



Friendship Concert

K.I.T. Philharmonic Orchestra and Choir

Carlton Male Voice Choir

Friday 4th October 2019

St Mary's Church, Nottingham

A WELCOME FROM THE CHOIR'S PRESIDENT

We are delighted to welcome the Karlsruhe Institute of Technology Kammerchor and Philharmonic Orchestra to Nottingham and to this joint concert with Carlton Male Voice Choir.

This is part of the 50th anniversary celebrations of the twinning arrangements between our two great Cities and we have been delighted to host them for a few days and show them a little of what Nottingham has to offer.

We had the honour of being hosted by them last year in Karlsruhe and this provided the opportunity for us to see their city and take part in a very successful joint concert in their Stadtkirch - where there was a two minute standing ovation from the audience!! I would like to place on record our grateful thanks to Hardev Singh and the Haydn Green Foundation for sponsoring the concert this evening and supporting our efforts.

Many thanks for joining us - I am sure that we are in for an interesting and enjoyable musical experience.

Colin Bailey - President



Carlton in Karlsruhe, June 2018'

The Lord Mayor of Nottingham

2019 celebrates 50 years of friendship between our two cities. The long-standing friendship between Nottingham and Karlsruhe is a real celebration of international cooperation and friendship.

Nottingham's official friendship with Karlsruhe began on 22nd July 1969 when our Lord Mayor at the time, Alderman William G.E. Dyer was invited to Karlsruhe by their then Oberbürgermeister Günther Klotz, to seal our cities partnership with a handshake during a city council session in Karlsruhe town hall

It is now wonderful to see the strong relationship both of our cities have built together over this span of time, and pleasing to see all of the great things that have come as a result of our friendship. Most notably, Nottingham's (award winning) tram system, which would not be what it is today without the advice and support of colleagues in Karlsruhe.

Here's to the next 50 years – seeing that continuation of our cities friendship forge forward and continue grow over future years.

Councillor Rosemary Healy



A Welcome from the Chief Mayor of Karlsruhe

Für viele Musikfreunde unserer Stadt war der Auftritt des Carlton Male Voice Choir im vergangenen Jahr in der Karlsruher Stadtkirche ein mitreißendes Erlebnis. Ich begrüße es deshalb sehr, dass nun der Konzertchor des KIT, des Karlsruhe Institute of Technology, im Gegenzug nach Nottingham eingeladen wurde.



In diesem Jahr feiern wir das 50-jährige Bestehen unserer Städtepartnerschaft. Aus ihr haben sich unzählige herzliche Begegnungen und Freundschaften entwickelt, aber auch ein reger Kulturaustausch.

Der KIT-Konzertchor ehrt die große englische Chortradition, die in Deutschland höchste Wertschätzung genießt, durch die Aufführung eines Werkes der englischen Komponistin Ethel Smyth. Karlsruhe darf sich ebenso als „Stadt der Chöre“ bezeichnen, denn das Chorsingen wird in unserer Stadt durch zahlreiche kirchliche und säkulare Ensembles ausgiebig gepflegt.

Ich wünsche dem gemeinsamen Konzert des Carlton Male Voice Choir und des KIT Konzertchors einen großen Erfolg und viele begeisterte Zuhörer!

A handwritten signature in black ink that reads "Frank Mentrup". The signature is written in a cursive, slightly stylized script.

Dr. Frank Mentrup Oberbürgermeister

English version

Many friends of music enjoyed a thrilling event when the Carlton Male Voice Choir performed in the “Stadtkirche” Karlsruhe during their visit last year. Therefore, I appreciate that, in return, the Concert Choir and the Philharmonic Orchestra of KIT were invited to Nottingham.

This year, we celebrate the 50th anniversary of the twinning arrangements between our two cities. From those, countless encounters, acquaintances and friendships arose, likewise a busy cultural exchange.

The Concert Choir of KIT honours the great British choral tradition, which is held in highest esteem in Germany, by performing a work of the British composer Ethel Smyth. Karlsruhe may also be called “City of Choirs”, as singing in choirs is practised in our city in numerous ensembles dedicated to both sacred and secular music.

I wish all performers of the joint concert of the Carlton Male Voice Choir and the Concert Choir of KIT great success and a delighted audience.

