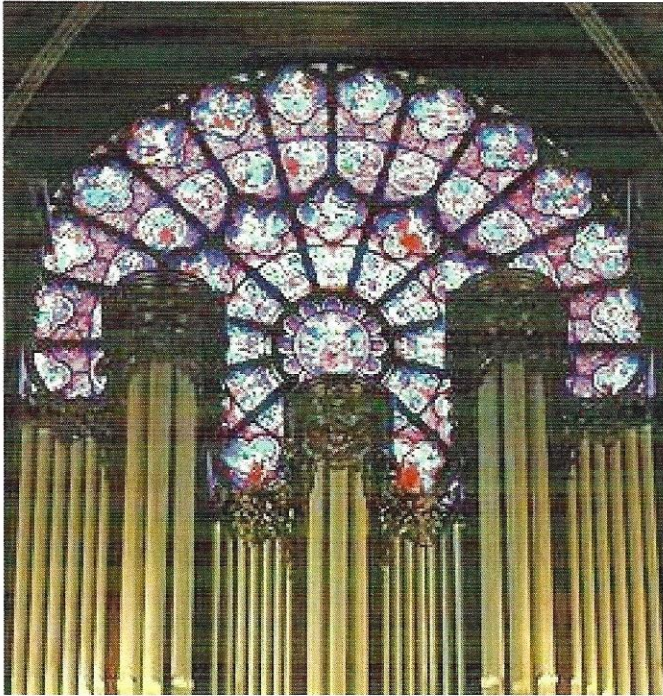


CIRENCESTER  
C H O R A L  
SOCIETY

Conductor: Carleton Etherington



*Le Grand Orgue, Notre-Dame, Paris*

**Fauré: *Requiem***  
**Vierne: *Messe Solennelle***

Katie Etherington *soprano*  
William Armiger *baritone*  
Anthony Hammond *organ*

---

7:30 pm Saturday 7<sup>th</sup> May 2011  
Cirencester Parish Church

---

# PROGRAMME

## PART ONE

### Trois Improvisations

*(transcribed by Maurice Duruflé, 1954)*

Louis Vierne

(1870-1937)

*Marche épiscopale*

*Méditation*

*Cortège*

### Tantum Ergo (Op 2)

Louis Vierne

### Messe Solennelle (Op 16)

Louis Vierne

*Kyrie*

*Gloria*

*Sanctus*

*Benedictus*

*Agnus Dei*

## INTERVAL

(20 minutes)

*(Wine and soft drinks available at the west end of the north aisle)*

## PART TWO

### Requiem (Op 48)

Gabriel Fauré (1845-1924)

*Introit-Kyrie*

*Chorus*

*Offertorium*

*Chorus & Baritone solo*

*Sanctus*

*Chorus*

*Pie Jesu*

*Soprano solo*

*Agnus Dei*

*Chorus*

*Libera me*

*Baritone solo and Chorus*

*In Paradisum*

*Chorus*

**L**ouis Vierne served as principal organist at Notre-Dame for 37 years from 1900 until his death in 1937. He is best known for his many compositions for organ and for being one of the great musical improvisers of his generation. Vierne studied organ under C  zar Franck at the Paris Conservatoire and served for a period as assistant to Charles-Marie Widor at Paris's Church of Saint-Sulpice before securing the post of organist at Notre-Dame.

We open tonight's concert with *Trois Improvisations*, three of Vierne's improvisations for organ transcribed by his pupil and close friend Maurice Durufl   in 1954 from a 1929 concert recording.

Vierne's more limited choral output is less often heard. His setting of *Tantum Ergo*, a two-verse mediaeval Latin hymn written by St Thomas Aquinas, is a short, early piece from 1891 and provides a 'taster' of the gentler side of his choral style. In contrast, the *Messe Solennelle* is a much more powerful work. Scored for chorus and two organs (although we perform with single organ accompaniment tonight), it was premi  red at Saint-Sulpice on the feast of the Immaculate Conception, 1901, with Widor at the pedals of the principal organ and Vierne playing the choir organ. The composition makes full use of the semitones of the chromatic scale, covers a huge dynamic range and exhibits wide variation in style, from 'dolce pp' to 'full organ fff' from dissonant

chording to melodic phrasing. Surely written to satisfy the enormous volume and acoustic of Notre-Dame, and the only slightly smaller Saint Sulpice, it has all the hallmarks of what we recognise today as a typical French choral sound.



Life, however, was not kind to Vierne. Born nearly blind, he suffered the deaths of his father and uncle in childhood, lost one son, aged 4, to illness and his other son and brother in war. There followed divorce, a leg injury and an unsuccessful operation to save the last of his sight. He died, as he had hoped he might, at the console of the cathedral's organ in mid-recital, with Maurice Durufl   at his side.

