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

Conductor: Carleton Etherington



Nicolas Colombel (1644-1717) - Sainte Cécile jouant de la basse de viole

A celebration of English baroque music on the eve of the feast day of Saint Cecilia, patron saint of music and musicians

Purcell

*Hail! Bright
Cecilia*

Handel

O praise the Lord

Hannah Davey *soprano*

Ben Sawyer *countertenor*

Andrew Hayman *tenor*

David Le Prevost *bass*

Corinium Camerata

Andrew Court *leader*

Cirencester Choral Society

Saturday 21 November 2015, 7:30 pm
Cirencester Parish Church

PROGRAMME

(The texts of the works can be found in the middle of this programme)

Tonight's concert pays homage to Saint Cecilia, on the eve of her feast day, 22nd November, with works by two of England's most celebrated musicians of the 17th and 18th centuries – Henry Purcell and, by adoption, George Frideric Handel. Coincidentally, the texts of both works are from the same pen - the poet Nicholas Brady. Today, 21 November 2015, also marks the 320th anniversary of Purcell's death, at the age of just 36 years.

Part I

Ode on Saint Cecilia's Day 1692: Hail! Bright Cecilia (Z 328)

H Purcell
(1659-1695)

1. Symphony
2. Hail! Bright Cecilia (Solos and Chorus)
3. Hark each tree (Duet)
4. 'Tis nature's voice (Solo)
5. Soul of the world (Chorus)
6. Thou tun'st this world (Solo and Chorus)
7. With that sublime celestial lay (Trio)
8. Wondrous machine (Solo)
9. The airy violin (Solo)
10. In vain the am'rous flute (Duet)
11. The fife and all the harmony of war (Solo)
12. Let these amongst themselves contest (Duet)
13. Hail! Bright Cecilia (Chorus and Quartet)

INTERVAL (20 minutes)

(Refreshments will be provided by and in support of CHURN, a charity supporting a variety of needs in the local community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.)

Part II

O praise the Lord with one consent (Ninth Chandos Anthem, HWV 254)

G F Handel
(1685-1759)

1. O praise the Lord with one consent (Chorus)
2. Praise Him, all ye that in His house attend (Air)
3. For this, our truest int'rest (Air)
4. That God is great (Solo)
5. With cheerful notes let all the earth (Chorus)
6. God's tender mercy knows no bounds (Solo)
7. Ye boundless realms of joy (Chorus)
8. Your voices raise (Chorus)

HENRY PURCELL was born in 1659 into a London family of great musical talent and showed his own gift for musicianship from a very young age. He sang as a Child of the Chapel Royal, and when his voice broke he was retained as the Chapel's tuner of keyboard and wind instruments. By the time he had been appointed a Gentleman of the Chapel Royal and one of its organists in 1682 he was already a well established composer of choral and instrumental music. Throughout the early 1680s he wrote extensively for the Chapel Royal and Westminster Abbey as well as for court occasions.



Reorganisation of the court under catholic James II, however, was to diminish the standing of the Anglican Chapel Royal. After the accession of William & Mary in 1689 the importance of royal patronage for a musician's career also began to decline: unlike those of his musical Stewart predecessors, William's interests lay elsewhere.

In the remaining years of his short life, Purcell's energies were instead directed mainly towards the London theatre, contributing more than forty works between 1690 and 1695. He continued, however, to compose liturgical and secular

works for the annual London Cecilian Festival. This he had helped to establish in 1683 with The Gentlemen of the Musical Society of London to emulate the continental custom of celebrating the feast day of St Cecilia, the patron saint of music. The London festival comprised a religious service, a musical performance and a banquet. Purcell's first ode of 1683, *Welcome to all the pleasures*, was followed by two shorter odes: *Laudate Ceciliam* (also 1683) and *Raise, raise the voice* (1685). The 1692 commission, *Hail! Bright Cecilia*, is the longest and best known of the four odes.

