

# The Stanford Festival Weekend

Festival Programme



**THE STANFORD SOCIETY**

A SOCIETY TO PROMOTE A WIDER APPRECIATION OF  
AND INTEREST IN THE LIFE AND MUSIC OF SIR CHARLES VILLIERS STANFORD

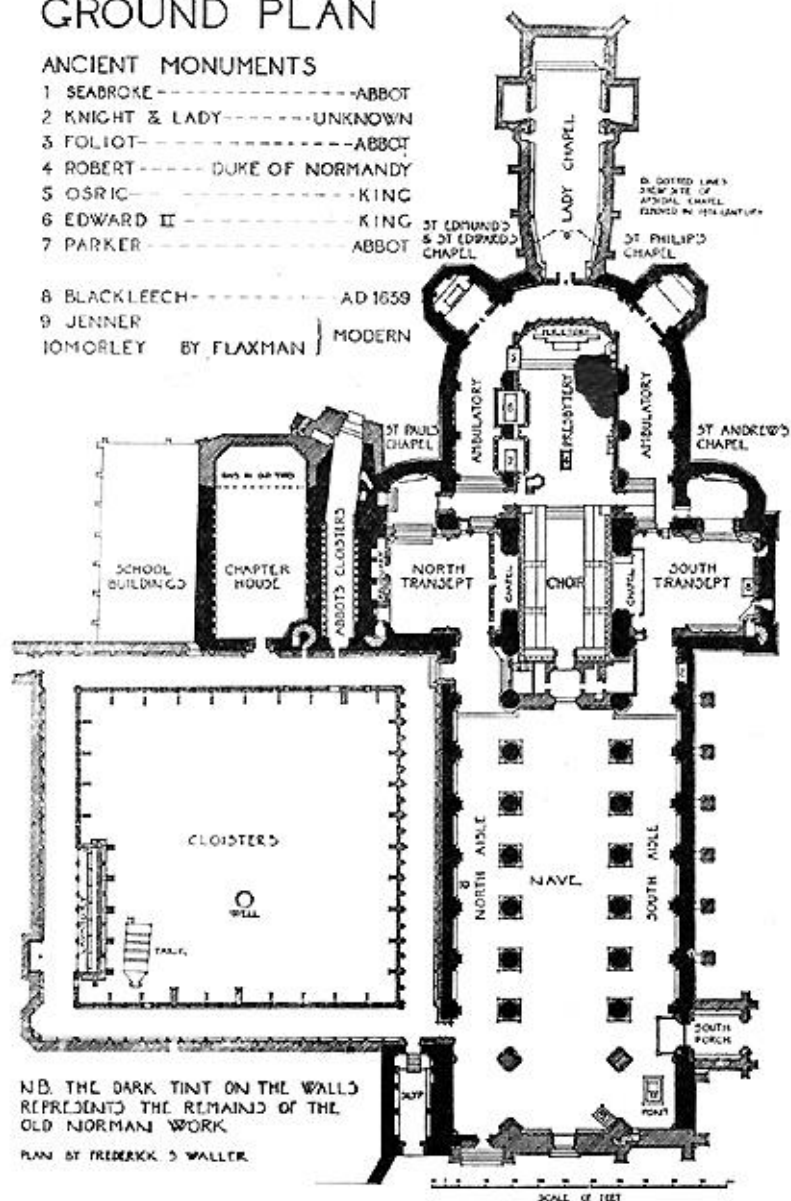
2 - 3 October 2021

# GROUND PLAN

## ANCIENT MONUMENTS

- |                 |       |                  |
|-----------------|-------|------------------|
| 1 SEABROKE      | ----- | ABBOT            |
| 2 KNIGHT & LADY | ----- | UNKNOWN          |
| 3 FOLIOT        | ----- | ABBOT            |
| 4 ROBERT        | ----- | DUKE OF NORMANDY |
| 5 OSRIC         | ----- | KING             |
| 6 EDWARD II     | ----- | KING             |
| 7 PARKER        | ----- | ABBOT            |

