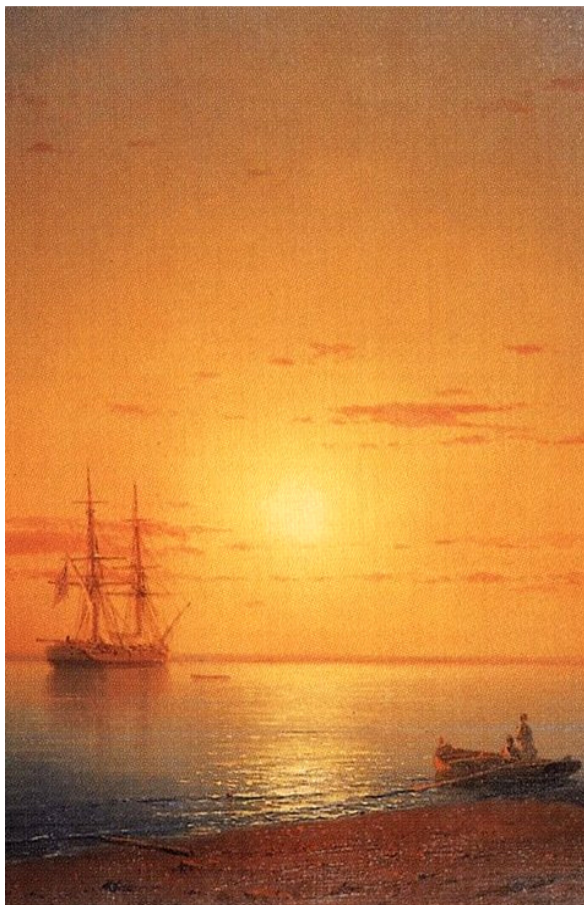


CIRENCESTER  
C H O R A L  
SOCIETY

Conductor: Carleton Etherington

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*Marking 100 years  
since the death of  
Sir Hubert Parry*

**The Glories  
of Parry &  
Stanford**

Conductor  
**Carleton  
Etherington**

Organist  
**David  
Whitehead**

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**Saturday 5 May 2018**  
**7:30 pm Cirencester Parish Church**

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# PROGRAMME

*We celebrate two of the most influential musicians working in Britain at the turn of the last century, credited by many with inspiring a long-overdue renaissance in English music which the next generation - including their pupils Vaughan Williams, Holst, Bridge, Ireland and Howells - would embrace and develop into what we now regard as an unmistakable 'English' style.*

## **PART I – Sir Charles Villiers Stanford (1852-1924)**

<b>Te Deum in C, Op. 115</b>	1909
<b>The Lord is my Shepherd</b>	1886
<b>Intermezzo founded upon an Irish Air, Op. 189 No 4</b>	1923
<b>Postlude in D minor, Op. 105 No 6</b>	1908
<b>O for a closer walk with God, Op. 113 No 6b</b>	1910
<b>For lo, I raise up, Op. 145</b>	1914

### **INTERVAL (20 minutes)**

*(Refreshments available in the Trinity Chapel in support of CHURN,  
a local charity helping to meet a variety of needs in the community.  
If you didn't purchase a drinks ticket on arrival, please pay at the bar.)*

## **PART II – Sir Charles Hubert Hastings Parry (1848-1918)**

<b>I was glad</b>	1902
<b>Songs of Farewell:</b>	1916
<b>I know my soul hath power (Song No 2)</b>	
<b>My soul, there is a country (Song No 1)</b>	
<b>Chorale Preludes:</b>	
<b>Rockingham (Set I, No 2)</b>	1912
<b>Eventide (Set II, No 5 )</b>	1916
<b>Crossing the bar</b>	1903
<b>Blest pair of Sirens</b>	1887

**H**UBERT PARRY's musical legacy was celebrated by Cirencester Choral Society in its 150<sup>th</sup> anniversary in 2013 with a full concert of works by this famous 'Son of Gloucestershire'. That choice was inspired by the several links that Parry and his relatives had had with the Society. The main work was his rarely performed ode *Invocation to Music*, born of a collaboration with poet Robert Bridges. Among Parry scholars *Invocation* ranks alongside the more familiar and earlier *Blest pair of sirens* as one of his finest choral works. 'Blest pair' thus chose itself for tonight's programme in which we turn again to Parry to mark the centenary of his death (from Spanish flu) in October 1918. This time Parry shares the programme with Sir Charles Villiers Stanford with whom he enjoyed a long professorial association at the newly established Royal College of Music.



