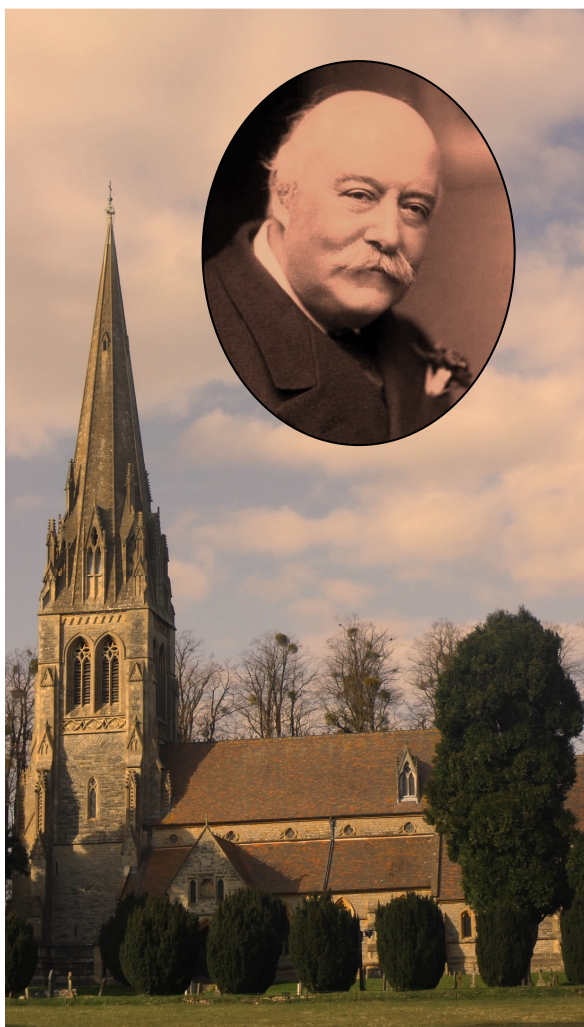


1863

CIRENCESTER  
CHORAL  
SOCIETY

2013

Conductor: Carleton Etherington



Church of the Holy Innocents, Highnam, Gloucestershire

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**Parry**

*Invocation to Music*

*I was glad*

*Hear my words,  
ye people*

*Lady Radnor's Suite*

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**Jenavieve Moore** *soprano*

**Victoria Jess** *alto*

**Adam Smith** *tenor*

**Martin Häßler** *bass*  
Ilan Caddy

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**Cirencester Choral Society**

**Corinium Camerata**

**Andrew Court** *leader*

**David Whitehead** *organ*

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**Saturday 4 May 2013, 7.30 pm**  
**Cirencester Parish Church**

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# PROGRAMME

*The words of the works are provided in the middle of this programme*

## PART ONE

### I was glad

C H H Parry (1848-1918)

*Anthem for double chorus and orchestra.* After *Jerusalem*, this is Parry's best known work, made famous through its performance at coronations and royal weddings. Previous settings of the text, from vv 1-3, 6 & 7 of Psalm 122, were set by Purcell and Boyce for the coronations of James II and George III. Parry composed *I was glad* for Edward VII's coronation in 1902 and revised it for the next coronation, of George V in 1911. The dramatic 10-bar opening fanfare was introduced for that occasion. Next month sees the 60th anniversary of Queen Elizabeth II's coronation, so this is an appropriate choice for the opening work of our Parry concert. As is customary when sung on non-royal occasions, we omit the central 'Vivat' section.

### Lady Radnor's Suite

C H H Parry (1848-1918)



*Suite in F for string orchestra.* Helen, Countess of Radnor was the wife of the Fifth Earl of Radnor of Longford Castle, Salisbury and a close friend of Parry. She was a keen amateur musician and regularly commissioned works for a large chamber orchestra which she herself conducted in public performances. The Lady Radnor Suite is one such work, given its first performance in June 1894 at St. James Hall, London. The music is unmistakably English Romantic in style, but the movements are those of a traditional dance suite - *Prelude, Allemande, Sarabande, Bourrée, Slow Minuet* and *Gigue*. (Image: [http://www.lathomangel.com/wordpress/?page\\_id=790](http://www.lathomangel.com/wordpress/?page_id=790))

### Hear my words, ye people

C H H Parry (1848-1918)

*Anthem for soprano and bass soli, quartet, chorus and orchestra.* This festal work, based largely on Old Testament texts taken from *Psalms, Job* and *Isaiah*, was composed for the Festival of the Salisbury Diocesan Choirs Association in 1894 and sung by a chorus of over 2000. The well known hymn, *Laudate Dominum*, was adapted from the final movement. We are using Richard Barnes's orchestration of this anthem, prepared for the 300<sup>th</sup> Anniversary Service of the Festival of the Sons of the Clergy held in St Paul's Cathedral on 16 May 1978.