**G**abriel Faur  's *Requiem*, in contrast with Vierne's mass, has become one of the best known and loved works of the choral repertoire. Although Faur   began working on it in 1887 'purely for the pleasure of it', it is often suggested that the death of his father in 1885



and of his mother, close to the time of the première of the original version of the Requiem in early 1888, would have influenced the development of the composition. The new *Offertorium* and previously written *Libera me* were subsequently added to the 5-section original to create the work largely as we know it today, although a third fully orchestrated arrangement did not appear until 1900. The extended (second) version was first performed in 1893, but the shorter original form continued in use until the end of the century at the Church of the Madeleine in Paris, where Fauré had been appointed organist in 1896.



Composers have traditionally been moved to depart from the standard liturgy when choosing texts for their settings of the *Requiem*. Fauré is no exception, omitting, for example, the

usually strident *Dies Irae* and including the more tranquil *Pie Jesu* and *In Paradisum*. The scoring is also lighter than in the earlier well known *Requiems* with all four choral parts singing at the same time in only limited sections. The overall character of the work, therefore, is one of peace and serenity, rather than of fear and dread, in keeping with Fauré's own expectation of death as a 'happy deliverance' and his intention at the outset to 'write something different'.

---

## Tonight's Soloists

### Katie Etherington (*soprano*)

grew up in Brentwood, Essex and decided that music would be the mainstay of her life at the age of five. By the time she reached her teenage years she was studying flute, piano and cello and singing regularly in a number of local choirs. At sixteen she began singing lessons with Simon Berridge of *The Sixteen*, leading to her studying both voice and flute for her music degree at Surrey University.

After graduating Katie lived first in London and then in Edinburgh. There she was actively involved in the musical life of St John's Church, Princes Street and also a founder member of the Holyrood Ensemble, a small chamber choir of semi-professional singers aiming to bring the classical repertoire to a wider audience.

In 2003 Katie moved to Hereford for teacher training before taking up a post at Dean Close Preparatory School, Cheltenham. During this period she found time to increase her solo performances and appeared at various venues in Gloucestershire and Worcestershire. Now living in Tewkesbury, Katie has been taking a 'career break' since 2006 in order to bring up her two children, Hannah and John.



Katie has appeared as a soloist in a range of repertoire, including Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Fauré's *Requiem*, Rutter's *Magnificat* and numerous other works. At the moment she finds she has an expansive range of nursery rhymes in her repertoire!

### **William Armiger (bass)**

received his training as a soloist at the Guildhall School of Music and Drama, and gained his early singing experience with the choirs of the London cathedrals. At the same time he embarked upon a career in teaching which was to lead him to the Headship of a Gloucester

Grammar School, a position from which he took early retirement a few years ago. He has just retired as senior lay-clerk in the choir of Gloucester Cathedral, and as Chorister Tutor, so is able to resume his work as soloist on the concert and recital platform. In addition to an extensive concert repertoire, William Armiger has a particular love for the smaller-scale solo recital, and he specialises in the performance of German lieder, including Schubert's *Winterreise*, Schumann's *Dichterliebe* and Brahms's *Vier Ernste Gesänge*, as well as the full spectrum of the English Art Song.



William is joint Treasurer of the Gloucester Three Choirs Festival, having recently relinquished Secretaryship of that famous event – relieved to have avoided the national press and TV attention which came his way a few years ago when, at the last moment, he had to step on to the Festival platform to replace an international soloist who had lost his voice moments before a performance of "Messiah" was due to start.



## Anthony Hammond (organ)

studied music at the University of Bristol. Having held Organ Scholarships at Chester Cathedral and then St Mary Redcliffe, Bristol, in 2002 he was appointed Sub-Organist at Bristol Cathedral. In July 2003 he moved to Cirencester Parish Church as Assistant Director of Music, subsequently being promoted to the post of Director of Music and Organist here in 2006.



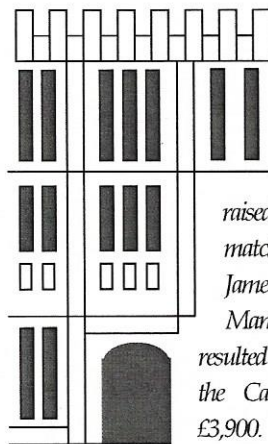
He has studied the organ in England with Roger Fisher and David Briggs, and in Paris with Naji Hakim. A Fellow of the Royal College of Organists and winner of the Dixon Prize for Improvisation, his passion for French organ music and improvisation led to seven years of doctoral research into the career and technique of the legendary French organist and improviser Pierre Cochereau. He was awarded his Ph.D in July 2010 by the University of Bristol for this work.

Anthony has recorded several CDs, most of which are on the Priory label. One of these includes his own reconstruction of a symphony improvised by Pierre Cochereau at St Mary's Cathedral, San Francisco, in

1972. The score of this reconstruction was published by J. Butz Musikverlag in October 2009. His recordings for Priory, including an album of Elgar organ music, an album of his own improvisations, and a volume in their *Great European Organs* series recorded on the newly rebuilt Willis/Harrison instrument in Cirencester Parish Church, have received widespread critical acclaim. He has broadcast for the BBC and has given recitals in churches, cathedrals and concert halls throughout the UK, the USA and in Europe. In October 2009 he made his American solo debut at St Mary's Cathedral, San Francisco, where he played at the invitation of the American Guild of Organists.