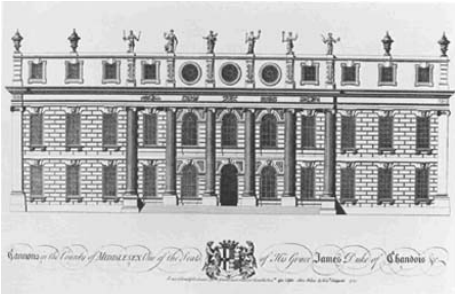
Purcell composed *Hail! Bright Cecilia* to a text by the Irish poet Nicholas Brady, itself derived from John Dryden's *A Song for St Cecilia's Day* of 1687. In honouring Saint Cecilia, the work explores music in its widest sense, extolling the importance of music to the human condition ('*fill every heart with thee and thy celestial art*'; '*Soul of the world*'), the individual qualities and personalities of the different musical instruments ('*the noble organ*', '*the airy violin*', '*the am'rous flute*), and the 'music of the spheres' as seen in the physical laws governing everything from the structure of matter ('*Thou didst the scattered atoms bind*') to the relative motion of the planets ('*who in the heavenly round to their own music move*').

Purcell uses an equally wide range of musical forms and textures to present these Cecilian attributes: an elaborate opening symphony with an impressive fugal canzona, virtuoso solos for both voice and obbligato instrument, duets, a trio, a quartet and supporting choruses. All of these give ample opportunity to display the musical idioms we typically associate with Purcell - ground basses, dance rhythms, plangent harmonies and clever choices of tonality to create seamless transitions between textually-linked movements.

This is not a short work by any standard, but such was the acclaim with which it was received that it was encored at the 1692 festival. There will, however, be no repeat tonight - nor are we offering the banquet!

GEORGE FRIDERIC HANDEL had been settled in London for five years when, in 1717, he moved from the patronage of Richard Boyle, 3rd Earl of Burlington, to that of James Brydges, Earl of Carnarvon, as house composer at his Edgware home, Cannons.

Brydges, who was to become the 1st Duke of Chandos in 1719, was a great patron of the arts. He was also a flautist and had his own orchestra and singers, so Cannons was a fertile environment for the 32-year old composer. Over the 18 months he was in post, Handel composed works including the masque *Acis and Galatea* and the first English oratorio *Esther*, as well as a *Te Deum* and the 11 *Chandos Anthems*. These were performed in the local mediaeval church of St Lawrence Whitchurch, which the duke had rebuilt and lavishly decorated in the baroque style.



James Gibbs's design for the south front of Cannons

When Handel left his employ, the duke became a patron of Handel's new opera company in London, but his fortunes were badly hit by the bursting of the South Sea Bubble in 1720 and never recovered. As Handel's career blossomed, Cannons went into decline. After his death in 1744, the duke's art collection, and everything else of value, was auctioned to pay off debts and the house itself demolished to make way for a new villa, today serving as a school.

The Chandos anthems comprise multiple sections, similar in that sense to cantatas or Purcell's verse anthems, with alternating choral and solo movements mostly scored

for oboe, strings and continuo. All are based on texts either from the Book of Common Prayer (1662) or Tate and Brady's New Version of the Psalms (1696).



The texts of the ninth anthem, *O praise the Lord with one consent*, are verses from Tate and Brady's Psalms 117, 135 and 148.

Composers know, and will want to re-use, a good tune when they write one. So we find that the bass aria "That God is great," is a re-working of a solo from Handel's *Ode for the Birthday of Queen Anne* of 1713. The first chorus is also familiar, opening with a theme that Handel had used in an earlier cantata but which had separately become popular as the tune 'St Anne' written by William Croft in 1708 and commonly used for the hymn *O God, Our Help in Ages Past*. This same tune has been used by several other composers, most notably by Bach as the theme of his E flat major fugue, known as the St Anne Fugue for that reason.

Handel controls the mood of the work to good effect, contrasting major-key choruses with mostly minor-key arias. There is also much contrast within movements, not least in the chorus "With cheerful notes". The exhortation "Let all the earth to heaven their voices raise" is cleverly represented by sustained diminuendo chords, accompanied by ascending strings. But a quite different challenge – good diction – is then presented as the pace quickens in "Let all inspired with godly mirth"!

PURCELL: HAIL! BRIGHT CECILIA

1. Symphony

2. Hail! Bright Cecilia

Hail! Bright Cecilia, Hail

Fill ev'ry heart with Love of thee and thy Celestial Art;

That thine and Musick's Sacred Love

May make the British Forest prove

As Famous as Dodona's Vocal Grove[†].