## INTERVAL (20 minutes)

*Refreshments, sold by and in support of The Churn Project, are available in the north and south aisles. If you didn't purchase a drinks ticket when you bought your programme, please pay at the bar before collecting your drink.*

## PART TWO

### Invocation to Music

C H H Parry (1848-1918)

*An ode in honour of Henry Purcell by Robert Bridges set to music by Parry for soprano, tenor and bass soli, chorus and orchestra.* Written for the Leeds Triennial Musical Festival, 1895. (See a fuller description of this work on page 4.)

**H**UBERT PARRY grew up at Highnam Court just outside Gloucester. His mother died twelve days after he was born and his father, Thomas Gambier Parry, had Highnam Church built in her memory. It was here that young Hubert was taught to play the organ by Edward Brind, whom Thomas Gambier had appointed as organist and choir master. (Brind later became conductor of Cirencester Choral Society, the first of several associations between the Society and Parry – see below.)

Brind nurtured Parry's musical talent and it was this experience that convinced Parry that his future lay in music. For some years, though, after graduating from Oxford, his musical studies had to fit in with the career favoured by his father, as an underwriter at Lloyds. However, growing recognition of his compositions and his employment by George Grove as an editor of his new musical dictionary ultimately brought Parry into the mainstream and led to his appointment in 1883 as Professor of Composition at the newly founded Royal College of Music under Grove's directorship. Parry succeeded Grove as Director of the RCM in 1895, a position he held until his death in 1918. For part of that time he also held the chair of music at Oxford following the death of John Stainer in 1900. He was knighted in 1898.

Parry's life, both personal and professional, was not always easy. His loss of faith and advocacy of Darwinism and humanism led him into conflict with his father, his health was often poor, and he had an uneasy relationship with his RCM colleague Charles Villiers Stanford who may well have thought himself better placed for the top job. Many contemporaries believed that the heavy administrative burdens of Parry's academic posts seriously hampered his musical output. His place in the timeline of English composers was nevertheless recognised by his pupils, among whom numbered Vaughan

Williams, Holst, Bridge and Ireland. "We pupils of Parry", wrote Vaughan Williams, "have, if we have been wise, inherited from Parry the great English choral tradition which Tallis passed to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in turn through the Wesleys to Parry. He has passed the torch to us and it is our duty to keep it alight." Today, Parry is widely considered to have inspired a renaissance in English music which laid the groundwork for an English style that succeeding English composers, in particular Elgar and Vaughan Williams, went on to develop to great acclaim.



*In summer, Parry would escape from the stresses of London life to spend time at the tiller of his sea-going yacht*

**P**ARRY'S ASSOCIATIONS with Cirencester Choral Society, both direct and indirect, are good reasons for choosing a complete programme of his music as the first of our 150<sup>th</sup> Anniversary concerts. The early link through Edward Brind has already been noted. Of most significance is Parry's conducting the choir in a performance of his oratorio *Job* in Cirencester in April 1905. His younger half sister, Hilda Cripps (née Parry) was billed to sing the soprano solos in that work but, as reported in *The Standard's* review, unfortunately had to withdraw with laryngitis. Her association with the Society was longstanding, however: she held the Presidency of the Society from 1937 until her death in 1953. Her grandson, Raymond Fenton, sings as a bass in the chorus today.

Recalling more broadly our links with leading musicians during the past 150 years, we are proud to have received patronage from Ralph Vaughan Williams, Reginald Jacques and Herbert Howells from the late 1940s until their respective deaths in 1958, 1966 and 1981, and having Sir Peter Maxwell Davies, the present Master of the Queen's Music, as our conductor in the 1959-60 season.

## INVOCATION TO MUSIC

It is, for reasons hard to establish, a relatively unknown work, with very few documented performances. Among Parry scholars, however, it is well regarded and has been ranked alongside the more familiar *Blest pair of sirens* as one of his finest choral works. An ode in honour of Henry Purcell, it was written for the Leeds Triennial Festival of 1895 to commemorate the 200<sup>th</sup> anniversary of Purcell's death. Parry invited the poet Robert Bridges to prepare a text, having been impressed with his collaboration with Stanford on the oratorio *Eden*.