Translation by Jan Bader



The

Concert Choir of the Karlsruhe Institute of Technology

In 1978 the choir was founded by Werner Pfaff as the Karlsruhe University Choir. Since 1988 the choir has been conducted by Nikolaus Indlekofer. In 2006 the University of Karlsruhe and the Federal Research Centre Karlsruhe associated to the Karlsruhe Institute of Technology (KIT). One year later the choir changed its name into Concert Choir of KIT and Nikolaus Indlekofer was appointed Musical Director of the KIT in 2008.

In 1978 the choir started with only 20 members and has continuously grown to approximately 140 members. Most of them are students or staff members of the KIT. Besides growing in number, the choir has developed its musical quality and become a distinguished member within the cultural scene of the city and the region of Karlsruhe. The choir is inherent part of the 'Bad Frauenalb Monastery Festival'. At the popular 'Karlsruhe Fest' it performed Orff's 'Carmina Burana' and Theodoraki's 'Canto General' in front of an audience counting 30,000 people. On the occasion of the 50th anniversary of friendship between France and Germany in 2012 the choir was invited to France and performed Beethoven's 9th Symphony in the cathedral of Reims, the coronation cathedral of the French kings. In 2013 the choir participated in Verdi's Nabucco in front of the impressive silhouette of the Karlsruhe Palace.

The choir has already been awarded the title of 'A Baden Master Choir' twice in the highest category of a choral competition held by the Baden Choral Association. On concert tours the choir sang in Spain, France, the US, Canada, Israel, Switzerland and very often in Hungary. A deep and close partnership that goes back to 1985 before the fall of the Iron Curtain connects the choir with the Budapest University Choir.

The repertoire reaches from old to contemporary music, from folksongs to great oratorios, among the latter 'The Messiah' and 'Israel in Egypt' by Handel, 'St. John's Passion' by Bach, 'Elias' and 'Paulus' by Mendelssohn, 'A German Requiem' by Brahms, 'Requiem' by Verdi. Recently the choir had a great success with the performance of 'The Sea Symphony' of the British composer Ralph Vaughan Williams and 'Stabat Mater' by Dvorak.

Karlsruhe Institute of Technology Philharmonic Orchestra and Choir



The Philharmonic Orchestra of the Karlsruhe Institute of Technology

In 2006 the University of Karlsruhe and the Federal Research Centre Karlsruhe associated to the Karlsruhe Institute of Technology (KIT). This was also the date of birth of the KIT Philharmonic Orchestra.

Out of the spirit of encouraging the consolidation of facilities the idea was born to combine all the existing classic ensembles once a year to a great common project.

As a kind of project orchestra, the KIT Philharmonic Orchestra practises on four weekends per semester in average resulting in two concerts. For each project the orchestra is reformed.

From the beginning, KIT Musical Director Nikolaus Indlekofer has been the conductor. Most of the members are students or staff members of the KIT.

Some highlights of the past years have been the 9th Symphony of Antonin Dvorak, Symphony No. 65 by Dimitri Schostakowitsch, Mendelssohn's overture 'The Hebrides' and Movie Themes from John Williams like Star Wars, Jurassic Park or Indiana Jones.

Besides this stand alone project, the KIT Philharmonic Orchestra often performed together with the KIT Concert Choir, for example, Orff's Camina Burana at the 'Karlsruhe Fest', Verdi's Requiem, The Sea Symphony by British composer Ralph Vaughan Williams or Stabat Mater by Dvorak.

Nikolaus Indlekofer



Nikolaus Indlekofer is academic music director at the Karlsruhe Institute of Technology (KIT). He directs the Concert Choir, the Camber Choir and the Philharmonic Orchestra of the KIT. Part of his functions of music director is giving lectures at the University of Music and Performing Arts in Karlsruhe in choir conducting and ensemble direction.

He received his education also from the University of Music and Performing Arts in Karlsruhe where he studied school music, violoncello and choir and orchestra conducting. His teachers were Prof. Annemarie Dengler, Prof. Martin Schmidt, and GMD Erich Wächter. Courses from Wolfgang Seeliger, Wolf-Dieter Hauschild and Sir John Eliot Gardiner completed his education.