3. Hark each tree

Hark, hark each tree its silence breaks,

The Box and Fir to talk begin!

This is the sprightly Violin

That in the Flute distinctly speaks!

'Twas Sympathy their list'ning Brethren drew,

When to the Thracian Lyre with leafy Wings they flew.

4. 'Tis Nature's voice

'Tis Nature's voice; thro' all the moving Wood

Of Creatures understood:

The universal tongue to none

Of all her num'rous race unknown!

From her it learnt the mighty art

To court the ear or strike the heart:

At once the passions to express and move;

We hear, and straight we grieve or hate, rejoice or love:

In unseen chains it does the fancy bind;

At once it charms the sense and captivates the mind.

5. Soul of the world

Soul of the world inspir'd by thee,

The jarring seeds of matter did agree,

Thou did'st the scatter'd atoms bind,

Which, by thy laws of true proportion join'd,

Made up of various parts one perfect Harmony.

6. Thou tun'st this world

Thou tun'st this world below, the spheres above,
Who in the heavenly round to their own music move.

7. With that sublime celestial lay

With that sublime celestial lay

Can any earthly sounds compare?

If any earthly music dare,

The noble Organ may.

From heav'n its wondrous notes were giv'n,

Cecilia oft convers'd with Heaven,

Some Angel of the sacred quire

Did with his breath the pipes inspire;

And of their notes above the just resemblance gave,

Brisk without lightness, without dulness grave.

8. Wondrous machine

Wondrous machine!

To thee the warbling Lute,

Though us'd to Conquest, must be forc'd to yield:

With thee unable to dispute.

9. The airy violin

The airy Violin and lofty Viol quit the Field;

In vain they tune their speaking strings

To court the cruel fair, or praise victorious kings.

Whilst all thy consecrated lays

Are to more noble uses bent;

And every grateful note to heav'n repays

The melody it lent.

10. In vain the am'rous flute

In vain the am'rous Flute and soft Guitar,

Jointly labour to inspire

Wanton eat and loose desire;

Whilst thy chaste airs do gentle move

Seraphic flames and heav'nly love.

[†] *Dodona's Grove was the oldest of the pagan Greek oracles where trees had the power of speech and prophecy*

11. The fife and all the harmony of war

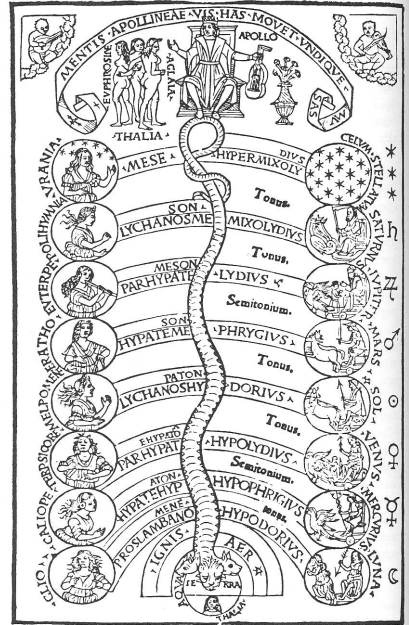
The Fife and all the harmony of war,
In vain attempt the passions to alarm,
Which thy commanding sounds compose and charm.

12. Let these amongst themselves contest

Let these amongst themselves contest,
Which can discharge its single duty best.
Thou summ'st their diff'ring graces up in one,
And art a consort of them all within thyself alone.

13. Hail! Bright Cecilia

Hail! Bright Cecilia, hail to thee!
Great Patroness of us and harmony!
Who, whilst among the choir above,
Thou dost thy former skill improve.
With rapture of delight dost see
Thy favourite art make up a part
Of infinite felicity.
Hail! Bright Cecilia, hail to thee!
Great Patroness of us and harmony!



"Thou tun'st this world below, the spheres above,
who in the heavenly round to their own music move."

Italian engraving from Gafurius's Practica musicae, (1496) showing Apollo, the Muses, the planetary spheres and musical intervals. The concept of 'musica universalis', or 'music of the spheres', drew analogy between the harmonic and mathematical relationships governing planetary motion and the numerical ratios associated with musical pitch.

