

The choir sings at services in the Cathedral, not only on Sunday, but on every weekday, and also takes a major part each year in the world-famous Three Choirs Festival - the oldest music festival in the world, dating back to 1715

During the course of the year the choir sings at least 300 services in the Cathedral, all of them exacting performances in themselves, with difficult and complicated music. In addition the boys have daily practices and do a full day's work at school. This makes a very taxing schedule especially as they all live at home, sometimes as far as twenty miles away from Gloucester and have to travel to the school and Cathedral every day. It is a rule of the choir that every boy learns a musical instrument, so lessons and practice have to be fitted in as well!

This choral tradition is unique to England. In no other country in the world do you still find Cathedral Services sung daily by a professional choir. The boys derive tremendous benefits from their connection with such a tradition. Firstly, they are members of the oldest boys' club in the world - a club in which the highest standards of conduct, punctuality, regularity in attendance in fact all the disciplines of a well-run team, are expected and maintained to a large extent by the boys themselves. Secondly, they attain a degree of musical perfection beyond the reach of many people twice their age. This can only breed a high degree of self-confidence. Thirdly, daily contact with great architecture, great literature and great music must surely be an influence for good which will remain with them all their lives.

The choir has taken part in many notable events over the last few years; the enthronement of three bishops, the 250th Three Choirs Festival, eight television films, a large number of recordings and broadcasts for the B.B.C. and a regular schedule of concerts including tours to the south of France, Belgium, Brittany, and the United States of America in 1989 and 1991.

Lay Clerks

Bame, Thompson (Bass)
William Arriger (Bass)
Michael Povey (Tenor)
Jonathan McKechie-Jarvis (Alto)
James Park (Tenor)
Timothy Ingold (Alto)

Supernumerary Lay Clerks

John Wilman (Tenor)
Paul Dodd (Bass)
Robert Scott (Bass)
Neil Ellwood (Alto)

Choristers

Nicholas Dutton
Christopher Senior
Andrew McAnerney
Matthew Wilman
James Gambold
Patrick Mason
Richard Garrard
Robert Poyser
Dickon Kelly

Michael Gilden
David Lee
Matthew Waite
Jonathan Morgan
Stephen Poyser
Oliver Lewis
Luke Ogden
Jonathan Sparkhall

JOHN SANDERS - CONDUCTOR

JOHN SANDERS has been Organist and Master of the Chorists at Gloucester Cathedral since 1967. As a boy he won music scholarships to Felsted School and The Royal College of Music where he was a pupil of Sir John Dykes-Bower, Organist of St. Paul's Cathedral. From 1952 to 1956 he was Organ Scholar of Gonville and Caius College, Cambridge and in 1958 he was appointed Director of Music at King's School in Gloucester and Assistant Organist of the Cathedral. In 1963 he became Organist and Master of Chorists at Chester Cathedral, where he was also Artistic Director of the Chester Festival. On his return to Gloucester in 1967, in addition to his work in the Cathedral, he became Conductor of the Gloucester Choral Society and the Gloucestershire Symphony Orchestra, and was appointed Director of Music at the Ladies' College in Cheltenham.

In 1977 he had the honour of directing the 250th Three Choirs Festival in Gloucester. He is also active as a composer and appears regularly on radio and television. His setting of The Reproaches and Jubilate Deo have been recorded by Priory Records and several carol settings, including "Tomorrow shall be my dancing day", and "Carol for Today" have been recorded by the Abbey Recording Company. He has recently completed a song cycle for soprano, clarinet and piano, commissioned by the Stroud Festival.

A Lambeth Degree of Doctor of Music was conferred on him by the Archbishop of Canterbury in May 1990.

MARK LEE - ASSISTANT ORGANIST

MARK LEE was born in 1965. After studying the organ at Chelmsford Cathedral he won an Organ Scholarship to Corpus Christi College, Cambridge, graduating with honours in music in 1987. At this time he also gained his FRCO, winning the Coventry Cathedral Recital Award for 'outstanding performance'.

After University Mark spent two years as a member of the music staff of Westminster School, and took up his appointment as Assistant Organist of Gloucester Cathedral and Assistant to the Director of Music at the King's School in 1990.

He has studied organ performance under David Sanger, Nicholas Danby and Dr. John Butt, and has recently given recitals at Westminster Abbey, St. Paul's Cathedral and the Fairfield Halls, Croydon. He is also Conductor of the Saint Cecilia Singers.

PRIORY RECORDINGS

The superlative natural sound of Priory's recordings is now acknowledged worldwide. In presenting each recording to the listener, the particular acoustical properties of each building, organ or choir is analysed in detail before sessions are taped. Using a minimum of microphones, meticulous placement is essential. Movement as fine as an inch can alter the sound noticeably.