Robert Bridges (1844-1930), pictured above, was a school and university friend of Parry and later became Poet Laureate. He had studied and practised medicine until illness forced an earlier than anticipated start to a full time career in writing poetry; something he intended should commence only on reaching age 40, when he planned to retire from medicine. The ode, in ten movements, is an invocation to the Muse of

Music to return to England - the premise being that she had been absent from these shores since the time of Purcell. Bridges variously explores the roles that music plays in the emotions surrounding life and death and its place in the moods of the natural world, repeatedly calling on the Muse once again to return and enrich our lives.

The relationship between poet and composer, though initially promising, turned out to be difficult and increasingly strained as the detailed text and musical structures were worked upon and the deadline for the Festival approached. This is explored by Michael Allis in his new book *British Music and Literary Context*. Extracts from correspondence between the musician and the poet show, perhaps, that each was too eager to stray into the other's artistic territory! Parry inevitably had his way in the end over the most musically sensitive issues, with the result that Bridges distanced himself from the final text of the work and felt obliged to publish his own version of the ode the following year. What resulted in *Invocation*, though, was a work that retained much of Bridges' fine poetry but also worked musically, with a lyrical and expansive style that found much favour with the critics of the day. Fortunately the rift between composer and poet was not terminal - they were to collaborate on three further works.

While Purcell's and Handel's odes provided the basic model for *Invocation*, Parry developed the cantata form into something quite new, using musical ideas that were to influence profoundly the following generation of English composers, perhaps most notably Elgar in his choral masterpieces, *Dream of Gerontius*, *The Apostles* and *The Kingdom*, and Vaughan Williams in *Sea Symphony*. Gustav Holst subsequently used sections VII-VIII of *Invocation*, using the poet's preferred 1896 version, in *A Choral Fantasia*, first sung at the Gloucester Three Choirs Festival in 1931, just a year after Bridges had died.

## **Tonight's Soloists** *are from the Guildhall School of Music and Drama (GSMD) and appear by kind permission of the Principal.*

Jenavieve Moore sang the role of Belinda in our performance of Purcell's *Dido & Aeneas* in December and Adam Smith was the tenor soloist in Haydn's *Stabat Mater* in our concert last May. We are delighted to welcome them both back to Cirencester, and to extend a new welcome to Martin Häßler.

**Jenavieve Moore** (*soprano*) studies voice on a full scholarship at GSMD with Yvonne Kenny. Prior to coming to London, Jenavieve studied with Helga Tucker at the Royal Conservatory of Music (Toronto), receiving four gold medals for highest exam marks. She is an accomplished pianist and flautist, with performance diplomas from the Royal Conservatory of Music. She has won top prizes at many competitions, including at the Dean & Chadlington Festival and the Canadian Music Competition.

Jenavieve has participated in several master-classes, one with Dame Emma Kirkby, and was one of eight singers from North America and Europe selected for the first Heidelberg Lieder Akademie in 2011, where she studied with Thomas Hampson, Barbara Bonney, and Wolfram Rieger.



Jenavieve has performed recitals in North America, the UK, Germany and Malta and has been featured on BBC Radio 3 in two New Music Immersion concerts, broadcast live with ensemble. Her operatic performances include Mozart's *Magic Flute*, Donizetti's *The Daughter of the Regiment* and Nicolai's *The Merry Wives of Windsor*. She has sung in Brett Dean's *Wolf-Lieder* for soprano and orchestra in the Barbican Hall and in a live performance recording of Arvo Pärt's *Stabat Mater*.

**Adam Smith** (*tenor*) was born in Cheshire and graduated from the Royal Northern College of Music with a first class honours degree in music. He now studies on the opera course at GSMD after being awarded a full scholarship.



Adam's operatic roles include Arturo in Donizetti's *Lucia di Lammermoor*, Anatol in Barber's *Vanessa*, Remendado in Bizet's *Carmen*, Tito in Mozart's *La Clemenza Di Tito* and Vanderdender in Bernstein's *Candide*.

