come from the valleys wide,  
See, how we muster strong,  
Tramping along!

Rifle on shoulder sling,  
Powder and bullets bring,  
Manly in mind and heart,  
Play we our part.

Sure be each eye today,  
Steady each hand must stay,  
If in the trials we  
Victors would be!

Sharp is the crack! 'tis done!  
Lost is the chance, or won;  
Right in the gold is it?  
Huzza! The hit!

The sun will sink and light the west  
And touch the peaks with crimson glow;  
Then shadows fill the vale with rest  
While stars look peace on all below.

In triumph then we take our way,  
And with our prizes homeward wend;  
Through meadows sweet and new-  
mown hay,  
A song exultant will we send.





## The Josephine Baker Trust

*has been providing financial support for our engagement of young professional soloists since 2019. The Trust was founded in 2000 by Josephine Baker (1938-2018), or Jo Reader as she was generally known. Although a hands-on working farmer of a renowned herd of Jersey cows, she used her inherited wealth to support numerous good causes in her home area of Surrey.*

*As the daughter of the 1930s professional mezzo soprano Mary Baker, Jo had a life-long passion for music. She established the Trust to give young singers worthwhile opportunities to gain practical performing experience while at the same time ensuring a realistic fee would be paid for their services.*

*Through audition, the Trust supports the developing careers of the most promising young professional singers studying at the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music and Drama, and now also the Royal Birmingham Conservatoire.*

*Approved choirs, of which Cirencester Choral Society is one, may apply to the Trust for grants to facilitate the engagement of accredited singers for concerts in which a professional orchestra is providing accompaniment. We gratefully acknowledge the receipt of such a grant for this evening's performance.*

## Tonight's Soloist

**Millie Royle** (*soprano*) is currently in her third year of undergraduate studies at the Royal Birmingham Conservatoire (RBC) under the tutelage of Amanda Roccroft.



A performer from a young age, she began her training in musical theatre, performing with local theatre groups within Greater Manchester. Many years of one-to-one singing lessons ensured success in 2021 when she obtained a place at The Glyndebourne Academy, an operatic development project aiming to support gifted and talented young singers. Additionally, in 2022 she was awarded the RBC Oakley/Christie Scholarship which earned her the opportunity to perform as the soprano soloist in Mozart's *Requiem* with London Lawyer's Music

in both London's Holy Sepulchre Church as well as the Church of Saint-Vincent-de-Paul in Paris.

In her second year, Millie was the recipient of the Collingwood Prize in the Kathleen Ferrier Society Bursary Competition and has only just recently worked as the soprano cover for Birmingham Royal Ballet's world premiere production of *Luna* in Birmingham and London theatres.

During her time at Royal Birmingham Conservatoire, she has enjoyed performing in a multitude of projects, concerts and operas. Her past roles include Second Spirit in Massenet's *Cendrillon*, the Sandman in Humperdinck's *Hansel and Gretel*, Mélisande in Dukas' *Ariane et Barbe-bleue* and Emmie in Britten's *Albert Herring*. She is very much looking forward to exploring the role of Belinda in Henry Purcell's *Dido and Aeneas* as part of RBC's upcoming Summer Opera in June!

Outside of singing, Millie enjoys spending quality time with her friends and family whilst also taking herself out on an occasional run! She is eternally grateful to the Josephine Baker Trust for providing her with the opportunity to perform alongside Cirencester's fantastic choral society for what looks to be a wonderful evening of music!



*Of a rose, a lovely rose  
(Anon. circa 1400)*

*Lestenynt lordynges, both elde and yinge,  
How this rose began to sprynge;  
Swych a rose to myn lykynge  
In al this word ne knowe I non.*

*The aungil came fro hevene tour  
To grete Marye with gret honour,  
And seyde sche xuld bere the flour  
That xulde breke the fyndes bond.*

*The flour sprong in heye Bedlem,  
That is bothe bryht and schen:  
The rose is Mary, hevene qwen,  
Out of here bosum the blosme sprong.*

*The ferste braunche is ful of myht,  
That sprong on Cyrstemesse nyht,  
The sterre schon over Bedlem bryht,  
That is bothe brod and long.*

*The secunde braunche sprong to helle,  
The fendys power down to felle:  
Therein myht non sowle dwelle;  
Blyssid be the time the rose sprong!*

*The thredde braunche is good and swote,  
It sprang to hevene, crop and rote,  
Therein to dwellyn and ben our bote;  
Every day it schewit in prystes hond.*

*Prey we to here with gret honour,  
She that bar the blyssid flour,  
She be our helpe and our socour  
And schyld us fro the fyndes bond.*



## The Musical and Amicable Society and tonight's players

The original Musical and Amicable Society was founded in 1762 by James Kempson, who directed the choir at St Bartholomew's Chapel, Birmingham. Together with fellow musicians from St Philip's Church (now Birmingham Cathedral), Kempson and his singers gathered on a regular basis at Cooke's tavern in the Cherry Orchard "for practice and recreation"!