Parry gained his Oxford B.Mus while still at Eton and managed to pursue his further musical education in spite of efforts by his family to turn him towards a commercial career. After

several unrewarding years in the City he had the good fortune to land an editorial position working on George Grove's Dictionary of Music. This led in 1883 to his appointment as Professor of Composition at the newly founded Royal College under Grove's Directorship. Subsequently Parry succeeded Grove as Director of the RCM in 1895, a position he held until his death. From 1900-08 he was concurrently Professor of Music at Oxford, succeeding John Stainer.

**C**HARLES VILLIERS STANFORD was born into a wealthy, musical Dublin family. He pursued his musical interests while at Cambridge and went on to further studies in Leipzig and Berlin. He maintained his Cambridge links, and was key to the transformation of the Cambridge University Musical Society.



Stanford enthusiastically supported Grove's ambition to improve the training of professional musicians in Britain and became one of the RCM's founding professors in 1882, which position he held until his death in 1924. In 1887 he took up the Chair of Music at Cambridge where he set

about reforming and strengthening the requirements for a music degree.

Despite their different outlooks on life – Parry was liberal, radical, free-thinking, though sensitive, whereas Stanford was highly knowledgeable but intensely and passionately conservative with a hot temper – they held a mutual respect, especially in the early years of the RCM. *Blest Pair of Sirens*, written by Parry for Queen Victoria's Golden Jubilee, was commissioned by and dedicated to Stanford, who in turn described Parry as the greatest English composer since Purcell.

However, after Parry was chosen to succeed Grove as Director of the RCM in 1894 their relations, perhaps inevitably, began to deteriorate. No doubt the loss of former pupils on the battlefields weighed heavily on both men and by the end of 1916 the relationship is said to have become nothing short of hostile. Nevertheless Stanford's magnanimity came to the fore after Parry died, when he successfully lobbied for him to be buried in Saint Paul's Cathedral.

Any conflict there was was probably less evident to their pupils, who found much to praise in the music and teaching of both men. Of Stanford, Vaughan Williams wrote:

*In Stanford's music the sense of style, the sense of beauty, the feeling of a great tradition is never absent. His music is in the best sense of the word Victorian, that is to say it is the musical counterpart of the art of Tennyson, Watts and Mathew Arnold.*

Gustav Holst advised his fellow student Herbert Howells that Stanford was "*the one man who could get any one of us out of a technical mess*"

Vaughan Williams summed up Parry's place in an historical context:

*We pupils of Parry have, if we have been wise, inherited from him 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.*



*The Royal College of Music 1883-1894. The building had been the National Training School for Music and later was the home of the Royal College of Organists.*

While much has rightly been made of Parry and Stanford's influence on later composers, we must not ignore the important role that their own compositions still play today. Parry remains a firm fixture in national, and particularly royal, ceremonial occasions. Equally, one would be challenged to find any day on which Stanford's settings of the canticles were not being sung somewhere in our colleges, churches and cathedrals up and down the country.

## Brief notes on tonight's works

The *Te Deum* is from Stanford's Morning Service in C major.

*The Lord is my Shepherd* is a familiar text from Psalm 23, vv 1-6.

*O for a closer walk with God* is a musical setting of a poem written by William Cowper in 1769 out of concern for an ailing friend.