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HANDEL: O PRAISE THE LORD WITH ONE CONSENT

1. O praise the Lord with one consent
and magnify his name.

Let all the servants of the Lord
his worthy praise proclaim.

2. Praise him, all ye that in his house
attend with constant care
with those that to his utmost courts
with humble zeal repair.

3. For this our truest int'rest is
glad hymns of praise to sing
and with loud songs to bless his name,
a most delightful thing.

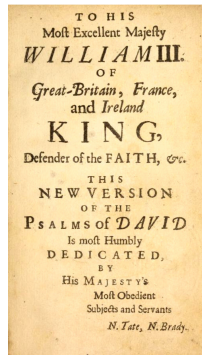
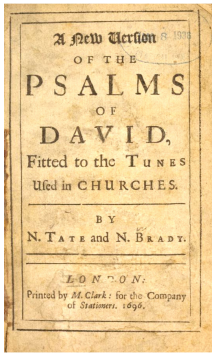
4. That God is great, we often have
by glad experience found
and seen how he, with wond'rous pow'r,
above all gods is crown'd.

5. With cheerful notes let all the earth
to heaven their voices raise.
Let all inspir'd with godly mirth,
sing solemn hymns with praise.

6. God's tender mercy knows no bounds,
his truth shall ne'er decay
then let the willing nations round
their grateful tribute pay.

7. Ye boundless realms of joy
exalt your Maker's fame.
His praise your song employ
above the starry frame.

8. Your voices raise, ye Cherubin
and Seraphin, to sing his praise,
Alleluja.



"A New Version of the Psalms of David fitted to the tunes used in churches" by Nahum Tate and Nicholas Brady, first published in 1696. The text for Handel's *O praise the Lord* was taken from the versions of Psalms 117, 135 and 148 that appeared in this psalter. Tate was Poet Laureate and a playwright, Brady a poet and Anglican clergyman. The work comprised a new translation and modernisation of the language, replacing the original English metrical version of the psalms by Gloucestershire-born Thomas Sternhold a century and a half earlier.



Hannah Davey (*soprano*) began her musical studies in her home county of Gloucestershire playing cello and singing before moving to study with Christine Cairns at Birmingham Conservatoire, graduating in 2011 with a first class honours degree. She was the recipient of the St Claire Barfield Prize for Operatic Distinction in both 2009 and 2011, came first in the Birmingham Conservatoire Singing Competition in 2011 and the Bromsgrove International Young Musician's Platform in 2012.



Hannah's professional engagements now take her across the UK and Europe performing song recitals, oratorio, orchestral concerts and recordings.

Solo engagements include a UK tour with Sir James Galway performing Bach Arias with flute obbligato, Mozart *Mass in C Minor* and Handel *Messiah* at King's Place, London with the Orchestra of St John's and Bach *St John Passion* with Cheltenham Bach Choir at Tewkesbury Abbey. Hannah has recorded the soprano solo for Mozart *Requiem* at St John's Smith Square, available on CD now.

Hannah also regularly performs jazz and blues and sings with the Derek Paravicini Quartet. They made their debut on BBC Radio 3 *In Tune* and their album was released in November 2014 on Absolute Records.

Alongside her performance career, Hannah leads vocal masterclasses and works with the charity Music for Autism taking live music to people with additional needs.

Ben Sawyer (*countertenor*) began his singing career as a countertenor in the choirs of Kingston Parish Church and Tiffin School. He now enjoys a busy schedule singing around the world in choirs, as a soloist and as a founder member of the award-winning male voice *a cappella* group 'The Songmen'. Ben has taken solo roles in Handel's *Messiah* and *Dixit Dominus*, Bach's *St John Passion* and Purcell's *Hail! Bright Cecilia*, amongst others. With The Songmen, Ben has toured America, China and much of Europe and performs regularly in the UK. He is also the group's composer-in-residence and has had a number of his compositions and arrangements played on national radio. Ben has been a lay clerk at Birmingham and Gloucester Cathedrals and currently sings with Tewkesbury Abbey Schola Cantorum, with which he is also vocal tutor to the choristers.