In 2003, Kate Fawcett and Martin Perkins revived this historic society as a collective of professional period-instrument specialists, performing in combinations ranging from small ensembles to full orchestra. Our presiding ethos is one of chamber music – however large or small the formation – where each and every performer has a significant role to play.

Large-scale performances in 2023 included Bach *St Matthew Passion* in Tewkesbury and Abergavenny, *St John Passion* in Worcester, Verdi *Requiem* in Oxford, Haydn *Creation* in Southwell and the modern première of Stradella's opera *La Forza dell' Amor Paterno* in Birmingham. With smaller forces, we have toured our Art of Fugue string quartet programme, combining Bach and poetry (supported by the Continuo Foundation) and launched our Fiddlers Three project, featuring music from the Restoration Court.

The 2024-25 season sees us performing Bach in Southwell Minster, Lichfield, and Worcester cathedrals, Mendelssohn's *Elijah* in the Sheldonian Theatre, Oxford, and performing Bach's *Brandenburg Concertos* at the Three Choirs Festival. We are delighted to be joining Cirencester Choral Society again this evening.

**Violin 1:** Shulah Oliver, Noriko Tsuzaki, Grace Shepherd

**Violin 2:** Fiona Swadling, Sue Meteyard

**Viola:** Emma Sheppard, Kate Skeet

**Cello:** Roz Gladstone, Jenny Chaddock

**Bass:** Elizabeth Harré

**Flute:** Joanna Preston

**Oboe:** Victoria Brawn

**Clarinet:** Heather Graham Redfearn

**Bassoon:** Jo Mayne

**Horn:** James Topp

**Timpani:** Matt Green

**Percussion:** Keith Price, Ryan Hepburn

**Harp:** Vera Styles

**Organ:** Thomas Hawkes



# 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 our **Musical Director** since January 2005, and we were delighted to celebrate his 20<sup>th</sup> anniversary at our first rehearsal this term. 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, before moving to Tewkesbury, held posts at St Bride's Fleet Street and Leeds Parish Church.

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.



**Thomas Hawkes** was appointed as our **Accompanist** in September 2024. Thomas was born in Paderborn, Germany, where he had his first organ lessons with Ulrich Schneider and Andreas Konrad and his first organist role at St Christopher's Garrison Church. He then spent two years learning organ with Jonathan Lilley at Ely Cathedral before going to the University of York where he completed his Music BA and Postgraduate Diploma in 2017.

Thomas then held posts at St Edmundsbury Cathedral, King Edward's School, Witley, and St David's Cathedral (where he was the acting Assistant Director of Music). He subsequently spent a year studying Church Music at the Hochschule für Musik in Freiburg im Breisgau, where he studied organ and choral conducting. From September 2023, Thomas was Chapel Organist at Stowe School in Buckinghamshire. In July 2024 he was appointed Organist and Choir Master at Cirencester Parish Church.

Thomas has performed on television and radio for BBC Wales and is featured on the St David's Cathedral choir 2022 Christmas CD. Thomas frequently works as a choral conductor and accompanist, and has worked with ensembles including Leeds Festival Chorus, Stowmarket Chorale and the University of York Choir. Thomas is also a regular accompanist for the Freiburger Münster choirs. Outside of music, he enjoys reading about history and watching Doctor Who.

## JOIN US!

Do you love singing? Did you sing at school and have always wanted to take it up again? At CCS we are always thrilled to welcome new members and pride ourselves on being a very friendly choral society. We work hard but we have fun and there is a genuine sense of mutual support among the various sections of the choir. We don't audition, but we do expect singers to be reasonably competent, and conscientious when it comes to learning the music. Here is what choir members have recently said about us:

*"I joined the choir partly because I had such a quick and warm response from Tim. I was then greeted at my first rehearsal and introduced to the people I was sitting next to. This was lovely, and the people in my row were always welcoming and chatted to me before and after."*

*"I really enjoy the choir. It's such a thrill to sing with so many people and make such an impressive sound."*

*"I enjoy the rehearsals and Carleton's high standards and encouragement."*

*"I love singing music of consequence - important pieces that have and will last for centuries."*

We rehearse on Tuesday evenings at 7.30pm from September through to May. If you are interested in joining us, then please feel free to approach someone at the concert this evening or else visit our website for more information at [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk). The Society is a registered charity and affiliated to Making Music. See the back cover for details of our next concert.