Concert experience includes a performance at the 65th anniversary of 'Victory in Europe' day for the Royal British Legion in Liverpool Cathedral. Adam has performed Rossini's *Petite Messe Solennelle*, Haydn's *The Seasons*, Nelson Mass, *Harmoniemesse* and *Stabat Mater*, Liszt's *Three Petrarch Sonnets*, Bruckner's *Te Deum*, Handel's *Messiah* and Mendelssohn's *Hymn of Praise*. He has given a recital in the Lake District for the 'Music for a summer evening' concert series and has also performed in numerous opera galas including a gala for 'Cancer aid listening live' charity at the RNCM.

Adam is a Susan Chilcott Scholar and a Wingate Scholar. His studies are also helped by a Sybil Tutton Award administered by the Musicians Benevolent Fund and an award from the Hilda Clarke Memorial Fund.



**Martin Häßler** (*baritone*) is from Zwickau, Germany, the birthplace of Robert Schumann. His first musical experiences were in the chorus of local opera productions before starting his vocal training at the Hochschule für Musik Felix Mendelssohn-Bartholdy in Leipzig with Prof. Jürgen Kurth. Supported by an Erasmus scholarship, he moved to GSMD in London in 2009 to continue his studies with Prof. Rudolf Piernay.



Martin has taken part in master classes with Graham Johnson, Martin Katz, Gerald Finley, Ian Bostridge and at the Franz Schubert Institute in Baden bei Wien with Helmut Deutsch, Barbara Bonney and Elly Ameling. In 2011 he had the great fortune to work with Dietrich Fischer-Dieskau. In competitions, Martin's successes include first prize at Bundeswettbewerb Gesang Berlin (Junior), and the Best Singer's Award at the Gerald Moore Competition, London.

Martin performs as a concert soloist all over Europe, his repertoire including Bach's passions and cantatas, Haydn's *Creation*, his masses and the *Stabat Mater*, Mozart's *Requiem*, Beethoven's *Ninth Symphony* and Brahms' *Deutsches Requiem*. Last December Martin made his debut at the Gewandhaus Leipzig with Bach's *Christmas Oratorio*.

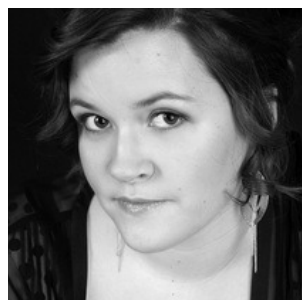
Martin has given several recitals in Berlin, and has appeared at the Oxford Lieder Festival, at LSO St. Luke's London and recently at the Vienna Musikverein. In March 2012, he took part in the BBC's Schubert Festival accompanied by Graham

Johnson. Upcoming engagements include recitals in Paris and Amsterdam and his debut recital at the Wigmore Hall in June.

Martin holds several scholarships and is very grateful to the *Studienstiftung des Deutschen Volkes* and the *Deutsche Stiftung Musikleben* for their support.

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**Victoria Jess** (*mezzo*) joins our GSMD soloists in the first half to sing in the quartet sections of *Hear my words, ye people*. Victoria began singing at the age of 10 in the Cotswold Children's Choir. She was inspired to pursue a singing career by choral director Hilary Tadman-Robins, and began studying with Robin Martin-Oliver when she was 13. Victoria went on to have singing lessons with Maria Jagusz and has performed in many concerts and competitions, including performances at Longborough Festival Opera.



In 2006 Victoria gained a place at the Royal Northern College of Music where she studied vocal and opera studies with Peter Alexander Wilson. She graduated in 2010 and now studies with Louise Winter. She recently performed Dorabella in Mozart's *Così fan Tutte* in Italy with Shoestring Opera and last year made her professional debut with Birmingham Opera Company.

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## **Bright Faces**

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## ***I was glad***

I was glad when they said unto me,  
We will go into the house of the Lord.

Our feet shall stand in they gates, O Jerusalem.  
Jerusalem is builded as a city,  
that is at unity in itself.

O pray for the peace of Jerusalem,  
they shall prosper that love thee.

Peace be within they walls,  
And plenteousness within thy palaces.

## ***Hear my words, ye people***

**Chorus:** Hear my words , ye people,  
give ear unto me all ye that have knowledge.

Let us choose to us judgement,  
Let us know among ourselves what is good.

Behold, God is mighty, and despiseth not any,  
He is mighty in strength and in wisdom.

Behold, He is great, and we know Him not,  
Neither can the number of His years be  
searched out.

The Lord's seat is in heaven.

**Bass solo:** Clouds and darkness are round  
about Him.

Righteousness and judgement are the  
habitation of His seat.

