

CIRENCESTER
C H O R A L
SOCIETY

Conductor: Carleton Etherington



Great Choral Classics

Vivaldi *Gloria*

Hannah Grove *soprano*

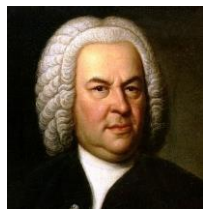
Sacha Fullerton *alto*

Victoria Jess *mezzo soprano*



Other choral works by
Pachelbel, Haydn, Mozart,
Stanford and Parry

Organ works by
Bach and Preston



Conductor
Carleton Etherington

Organist
John Wright

Saturday 6 November 2021
7:30 pm Cirencester Parish Church

PROGRAMME

PART I

- Choir:* **Insanae et vanae curae** (1775) **F J Haydn (1732 - 1809)**
Ave verum corpus K618 (1791) **W A Mozart (1756 - 1791)**
- Organ:* **Fugue on the Magnificat** BWV 733 (1717) **J S Bach (1685 - 1750)**
- Choir:* **Magnificat in D** (1700) **J Pachelbel (1653 - 1706)**
- Organ:* **Alleluyas** (1965) **Simon Preston (1938 -)**
- Choir:* **Crossing the bar** (1903) **C H H Parry (1848 - 1918)**
For lo, I raise up Op.145 (1914) **C V Stanford (1852 - 1924)**

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

- Gloria** (RV589) (1715) **A Vivaldi (1678 – 1741)**
1. Gloria in excelsis Deo (*chorus*)
 2. Et in terra pax hominibus (*chorus*)
 3. Laudamus te (*soprano duet*)
 4. Gratias agimus tibi (*chorus*)
 5. Propter magnam gloriam (*chorus*)
 6. Dominus Deus (*soprano solo*)
 7. Domine Fili Unigenite (*chorus*)
 8. Domine Deus, Agnus Dei (*alto solo and chorus*)
 9. Qui tollis peccata mundi (*chorus*)
 10. Qui sedes ad dexteram (*alto solo*)
 11. Quoniam tu solus Sanctus (*chorus*)
 12. Cum Sancto Spiritu (*chorus*)

COVID-19 PRECAUTIONS

We want everyone to feel comfortable at this concert, so as well as complying with prevailing national guidance, please

- wear a mask when moving around the church
- keep your mask on while seated if your near-neighbours are doing so
- be patient and give others space, especially when leaving

Thank you.



WELCOME to our first public performance since late 2019. We had been silent for 16 months when we resumed rehearsals briefly at the end of July and in earnest at the end of August. To 'proof' tonight's planned concert against the possibility of further rehearsal interruptions we cautiously chose works which we have performed before to give us a head start.

Our regular audience will have heard much of tonight's music at various concerts in the past seven years. Much is well known and deserves inclusion in any 'come back' concert such as this. Some though is less familiar, but which we enjoyed performing so much first time round that it warranted a second airing. In one way or another, all the works may be regarded as great classics of the choral repertoire.

Our musical tour, spanning the period from the baroque of the early 18th century to war-torn Europe of 1914, aims to be both heartening and reflective: a joyous return to singing, yet recognising the loss and suffering of many during the pandemic.

Three members who sang in our last concert - Sarah Jackson, Jennette Murphy and Mark Wallington - sadly passed away while we were adjourned. We will remember them especially in our singing of Parry's *Crossing the bar*. For a few members the break helped make what is often a difficult decision to retire, but the large majority have returned with enthusiasm and have been joined in all parts by singers new to our ranks. We welcome them and are delighted to be performing with them for the first time.

Musical Notes (see centre pages for texts)

INSANAE ET VANAE CURAE

The music for this motet first appeared in 1784 when Haydn introduced it as the 'storm' chorus in a revamping of his oratorio *Il Ritorno di Tobia*. In keeping with the moods of the music, the Latin text contrasts the madness and fears of the world with the trustful tranquility offered by a belief in God. The work comprises two contrasting sections: the first urgent and dramatic, the second gentle and lyrical. The sequence is repeated, with some variations.

AVE VERUM CORPUS

Mozart dedicated his setting of this 13th century text to his friend Anton Stoll, the choirmaster at Baden Church in Austria, where it was first performed on Corpus Christi day in 1791, just six months before Mozart's death. Though brief, simple in form and sparing of notes, it is big on emotional impact and regarded as a miniature gem.

FUGUE ON THE MAGNIFICAT

This energetic and challenging work is attributed to J S Bach, though some suggest it to be by his pupil Johann Ludwig Krebs. The old Gregorian Magnificat melody is dismantled and subjected to all the fugal tricks in the book, but it all comes together in the end!

PACHELBEL MAGNIFICAT

Pachelbel is best known today for his eponymous *Canon* but was a prolific composer of no less than 95 fugues on the Magnificat for organ. These compositions must have played an important role in accompanying the singing of the Magnificat at Vespers. Of his 13 choral settings, tonight's *Magnificat in D* is a joyous piece and great fun to sing.