*For lo, I raise up* is Stanford's most dramatic anthem written in 1914 but not published until 1939. Based on words from *Habakkuk* chapters 1 & 2, it is an indictment of warfare and those who wage it, and a clinging to the belief that even in the face of destruction, deliverance will come.

*I was glad* is a setting of Psalm 122, vv 1-3, 6 & 7. The words have been used at every Coronation since Charles I. Parry's setting was composed for the Coronation of Edward VII in 1902 and performed at many royal occasions since.

**Parry's Songs of Farewell**, from 1916, have been interpreted as Parry's farewell to the world he had known, then being destroyed by war, and possibly reference to his own mortality.

Of these, *My Soul there is a country* sets to music the poem *Peace* from a 1650 collection of religious poems by the Welsh poet Henry Vaughan, and

*I know my soul hath power* is a 16<sup>th</sup>C poem by the English poet John Davies.

**Crossing the bar**, a metaphor for death, was written by Tennyson in 1889 not long before his own death. The nautical references may well have appealed to Parry, a keen sailor.

*Blest Pair of Sirens* is a setting of Milton's *At a Solemn Musick* in which he invokes the power of music and verse to open our senses to the divine.

## Concert Organist

**DAVID WHITEHEAD** is the Director of Music at Saint Augustine's Church, Edgbaston and is Accompanist for Chew Valley and Tewkesbury Choral Societies.



David studied at the Royal College of Music in London where he was Organ Scholar at St Paul's Cathedral and the Temple Church. Following his training and some time spent in the USA, he embarked on a teaching and performing career.

Over the years his teaching and musical employments have included positions in Bath, London, Berkshire, Worcestershire and Gloucestershire, working with many church and school choirs, chamber choirs and choral societies, including Cirencester Choral Society from 2001 - 2004.

Alongside his teaching David has maintained a busy career as an established recitalist and répétiteur and has performed in a number of CD recordings, broadcasts and at various music festivals across Europe.

## **STANFORD – LIBRETTO**

### **TE DEUM in C Major**

We praise thee, O God: we acknowledge Thee to be the Lord.  
All the earth doth worship Thee, the Father everlasting.  
To Thee all Angels cry aloud the Heavens and all the powers therein.  
To Thee Cherubim and Seraphim continually do cry,  
Holy, Holy, Holy: Lord God of Sabaoth;  
Heaven and earth are full of the Majesty of Thy Glory.  
The glorious company of the Apostles praise Thee.  
The goodly fellowship of the Prophets praise Thee.  
The noble army of Martyrs praise Thee.  
The holy Church throughout all the world doth acknowledge Thee;  
The Father of an infinite Majesty;  
Thine honourable, true, and only Son; Also the Holy Ghost: the Comforter.  
Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father.  
When Thou tookest upon Thee to deliver man: Thou didst not abhor the Virgin's womb.  
When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom  
of Heaven to all believers.  
Thou sittest at the right hand of God in the glory of the Father.  
We believe that Thou shalt come to be our Judge.  
We therefore pray Thee, help Thy servants whom Thou hast redeemed with Thy  
precious blood. Make them to be numbered with Thy Saints in glory everlasting.  
O Lord, save Thy people: and bless Thine heritage. Govern them and lift them up for ever.  
Day by day we magnify Thee; and we worship Thy Name, ever world without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord, have mercy upon us. O Lord, let Thy mercy lighten upon us: as our trust is in Thee.  
O Lord, in Thee have I trusted: let me never be confounded.

### **THE LORD IS MY SHEPHERD**

The Lord is my shepherd, therefore can I lack nothing.  
He shall feed me in a green pasture, and shall lead me forth beside the  
waters of comfort.  
He shall convert my soul, and bring me forth in the paths of righteousness,  
for his Name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear  
no evil: for thou art with me; thy rod and thy staff comfort me.  
Thou shalt prepare a table before me against them that trouble me : Thou anointest  
my head with oil, and my cup shall be full.  
But Thy loving kindness and Thy mercy shall follow me all the days of my life, and I  
will dwell in the house of the Lord for ever.  
For thou art with me; thy rod and thy staff comfort me.