Nikolaus Indlekofer directs the symphonic orchestra of the musical school in Ettlingen and committed himself to the "Badischer Chorverband" as member of the musical committee and lecturer in choir director education.

Being guest director joined him with the Marburg Chamber Orchestra, the symphonic orchestra of Bielsko-Biała, the Philharmonic Orchestra of the Hanseatic City of Lübeck and the Chamber Philharmonic Orchestra Karlsruhe. He performed with famous soloists such as Lise de la Salle, Boris Giltburg, Robert Benz and Jean Philippe Collard.

Ian Watts



At the helm of the Carlton Music Team is **Ian Watts**, our Musical Director. Ian took up this role in September 2016 with a varied musical background which includes performing in The Kinx tribute band and a Beatles tribute band. He is an accomplished bass guitarist and pianist. Ian manages a commercial record label and recording studio business and is also the Director Of Music at All Saint's Church Aston, Sheffield where he plays the organ and trains the robed SATB choir. Ian was the President of the Nottingham & District Society of Organists in 2017/18.

He is no stranger to Male Voice Choirs as his father was a founder member of Radcliffe on Trent Male Voice Choir! Under Ian's leadership the choir has been rejuvenated and has met the many new challenges and standards he has set. He works tirelessly outside the Choir to develop the choir's repertoire, produce learning tracks and plan the rehearsal schedule and concert content. He brings a new style of learning with multi-track sung versions of the songs to learn. Under his guidance the choir is becoming even more professional and confident in its performances and stage craft.

Roger Holland



Principal Accompanist – **Roger Holland's** playing is exceptional, being highly praised by one of the world's finest opera singers, Rebecca Evans after he accompanied her at the Royal Concert Hall. He is in his second spell with Carlton, having first played for the Choir between 1984 and 1991, before returning in 2001.

Roger was born in Nottingham and brought up in Carlton itself prior to moving on to study and graduate at the Royal Northern College of Music in Manchester.

He is immensely experienced as an accompanist, having worked with choirs, chamber groups and musical theatre. As a piano soloist, he has made recordings for local and national BBC radio. Roger takes an active and important role within rehearsal nights expressing his views and ideas whilst accompanying the choir which truly reflects the team approach found at Carlton MVC.

A Welcome from the President of the Friendship Club of the KIT Choirs

Welcome to our joint concert with the Carlton Male Voice Choir, where we will present to you the Mass in D by the British composer Ethel Smyth.

We hope to not only commemorate her as a member of the women's suffrage movement but also as the composer of a work so beautiful and full of energy.

To advance her musical education, in 1877 Smyth went to study at the conservatory in Leipzig.



Some 140 years later, we still visit each other between Great Britain and Germany. And so, it is a very special joy for us to return the 2018 visit by the Carlton Male Voice Choir with a stay in Nottingham this year – all the more since this year we celebrate the 50th anniversary of the twinning arrangements between Nottingham and Karlsruhe.

We would like to invite you to enjoy our concert today where you can hear two choirs from different European countries, but joint in our love for music.

Stefan Meyer

Vorsitzender des Freundeskreises der Chöre des Karlsruher Instituts für Technologie e.V.

Friendship visit.

The Carlton Male Voice Choir is pleased to welcome our friends from the city of Karlsruhe, the KIT (Karlsruhe Institute of Technology) Philharmonic Orchestra and Choir, on the occasion of the 50th anniversary of the twinning association between Karlsruhe and Nottingham.

The planning for their four-day visit, ably led by Carlton MVC's social secretary John Warsop, includes an interesting and varied schedule of events.

Having arrived in Nottingham during the afternoon of 2nd October, they were able to enjoy some free time in order to explore the city centre attractions.

On the following day they visited Wollaton Hall and the Industrial Museum. After an evening rehearsal at Nottingham University there was an opportunity to visit Nottingham's famous 'Goose Fair.'

This morning there was a civic reception at the Nottingham Council House followed by a guided tour of 'Old Nottingham', including the Nottingham City Caves, before rehearsing for this evening's concert.

They will return to Karlsruhe tomorrow.

We hope very much that our guests will have enjoyed their visit to Nottingham, as we have, and we look forward to strengthening our ties in the future.

Many thanks to all who have contributed towards making this such a successful visit.