- |              |            |         |
|--------------|------------|---------|
| 8 BLACKLEFCH | -----      | AD 1659 |
| 9 JENNER     | -----      |         |
| 10 MORLEY    | BY FLAXMAN | MODERN  |



## A welcome note for the 2021 Stanford Festival Weekend in Gloucester

Dear members and friends of the Stanford Society,

It is my very great pleasure to welcome you to this year's Stanford Festival Weekend in Gloucester Cathedral. This is the fourteenth annual Stanford Festival Weekend since we founded the Society in Cambridge in 2007. Sadly, we were not able to get together in Gloucester Cathedral in 2020 because of Covid-19, but I am pleased that we are able to meet in Gloucester this year.

It is good to be able to gather in Gloucester because of its association with Hubert Parry, Stanford's colleague at the Royal College of Music, and several of Stanford's students, including Herbert Howells, Ivor Gurney and Ralph Vaughan Williams.

A big thank you to Adrian Partington, Organist and Director Music at Gloucester Cathedral, for hosting us this year and to the Dean of Gloucester Cathedral, the Very Reverend Stephen Lake, for allowing us to meet here. Gloucester Cathedral has recently brought girl choristers into full equality with boys, and we will hear both boy and girl choristers during services this weekend. Stanford would be pleased. He brought women into full participation in the Choir of the Cambridge University Musical Society and always insisted on conducting mixed choirs at the Royal College of Music and the various music festivals in which he was involved.

We have put together an exciting programme for this weekend including recitals, talks and service music featuring music by Stanford, his colleagues, and students. Ian Venables, Chairman of the Ivor Gurney Society, and a distinguished composer in his own right, will talk about the life and music of Gurney. Howells' scholar, Dr Jonathan Clinch, will talk about the relationship between Stanford and Howells. And of course, we welcome back the Stanford Society President, Jeremy Dibble, to talk about Stanford, Parry and The Three Choirs Festival and to give a second after dinner talk on Parry's Creative Process.

I hope that you enjoy the programme that we are presenting and hearing live music again. It will also be good to catch up with old friends and make new ones.

**John Covell**

Chairman of The Stanford Society

# Festival Programme

## Saturday 2 October

### Symposium – Gloucester Cathedral Chapter House

09.30 – 10.00

Registration and Coffee

10.00 – 10.10

*Welcome* - John Covell, Chairman of the Stanford Society

10.10 – 11.10

*Stanford, Parry and the Three Choirs Festival* – A talk given by Professor Jeremy Dibble

11.10 – 11.30

Coffee

11.30 – 12.30

*Stanford, Contemporaries and Pupils* – A Chamber Recital given by Dr Colleen Ferguson (violin) and Professor Jeremy Dibble (pianoforte)

12.30 – 13.00

Sandwich Lunch

13.00 – 14.00

*Ivor Gurney* – A talk given by Ian Venables, Chairman of the Ivor Gurney Society

14.00 – 15.00

*Song Recital* – James Gilchrist (tenor) and Adrian Partington (piano)

15.00 – 16.00

*The Howells-Stanford Relationship Reconsidered* – A talk given by Dr Jonathan Clinch

16.30 – 17.30

Evensong at Gloucester Cathedral

18.00 – 19.00

Organ Recital in Gloucester Cathedral – Adrian Partington

19.30 – 22.00

Dinner at “The Fountain Inn” with after dinner talk – Professor Jeremy Dibble *Parry’s Creative Process*

## Sunday 3 October

10.15 – 12.00

Eucharist – Gloucester Cathedral

12.30 – 14.30

Lunch

15.00 – 16.00

Evensong – Gloucester Cathedral

## Saturday 2<sup>nd</sup> October - Symposium

### PROFESSOR JEREMY DIBBLE

**Speaker** – *Stanford, Parry and the Three Choirs Festival (10:10)*

**Piano** – *Stanford, Contemporaries and Pupils (11:30)*



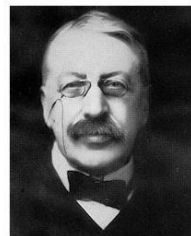
Jeremy Dibble is Professor of Music at the University of Durham. He is also President of the Stanford Society. His specialist interests in the music of the Victorian, Edwardian and Georgian eras are reflected in his major studies of *C. Hubert H. Parry: His Life and Music* and *Charles Villiers Stanford: Man and Musician*, both published by OUP and in his volume *Parry's Violin Sonatas* for the Musica Britannica Trust.