## **O FOR A CLOSER WALK WITH GOD**

O for a closer walk with God, a calm and heavenly frame;  
A light to shine upon the road that leads me to the lamb!  
Return, O holy dove, return, Sweet messenger of rest;  
I hate the sins that made thee mourn, and drove thee from my breast.  
So shall my walk be close with God, calm and serene my frame;  
So purer light shall mark the road that leads me to the lamb.

## **FOR LO, I RAISE UP**

For lo, I raise up that bitter and hasty nation, which march through the breadth of  
the earth, to possess the dwelling places that are not theirs.  
They are terrible and dreadful, their judgment and their dignity proceed from  
themselves.  
Their horses also are swifter than leopards, and are more fierce than the evening  
wolves, and their horsemen spread themselves, yea, their horsemen come from far.  
They fly as an eagle that hasteth to devour, they come all of them for violence;  
their faces are set as the east wind, and they gather captives as the sand.  
Yea, he scoffeth at kings and princes are a derision unto him. For he heapeth up dust  
and taketh it. Then shall he sweep by as a wind that shall pass over and be guilty  
even he whose might is his God.  
Art not thou from everlasting, O Lord my God, mine Holy One?  
We shall not die. O Lord, thou hast ordained him for judgement  
and thou, O Rock, hast established him for correction.  
I will stand upon my watch and set me upon the tower and look forth to see what he  
will say to me and what I shall answer concerning my complaint.

And the Lord answered me and said, The vision is yet for the appointed time,  
and it hasteth toward the end and shall not lie. Though it tarry, wait for it, because it  
will surely come.

For the earth shall be filled with the knowledge of the glory of the Lord as the  
waters cover the sea.

But the Lord is in his holy temple: let all the earth keep silence before Him.

## **PARRY - LIBRETTO**

### **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.

### **I KNOW MY SOUL HATH POWER**

I know my soul hath power to know all things, Yet she is blind and ignorant in all:

I know I'm one of nature's little kings, yet to the least and vilest things am thrall.

I know my life's a pain and but a span; I know my sense is mock'd in ev'rything;

And, to conclude, I know myself a Man, which is proud and yet a wretched thing.

### **MY SOUL THERE IS A COUNTRY**

My soul, there is a country far beyond the stars,

Where stands a winged sentry All skilful in the wars:

There, above noise and danger, Sweet Peace sits crowned with smiles

And One, born in a manger Commands the beauteous files.

He is thy gracious friend And, O my soul, awake!

Did in pure love descend To die here for thy sake.

If thou canst get but thither, There grows the flow'r of Peace,

The Rose that cannot wither, Thy fortress and thy ease.

Leave then thy foolish ranges, For none can thee secure

But One who never changes, Thy God, thy life, thy cure.



## **CROSSING THE BAR**

Sunset and evening star, And one clear call for me!  
And may there be no moaning of the bar, When I put out to sea,  
But such a tide as moving seems asleep, Too full for sound and foam,  
When that which drew from out the boundless deep Turns again home.

Twilight and evening bell, And after that the dark!  
And may there be no sadness of farewell, When I embark;  
For tho' from out our bourne of Time and Place The flood may bear me far,  
I hope to see my Pilot face to face When I have crost the bar.

## **BLEST PAIR OF SIRENS**

Blest pair of sirens, pledges of heavens joy,  
Sphere-born harmonious sisters, Voice and Verse.  
Wed your divine sounds, and mixed power employ,  
Dead things with inbreathed sense able to pierce,  
And to our high-raised phantasy present  
That undisturbed song of pure concent,  
Aye sung before the sapphire-coloured throne  
To Him that sits thereon,  
With saintly shout and solemn jubilee;  
Where the bright seraphim, in burning row,  
Their loud, uplifted angel-trumpets blow,  
And the cherubic host, in thousand quires,  
Touch their immortal harps of golden wires,  
With those just spirits that wear victorious palms,  
Singing everlastingly:  
That we on earth with undiscording voice  
May rightly answer that melodious noise;  
As once we did, till disproportioned sin  
Jarred against nature's chime, and with harsh din  
Broke the fair music that all creatures made  
To their great Lord, whose love their motion swayed  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.  
O may we soon again renew that song,  
And keep in tune with heaven, till God ere long  
To his celestial consort us unite,  
To live with him, and sing in endless morn of light.