Programme

KIT programme of music

Ethel Smyth - Mass in D

The British composer Ethel Smyth (1858–1944) was first rediscovered in the eighties of the past century as suffragette and composer of the *“March of the Women”* before her further compositions came to a greater attention including one of her most important ones, the *“Mass in D”*. This particular piece has already been performed several times in Great Britain and Germany since then. In fact during her lifetime, Smyth established her reputation mainly as conductor, opera composer and author of numerous autobiographical works and publications concerning women’s and music policies. Her oeuvre covers apart from the Mass, six operas, one symphony, and many compositions for choir and orchestra as well as songs and chamber music pieces. Most of these were performed first in Great Britain (including the Mass and the symphony) and Germany (including her first three operas). Smyth’s career in composing started in 1877 with studies at the Conservatory of Music in Leipzig which she dropped shortly in favour of private lessons from the Austrian composer Heinrich von Herzogenberg. Until 1890 Smyth spent the winters mainly in Germany where she got acquainted with Johannes Brahms, Clara Schumann, Edvard Grieg and Piotr Tchaikovsky. It was Tchaikovsky who encouraged the young Englishwoman to turn her attention towards more complex forms of music and their instrumentation.

Composing the *“Mass in D”*, Smyth advanced for the first time towards one of the great genres of music. She had returned to her native country in 1890 where she debuted with her first two orchestra pieces. In her first autobiography, *“Impressions that Remained”*, Smyth stated that meeting the young catholic noblewoman Pauline Trevelyan and her family gave her the idea of composing a Latin mass. It should remain the only piece of sacred music the opera composer would ever publish. Trevelyan’s musicality and catholic belief impressed Smyth so deeply, that she began to call her own Anglican belief into question. *“Into that work I tried to put all there was in my heart, but no sooner was it finished than, strange to say, orthodox belief fell away from me, never to return [...]”*. A uniqueness of her *Mass in D* for soloists, choir and orchestra is an altered sequence of its parts. Instead of being second, the Gloria can be put ad libitum at the end of the performance. This results in an exultant finale which is more suitable for the concert stage than it is for a cathedral. After composing the mass, Smyth ultimately turned her back on chamber music and the Leipzig circle of Johannes Brahms.

The Royal Choral Society directed by Joseph Barnby first performed the *Mass in D* on 18 January 1893. This only was possible because the exiled French empress Eugénie supported the British composer. The empress arranged two meetings between Queen Victoria and Smyth, sponsored the printing of the piano score and agreed to make an appearance at the premiere in person showing herself in public for the first time in many years. Premiering at Royal Albert Hall, the young composer for the first time got nationwide attention. However, it should take 31 years until 7 February 1924 for her mass to be performed a second time. A revised version finally started its triumph through British concert halls and choir festivals being conducted six times alone by Smyth herself. The critics George Bernhard Shaw and John A. Fuller Maitland had already valued the mass to be an important contribution to British music history shortly after the premiere. Prejudices against a woman composer were significant reasons which lead to the delayed success of the mass, as an anecdote from Smyth’s memoirs reveal:

“I once showed a big choral work [Mass in D] to [Hermann] Levi, the great Wagner conductor, an open-minded man and one not afraid to look truth in the face. After hearing it he said: ‘I could never have believed that a woman wrote that!’ I replied: ‘No, and what’s more, in a week’s time you won’t believe it!’ He looked at me a moment, and said slowly: ‘I believe you are right!’”

Despite all prejudices and obstacles Smyth advanced her distinguished career. The mass was a vital step in her development towards opera composing allowing her to demonstrate her dramaturgical talent. Her six operas – premiered between 1898 and 1925 – and excerpts from them mostly still wait to be rediscovered, although Smyth’s music was part of the repertoire of several British opera houses and orchestras in the twenties and thirties and was broadcasted regularly by the BBC. After her death Smyth and her music fell into oblivion – a fate she shared with many women composers from past centuries. Her desire for her music being heard is fulfilled at least today once more:

“The exact worth of my music will probably not be known till naught remains of the writer but sexless dots and lines on ruled paper. I do not know it myself, nor need I. But if something of an immense savour of life that hope deferred has been powerless to mar; if the sense of freedom, detachment, serenity that floods the heart when suddenly, mysteriously, the wretched backwater of a personal fate is swept out of the shallows and becomes part of the main current of human experience ; if even a modicum of all this gets into an artist’s work, that work was worth doing. And should the ears of others, whether now or after my death, catch a faint echo of some such spirit in my music, then all is well ... and more than well.”