## WHAT THE CRITICS SAY

We also invite independent musicians to our concerts to write reviews for local media. They can all be found on the History section of our website, but here are two extracts from the reviews of our most recent concerts:

*Cirencester Choral Society concerts always provide high-quality music for our town, and it was a treat to have the period instruments of The Musical and Amicable Society Players so appropriately accompanying the excellent choir. But particular congratulations must go to Thomas Hawkes, standing in as Guest Conductor for the evening, who danced the choir, orchestra and soloists through an evening of pleasure!*

*'English Masters' - Purcell and Linley Concert, 23 November 2024.*

*"The choral attack at the start of Stanford's Te Deum, which opened the concert, grabbed the attention and showed a superbly disciplined and confident chorus, with excellent intonation. The success of the whole evening must be attributed, above all, to the conductor Carleton Etherington. He has an intuitive grasp of the musical structure of a movement. One sensed this in the opening Te Deum when the lead into recapitulation (and its tempo) felt so right, as if it could not be done any other way – a sign of an outstanding performance."*

*Stanford Centenary Concert, 4 May 2024.*

# Our Members

## *Soprano*

Dorothy Andrews  
Jane Beckett  
Diana Boulton  
Pippa Burgon  
Sue Burton  
Clare Campling  
Liz Cook  
Alison Crooks  
Liz Fleming  
Alison Goodall  
Andrea Hamilton  
Valerie Joyce  
Mary Ludbrook  
Aideen McEvoy-Wilding  
Jayne McLoughlin  
Jill Middleton  
Anne Mingins  
Sue Nashe  
Lesley Nelson  
Kate Parker  
Helen Peggs  
Fern Pember  
Penny Phillips  
Susie Rigsby  
Jilly South  
Wiggy Talbot Rice  
Esther Thackeray  
Catherine Walton  
Diane Welch  
Sarah Wilkinson  
Jackie Wilson

## *Alto*

Frances Angus  
Jo Birkin  
Meg Blumsom  
Mary Clayton  
Diana Crane  
Liz Dubber  
Brenda Ferns  
Linda Goodhew  
Nici Grinham  
Clare Hannah  
Julia Hasler  
Ruth Hayman  
Lindsey Jones  
Beryl King  
Sonia La Fontaine  
Jennifer May  
Alison Maydom  
Liz McGlynn  
Julia Nolan  
Alison Norris  
Lorna Page  
Di Polastro  
Ann Pole  
Sarah Powell  
Ginny Ravenscroft  
Jane Read  
Mary Simpson  
Shân Smythe  
Chris Sutton  
Melanie Towle  
Ghislaine Venn

## *Tenor*

Rob Allcock  
Andy Crane  
John Deacon  
Philip Dinkel  
Sue Gilks  
Vic Gilks  
Ros Ivison  
Barbara Jones  
Therese Munro-Warwick  
Ed Pigott  
John Pinnington  
Victoria Summerley  
Pamela Varey

## *Bass*

Julian Ainsworth  
Nicholas Arbuthnott  
William Brereton  
Patrick Coleman  
Ray Cook  
Jeremy Field  
Rupert Hanbury  
Richard Kinder  
Michael Kirk  
Peter McLoughlin  
Rober Merrill  
Nigel Mott  
Tim Page  
Roy Richardson  
Francis Sheppard  
David South



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Founded in 1986, Tanners is based in Cirencester, the capital of the Cotswolds. Offering practical and proactive legal advice with a personal touch, we help to ensure you can achieve your goals smoothly and on schedule.

Our team consists of friendly legal experts who have worked all over the UK and internationally, and our exceptional experience and strong links with the local community make us the ideal choice when you need advice you can rely on.

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*Cirencester Choral Society gratefully acknowledges Tanners' financial contribution to the staging of this concert*

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# Cirencester Choral Society's next concert

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**Sat 22 Nov 2025**  
**Cirencester Parish Church**

**Joseph Haydn -**  
***The Creation***

*- an oratorio relating the biblical story of the chaos of the universe before earth's creation, the six days of creation, and the story of Adam and Eve*

**Carleton Etherington**  
*(conductor)*

**Professional**  
**orchestra and soloists**

*Tickets available online in the autumn and from local outlets in late October.*

Haydn's Creation was first performed by Cirencester Choral Society in 1867, just four years after the first recorded mention of its existence. The occasion showed how far the Society had come in such a short time and the reporter from *The Wilts and Gloucestershire Standard* was clearly impressed:

*"The choruses were sung by members of the Society, to the number of about 100. . . . The orchestra, which occupied the whole width of the room at the entrance, was admirably arranged. Flowers, ferns and evergreens were tastefully disposed about it, and when the performers had taken their seats, a very pretty effect was produced. . . . It is impossible in the limited space at our disposal to do justice to all the merits of the splendid performance on Thursday evening. It is many years since a complete oratorio was performed in this town. Never before has such a task been undertaken by the Cirencester Choral Society, and we cannot but regard the result as in the highest degree satisfactory."*

That certainly sets us a high bar! Do join us for the Society's ninth performance.

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## **Cirencester Choral Society gratefully acknowledges:**

Tanners Solicitors, LLP - *for supporting concert expenses;*  
Josephine Baker Trust - *for subsidising young professional soloists' fees;*  
Cirencester Parish Church - *for facilitating the use of this venue;*  
Our Town Council and Corinium Museum - *for providing box office facilities;*  
Gloucester Music Library - *for the hire of scores;*  
Our loyal audience - *on whose support we depend for a successful future.*

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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](http://www.cirencester-choral-soc.org.uk)



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