He has written on a wide range of topics including historiography, opera and church music in Britain. He has written a monograph on *John Stainer: A Life in Music*, and volumes on Michele Esposito and *Hamilton Harty: Musical Polymath*. His most recent book, *The Music of Frederick Delius: Style, Form and Ethos*, was published by the Boydell Press in June 2021. He is currently updating his biography of Stanford for a second edition and beginning a study of the music of William Alwyn.

Professor Dibble orchestrated Stanford's *Variations for Violin and Orchestra*, op. 180, and Stanford's *Violin Concerto No. 2 in G*, op.162, which was premiered in Durham Cathedral in March 2013, and subsequently recorded by EM Records.

He edited Stanford's *Song to the Soul* for its Dublin premier in 2013 and also edited Stanford's eight *String Quartets* and two *String Quintets* for recordings by the Dante Quartet for Somm Records. He edited Stanford's first opera, *The Veiled Prophet of Khorassan* for a concert performance in the original English at Wexford Opera in 2019 and is currently editing Stanford's oratorio *Eden*.

He is the musical editor for the *Cambridge Directory of Hymnology*, a contributor to the *Cambridge History of Christianity* and the *Oxford History of Anglicanism*. He is an Honorary Fellow of the Royal School of Church Music and the Guild of Church Musicians. He also regularly writes notes for concert programmes and CD booklets.



## DR COLLEEN FURGUSON

**Violin/Viola** – *Stanford, Contemporaries and Pupils (11:30)*



Dr Colleen Ferguson is currently Assistant Professor of Strings (violin/viola) and orchestra at Texas A&M University Kingsville and

Director of the Kingsville Symphony Orchestra. She formerly served as lecturer of violin and viola at Eastern Kentucky university, where she also directed the University String Chamber Orchestra. Most recently she was Assistant Professor of Music (violin/viola) and Director of the Symphony Orchestra at Indiana University of Pennsylvania.

She holds both a Bachelor's (2002) and Master's (2004) degree in Music Education from the University of Texas at Austin. Subsequently Dr Ferguson earned an MM (2012) and DMA (2015) from the University of Iowa.

Dr Ferguson has played professionally as a member of several orchestras including the El Paso Symphony, Ottumwa Symphony, and Orchestra Iowa. She has also played with the Mannheim Steamroller and the Transiberian Orchestra.

She has presented educational sessions at several conferences including the annual American String Teachers Association National

Conference and the annual Conference of the National Association for Music education. She has given Violin Recitals at past Stanford Society Festival Weekends in Dublin (2016), London (2018) and Birmingham (2019).

She has edited several pieces of music and her critical performing edition of Stanford's fourth String Quartet was used by the Dante Quartet in their recording as part of Somm's project to record Stanford's complete String Quartets and String Quintets.

### Gloucester Cathedral Trivia

The cathedral has a stained-glass window (Great East Window) supposedly depicting one of the earliest images of golf. This dates from 1350, over 300 years earlier than the earliest image of golf from Scotland.



There is also a carved image of people playing a ball game, believed by some to be one of the earliest images of medieval football.

## STANFORD, CONTEMPORARIES AND PUPILS

(11:30)

A chamber recital given by Professor Jeremy Dibble (piano) and Dr Colleen Ferguson (violin).