Aside from singing, Ben is gaining an enviable reputation as a dynamic choral conductor and vocal teacher. Having left his job as Head of Music at Tewkesbury School in August 2012, he has been in regular demand to lead workshops, start new choirs and conduct existing ones. He has been Chorus Master for Gloucestershire Music's Massed Chorus of 500 students which performed at the Royal Albert Hall in the 'Music For Youth' in November 2012. This has led to him being a founder conductor of the Gloucestershire County Youth Choir. Ben was also Assistant Conductor for Cheltenham Festival's production of Benjamin Britten's community opera *Noye's Fludde*, and

regularly conducts Tewkesbury Voices, Hanley Voices and Tyndale Choral Society. Ben was also recently appointed as Musical Director of the high-calibre amateur chamber choir, The Oriel Singers, based in Cheltenham. Living in Tewkesbury, Ben is married to Catherine and is thoroughly enjoying the rollercoaster ride of fatherhood with his baby daughter, Sophie.

Andrew Hyman (*tenor*) spent his former years as variously Choral and Organ Scholar at Newport Cathedral, Monmouth School, and Wells Cathedral. Andrew arrived at Oxford in 2009, singing as an Academical Clerk in Magdalen College Choir, while studying for an undergraduate degree in Music, in which he achieved First Class honours. From there, he spent two years at Christ Church Cathedral, Oxford, before taking up his current place singing tenor in Winchester Cathedral Choir.



Andrew is also in frequent demand as a soloist both in secular and sacred music; recent engagements have included Stainer's *Crucifixion*, Schubert's *Winterreise*, the roles of First Priest and First Armed Man in Mozart's *Die Zauberflöte*, and Hyllus in Handel's *Hercules*.

Besides singing, Andrew can regularly be heard as an accompanist, both on the organ, having achieved his ARCO in the summer of 2010, and as a pianist, recently for recitals of Schumann's *Dichterliebe* and Britten's *Winter Words*. He has been accompanying the Wherwell Singers since the beginning of this year.

In his spare time, Andrew is an avid sports fan, particularly following the fortunes of Chelsea, Welsh Rugby and any sort of cricket.

David Le Prevost (*bass*) read for a music degree at Manchester University where he was introduced to cathedral music and became a bass lay clerk at Manchester Cathedral for three years. During this period he studied singing with Martin Bussey and performed in both a choral and solo capacity in many works including Handel's *Messiah*, Bach's *St John Passion*, Mozart's *Requiem* and Schumann's *Dichterliebe*.



From 2012-14, David was a bass lay clerk at Christ Church Cathedral, Oxford, under the directorship of Dr Stephen Darlington and is studying singing with Giles Underwood. He is a member of the internationally renowned chamber choir 'Polyphony' directed by Stephen Leyton and regularly sings as an *ad hoc* member of the BBC Singers. Most recently this involved performing in a production of Berg's opera *Wozzeck* with the BBC Scottish Symphony Orchestra. Other solo engagements include the baritone roles from Carl Orff's *Carmina Burana* and Brahms' *Requiem*. David has been involved in a number of CD recordings of various composers including Vaughan Williams, Schütz and Eric Whitacre's Grammy award winning CD 'Light and Gold'. He also sang as a principal soloist in recent recordings of material from the Eton Choirbook with Christ Church Cathedral Choir.

About the Choral Society

A century and a half after its formation, Cirencester Choral Society continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. Our success depends hugely on the dedication of the professionals we engage to train us.

Carleton Etherington has been directing us since January 2005. He is the Organist and Director of Music at Tewkesbury Abbey and also conducts Pershore Choral. Carleton features on many CD recordings and frequently broadcasts on the BBC.



Our accompanist **Jenny Rees** is a freelance musician and assembles the orchestral players for our concerts. They perform under the banner of the *Corinium Camerata*, led by Andrew Court.

We hire professional vocal soloists for our concerts who have experience consistent with the demands of the works performed.



Through our activities we also find opportunities to raise funds for local charities.