He decketh Himself with light as with a  
garment, and spreadeth out the heavens like a  
curtain.

He layeth the beams of His chambers in the  
waters, and maketh the clouds His chariots,  
and walketh upon the wings of the wind.

He bowed the heavens, and came down,  
and it was dark under His feet.

He rode on the Cherubim, and did fly, and  
came flying upon the wings of the wind.

**Chorus:** The Lord's seat is in heaven,  
His kingdom ruleth over all.

**Quartet:** Behold, the eye of the Lord is on  
them that fear Him, and upon them that put  
their trust in His mercy.  
To deliver their soul from death, and to feed  
them in a time of dearth,

Our soul hath patiently tarried for the Lord,  
For He is our help and our shield.

**Soprano solo:** He delivered the poor in his  
affliction, the fatherless and him that hath  
none to help him.

He shall bind up the broken hearted, and  
proclaim liberty to the captives, and comfort to  
those who mourn.

He shall give them beauty for ashes; the  
garment of praise for the spirit of heaviness.

For as the earth bringeth forth her bud, and as  
the garden causeth things that are sown to  
spring forth, so the Lord God will cause  
righteousness and peace to spring forth before  
all nations.

**Quartet:** The Lord is full of compassion and  
mercy, He hath not dealt with us after our sins  
nor rewarded us according to our wickedness.

**Quartet and Chorus:** For look how high the  
heaven is in comparison of the earth, so great  
is His mercy toward them that fear Him:

Look how wide also the east is from the west,  
so far hath He set our sins from us.

**Chorus:** O praise ye the Lord,  
Praise Him in the height;  
Rejoice in His word  
Ye Angels of Light!  
Ye Heavens adore Him  
By whom ye were made,  
And worship before Him  
In brightness arrayed.

**Quartet:** O praise ye the Lord,  
Praise Him upon earth,  
In tuneful accord,  
Ye sons of new birth,  
Praise Him who hath brought you  
His grace from above,  
Praise Him who hath taught you  
To sing of his love

**Chorus and Quartet:** O praise ye the Lord!  
Thanksgiving and song  
To Him be outpoured  
All ages along;  
For love in creation,  
For heaven restored,  
For grace of salvation,  
O praise ye the Lord.  
Amen.

# Invocation to Music

## I

### **Chorus:**

Myriad voicèd Queen! Enchantress of the air!  
Bride of the life of man!  
For thee with tuneful reed,  
With string and horn, and high-adoring choir,  
A welcome we prepare.  
In silver-speaking mirrors of desire -  
In joyous ravishment of mystery,  
With heavenly echo of thoughts that dreaming  
lie,  
Chain'd in unborn oblivion drear;  
Thy many-hearted grace restore  
Unto our isle, our own to be!  
And make again our Graces three.

## II

### **Chorus and soprano solo:**

Turn, O return! In merry England,  
Foster'd thou wert with infant *Liberty*,  
Her wild-wood once was dear to thee,  
Her forest dells awoke to thee,  
Where shade and sunlight flickered,  
And the waters sang.

### **Soprano solo:**

There the birds with tiny art,  
Earth's immemorial cradle-tune,  
Warble at dawn to fern and fawn  
In the budding thickets making merry;  
While for their love the primrose faint  
Floods all the shade with youthful scent.

### **Chorus:**

Come! come! thy jocund spring renew  
By lakes of hyacinthine blue:  
Thy beauty shall enchant the buxom May;  
And all the summer months shall screen thy  
way  
With flowery gear, till under fruit and berry  
The tall brake groweth golden with the year.  
Return, return!  
Join hands with Liberty,  
She shall thine handmaid be!  
Come with song and dance and music gay!  
Return, return to merry England;  
Return enchantress,  
Myriad voicèd Queen, return,  
Enchantress, return!

## III

### **Tenor solo:**

Thee, fair Poetry oft hath sought,  
Wandering lone in wayward thought,  
In level meads by gliding streams,  
When summer noon is full of dreams.  
And thy sweet airs her soul invade,  
Haunting retired the willow shade.

Or in some orchard's wallèd nook  
She communes with her ancient book,  
Beneath the branches waving low,  
While the high sun in cloudless glow  
Smiteth all day the long hillside  
With ripening corn-fields waving wide.

There if thou wander all the year,  
No jar of man shall reach thine ear;  
Only awhile the distant sound  
From hidden villages around,  
Threading the glades and woody heights, is  
borne  
Of bells that dong the Sabbath morn.

