
CIRENCESTER CHORAL SOCIETY

Conductor: Carleton Etherington



Vivaldi

*Gloria
Magnificat*

Pergolesi

*Magnificat
Duet from Stabat Mater*

Pachelbel

Magnificat in D

Hayes

*Overture to
The Fall of Jericho*

Carleton Etherington *Conductor*

Hannah Grove (*soprano*) **Zarah Hible** (*mezzo*)

Corelli Orchestra (*Director - Warwick Cole*)

Saturday 25 November 2017

7:30 pm Cirencester Parish Church

PROGRAMME

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

Part I

Magnificat (RV 610a)

Antonio Vivaldi (1678-1741)

1. Magnificat (*chorus*)
2. Et exultavit (*soprano & mezzo soli and chorus*)
3. Et misericordia (*chorus*)
4. Fecit potentiam (*chorus*)
5. Deposuit potentes (*chorus*)
6. Esurientes implevit (*soprano & mezzo soli*)
7. Suscepit Israel (*chorus*)
8. Sicut locutus (*SAB chorus*)
9. Gloria (*chorus*)

The Fall of Jericho - Overture

William Hayes (1708-1777)

Until the complete performance by the Corelli Orchestra in Cheltenham earlier this month, Hayes' oratorio 'The Fall of Jericho' had not been performed in full since the eighteenth century.

Magnificat in D

Johann Pachelbel (1653-1706)

INTERVAL (20 minutes)

(Refreshments available in the Trinity Chapel 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

Magnificat in B flat

Giovanni Pergolesi (1710-1736)*

1. Magnificat (*chorus*)
2. Et misericordia (*soprano & mezzo soli and chorus*)
3. Deposuit potentes (*chorus*)
4. Suscepit Israel (*TB chorus*)
5. Sicut locutus (*chorus*)
6. Sicut erat in principio (*chorus*)

* Until the 20th century this Magnificat was attributed to **Francesco Durante** (1684-1755). Mid-20th century arguments in favour of Pergolesi, whose name is ascribed to the popular performing edition by Stroh and Red used tonight, are now generally discredited, so Durante should once again be credited with the work.

Stabat mater dolorosa

Giovanni Pergolesi (1710-1736)

Opening (duet) movement of *Stabat Mater* (*soprano & mezzo soli*)

Stabat Mater Dolorosa is a 13th century Catholic hymn to the Virgin Mary that empathises with the torment that Mary endured at the Crucifixion and asks for protection and, at the last, the glory of paradise for the soul.

Gloria (RV 589)

- | | |
|--|--|
| 1. Gloria in excelsis Deo (<i>chorus</i>) | 7. Domine Fili Unigenite (<i>chorus</i>) |
| 2. Et in terra pax hominibus (<i>chorus</i>) | 8. Domine Deus, Agnus Dei (<i>mezzo solo & chorus</i>) |
| 3. Laudamus te (<i>soprano & mezzo soli</i>) | 9. Qui tollis peccata mundi (<i>chorus</i>) |
| 4. Gratias agimus tibi (<i>chorus</i>) | 10. Qui sedes ad dexteram (<i>mezzo solo</i>) |
| 5. Propter magnam gloriam (<i>chorus</i>) | 11. Quoniam tu solus Sanctus (<i>chorus</i>) |
| 6. Domine Deus (<i>soprano solo</i>) | 12. Cum Sancto Spiritu (<i>chorus</i>) |
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THE DEDICATION OF CIRENCESTER ABBEY TO ST MARY is reason enough to give the Magnificat, or Song of Mary, centre stage in our recognition of the 900th anniversary of the abbey's foundation. It is one of the most familiar texts of the Christian liturgy and one of its most ancient. These words, recited or sung daily, would have held a special significance for the Abbey and its Augustinian Canons. Since the Renaissance, the Magnificat has been a favourite text for many choral composers and it continues as an essential element of present-day Catholic and Protestant evening worship. The biblical context of Mary's song as described in St Luke's Gospel, is reproduced under the full text in the centre of this programme.

The Magnificat, however, also features in the only known first-hand account of the moment of dissolution, or suppression, of an abbey. As Andrew Gant describes*, this was at Evesham, where a record was written in the margins of the Bible by one of the monks, John Bicester. The annotation describes how the King's officers brought a sudden halt to evening worship on 30th January 1539 as the choir were singing the Magnificat verse *Deposuit potentes* - 'He hath put down the mighty'. As Bicester wrote, the invading force "would not suffer them to make an ende" - i.e. even to complete the verse '*et exultavit humiles* - 'and hath exalted the humble and meek', let alone finish the canticle or the service!