Marleen Hoffmann, Archiv Frau und Musik, Frankfurt am Main, translation by Jan Bader

Angelika Lenter (Soprano)

Angelika Lenter was student of Prof. Christiane Hampe at the University of Music in Karlsruhe and of Prof. Ingrid Haubold at the Institute of Musical Theatre in Karlsruhe. After graduation she was working with the alto singers Renée Morloc and Rosina Ragg.

Lenter is a sought freelance soloist and gave performances at the European Church Music Festival in Schwäbisch Gmünd, the Rheingau Music Festival, the European Musikfest Stuttgart as well as the Ludwigsburg Festival. She places great importance on ensemble work. Periodic bookings as freelance musician connects her with the SWR Vokalensemble in Stuttgart.

As part of the ensemble Officium Tübingen and the Vocalensemble Rastatt she performed in numerous concerts and CD recordings. She was guest artist in the ensembles Neue Vocalsolisten Stuttgart, Capella Angelica Berlin and Deutscher Kammerchor. In 2010 a successful cooperation with Amacord was started, which was continued with the Lautten Compagny Berlin for CD recordings of motets of J. S. Bach and the Vespro della Beata Vergine of C. Monteverdi.

Lenter is founding member of the solistic cast "Athos Ensemble", which called attention with Bach, Ockeghem and Reger programs, performing at the Hohenloher Kultursommer and the Mosel Musikfestival among other festivals.

She gained stage experience with a theatre production of the Youth Theatre Koblenz, where she sang the Countess Almaviva in "Le nozze di Figaro" and Pamina in "The Magic Flute" by W. A. Mozart. She could be seen on stage at the Salzburg Festival and the Staatstheater Stuttgart in "Juditha Triumphans" by A. Vivaldi.



Sandra Stahlheber (Alto)

Sandra Stahlheber was born in the Southern Palatinate and graduated from the Mannheim University of Music and Performing Arts.

Master classes from Ingeborg Danz (European Musikfest Stuttgart), Klesie Kelly (Switzerland, Italy), and Christoph Prégardien (Villa Musica, Schloss Engers), as well as the scholarship of the International Richard Wagner Society completed her musical education.

For many years the artist has been soloist for oratorios (Passions and the Mass in B minor by J. S. Bach, "The Messiah" by G. F. Handel, Elijah by F. Mendelssohn, "Petite messe solennelle" by G. Rossini) cantatas and masses.

Song recitals together with various chamber music ensembles and the participation in numerous prestigious ensembles (Gaechinger Cantorey Stuttgart, Athos Ensemble Karlsruhe, Capella Spirensis Vocale Speyer) took her around the nation and abroad and demonstrate the versatility of her artistry.

On the opera stage she could be seen at the National Theatre Mannheim and the National Opera Stuttgart.

For many years the alto singer is faithfully devoted to the SWR Vokalensemble Stuttgart directed by Marcus Creed in numerous projects. In this way periodically cooperation with prestigious conductors such as Sir Roger Norrington, Hans Zender, Peter Rundel or Frieder Bernius is established.



Johannes Kaleschke (Tenor)

Johannes Kaleschke, tenor, born in 1977 in Speyer at the Rhine graduated at the Universities of Music and Performing Arts in Stuttgart and Mannheim. In Stuttgart he was student of Prof. Bernhard Jaeger-Böhm, Carl Davis and Eberhard Leuser. Following this he was student of Prof. Anna Maria Dur in Mannheim in the soloist study programme. Since 2019 Kaleschke has been constant member of the SWR Vokalensemble Stuttgart.



Apart from his commitment to choral and ensemble music, especially including contemporary music, Johannes Kaleschke acquired a widespread repertoire in oratorical and church music. It covers a range from baroque to modern music. Famous examples include the "Vespro della Beata Vergine" of Claudio Monteverdi, the Passions of Johann Sebastian Bach the oratorios of George Frederic Handel, Felix Mendelssohn-Bartholdy and Joseph Haydn. Part of this list are several rarely performed works such as "St.-Bach-Passion" by Maurizio Kagel, the "Glagolitic Mass" by Leoš Janáček, the "War Requiem" by Benjamin Britten or "A Child of our Time" by Michael Tippett.