## IV

### **Chorus:**

The monstrous sea, with melancholy war,  
Moateth about our castled shore,  
His worldwide elemental moan,  
Girdeth our lives with tragic zone.  
Awhile to the wind he awakes: his seething  
ridges go  
Following, following, row on row,  
Lashed with hail and withering snow,  
And ever dauntless hearts outride  
The orphaning waters, wild and wide.

But when the winds, out-tired or fled,  
Have left the drooping barks unsped,  
Gently in calm his waves he swayeth,  
And with the gentle moonlight playeth,  
And all his mighty Music deep,  
Whispers among the heapèd shells,  
And tinkles softly with the bells  
Of the downs' unfolded sheep.

In the twinkling smile of his boundless slumber,  
To the rhythm of oars,  
When the wild herds of his freedom  
Outnumber the sands of his shores,  
When they toss their manes with delight,  
O'er the unpasturing field of the flood,  
When the waters have glowed with blood,  
And hearts have laughed in the fight.  
Return, O Muse! return!



In the old sea songs of renown,  
In the noise of battle and victory,  
By the mighty life and the changeful voice,  
Of the world-encircling sea;  
We have called,  
O Muse of our isle, to thee.

## V

### **Soprano and tenor duet:**

Love to Love calleth,  
Love to Love replieth.  
From the ends of the earth  
Over the dawning and darkening lands  
Love cometh unto Love,  
To the pangs of desire,  
To the heart by courage and might  
Escaped from hell.  
Escaped from the torment of burning fire,  
From the sighs of the drowning main,  
From shipwreck of fear and pain,  
From the terror of night.

All mankind by Love shall be banded  
To battle with Evil, the many-handed;  
The spirit of man on beauty feedeth,  
The airy fancy he heedeth.  
He regardeth the Truth in the heavenly height,  
In changeful pavilions of loveliness dight,  
The all-nurturing sun that knows not the night,  
The beauty of earth,  
And the sweet birds' mirth,  
The sigh of the pines,  
And the starry signs;  
But out of his heart there wellethe ever  
Divine delight - a deep, harmonious river  
Of Passion that runneth ever  
To the ends of the earth and crieth!

And love from the heart of man  
To the heart of man returneth.  
Strong in the deeds he hath done,  
Glad for the victory won,  
On the wings of desire,  
Over the dawning and darkening lands,  
Love cometh to Love.

## VI DIRGE

### **Bass solo:**

To me, to me, fair-hearted Goddess, come!  
To sorrow, come!  
Where by the grave I linger, dumb.  
With sorrow bow thine head,  
For all my beauty is dead.  
Leave Freedom's vaunt, leave happy thought  
awhile,

Content thee with the solemn style of heav'nly  
peace.

Thou only canst console,  
Thou canst the eternal clouds unroll.  
Speak thou, my griefs, that so from pain  
My spirit yet may rise to love again  
The Truth unknown that keeps our faith;  
The Beauty unseen that bates our breath;  
The Heav'n that doth our joys renew,  
And drinketh up our tears as dew.

Lament, fair-hearted Queen, lament with me  
For when thy Seer died no song was sung;  
Nor for thy heroes slain by land or sea  
Hath honour found a tongue.  
They died unsung, uncrown'd -  
And no memorial found,  
Nor aught of beauty can we frame  
Worthy their noble name.  
Let idle Mirth go bare, make mute the dancing  
string,  
Adorn with thy majestic consolation  
Our mortal suffering, lest from our pain  
We ne'er arise to see again

The Truth unknown that keeps our faith;  
The Beauty unseen that bates our breath;  
The Heav'n that doth our joys renew,  
And drinketh up our tears as dew.

## VII

### **Chorus:**

Man, born of desire,  
Cometh out of night,  
A wandering spark of fire,  
A lonely word of eternal thought,  
Echoing in chance, and forgot.

He seeth the sun,  
He calleth the stars by name,  
He saluteth the flowers;  
Wonders of land and sea,  
The mountain towers  
Of ice and air  
He seeth, and calleth them fair.

Then he hideth his face,  
Whence he came to pass away,  
Where all is forgot,  
Unmade, lost for aye,  
With the things that are not.

He striveth to know,  
To unravel the Mind  
That veileth in horror:  
To vanquish his fate:  
No hindrance he,  
No curse will brook.