**EDWARD ELGAR**

*SONATA FOR VIOLIN (Second Movement)*

**JOHN IRELAND**

*BAGATELLE*

**COLERIDGE TAYLOR**

*NO.1 'LE CAPRICE DE NANNETTE'*

*NO.3 'UN SONNET D'AMOUR'*

**MICHELE ESPOSITO**

*'FLY NOT YET'*

*'WHEN THROUGH LIFE'*

**CHARLES VILLIERS STANFORD**

*OP.155 'MORRIS DANCE'*

*OP.93 'L'ENVOI'*

**FRANK BRIDGE**

*From 'FOUR PIECES':*

*'COUNTRY DANCE'*

*'SPRING SONG'*

**HERBERT HOWELLS**

*'CHOSEN TUNE'*

*'LUCHINUSKA'*

## IAN VENEABLES

**Speaker** – *Ivor Gurney (13:00)*



Ian Venables is a British composer of art songs and chamber music.

He studied music with Richard Arnell at the Trinity College of Music and later with Andrew Downes, John Mayer and John Joubert at the Royal Birmingham Conservatoire. Since 1986 he has lived in Worcester.

His compositions encompass many genres and in particular he has added significantly to the canon of English art song. His songs and chamber music have been performed by many national and internationally acclaimed artists including Roderick Williams, James Gilchrist, Mary Bevan and the Dante Quartet. He has written eight song cycles.

His many chamber works include a Piano Quintet, op 27, and a String Quartet, op.32, as well as smaller pieces for solo instruments and solo piano. He has also written works for choir including – Awake, awake, the

world is young, op. 34, and Requiem, op. 48.

He is an acknowledged expert on the 19<sup>th</sup> century poet and literary critic John Addington Symonds and has set five of his poems for voice and piano.

He is president of the Arthur Bliss Society, a Vice-President of the Gloucester Music Society, and Chairman of the Ivor Gurney Society.

Ian's music has been recorded on the Somm, Signum, Regent, Naxos and EM Record labels. His music is published by Novello.

## JAMES GILCHRIST

**Tenor – A Song Recital (14:00)**



Tenor James Gilchrist began his working life as a doctor, turning to a full-time music

career in 1996. His extensive concert repertoire has seen him perform in major concert halls throughout the world with renowned conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and Richard Hickox.

Recent highlights have included singing the role of Rev. Adams in Britten's *Peter Grimes* in Deborah Warner's award winning production at

the Teatro Real, Madrid, and with Bergen Philharmonic conducted by Edward Gardner with performances at the Edinburgh International Festival, the Royal Festival Hall, Grieghallen and Den Norske Opera, as well as Haydn's *Creation* for a staged production with Garsington Opera and Ballet Rambert, and later with Dallas Symphony Orchestra and a return to King's College, Cambridge to perform *St Matthew Passion* as part of Stephen Cleobury's final Easter week as Director of Music.

Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passion* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, "he hasn't become a one-man Evangelist industry by chance".

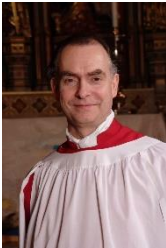




## ADRIAN PARTINGTON

**Piano** – *A Song Recital* (14:00)

**Organ** – *Organ Recital* (18:00)



Adrian has been Director of Music at Gloucester since January 2008. During his years there, he has introduced Girl Choristers, has taken the choir to sing in

the U.S.A., Canada, South Africa and Sweden, and has made several CDs. In May 2019, he took the Choristers to sing with the Berlin Philharmonic at the Philharmonie in Berlin.

Adrian has been Conductor of the BBC National Chorus of Wales (NCOW) since 1999. Since then, he has prepared that chorus for over a hundred concerts, (including two BBC Proms each year), many of which he has conducted himself. The chorus has made many CDs, two of which have been nominated for Grammy awards. The chorus's most recent CD, which Adrian conducted, is of Stanford's previously un-performed orchestral mass *Via victrix 1918*.

He has directed four Gloucester Three Choirs Festivals, in which he has conducted the Philharmonia in many of the great choral classics, including Mahler's Eighth and Beethoven's Ninth Symphonies, Berlioz's *La Damnation*

*de Faust*, and the great oratorios of Elgar.