ALLELUYAS

Simon Preston was a chorister at King's College Cambridge under Boris Ord, Organ Scholar under David Willcocks and later Organist at Westminster Abbey before embarking on an international career as a concert organist.

Alleluyas is his best known organ composition, written in the style of Olivier Messiaen. But organ playing does not come without risk. We have alerted John Wright to a specific problem with this work reported in the journal Medical Problems of Performing Artists: "A Significant upper arm injury sustained while learning Simon Preston's *Alleluyas*: a proposal for avoiding this malady". Read more at (<https://pubmed.ncbi.nlm.nih.gov/27942704/>). Who would have thought it was such a dangerous occupation!

CROSSING THE BAR

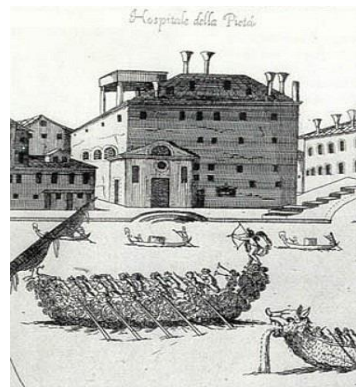
Written in 1889, three years before his death, Tennyson used the metaphor of a sand bar as the barrier between life and death. He requested that *Crossing the bar* always appear as the last poem in any collection of his works. The nautical analogy would have appealed to Hubert Parry, a keen sailor. He set the text to music as the hymn 'Freshwater' in 1903.

FOR LO, I RAISE UP

This, Stanford's most dramatic anthem, was 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. One normally associates Stanford with Anglican liturgy or, for those not versed in that tradition, with song writing. This anthem stands alone, far removed from both. His adoption of Habakkuk's graphic depiction of marauding hordes is surely a direct response to the unfolding carnage of the Great War. Reviewers have variously described the anthem as 'powerful and sometimes frightening music' and 'beneath the superficial swagger one of his most inspired works'.

GLORIA

Vivaldi 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 the Violin at the Pio Ospedale della Pietà, one of four refuges for abandoned children in Venice. It was renowned for its musical education of the girls in its care and Vivaldi later assumed responsibility for all musical activities at the Pietà.



The work generally known as *the Vivaldi Gloria* (RV589) is the best known of two that survive, both written in or around 1715. It is his most famous choral piece and presents the *Gloria* from the Latin Mass in 12 movements. Despite fame in his time, Vivaldi's popularity dwindled after his death. A number of his best known works, including *Gloria*, were only rediscovered in the 20th century.

MOZART - AVE VERUM CORPUS

Ave, verum corpus, natum de Maria Virgine.
Vere passum immolatum in Cruce pro
homine, Cujus latus perforatum unda fluxit
et sanguine, Esto nobis praegustatum in
mortis examine.

*Hail, true body, born of the Virgin Mary,
Who truly suffered, sacrificed
on the Cross for man, Whose pierced side
overflowed with water and blood,
Be for us a foretaste In the test of death.*

HAYDN - INSANAE ET VANAE CURAE

Insanae et vanae curae invadunt mentes
nostras, saepe furore replent corda,
privata spe. Quid prodest O mortalis conari
pro mundanis, si coelos negligas.
Sunt fausta tibi cuncta, si Deus est pro te.

*Vain and raging cares invade our minds,
madness often fills the heart, robbed of hope,
O mortal man, what does it profit you to strive
for earthly things, if you neglect heaven?
All things are favourable for you, if God is
on your side.*

PACHELBEL - 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.*

PARRY - 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.

STANFORD - 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.

VIVALDI 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.

John Wright (*organist*) studied music at Trinity Hall, Cambridge (where he was organ scholar) and the Royal Academy of Music. A resident of Cheltenham, he has identified himself with a wide range of local music activities and pursued much of his career as a teacher. He works now as a freelance musician, and is the conductor of Charlton Kings Choral Society, an examiner for ABRSM and College Organist at Rendcomb.



John is a Fellow of the Royal College of Organists and has given recitals and accompanied choirs in many churches and cathedrals throughout this country and abroad, including Cheltenham's twin towns of Sochi and Göttingen. Locally he has held organist's posts at Cirencester Parish Church (during which time he was also the conductor of CCS), All Saints' Cheltenham and St Peter's Leckhampton.

John appears frequently as an organist and piano accompanist, and has performed in concerts with the tenor James Gilchrist. In the last few years he has edited many of the early works of Gustav Holst, resulting in their publication for the first time, including his complete solo songs. He recently recorded Holst's four Organ Voluntaries on the organ of Hereford Cathedral and has become a trustee of the Holst Victorian House in Cheltenham.

During the pandemic John has put his organ playing and composing skills to good use, recording a short piece of organ music every week on his digital organ at home, for regular distribution to absent choir members and friends. In August he completed his target of recording 100 pieces of organ music, using this achievement as a basis to raise money for the cancer charity Maggie's.

Hannah Grove (*soprano*) began singing professionally whilst studying for her Physics degree at Oxford and since then has performed regularly across the UK and abroad, both as a consort singer and now principally as a soloist in both chamber and oratorio settings.