He maketh a law,  
 No ill shall be;  
     Then he hideth his face,  
     Whence he came to pass away,  
     Where all is forgot,  
     Unmade, lost for aye,  
     With the things that are not.

### VIII

***Soprano solo and Chorus:***

Rejoice, ye dead, where'er your spirits dwell;  
 Rejoice, that yet on earth your fame is bright,  
 And that your names, remembered day and night,  
 Live on the lips of those who love you well.  
 'Tis ye that conquer'd have the powers of hell!  
 Each with the special grace of your delight.  
 Now are ye spherèd and have starry names,  
 Behind the sun ye climb  
 To light the glooms of Time  
 With deathless fame.

### IX

***Soprano, tenor and bass trio:***

O enter with me the gates of delight,  
 The gates of the garden of man's desire,  
 Where spirits, touched by heav'nly fire,  
 Have planted the trees of life.  
 While we slept in terror of night,  
 Laden with sorrows, chained and dumb;  
 Suddenly, while we slept, our heav'n is come.  
     For many a master, in toil and strife,  
     Through the terror had found a way,  
     And stolen the heavenly fire  
     Of the everlasting day.

To thee, O man, the sun his truth hath given,  
 The moon hath whispered in love her silvery dreams,  
 Night hath unlocked for thee the starry heaven,  
 For thee, the sea, the trust of his streams.  
 Pain and woe forego their might,  
 To be the slaves of fair delight,  
 Fear and pity disentwine  
 Their aching beams in colours fine.  
     And the rapture of woodland spring  
     Is stayed in its flying;  
     And death hath no sting  
     For beauty undying.

After darkness thy leaping sight!  
 After dumbness thy dancing sound!  
 After fainting thy heav'nly flight!

After sorrow thy pleasure crown'd!  
 O enter the garden of man's delight,  
 Thy solace is found.

### X

***Chorus:***

Thou, O Queen of sinless grace,  
 Now to our prayer unfold thy face,  
 Awake again thy beauty free.  
 Attune our lives with high romance,  
 With lyric, song and choric dance,  
 With hymn and holy symphony.

Our thronging strength to the ends of the earth,  
 Shall with a myriad voiced song go forth.  
 To lead o'er all the world's wide ways,  
 God's everlasting praise;  
 And every heart inspire  
 With the joy of man, in the beauty of love's desire.



*Terpsichore, The Muse of dancing and choral singing*

## About the Choral Society

A century and a half after its formation, Cirencester Choral Society is flourishing, with a membership of 125. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. We employ a professional conductor and a professional accompanist to train us. **Carleton Etherington** has been directing us since January 2005. He is Organist and Director of Music at



Tewkesbury Abbey. Carleton features on many CD recordings and often broadcasts on the BBC. Our accompanist **Jenny Rees** is a freelance musician and assembles the orchestral players for our concerts under the banner of the *Corinium Camerata*. We aim to support the careers of aspiring young instrumentalists by giving them opportunities to perform alongside fully professional orchestral players, and we engage postgraduate students from London's Guildhall School of Music and Drama to perform as soloists in our concerts, giving them valuable



experience as they embark on their professional singing careers. Although our membership is close to the capacity of our rehearsal and performance venues, we welcome enquiries from singers interested in joining the choir. You can learn more about our activities, and what we look for in potential new members, from our website [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk).

## Our members

### Soprano

Catherine Bagnall, Liz Beak, Sybil Bride, Pippa Burgon, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Anne Davies, Sandra Dent, Irene Devitt, Alison Goodall, Jenny Hall, Andrea Hamilton, Julia Hasler, Diana Heywood, Judith Ivison, Patsy Jackson, Sarah Jackson, Valerie Joyce, Alice Kilby, Catherine Kirwin, Valerie Lambert, Beryl Le Bars, Billie Llewelyn, Mary Ludbrook, Diane Martin, Aideen McEvoy-Wilding, Margaret McIvor, Jill Middleton, Anne Mingins, Jennifer Moody, Jennette Murphy, Sue Nashe, Shirley Nicholas, Penny Phillips, Jacqueline Shepherd, Barbara Smith, Jilly South, Wiggie Talbot Rice, Anne Vickers, Diane Welch, Amanda Wheatley, Jacqueline Wilson