Adrian enjoys an active career as a guest conductor of orchestras. In recent years he has conducted the Philharmonia at the Festival Hall, at St.John's Smith Square, and in various provincial cities. He has conducted the RPO in many venues over the years and will direct that orchestra in a series of concerts in 2022. Every year he conducts the BBC NOW, and has conducted the Royal Northern Sinfonia, the BSO, the Orchestra of WNO and the Royal Flanders Philharmonic.

Adrian was educated at King's College Cambridge, where he was the Organ Scholar. He continues to be in demand as an organist - recent engagements include a Concerto with the Moscow State Symphony Orchestra in 2019, and recitals in Japan in November 2018. He was a soloist at the 2018 BBC Promenade concerts.

He has recorded Stanford's Mass Via Victrix for Lyrita Records. He is to perform and record Stanford's Latin *Te Deum* (Op.66) and *Elegiac Ode* (Op.21) also for Lyrita Records with the NOW and NCOW and soloists on February 5<sup>th</sup>, 2022. This concert will be broadcast by BBC Radio 3.

## A SONG RECITAL

(11:30)

### IVOR GURNEY

'*DESIRE IN SPRING*' (Ledwidge)

'*SNOW*' (Thomas)

'*DOWN BY THE SALLEY GARDENS*'

(W.B.Keats)

'*SEVERN MEADOWS*' (Gurney)

### HERBERT HOWELLS

'*GODDESS OF NIGHT*' (Harvey)

'*MADRIGAL*' (Dobson)

'*KING DAVID*' (de la Mare)

### CHARLES VILLIERS STANFORD

'*LA BELLE DAME SANS MERCI*' (J. Keats)

'*A SOFT DAY*' (Letts)

'*PROSPICE*' (Browning)

### NEIL COX

(from *There was a time*)

*TO DAFFODILS* (Herrick)

*NOTHING GOLD CAN SAY* (Frost)

### IAN VENABLES

(from *Songs of Eternity and Sorrow*)

'*OH, WHO IS THAT YOUNG SINNER*' (Houseman)

'*BECAUSE I LIKED YOU BETTER*' (Houseman)

### CHARLES VILLIERS STANFORD

(from *A Triumph of Love*)

'*WHEN IN THE SOLEMN STILLNESS OF THE NIGHT*'

(from the opera *Shamus O'Brien*)

'*GLENGALL*'

## DR JONATHAN CLINCH

**Speaker** – *The Howells-Stanford Relationship Reconsidered (15:00)*



Jonathan Clinch is Lecturer in Academic Studies at the Royal Academy of Music where he teaches

musicology, analysis and aural skills. He also sits on the Board of Musica Britannica. He was previously Research Fellow at the Royal College of Music, Research Associate at Cambridge University and Teaching Fellow at Birmingham University.

Dr Clinch was an Organ Scholar at Keble College Oxford, was Assistant Organist at Perth Cathedral in Western Australia and subsequently continued his organ studies with Dame Gillian Weir at Durham University. He completed a PhD in 2015 at Durham University on the music of Herbert Howells under the supervision of Jeremy Dibble.

He has continued to focus on English music and is currently editing a book of essays on Frank Bridge and is writing a biography of Herbert Howells. At the

request of the Herbert Howells Trust he completed the sketches of the third movement of Howells' Cello Concerto leading to performances and two recordings of the complete work. He has also recently edited a volume of previously unpublished piano music by Herbert Howells. These works have been recorded by Matthew Schellhorn on the Naxos record label and several of them were premiered by Matthew at the recent Three Choirs Festival in Worcester.

Dr Clinch was the organ soloist in a performance of Stanford's Concert Piece for Organ, Brass, Strings and Timpani (Op. 181) with the Durham University Chamber Orchestra given in Durham Cathedral in as part of the March 2013 Stanford Festival Weekend.

## THE GLOUCESTER CATHEDRAL CHOIR



The Cathedral Choir at Gloucester Cathedral, originally consisting of Boy Choristers and Lay Clerks, was established on the orders of King Henry VIII in 1541. Girl Choristers were

first recruited to sing in the Choir in 2016; for girls, full equality of opportunity began in September 2021, with the award of the first choral scholarships for Girl Choristers.

