

# Salisbury Choral Society

## NEWSLETTER

THURSDAY 17<sup>TH</sup> JUNE 2021

Welcome to another edition of ramblings from the conductor!

I hope the newsletter continues to find you well.

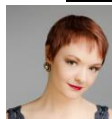
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### From the Archives: 2013

We continue our reminiscing by trawling the archives from **2013** for Salisbury Choral Society and Winchester City Festival Choir. Apologies again if this reminiscing is before your time in your respective choir, but it gives us a chance to look back at what we've achieved in the last decade or so, plus it's a chance to discover choral music that you might have missed out on singing!

I have to say that looking back to 2013 leaves me feeling exhausted. It seems that it was a very busy year!

At the beginning of the year, Winchester City Festival Choir had their annual concert at St. Swithun's in **January** (or it might have been the beginning of **February**). Unusually, the programme was almost entirely made up of secular choral works. The main work in the second half of the concert was Carmina Burana by the German composer and music educator Carl Orff (1895 - 1982). Two of



the three soloists for "Carmina" (Paul du Plessis Smith and Will Houghton) sang for the come and sing performance hosted by Salisbury Choral in 2011; see the newsletter from a fortnight ago to read about them. The soprano soloist was **Rosalind Coad** *pictured left*.

We had a battalion of percussionists plus members of **Romsey Abbey Girls' Choir**, which at the time, was led by Diane Williams, to sing the "Ragazzi" section of the piece. Last and by no means least, we had **Gilly Slot** and **Gwilym Stacey** at the grand pianos (Carmina Burana requires two pianos; my emails from 2012 discussing hire of a grand piano make for interesting reading!) The first half of the concert featured [Bob Chilcott: The Making of the Drum](#) which had been one of the works that was used in the summer sing of 2011. This is a challenging piece for choir and marimba, with extra percussion parts played by members of the choir! The Romsey Abbey Girls had a solo spot and sang two pieces by Howard Goodall and Paul Mealor respectively (*more about Paul Mealor in a minute*). Finally, as if this wasn't enough, we managed to slot in a piece for solo trumpet and percussion called 4<sup>th</sup> Dimension by a local composer called Alan Pring (*pictured right*). The solo trumpeter was Alan's son Peter.





For **WCMF 2013**, it was the turn of yours truly to preside over a Festival concert for the first time! Winchester City and Sarisbury joined forces with Overton to sing [Beethoven: Mass in C](#) and [CPE Bach: Magnificat](#) in **Romsey Abbey** (CPE Bach, pictured left, was the fifth child and second surviving son of JS Bach). This was quite an ambitious programme; definitely not one that was chosen by me... indeed, I personally would have preferred to conduct repertoire that I was more familiar with for my first appearance... but everything went well in the end, as it always seems to! Two of the soloists (soprano Alison Hill and tenor Nick Madden) sang for the WCFC annual concert in 2012; refer back to last week's exciting episode to read about them! The other two soloists were mezzo soprano [Ruth Massey](#) (pictured right) and bass-baritone [Aidan Smith](#) (pictured left). For the record, I think the Romsey concert was first in 2013, the Winchester concert was [Mendelssohn: Elijah](#), which was a late change as it was due to be Mendelssohn's earlier oratorio St. Paul. I think there was a problem in sourcing enough copies to perform the latter in 2013.



In **June / July**, the Winchester City Festival Choir had its annual "summer sing", which focused on three movements of [From the Bavarian Highlands](#) by Edward Elgar. Alongside this, the summer singers had a go at learning [Ubi Caritas](#) by the Welsh composer [Paul Mealor](#) (pictured right). This motet came to fame when it was performed at the wedding of William and Kate in 2011. We were joined by composer and conductor [Andy Wareham](#) (pictured left) who worked with the summer singers on the motet.



In **October**, Sarisbury Choral again joined forces with a number of other musical users of the Sarisbury Green Community Centre for a lighter / popular programme of music; four movements from [The Sprig of Thyme](#) by John Rutter and the Hallelujah Chorus from Messiah, which meant that our set received a standing ovation at the end! For the first time, our pianist was **Sophie Aynsley**, who has been Sarisbury's resident accompanist since September 2013.

In **December**, Sarisbury Choral quite bravely programmed JS Bach: Cantata 140 for their Christmas concert alongside items from Carols for Choirs 2. WCFC readers might be interested (and amused) to know that Sarisbury have for a while been using Carols for Choirs 1, 2 and 3 on rotation for their Christmas concerts! The soloists for the evening were **Sophie Pentecost** (daughter of Annie Woodward from WCFC and now Sophie Burford) and **Phil Stokes**. **James Eaton** was at the organ again and we had a "scratch" orchestra for the Bach and the audience carols.



Winchester City had a carol concert at Littleton, which was kept fairly simple, mainly because at the very end of **November / early December**, members of WCFC spent a long weekend singing carols to visitors at the Christmas Market in Cologne and a short performance in Cologne Cathedral.

What a year!!!

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That's all for this week folks, I hope you've enjoyed having a newsletter again this week.

Stay safe and keep singing!

*Graham*