The church music performances are complemented by song recitals including "Winterreise" and "Die schöne Müllerin" by Franz Schubert, "A Poet's Love" and the "Liederkreis, Op. 39" by Robert Schumann or "The Diary of One Who Disappeared" by Leoš Janáček as well as occasional performances on the opera and operetta stage.

Various CD and DVD recordings including with the J.S. Bach Foundation St. Gallen directed by Rudolf Lutz or the Kammerchor Stuttgart directed by Frieder Bernius document his varied musical activity.

Christian Dahm (Bass)

The baritone singer **Christian Dahm** was born in Mülheim an der Ruhr. Initially he received private singing lessons from Magdalene Zucca-Sieger in Oberhausen and Detlef Zywiets in Essen.

He studied at the Robert-Schumann-Hochschule Düsseldorf with Peter-Christoph Runge and at the University of Music and Performing Arts in Karlsruhe with Prof. Klaus Dieter Kern. In addition to that he took master courses from Walter Berry, Roland Hermann, Claudio Nicolai and Andreas Schmidt.

He has been giving concerts nationwide as well as abroad including France, Switzerland and Poland. Free opera productions took him all over Germany.

He held guest performances at the "Wuppertaler Bühnen", the "Musiktheater im Revier" in Gelsenkirchen, the Semperoper in Dresden, the Opera National du Rhin Strasbourg, the Theater Baden-Baden, the Festspielhaus Baden-Baden, the National Theatre in Mannheim and the "Badisches Staatstheater Karlsruhe".

In the seasons 2000/01 and 2001/2 he was member of the opera studio of the "Badisches Staatstheater Karlsruhe". Furthermore recordings for the WDR and the SWR were made.

Dahm is founding member of the solistic cast "Athos Ensemble", which called attention with Bach, Ockeghem and Reger programs, performing at the the Hohenloher Kultursommer and the Mosel Musikfestival among other festivals. Christian Dahm is scholar of the Richard Wagner society.

He teaches at the "Badisches Konservatorium" Karlsruhe and the "Peter-Cornelius-Konservatorium" in Mainz.



Lyrics

Kyrie

Kýrie, eléison.
Christe, eléison.
Kýrie, eléison.

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

Credo

Credo in unum Deum, Patrem
Omnipoténtem, factórem cæli et
terræ, visibílium ómnium et
invisibílium.

*I believe in one God, the Father
almighty, maker of heaven and earth,
of all things visible and
invisible.*

Et in unum Dóminum Jesum Christum,
Fílium Dei Unigénitum, et ex Patre
natum ante ómnia sæcula.
Deum de Deo, lumen de lúmine, Deum
verum de Deo vero, génitum non
factum, consubstantiálem Patri: per
quem ómnia facta sunt.

*I believe in one Lord Jesus Christ, the Only Begotten
Son of God, born of the Father before all ages.
God from God, Light from Light,
true God from true God, begotten, not made,
consubstantial with the Father; through him all
things were made.*

Qui propter nos hómines et propter
nostram salútem descéndit de cælis. Et
incarnátus est de Spíritu Sancto ex
María Vírgine, et homo factus est.
Crucifíxus étiam pro nobis sub Póntio
Piláto; passus et sepúltus est, et
resurréxit tértia die, secúndum
Scriptúras.

*For us men and our salvation he came down from
heaven.
And by the Holy Spirit was incarnate of the Virgin
Mary, and became man.
For our sake he was crucified under Pontius Pilate,
he suffered death and was buried,
and rose again on the third day in accordance with
the Scriptures.*

Et ascéndit in cælum, sedet ad
déteram Patris.

*He ascended into heaven, and is seated at the right
hand of the Father.*

Et íterum ventúrus est cum glória,
judicáre vivos et mórtuos, cujus regni
non erit finis.

*He will come again in glory, to judge the living and
the dead and his kingdom will have no end.*

Et in Spíritum Sanctum, Dóminum et
vivificántem: qui ex Patre Filióque
procédit.