The Cathedral Choir has been known as one of the UK's leading choirs for many decades. It has toured in recent years to the U.S.A., Canada, South Africa, Sweden, and Norway; and in 2019, the Choristers were invited to sing with the Berlin Philharmonic Orchestra, in the orchestra's famous hall, the Philharmonie. The choir has made many commercial recordings. The two most recent CDs have been the Requiem of Ian Venables, on the Somm label-which reached the top twenty of the international classical CD charts in the summer of 2020; and the church music of Ian King, which was recorded in June 2021, and will be released early in 2022.

The Cathedral Choir sings at seven of the eight choral services each week in term time: the thriving Cathedral Youth Choir sings Evensong on a Thursday. The choirs also sing in the major carol services at Advent, Christmas and Candlemas and sing the Christmas and Easter services. At least once a year, the Cathedral Choir sings Evensong live on BBC Radio 3; it performed the BBC's Parry Centenary Memorial Evensong in 2018, and it has been invited to perform a similar

memorial evensong for Gloucestershire's other great composer of choral music, Vaughan Williams, in 2022. The Choir regularly takes part in concerts with other prestigious choirs and orchestras, most notably the BBC National Orchestra of Wales, with whom the choir has a close relationship. In 2018, the Choristers sang in a live broadcast of Britten's *War Requiem* as part of the BBC's World War 1 festival of remembrance.

Gloucester Cathedral Choir is one of the three choirs – along with those of Hereford and Worcester Cathedrals- to contribute to the world's oldest choral music festival, the Three Choirs Festival, which held its 293<sup>rd</sup> meeting in 2021. The annual week-long festival, which takes place at each cathedral in turn will next be hosted by Gloucester Cathedral in 2023.

## CHORAL EVENSONG – GLOUCESTER CATHEDRAL

(16:30)

CHARLES VILLIERS STANFORD

*Service: B FLAT SERVICE OP.10*

*Anthem: BEATI QUORUM VIA*

*Psalms: 149*

## THE GLOUCESTER CATHEDRAL ORGAN



It is the only complete 17th century cathedral organ case surviving in this country, and the pipes displayed on the front of the case still speak to this day.

Over the next three centuries the organ was extended and modified by nearly all the established organ builders, notably 'Father' Henry Willis. The then young Henry Willis described his work on the organ in 1847 as "my steppingstone to fame", and he returned to rebuild the organ in 1888-9. Harrison & Harrison rebuilt it again in 1920, and this organ served the Cathedral for fifty years.

In 1971 Hill, Norman and Beard carried out a total redesign of the organ, under the instruction of Dr John Sanders as Cathedral Organist and Ralph Downes as consultant. In 1999 Nicholson & Co. overhauled the organ, renovating the soundboards, pipework and wind supply and updating the computer system. A Swell sub-octave was installed, and a French-style cornet-separé and a Bombarde 32' were added to the pedal division, as well as a pedal divide facility. In 2010, Nicholson also added a solo reed, the Trompette Harmonique, playable from

both the Choir and West Positive manuals.

The organ comprises four manuals and pedals and is designed particularly to play from its position on the Quire screen to both East and West. This stipulation has brought about some unique design features.

The Swell, situated in the centre of the case at console level, is controlled by two swell pedals, one for each side of the case. The Great organ, directly above the Swell, is split into East and West divisions, comprising two separate principal choruses. And the fourth manual is a West Positive, mirroring the Choir organ in function for the West side of the Cathedral. The organ's position underneath the eastern part of the Nave roof takes full advantage of the unparalleled acoustics of the Cathedral, projecting into both sides of the building with the utmost clarity. The organ is essentially "neo-classical" in its approach, with balancing choruses in each division based on the Werkprinzip ideal.

## ORGAN RECITAL

(18:00)

An organ recital given by Adrian Partington on the Gloucester Cathedral organ.