Perhaps the events of 19 December 1539 in Cirencester were less dramatic. In 1960 Richard Reece** described the end of the Abbey of St Mary thus:

The edict of Henry VIII suppressing the major Abbeys and Monasteries of England hit Cirencester on the morning of December 19th 1539, in the form of Robert Southwell, Richard Poulet, King's Treasurer, and William Berners, King's Auditor. These among others received the surrender of John Blake, Abbot, and Richard Woodall, Prior, reporting later to the King that all went smoothly, and everyone, including the monks, seemed satisfied with his treatment.

*Andrew Gant (2015) *O Sing unto the Lord – A history of English Church Music* Profile Books Ltd

** Cirencester Archaeological and Historical Society, Newsletter No 2, Summer 1960 (from the Abbey900 section of the CAHS website)

ANTONIO VIVALDI was born in Venice on 4 March 1678, a day when the city was shaken by an earthquake. He was taught violin by his father and, although he trained for and entered the priesthood in 1703, he was soon to take up the post of Master of Violin at the *Pio Ospedale della Pietà*, one of four Venetian orphanages renowned for their excellence in the musical education and performance of the girls in its care.

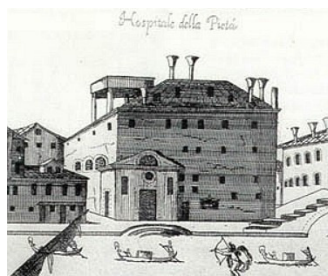


Vivaldi's duties included writing concerti and choral works for the orchestra and chorus of the Pietà, but by 1716 he had assumed responsibility for all musical activities, as his own reputation and that of the Pietà grew.

The work generally known as *the Vivaldi Gloria* (RV589) is the best known of the two versions he wrote that still survive, both probably written in or around 1715. It is his most famous choral piece and presents the Gloria from the Latin Mass in twelve movements. Despite fame in his time, Vivaldi's popularity dwindled after his death and a number of his best known works, including the *Gloria*, were rediscovered only in the 20th century.

Vivaldi's *Magnificat* is a much less familiar work to most audiences. It exists in several versions, with varying emphasis on solo content. RV610 is written for chorus and three soloists – soprano, contralto and tenor, though tonight the soprano will sing the short tenor solo in the second movement. In the later version, RV611,

Vivaldi replaced five of the original sections for solo voice with arias written for specific singers at the Pietà, the names appearing in the manuscript version and reproduced in modern scores: thus we learn something of the musical skills of these 18th century Venetian orphans – sopranos Apollonia, La Bolognesa and Chiaretta and contraltos Ambrosina and Albetta. Our soloists, Hannah and Zarah, sang both the *Gloria* and *Magnificat* with us at the summer open singing day in 2013 and we are pleased to welcome them back for a full concert performance.



GIOVANI PERGOLESI's life was cruelly cut short by tuberculosis, when, in 1736, he died aged just 26. He had become well known as a composer of comic opera but in choral circles today is best known for his *Stabat Mater*, set for soprano, alto, strings and continuo. The philosopher Rousseau described the first movement as "the most perfect and touching duet to come from the pen of any composer". Its poignancy is heightened by the knowledge that the work was composed as he lay dying in a Franciscan monastery in Pozzuoli.



The questionable attribution of the B flat *Magnificat* to Pergolesi was noted in the programme listing, so we must give **Francesco Durante (1684-1755)** due regard. Based in Naples, he was held in high esteem internationally as a teacher. Pergolesi was one of his pupils. His compositional output was not large but of high quality and almost exclusively sacred, with two requiems, several masses and the *Lamentations of the prophet Jeremiah* amongst the most important. Until the end of the nineteenth century, the attribution of the B flat *Magnificat* was not questioned and the work remained popular.

JOHANN PACHELBEL was an accomplished south German composer, organist and teacher and composed a large body of sacred and secular music. Although today he tends to be known only for his *Canon in D*, he is widely regarded as having made important contributions to the development of the chorale prelude and fugue. Of particular note are his 95 short, preludial 'fugues on the *Magnificat*'. These compositions clearly played an important role in accompanying the singing of the *Magnificat* at Vespers, though it is not yet understood exactly where or how they were used.



His choral output included 13 choral settings of the *Magnificat*. The one performed tonight is one of three in the key of D major. It was probably composed around 1700 in Nuremberg. Pachelbel had returned to the city of his birth in 1695 and died there, aged 52, in 1706.