*I believe in the Holy Spirit, the Lord, the giver of
life, who proceeds from the Father and the Son.*

Qui cum Patre et Fílio simul adorátur et
conglorificátur: qui locútus est per
prophétas.

*Who with the Father and the Son is adored and
glorified, who has spoken through the prophets.*

Et unam, sanctam, cathólicam et
apostólicam Ecclésiám.

*I believe in one, holy, catholic and apostolic
Church.*

Confíteor unum baptísma in
remissionem peccatórum.

*I confess one Baptism for the forgiveness of sins.
And I look forward to the resurrection of the dead
and the life of the world to come.*

Et expécto resurrectionem
mortuórum, et vitam ventúri sæculi.
Amen.

Amen.

Sanctus	Sanctus, Sanctus, Sanctus Dóminus Deus Sábaoth. Pleni sunt cæli et terra glória tua. Hosánna in excélsis.	<i>Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest.</i>
Benedictus	Benedíctus qui venit in nómine Dómini. Hosánna in excélsis	<i>Blessed is he who comes in the name of the Lord. Hosanna in the highest.</i>
Agnus Dei	Agnus Dei, qui tollis peccáta mundi, miserére nobis. Agnus Dei, qui tollis peccáta mundi, miserére nobis. Agnus Dei, qui tollis peccáta mundi, dona nobis pacem.	<i>Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, have mercy on us. Lamb of God, you take away the sins of the world, grant us peace.</i>
Gloria	Glória in excélsis Deo, et in terra pax homínibus bonæ voluntátis. Laudámus te, benedícimus te, adorámus te, glorificámus te, grátias ágimus tibi propter magnam glóriam tuam. Dómine Deus, Rex cæléstis, Deus Pater omnípotens. Dómine Fili Unigénite, Jesu Christe, Dómine Deus, Agnus Dei, Fílius Patris, qui tollis peccáta mundi, miserére nobis: qui tollis peccáta mundi, súscipe deprecatióem nostram. Qui sedes ad dexteram Patris, miserére nobis. Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus, Jesu Christe, cum Sancto Spíritu: in glória Dei Patris. Amen.	<i>Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory. Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.</i>

Carlton MVC's involvement in the 50th anniversary celebrations of Nottingham / Karlsruhe twinning

Carlton Male Voice Choir was founded 110 years ago and since this time has held a prominent position in the Nottingham area as one of the very well respected choirs – not only enjoying their singing but raising large sums of money for charities.

Their singing numbers have varied over the years but currently have a singing membership of about eighty. They have a varied repertoire of songs and perform at a series of concerts throughout the year. Their concert programme commences each year with their Festival Concert held at the Albert Hall - when they introduce their new repertoire.

For many years they have arranged concert tours both within this country and abroad, and this has provided the opportunity for them to sing with local choirs and of course host them on return visits.

Karlsruhe, Nottingham's twin city, is one which they have a close relationship - having visited them in 1996 and again in June 2018 - when they took part in a very successful joint concert in the Stadkirche in Karlsruhe.

They are delighted to be hosting the KIT Kammerchor and Philharmonic Orchestra

(Karlsruhe Institute of Technology Choir and Orchestra) as part of the 50th Anniversary of the twinning arrangements between the two cities. The highlight of their visit is this joint concert at St Mary's Church, Lace Market, Nottingham. The Choir is grateful to local musicians who have been able to help the KIT Orchestra with instruments and performers.

The Choir is delighted to welcome you to what will be an interesting evening of music enjoyed in the spirit of friendship between the two cities.



More information can be found at: <http://www.nottinghamkarlsruhe50.com/>

Deutsch-Englischer Freundeskreis (D.E.F) and Nottingham Karlsruhe Friendship Club (N.K.F.C)

Congratulations must go to the cities of Nottingham and Karlsruhe, for their commitment to 50 years of twinning for trade, industry and commerce. However if it had not been for our two cities establishing this link, the Deutsch-Englischer Freundeskreis (D.E.F) and the Nottingham Karlsruhe Friendship Club (N.K.F.C), would not exist.

In 1979 ten years after the link between Nottingham and Karlsruhe was formed, the DEF was established. The D.E.F is now celebrating 40 years of twinning.