JOHANN SEBASTIAN BACH

*FANTASIA AND FUGUE IN G MINOR*

ETHEL SMYTHE

*THREE CHORALE PRELUDES*

CHARLES VILLIERS STANFORD

*FANTASIA AND TOCCATA OP.57*

HERBERT HOWELLS

*TWO SHORT PIECES:*

*'ST. LOUIS'*

*'FLOURISH'*

CHARLES VILLIERS STANFORD

*CHORALE PRELUDE ON "WHY DOES AZURE DECK THE SKY"*

*SONATA NO.4 'CELTICA'*



## Sunday 3<sup>rd</sup> October

CHORAL EUCHARIST –  
GLOUCESTER CATHEDRAL

(10:15)

CHARLES VILLIERS STANFORD

*Service: B FLAT SERVICE OP.10*

*Anthem: JUSTORUM ANIMAE*

CHORAL EVENSONG –  
GLOUCESTER CATHEDRAL

(15:00)

CHARLES VILLIERS STANFORD

*Service: A MAJOR SERVICE OP.12*

*Anthem: FO LO, I RAISE UP*

*Psalm: 150*

## STANFORD SOCIETY FESTIVAL WEEKEND

### DURHAM 4 - 6 March 2022

COME AND JOIN THE STANFORD SOCIETY IN DURHAM FOR ANOTHER  
PACKED WEEKEND OF VISITS, TALKS AND RECITALS

There will be a Gala concert in Durham Cathedral with music including:

Stanford's *Cello Concerto* with Richard Jenkinson as soloist and the  
incidental music to the play *Beckett*

More information to follow including the draft programme and how to  
sign up



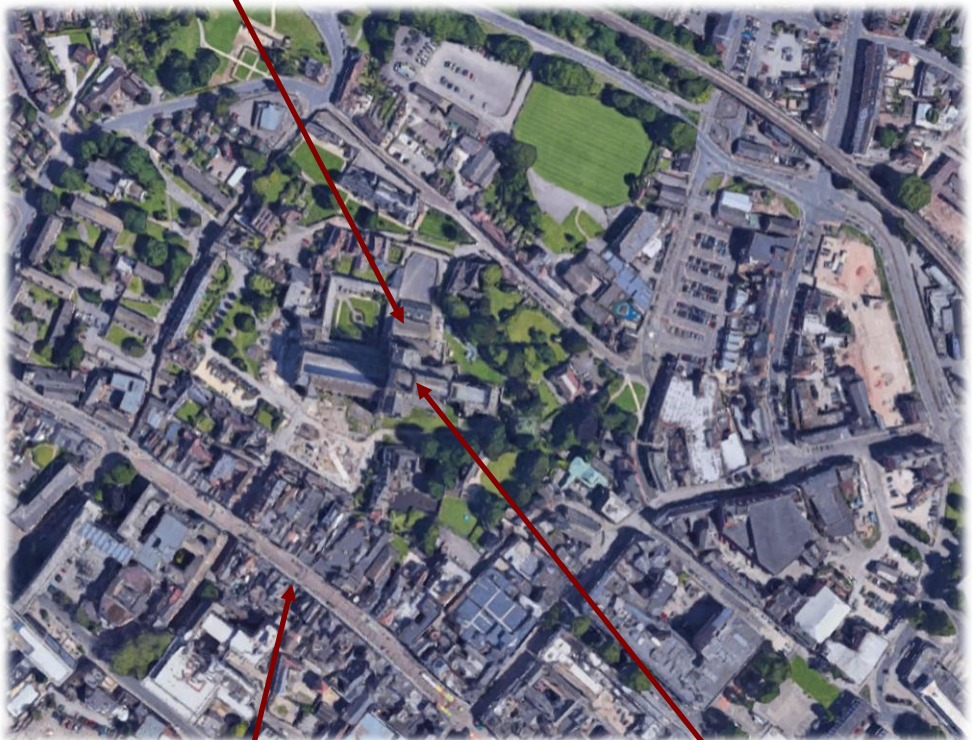


Make sure to follow The Stanford Society on social media or sign up to our mailing list on our website!



[www.thestanfordsociety.org](http://www.thestanfordsociety.org)

Chapter House



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Gloucester Cathedral

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