# Cirencester Choral Society

Cirencester Choral Society has existed since 1863 and continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. As always, our success depends 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 is also Director of the summer festival of sacred music at Tewkesbury, *Musica Deo Sacra*. In 2016 he was made an Honorary Fellow of the Guild of Church Musicians. Carleton was educated at Chetham's School of Music and the Royal Academy of Music and 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 regularly broadcasts on Radio 3's Choral Evensong.



**Jenny Rees** has been the Society's rehearsal accompanist since January 2005. She trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Jenny has recently begun a new career in nursing and, having completed her initial training, plans to combine this with her professional musical activities.

The Society welcomes membership inquiries. Singers interested in being considered should visit the Society's website to find out what we look for in our members and how to apply. At present we are looking in particular to add to our bass and tenor ranks. 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](http://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 concerts;
- *Our loyal audience*, on whose support we depend for a succesful future.

# Our Members

## *Soprano*

Dorothy Andrews  
Catherine Bagnall  
Diana Boulton  
Pippa Burgon  
Sue Burton  
Pamela Clayton  
Alison Crooks  
Anne Davies  
Sandra Dent  
Liz Fleming  
Ottie Gee  
Alison Goodall  
Cassie Greenhill  
Jenny Hall  
Andrea Hamilton  
Julia Hasler  
Patsy Jackson  
Sarah Jackson  
Valerie Joyce  
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  
Jilly South  
Wiggy Talbot Rice  
Diane Welch  
Sophie Wilson

## *Alto*

Frances Angus  
Diana Avedikian  
Kate Barry  
Jo Birkin  
Meg Blumsom  
Mary Clayton  
Fiona Cordiner  
Diana Crane  
Liz Dubber  
Brenda Ferns  
Gemma Finch  
Nicola Grinham  
Dorothy Hartridge  
Ruth Hayman  
Gill Hornby  
Shân Hughes  
Ingela Jacob  
Beryl King  
Sonia La Fontaine  
Valerie Lambert  
Mary Macdonald  
Jennifer May  
Liz McGlynn  
Therese Munro-Warwick  
Olivia Murray  
Kate Newman  
Alison Norris  
Lorna Page  
Ann Pole  
Sarah Powell  
Ann Price  
Ginny Ravenscroft  
Jane Read  
Margaret Reynolds  
Anne Rickard  
Pat Scott  
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*

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

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# Cirencester Choral Society's forthcoming events

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**Sat 30 June 2018**

**Cirencester Parish Church**

## **Singing Day 2018**

**G F Handel**

***Coronation Anthems***

led by

**Neville Creed**

***Artistic Director,***

***London Philharmonic Choir***

*Starting at 09:45, an open event for  
pre-registered singers to rehearse  
and then perform the anthems in a*

**Free public concert**

**17:15 – 18:00**

*To register as a singer go to  
[www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk)  
and follow the links.*

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## **Concert dates 2019:**

**Sat 27 April, Sat 23 November  
and Tues 17 December**

**Sat 8 Dec 2018**

**7.30 Cirencester Parish Church**

**J S Bach**

***Christmas Oratorio***



*Parts 1,2,3 & 6 using the New Novello  
English translation by Neil Jenkins*

**Soloists:**

**Hannah Davey, Juliet Curnow,  
Nick Drew, Nicholas Perfect**

**Corelli Orchestra**

*Tickets available from  
early November*



Registered Charity  
No 276649



**SUPPORTING &  
CHAMPIONING  
VOLUNTARY MUSIC**