Later in 1982 the NKFC was established, creating links between the citizens of our two cities, for the purpose of promoting international co-operation, understanding, goodwill and appreciation of respective national cultures. Over the years our two clubs have created many links for other organisations, such as sports, hobby enthusiasts, community groups, musicians and cultural groups. Nearly thirty years ago a link was formed between two choirs, one from Nottingham and one from Karlsruhe. Unfortunately this lapsed until 2017. John Warsop of Carlton Male Voice Choir (CMVC) contacted the NKFC to find contacts in Karlsruhe for a choir. This was done via the DEF, and a link was established between the Karlsruhe University Choir and the CMVC. In 2018 a very successful exchange took place. The CMVC visited Karlsruhe to perform two excellent concerts, along with the University choir. The outcome of this exchange resulted in the return visit of the choir and orchestra from Karlsruhe to Nottingham in October this year 2019. Photo from left to right, Oberbürgermeister Dr. Mentrup, Arnold Butler (Chair NKFC), Joachim Klaus (President DEF), Lord Mayor of Nottingham Rosemary Healy. Both Arnold and Joachim received an award for services to twinning.

For more details contact, nkfc1982@hotmail.com or 0115 9217579.

Join Carlton Male Voice Choir

Do you enjoy singing? Whether it's along with the car radio or in the shower perhaps? Then you will love singing in a choir. If you have ever considered joining a choir but feel a little nervous about taking the first steps, then fret no more. Carlton Male Voice Choir always extends a warm invitation to new singers. No previous choral singing experience is required and you don't have to be able to read music.

Our rehearsal nights are on Wednesdays from 7.30 to 9.30pm at the Gedling Road Methodist Church, Gedling Road, Carlton, Nottingham, NG4 3EX.

You can telephone our Choir Secretary, Danny Horan on 07954995636 for more information.



Keep In Touch... and our thanks!

We sincerely hope that you so enjoy tonight's concert that you will be interested in keeping in touch with the choir in other ways:

- **SUPPORT US** – become a friend of the choir. For a small subscription join the "Friends of the Choir." You will receive our "Harmony" newsletter three times a year, discounts for certain concerts, opportunities to travel in the UK and abroad with the choir and invitations to our social events.
- **FOLLOW US** – keep up to date with the choir by visiting our web site at www.cmvc.org or follow us on Twitter and Facebook where you will find photos, music, news and views.
- **CONTACT US** – If you want to know more about us or are thinking of joining us, then use the Contact Us link on our website www.cmvc.org or telephone our Secretary, Danny Horan on 07954 995636.
- **LISTEN TO US AT HOME** – Carlton Male Voice Choir are the first choir in the East Midlands to have on line streaming of their performances – check Spotify or any of the music streaming services – albums available now – At the Stadtkirch Karlsruhe Germany & At the Albert Hall Nottingham – who knows some of this year's concert might appear soon!

The choir wishes to thank all those who have helped tonight and for their support throughout the year, especially:

The Ladies Support Group for their continued work with the choir but a special thank you here to Yvonne Brooks for designing and arranging tonight's wonderful flower display.

The Audience – thank you all for coming this evening and helping create this special night in the Choir's calendar.

Future Concerts 2019

Saturday 19th October

All Saint's Church, Aston S26 2EE

Friday 2nd November

St Paul's Church, Mansfield Road Daybrook, Nottingham. NG5 6BH
Including performance with Dumfries Male Voice Choir

Friday 6th December

St Lawrence Church, Norwell NG23 6JT

Saturday 7th December

Chilwell Road Methodist Church, Beeston

Saturday 14th December

St Paul's Church, Carlton

Sunday 15th December

Arboretum, Nottingham

Visit www.carltonmvc.org for the latest updates

Thank you to our Sponsors



Castle Rock Brewery

has supported the Choir and is helping with this visit from our German friends.



Karlsruhe Institute of Technology

KIT Presidium and "KIT Fördergesellschaft" support KIT Choir and Philharmonic Orchestra



Friendship Club of the KIT Choirs

is supporting the KIT Concert Choir's travel



City Administration of Karlsruhe

is supporting the KIT Philharmonic Orchestra's and Choir's travel to Nottingham

Registered Charity Number: 516024 www.carltonmvc.org

Programme sponsor:



Carlton Male Voice Choir is grateful to the Haydn Green Foundation for sponsoring this concert