### Alto

Frances Angus, Kate Barry, Jo Birkin, Meg Blumsom, Margaret Bradshaw, Sue Brayne, Sophie Brown, Gemma Butcher, Mary Clayton, Fiona Cordiner, Diana Crane, Nicola Grinham, Dorothy Hartridge, Ruth Hayman, Claire Hoad, Ingela Jacob, Beryl King, Sonia La Fontaine, Jennifer Le Marinel, Mary Macdonald, Avril Malec, Jennifer May, Liz McGlynn, Therese Munro-Warwick, Olivia Murray, Alison Norris, Londa Ntola, Lorna Page, Ann Pole, Sarah Powell, Ann Price, Ginny Ravenscroft, Margaret Moody, Jennette Murphy, Anne Smith, Shan Smythe, Chris Sutton, Ghislaine Venn, Elspeth Walker, Pat Westall, Adrienne Winter, Gill Young

### Tenor

Ian Abbott, Amiyo Banerjee, Andy Crane, Rob Crow, Mike Harvey, Ros Ivison, Peter Kilby, John Liptrot, John Martin, John Pinnington, Graham Shearn, Ann Simpson, Robin Thompson, Pamela Varey, Anne Williams, Michael Winter

### Bass

John Appleton, Nicholas Arbuthnott, Geoffrey Beattie, Digby Bew, William Brereton, Anthony Cole, Bernard Crooks, Richard Davies, Garth De Courcy-Ireland, Anthony Eyre, Raymond Fenton, Roger Heafield, John Hicks, Richard Kent, Colin Levine, Bob Merrill, Richard Mullings, Tim Page, Geoff Richards, Bob Selby, David South, Graeme Tonge, Phil Tubbs, Michael Ward

## Corinium Camerata

**Flute** - Jane Groves, Lucy Rees; **Oboe** - Andrew King, Rachel Moody; **Clarinet** - Jenny Rees, Sam Rees;

**Bass clarinet** - Bill Howgego; **Bassoon** - Ellie Whitfield, Deb Coleman

**French Horn** - Paul Tomlinson, Laura Morris, Helen Merrett, Sue Tyley

**Trumpet** - Stuart Ellsmore, Paul Harris, Joe Rees; **Trombone** - John Cornick, Jon Hopes, Andy Derrick

**Tuba** - Simon Derrick; **Timpani** - James Bower

**Leader** - Andrew Court; **1<sup>st</sup> Violin** - Nicolette Brown, Sonia Nash, Elizabeth Johnson

**2<sup>nd</sup> Violin** - Jonathan Trim, Cathy Fowles, Jonathan York, Richard Thompson

**Viola** - January Tewson, Rachael Birkin; **Cello** - Kay Thomas, Margaret Wills; **Double bass** - John Law

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## Cirencester Choral Society's forthcoming concerts

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**Sat 15 June 2013, 5.30-6.45 pm**

Cirencester Parish Church

**Vivaldi *Gloria* and *Magnificat***

**Conductor Ralph Allwood**

**FREE INFORMAL CONCERT**

**by the singers attending**

**the 150<sup>th</sup> Anniversary Open Workshop**

*No tickets required – just walk in!*

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**Sat 30 Nov 2013, 7.30 pm**

Cirencester Parish Church

**Mendelssohn *Elijah***

*Our second main 150<sup>th</sup> Anniversary  
concert, celebrating the work of  
the Society's favourite composer  
at the end of the 19<sup>th</sup> century*

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**Tues 17 Dec 2013, 7.30 pm**

Cirencester Parish Church

**Christmas Concert**

*- festive music and audience carols in  
support of a local charity*

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Concert tickets go on sale one month in  
advance and are available from members,  
the Cirencester Visitor Information Centre

or via the Society's website

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

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The composers chosen for our main  
concerts this year, Parry and Mendelssohn,  
had special significance for the Society in  
its first 50 years. To see this history set in  
the wider context of the revival of choral  
singing in the Victorian era, we invite you  
to attend on

**Wed 9 October, 7:30 pm**

Cirencester Parish Church

**The Society's 150<sup>th</sup> Anniversary  
Public Lecture**

*Rituals, riots and royalty:  
the Victorian choral revival*

**by David White**

conductor of Cirencester Choral Society  
1990-98

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*the generous support provided by The  
Letter Press in the printing of this  
programme;*

*the Cirencester Visitor Information Centre  
for providing box office facilities;*

*the Parish Church for making the venue  
available for concert performances;*

*you, our audience, without whose loyal  
following our future would be bleak!*

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*of Cirencester*



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