WILLIAM HAYES, born in Gloucester in 1707, began his musical life as a chorister in the Cathedral and went on to become one of the country's leading native composers during the 18th century. However, like all his contemporaries he was somewhat overshadowed by the towering genius of George Frederick Handel. Hayes was an ardent Handelian, and his music shows a clear debt to the German master. Much of his music was written in Oxford for performance in the Holywell Music Room, a purpose-built concert hall which is still in use today.



The Fall of Jericho is a relatively early work, possibly written during the 1730s. It was during that decade that Handel performed his oratorio *Athalia* at the Sheldonian Theatre in Oxford, and it may have been that stimulus that caused Hayes to write his own English-language oratorio. Like Handel's *Israel in Egypt*, *Jericho* is not strictly narrative, but rather takes dramatic scenes from the Old Testament and illustrates them with a vivid musical language. The Overture is particularly fine. Again, like Handel's opera overtures, it is in effect a miniature concerto in four movements, the second of which features a solo oboe. The third is a Handelian fugue, and the final movement a lively minuet.

MAGNIFICAT

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari
meo

Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est, et
sanctum nomen ejus.

Et misericordia ejus a progenie in
progenies timentibus eum.

Fecit potentiam brachio suo; Dispersit
superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit
humiles.

Esurientes implevit bonis, et divites dimisit
inanes.

Suscepit Israel, puerum suum, recordatus
misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham et semeni ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.

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

My soul doth magnify the Lord.

*And my spirit hath rejoiced in God my
Saviour.*

*For he hath regarded the lowliness of his
handmaiden: for behold, from
henceforth all generations shall call me
blessed.*

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

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

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

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

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

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

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

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

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

St Luke's Gospel, I, v 35-55 . . . (35) And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God. (36) And, behold, thy cousin Elisabeth, she hath also conceived a son in her old age: and this is the sixth month with her, who was called barren. (37) For with God nothing shall be impossible. (38) And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her. (39) And Mary arose in those days, and went into the hill country with haste, into a city of Judah; (40) And entered into the house of Zacharias, and saluted Elisabeth. (41) And it came to pass, that, when Elisabeth heard the salutation of Mary, the babe leaped in her womb; and Elisabeth was filled with the Holy Ghost: (42) And she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb. (43) And whence is this to me, that the mother of my Lord should come to me? (44) For, lo, as soon as the voice of thy salutation sounded in mine ears, the babe leaped in my womb for joy. (45) And blessed is she that believed: for there shall be a performance of those things which were told her from the Lord. 46 And Mary said, My soul doth magnify the Lord . . . (v 47-55 - see Magnificat text above.)

STABAT MATER DOLOROSA

Stabat Mater dolorosa
juxta crucem lacrimosa
dum pendebat Filius.

*The grieving Mother stood weeping
beside the cross where her Son was
hanging.*

GLORIA

I. Gloria in excelsis Deo

Gloria in excelsis Deo

Glory to God in the highest

II. Et in terra pax hominibus

Et in terra pax hominibus bonae
voluntatis.

And in earth peace, goodwill to all men.

III. Laudamus te

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

*We praise Thee, we bless Thee, we worship
Thee, we glorify Thee.*

IV. Gratias agimus tibi

Gratias agimus tibi

We give thanks to Thee

V. Propter magnam gloriam

Propter magnam gloriam tuam.

for Thy great glory.

VI. Domine Deus

Domine Deus, rex coelestis,
Deus Pater omnipotens.

*O Lord God, heavenly King,
God the Father Almighty.*

VII. Domine Fili Unigenite

Domine Fili unigenite
Jesu Christe.

*O Lord, the only begotten Son,
Jesu Christ.*

VIII. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei, Filius Patris,
Domine Deus rex caelestis,
Domine Fili unigenite,
Qui tollis peccata mundi,
miserere nobis.

*O Lord God, Lamb of God, Son of the Father,
O Lord God, heavenly King,
O Lord the only begotten Son,
Who takest away the sins of the world,
Have mercy upon us.*

IX. Qui tollis peccata mundi

Qui tollis peccata mundi,
suscipe deprecationem nostram.

*Thou who takest away the sins of the world,
Receive our prayer*

X. Qui sedes ad dexteram

Qui sedes ad dexteram Patris,
miserere nobis.

*Thou who sittest at the right hand of God,
the Father, have mercy upon us.*

XI. Quoniam tu solus Sanctus

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,

*Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesu Christ,*

XII. Cum Sancto Spiritu

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

*with the Holy Ghost,
in the glory of God the Father. Amen.*

Hannah Grove (*soprano*) performs regularly across the UK and abroad and is equally at home as an oratorio soloist and a consort singer, with both vocal and instrumental ensembles. Known for the clear quality and agile nature of her voice, she has a particular affinity for the repertoire of the Renaissance and Baroque eras, which developed in part from her early encounters with music, having grown up surrounded by recorders and Bach.