All Priory recordings are made "in house" by either Paul Crichton or Neil Collier using the SONY DIGITAL FI or TECHNICS DAT SYSTEMS. The microphone used is the unique CALREC SOUNDFIELD or CALREC ST250 Editing is also carried out by us. All sound, purely DIGITAL, is obtained without using artificial aids or mixing equipment. The sounds heard are those naturally obtained from the sound source, by the microphone placed strategically to provide the listener with the best possible "seat in the house". In order to provide this no expense is spared in obtaining the best possible results. It is important to realise that we do not fade "in" or "out" at the start and end of tracks. The ambience in the building is maintained from the start until the performances have finished at the end - naturally as would be heard in a live recital. We hope that you enjoy our CD'S and that many hours of pleasure will be derived from them.

THE PSALMS OF DAVID - VOLUME 5

Psalms have been used in worship throughout the history of the Christian Church, and, in various forms have been valued in its many branches. They have appealed to individual people because of the range of human emotions represented in them, and perhaps especially because of that blend of realism and vision that is found in so many of them.

Such a blend we find in Psalm 89. A poetic meditation on David's accession to the throne is prefaced by a song of praise to God the universal king, but is followed by the complaint that the promises to David have not been fulfilled (v.48). The structure of the psalm may reflect historical experience or liturgical use, and may still serve both purposes for worshippers. Psalm 70 is an almost verbatim repetition of Psalm 40 v 16-21, and is a cry for vindication. Psalm 112 contrasts the fate of the righteous and the wicked, but extols the virtues of generosity and mercy. The following Psalm (113) is the first of a group known as the 'Hallel' which was used in the Temple at festivals; it has had a similar festal use in Christian worship. By contrast, the very long Psalm 78 is history with a moral; God's saving acts in history and his judgements on the tribe of Joseph are here rehearsed as a warning to Judah.

Psalm 69 begins as a lament, and verse 22 has caused it to be used in Holy Week; the recording omits the verses which call for vengeance on enemies, but continues with thanksgiving in anticipation of God's mercies. Psalm 119 is a sustained meditation on the word of God. It is, in fact, an elaborate acrostic; for each letter of the Hebrew alphabet, there is a section of eight verses which all begin with that letter. The first four sections of the psalm are sung here. It has been greatly valued in religious communities, and by individual people like William Wilberforce who recorded in his diary for 1819 'walked from Hyde Park Corner, repeating the 119th Psalm, in great comfort'. Psalm 142 is another lament, but its original circumstances and application are lost to us; it was a favourite of Francis of Assisi, and sung on the evening of his death. Psalm 96, with which the recording ends, was an 'enthronement' psalm. At the autumn festival. God was symbolically 'enthroned' amid jubilation, and his judgements acknowledged. At the heart of Christian worship, there is, similarly, the affirmation of the sovereignty of God, and of his good purposes for his world.

Alan Dunstan

THE CHOIR OF GLOUCESTER CATHEDRAL

The Cathedral Choir was founded by King Henry VIII in 1545. Before that date, when the Cathedral had been a monastery, the music was provided by the monks, who only employed boy choristers to sing with them on the feasts of the Blessed Virgin Mary. The present choir consists of eighteen boys who sing treble, with three male altos, three tenors, and four basses. The boys are all educated at the King's School, which was also founded by Henry VIII. The men are semi-professional singers who have other work in addition, such as school teaching, civil service, electrical engineering, medical practice, accountancy, etc



John Sanders

**“PRAISE THE LORD YE SERVANTS”
THE PSALMS OF DAVID - VOLUME 5**

GLOUCESTER CATHEDRAL CHOIR

**DIRECTED BY JOHN SANDERS
ORGAN MARK LEE**





PRCD 387

PSALMS OF DAVID - VOLUME 5
GLOUCESTER CATHEDRAL CHOIR, DIRECTED BY JOHN SANDERS

**"PRAISE THE LORD YE SERVANTS"
THE PSALMS OF DAVID - VOLUME 5
GLOUCESTER CATHEDRAL CHOIR**

**Organist and Master of the Choristers: John Sanders
Organ: Mark Lee**



PSALMS OF DAVID - VOLUME 5
GLOUCESTER CATHEDRAL CHOIR, DIRECTED BY JOHN SANDERS

1. *Psalm 89*.....My song shall be alway of the loving kindness of the Lord*C South*,
W. Wolstenholme, A. Mann, T. Walmisley (13:42)
2. *Psalm 70* Haste thee O God to deliver me.....*C. V. Stanford* (2:31)
3. *Psalm 112* Blessed is the man that feareth the Lord *G. Thalben-Ball* (3:34)
4. *Psalm 113* Praise the Lord ye servants.....*J. Barnby* (2:28)
5. *Psalm 78* Hear my law O my people..... *John Sanders* (20:32)
6. *Psalm 69* Save me O God.....*J. Barnby, C. Hylton-Stewart, J. Sanders* (9:23)
7. *Psalm 119* Blessed are those that are undefiled in the way.....*Woods, W. Parratt*,
vv 1 -32 *J. Booth, S. Matthews* (8:07)
8. *Psalm 142* I cried unto the Lord with my voice *J. Barnby* (3:25)
9. *Psalm 96* O sing unto the Lord a new song *J. Naylor* (3:56)

TOTAL MUSIC TIME (68:18)

A Priory Records Digital Recording
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Production Helen Ferguson
Recorded in Gloucester Cathedral
on 8/9/10/ July 1991



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