This is what reviewers said about our last two concerts:

" . . . Cherubini's Requiem . . . was a real treasure trove of choral singing. The detail accorded to the performance was huge, giving the whole evening an extremely polished edge." (Wilts & Glos Standard, Dec 2014)

" . . . The excellent 'Corinium Camerata' obviously relished playing music rather larger and more dynamically rewarding than the English choral tradition and that relish was clearly shared by an audience who had learnt something new about both composers and this fine chorus." (Wilts & Glos Standard, May 2015: Puccini: *Messa di Gloria*)

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.

The Corinium Camerata

Flute – Jane Groves, Clemency Rubenstein

Oboe – Andrew King, Rachel Moody

Bassoon – Deb Coleman

Trumpet – Mike Daniels, Paul Harris

Timpani – Sam Gerard

Harpsichord – David Whitehead

Leader – Andrew Court

1st Violin – Nicolette Brown, Sonia Nash, Sarah Ogden

2nd Violin – Jacqueline Evans, Jonathan York, Catherine Stewart, Rachael Birkin

Viola – January Tewson, Gill Tomlinson

Cello – Karen Cornick, Matthew Greswell

Double Bass – John Law

Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Diana Boulton
Sybil Bride
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Liz Fleming
Alison Goodall
Jenny Hall
Andrea Hamilton
Julia Hasler
Diana Heywood
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Diane Martin
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Susie Rigsby
Toni Ryder
Jilly South
Wiggy Talbot Rice
Anne Vickers
Diane Welch
Amanda Wheatley
Aideen Wilding
Jacqueline Wilson

Alto

Frances Angus
Kate Barry
Jo Birkin
Meg Blumsom
Sophie Brown
Gemma Butcher
Anne Carter
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Debbie Hewitt
Claire Hoad
Ros Ivison
Ingela Jacob
Beryl King
Sonia La Fontaine
Valerie Lambert
Jennifer Le Marinel
Jennifer May
Mary Macdonald
Liz McGlynn
Margaret McIvor
Therese Munro-Warwick
Olivia Murray
Alison Norris
Lorna Page
Ann Pole
Sarah Powell
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Pat Scott
Shan Smythe
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Vic Gilks
John Martin
John Pinnington
Graham Shearn,
Ann Simpson
Anne Smith
Victoria Summerley
Pamela Varey
Michael Winter

Bass

John Appleton
Nicholas Arbuthnott
Digby Bew
William Brereton
Anthony Cole
Bernard Crooks
Richard Davies
Christopher Daws
Garth De Courcy-Ireland
Anthony Eyre
Roger Heafield
Richard Kent
Bob Merrill
Richard Mullings
Tim Page
John Rees
Bob Selby
David South
Graeme Tonge
Phil Tubbs
Michael Ward

Cirencester Choral Society's forthcoming events

Tues 22 Dec 2015

7.30 Cirencester Parish Church

**Christmas Charity Concert
in support of Cirencester Housing
for Young People (CHYP)**

Seasonal choral music, including works by
Pachelbel and Bach;

Carols for choir and audience, including
My Guardian Angel by Judith Weir (the new
Master of the Queen's Music) and familiar
traditional favourites;

Instrumental interludes by *Major Pipework*,
the Gloucestershire-based recorder consort;

Christmas readings by actress Judith Paris.

All profits to CHYP

Adults £7.50, U18s free, but require a ticket.
Tickets available late November from
Cirencester Visitor Information Centre,
Members or CHYP.

Sat 7 May 2016

7.30 Cirencester Parish Church

Chilcott Requiem
Elgar Te Deum & Benedictus
and other Elgar works

Sat 16 July 2016

**Singing Day with Brian Kay
Cirencester Parish Church**

Registration details for singers
available early spring 2016.

Short (free) informal concert at 6 pm

Sat 3 Dec 2016

7.30 Cirencester Parish Church

Mozart Requiem
Haydn Harmoniemesse

Tickets for May and December concerts
available in April and November from
Cirencester Visitor Information Centre,
Members or via the Society's website.

The Society gratefully acknowledges:

the generous support provided by *The Letter Press*, our programme printers;
the *Visitor Information Centre* for providing box office facilities;
the *Parish Church* for making the venue available for concert performances;
Ben Sawyer for use of his transcription of the Purcell vocal score
the *Gloucester Library*, for hire of Handel vocal scores;
our loyal audience, on whose support we depend for the success of our concerts.



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No 276649

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