Hannah started singing in professional vocal consorts whilst studying for her Physics degree at Oxford and now appears principally as a soloist, working with groups such as the Academy of Ancient Music, Ars Eloquentiae and the Corelli Orchestra in both chamber and oratorio settings.

Recent projects include Bach's cantata *Ich bin vergnügt* for solo soprano with Bybrook Baroque, Couperin's *Lecons de Tenebres* in Gloucester Cathedral, Buxtehude's *Membra Jesu Nostri* with the Musical and Amicable Society and Vivaldi's *Nulla in Mundo Pax Sincera* in Lichfield Cathedral.

In addition to her frequent performances of early and classical repertoire, she is in demand for her interpretation of many 20th century and contemporary works, such as Karl Jenkins *The Armed Man* with

the Orchestra of the Swan and Vaughan Williams *Dona Nobis Pacem* at Birmingham's Symphony Hall. She has given the world premiere of several new compositions, including David Lawrence's *Ballad of a Lost House*, and recorded a disc of Ian King's folk inspired *Worcestershire Song Cycle* for soprano and tenor.

Upcoming projects include a recital of English song from 1500 to the present day, and a variety of oratorio and consort performances including Stölzel's *Ein Lämmlein geht* and Bach's *Jauchzet Gott*.

She has recently joined with experienced lutenist Elizabeth Pallett to form a new duo, Amarylli, who will together be exploring the extraordinary output of vocal and solo works for lute, guitar and theorbo from the renaissance and baroque in a series of upcoming concerts.

Away from the concert platform Hannah sings regularly in workshops on performing arts in a leadership context, and has recently been appointed to the vocal department of the Elgar School of Music in Worcester, with whom she also runs a classical concert series for babies and toddlers, Tiny Tunes. Whilst expecting her young son she discovered a love for Baroque Dance, which she continues to study with renowned dance teacher Philippa Waite.

Zarah Hible (*mezzo*) grew up in Gloucestershire, read English Literature at Durham University, and undertook postgraduate vocal studies at Trinity College of Music where she received distinction for her Licentiate Diploma before completing her training at the Advanced Performers Opera Studio in London. She now studies bel canto in Italy with Italian maestro Riccardo Serenelli.

As a principal artist for OperaUpClose, Zarah performed Count Orlofsky (*Die Fledermause*), the combined roles of Flora / Annina (*La Traviata*), and Dido (*Dido & Aeneas*) to great acclaim. Other opera credits include: Rinaldo (*Rinaldo*), Hansel (*Hansel & Gretel*), Sesto (*La Clamenza di Tito*), Nancy (Albert Herring), Hermia (*A Midsummer Night's Dream*), Sorceress (*Dido & Aeneas*), première as Maria (*Jones' Maria Marten*), Micaela (*Carmen*), and her signature role Dido for a number of companies around the country.



Concert work includes: Handel House recitals (London), Handel arias with the European Baroque Consort (Athens), opera galas (Spain and Italy), a premiere recording (Pure Music) for mezzo and string quartet by contemporary composer Trevor Jones, and charity recitals for McMillan Cancer Research and The Prince's Trust.

As an Oratorio soloist Zarah has been a favourite at St Martin-in-the-Fields (London) and has performed Bach, Beethoven, Durufle, Elgar, Handel, Haydn, Mozart, Pergolesi, Purcell, Respighi and Vivaldi in venues around England, including Verdi's *Requiem* at Worcester Cathedral and at St Bartholomew's Hospital (London). She is delighted to return to Cirencester to reprise Vivald's Gloria with Cirencester Choral Society.

The Corelli Orchestra was founded by the cellist and harpsichordist Warwick Cole. In its early days the orchestra ran a highly successful series of orchestral concerts at Cheltenham's Pittville Pump Room and was one of the few regionally-based, period-instrument orchestras giving purely instrumental concerts. It has performed throughout the UK for various festivals, including the Three Choirs and St David's, has appeared on BBC TV and Radio, and its CD recording of music by William Hayes was enthusiastically received. It now specialises in providing accompaniment to choirs. Tonight's players are:

1st Violin – Ben Sansom,
Miranda Walton, Alison Townley,
Morag Johnston;

2nd Violin – Karen Raby, Marisa Miller,
Claire Sharpe;

Viola – Jane Norman,
Alexandria Lawrence;

Cello – Judith Dallosso,
Lucia Capellaro;

Double Bass – Elizabeth Harré;

Organ – Warwick Cole;

Oboe – Jane Downer;

Trumpet – Chris Bunn;

Warwick Cole read Music at Brasenose College, Oxford. As a harpsichordist, cellist, organist and pianist he has appeared with numerous orchestras at home and abroad, and has contributed articles for several musicological journals including the Musical Times, Early Music and the American journal Bach. He writes regularly for International Record Review. Warwick runs the popular series of Cheltenham Coffee Concerts, held on the first Saturday morning each month at Holy Apostles Church, Charlton Kings.