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, working with period instrumentalists such as the Academy of Ancient Music and the Corelli Orchestra. Favourite projects have included Couperin's exquisite *Lecons de Tenebres* and Buxtehude's *Membra Jesu Nostri* with the Musical and Amicable Society.



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 and has given the world premiere of several new compositions.

In 2017 she joined with experienced lutenist Elizabeth Pallett to form a new duo, Amarylly, celebrating the artistic skills and heritage of the composers and poets of the 16th and 17th centuries through intimate performances and musically illustrated lectures. Their current season is busy both with live concerts and video recording, including a commission by the De Vere Society for their online autumn conference, and their first CD of Christmas works spanning several centuries is due for release in November 2021.

Away from the concert platform Hannah has taken up the Gothic harp as well as returning to her organist roots, continues to study baroque dance with renowned teacher Philippa Waite, is pursuing her love of nature and conservation as a volunteer for the Canal and River Trust and their Unlocking the Severn project, and, most importantly, delights in raising her rapidly growing young son.



Sacha Fullerton (*mezzo*) started singing at the age of fifteen in the youth choir at Gloucester Cathedral, where she is currently one of the first female lay clerks to sing in the Cathedral Choir under the direction of Adrian Partington. She completed her MMus in Vocal Studies at the Royal Welsh College of Music and Drama in 2017, where she studied with Lorna Anderson.

Sacha has sung in several other professional ensembles, such as the Ex Cathedra Choir and Consort, the Glevum Consort, the Proteus Ensemble, Cantores Amicitiae, Glasgow Cathedral Choir, Caledonian Voices and Ensemble Sine Nomine. Sacha was the recipient of one of the two prestigious Stile Antico Young Singer Bursaries in 2016, and in 2017 was one of the founding Ex Cathedra Scholars.

Victoria Jess (*mezzo*) is a graduate of the Royal Northern College of Music where she studied vocal and opera studies with Peter Alexander Wilson. Victoria began singing at the age of 10 when she joined The Cotswold Children's Choir. In 2012, she made her professional debut with Birmingham Opera Company under the direction of Graham Vick in the world premiere of Jonathan Dove's 'Life is a Dream'. Alongside her oratorio and recital work Victoria also teaches singing at Cheltenham College and Rendcomb College.





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 became the Society's rehearsal accompanist in 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 recently began a new career in nursing which she combines with her professional musical activities.

Our Members

Soprano

Dorothy Andrews; Liz Angell; Margaret Bainbridge; Diana Boulton; Pippa Burdon; Sue Burton; Kate Butchart; Alison Crooks; Anne Davies; Gemma Finch; Liz Fleming; Alison Goodall; Caitlin Herbert; Patsy Jackson; Valerie Joyce; Laura Kinloch; Beryl Le Bars; Mary Ludbrook; Aileen McEvoy-Wilding; Margaret McIvor; Jayne McLoughlin; Anne Mingins; Sue Nashe; Lesley Nelson; Penny Phillips; Susie Rigsby; Jilly South; Wiggy Talbot Rice; Catherine Walton; Diane Welch; Jackie Wilson

Alto

Frances Angus; Jo Birkin; Meg Blumsom; Mary Clayton; Fiona Cordiner; Diana Crane; Liz Dubber; Brenda Ferns; Nicola Grinham; Dorothy Hartridge; Julia Hasler; Ruth Hayman; Shân Hughes; Beryl King; Sonia La Fontaine; Valerie Lambert; Jennifer May; Liz McGlynn; Therese Munro-Warwick; Julia Nolan; Alison Norris; Lorna Page; Ann Pole; Sarah Powell; Ginny Ravenscroft; Jane Read; Pat Scott; Chris Sutton; Melanie Towle; Ghislaine Venn

Tenor

Robert Allcock; Amiyo Banerjee; Chris Burton; Andy Crane; Rob Crow; Sue Gilks; Vic Gilks; Ros Ivison; John Pinnington; Graham Shearn; Victoria Summerley; Pamela Varey

Bass

Nicholas Arbuthnott; William Brereton; Tony Cole; Richard Kinder; Michael Kirk; Robert Merrill; Tim Page; John Rees; Bob Selby; David South

Cirencester Choral Society's forthcoming events

Tues 21 Dec 2021

Cirencester Parish Church

Christmas Charity Concert

Choir carols and festive music

Audience carols

Grace Tushingham - oboe

Judith Paris - seasonal readings

Conductor: Carleton Etherington

Organist: John Wright

Tickets: available from early December

Sat 7 May 2022

Cirencester Parish Church

Mozart: *Requiem*



Haydn: *Nelson Mass*

Conductor: Carleton Etherington

**Professional
Orchestra and Soloists**

Tickets: available from early April

Cirencester Choral Society welcomes membership inquiries.
Singers interested in joining should visit the Society's website to find out
what we expect of our members and how to apply. We invite interest in all
parts and are looking in particular to add to our bass and tenor ranks.

The Society gratefully acknowledges:

Gloucester Library for the hire of vocal scores;

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 successful future.

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



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