Cirencester 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 (*conductor*) has been the Society's Musical Director since January 2005. He is Organist and Director of Music at Tewkesbury Abbey and combines that post with teaching and performing. He also conducts Pershore Choral. Carleton was educated at Chetham's School of Music and the Royal Academy of Music. In 1992 he won first prize at the Paisley International Organ Competition and, the following year, the Royal College of Organists' "Performer of the Year" competition. He held posts at St Bride's Fleet Street and Leeds Parish Church

before taking up his present appointment in 1996. Carleton has performed throughout Europe, Australia and the USA and has won considerable acclaim for his CD recordings, both as soloist and accompanist. He frequently broadcasts on Radio 3's Choral Evensong and, in 2010, conducted the live Christmas morning BBC TV broadcast from Tewkesbury. Carleton lives in Tewkesbury with his wife, Katie, and their children, Hannah and John.



Jenny Rees is a freelance professional musician and has been the Society's rehearsal accompanist since January 2005. Jenny trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Jenny is married to John and they have four children – all talented musicians.

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 Society gratefully acknowledges:

- *Cirencester Visitor Information Centre* for providing box office facilities;
- *Cirencester Parish Church* for making the venue available for concert performances;
- the *Gloucester Library*, for the hire of vocal scores;
- *our loyal audience*, on whose support we depend for the success of our concerts.



Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Sian Block
Diana Boulton
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Alison Goodall
Cassie Greenhill
Jenny Hall
Andrea Hamilton
Julia Hasler
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Diane Martin
Aideen McEvoy-Wilding
Margaret McIvor
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Susie Rigsby
Connie Shackleton
Jilly South
Wiggy Talbot Rice
Diane Welch
Jacqueline Wilson
Sophie Wilson
Nevada Summerley

Alto

Frances Angus
Kate Barry
Jo Birkin
Meg Blumsom
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Claire Hoad
Gill Hornby
Shân Hughes
Ingela Jacob
Beryl King
Sonia La Fontaine
Valerie Lambert
Mary Macdonald
Jennifer May
Liz McGlynn
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
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Vic Gilks
Ros Ivison
John Pinnington
Graham Shearn
Ann Simpson
Victoria Summerley
Pamela Varey

Bass

John Appleton
William Brereton
Simon Browning
Anthony Cole
Bernard Crooks
Garth De Courcy-Ireland
Christopher Field
Richard Kent
Richard Kinder
Robert Merrill
Tim Page
John Rees
Bob Selby
David South
Graeme Tonge
Phil Tubbs
Michael Ward

The logo for the Cirencester Choral Society is a blue oval with a black border. Inside the oval, the words "CIRENCESTER", "CHORAL", and "SOCIETY" are written in white, serif, all-caps font, stacked vertically and centered.

CIRENCESTER
CHORAL
SOCIETY

Cirencester Choral Society's forthcoming events

Tues 19 December 2017
7.30 Cirencester Parish Church

Christmas Concert
in support of
Citizens Advice Cotswold District

Carols for choir and audience
Hannah Brooks-Hughes, Violin,
Gloucestershire Young Musician
of the Year 2017

Judith Paris, Christmas readings

Organist: David Whitehead

Refreshments sold in aid of
Cirencester Housing for Young People.

Tickets: Adults £7.50
(accompanied children under 18 free,
but require ticket).



Sat 8 December 2018

J S Bach: Christmas Oratorio

Sat 5 May 2018
7.30 Cirencester Parish Church

The Glories of Parry
and Stanford

I was glad
Blest pair of sirens
My soul, there is a country



Te Deum in C
The Lord is my shepherd
For lo! I raise up

2018 sees the centenary of the death of Sir Hubert Parry. He conducted Cirencester Choral Society in 1905. We take the opportunity again to present glorious music by this 'Son of Gloucestershire', in a programme celebrating also the work of his contemporary at The Royal College of Music, Sir Charles Villiers Stanford.

Tickets: Adults £12.50
available from early April



Registered Charity
No 276649