## CIRENCESTER CHORAL SOCIETY

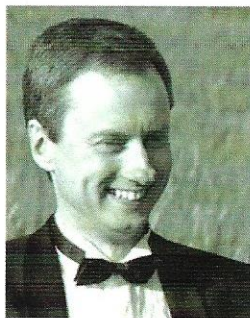
*We would like to thank all those who supported our Christmas Concert held in aid of the Campaign for the Parish Church.*



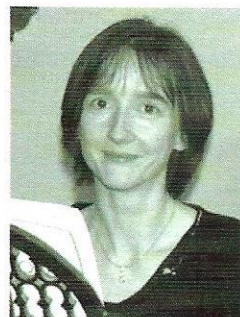
*Through your ticket purchases and a bucket collection, over £1,900 was raised. With the matched funding by St James's Place Wealth Management, this has resulted in a total benefit to the Campaign of nearly £3,900.*

## About the Choral Society

Cirencester Choral Society was founded in 1863 and currently has 114 members. We are all amateur singers but strive to perform to the highest possible standards with the resources available to us. We employ a professional conductor and a professional accompanist to train



us. Our Conductor **Carleton Etherington** has been directing us since January 2005. He is Organist of Tewkesbury Abbey, directs the Abbey Choir and accompanies the Tewkesbury Abbey Schola Cantorum. Carleton features on many CD recordings and broadcasts regularly on the BBC, most recently last Christmas morning with the service from Tewkesbury Abbey on BBC1. Our accompanist **Jenny Rees** also joined us in January 2005. She is a



freelance professional musician and teacher, and ably assembles orchestral players under the banner of the *Corinium Camerata* when required for our concerts.

Our success relies on regularly attracting new singers to our ranks and you can learn more about our activities, and what we look for in potential new members, from our website [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk). If you are interested in joining us, please submit the application form that you will find there or contact our Membership Secretary Anne Vickers on 01285 659114. We rehearse on Tuesday evenings from 7:30 to 9:30 pm at St Peter's Hall, St Peter's Rd, Cirencester. Our main season runs from September to May and rehearsals for our December 2011 concert begin on Tuesday 6<sup>th</sup> September.

## Our members

### Soprano

Dorothy Andrews, Janet Bayley, Liz Beak, Sybil Bride, Sue Burton, Pamela Clayton, Janine Coleridge, Alison Crooks, Anne Davies, Sandra Dent, Irene Devitt, Marta Ferro, Alison Goodall, Jenny Hall, Julia Hasler, Diana Heywood, Judith Ivison, Angela Jones, Valerie Joyce, Catherine Kirwin, Valerie Lambert, Beryl Le Bars, Billie Llewelyn, Mary Ludbrook, Diane Martin, Margaret McIvor, Margaret Mullin, Jennette Murphy, Sue Nashe, Shirley Nicholas, Eunice Page, Penny Phillips, Susie Rigsby, Jacqueline Shepherd, Bethany Straw, Wiggy Talbot Rice, Ruth Terry, Anne Vickers, Amanda Wheatley, Jacqueline Wilson

### Alto

Frances Angus, Meg Blumson, Sarah Borg, Sue Brayne, Sophie Brown, Gemma Butcher, Heather Church, Mary Clayton, Caroline Coates, Fiona Cordiner, Diana Crane, Cordelia Dean, Liz Dubber, Dorothy Hartridge, Ruth Hayman, Debbie Hewitt, Claire Hoad, Ingela Jacob, Sonia La Fontaine, Lorna Lane, Christiane Loch, Mary Macdonald, Susan Mason, Liz McGlynn, Daphne Morton, Olivia Murray, Alison Norris, Ann Pole, Ann Price, Patricia Quinlan, Jane Read, Margaret Reynolds, Anne Smith, Chris Sutton, Pamela Varey, Ghislaine Venn, Adrienne Winter, Gill Young, Joanna Young, Shan Zamiri

### Tenor

Amiyo Banerjee, Andy Crane, Rob Crow, Vic Gilks, Mike Harvey, Ros Ivison, Alastair Macdonald, John Martin, John Pinnington, Graham Shearn, Robin Thompson, Ann Williams, Michael Winter

### Bass

John Appleton, Nicholas Arbuthnott, Digby Bew, William Brereton, Bernard Crooks, Richard Davies, Garth De Courcy-Ireland, Anthony Eyre, Raymond Fenton, Keith Greenwood, Roger Heafield, John Hicks, Richard Kent, Nigel Kinson, Colin Levine, Richard Mullings, Tim Page, Geoff Richards, Bob Selby, Graeme Tonge, Phil Tubbs



## **Come and Sing Mozart's Requiem with Ralph Allwood,**

Director of Music, Eton College

**Saturday 11<sup>th</sup> June 2011, 1:00 – 6:45 pm**

Cirencester Parish Church

*Open to all choral singers – register at the Society's website*

The workshop will conclude with a 'sing through' at 5:45 pm  
to which the public are invited free of charge.



## **Future Choral Society concerts:**

**Saturday 10<sup>th</sup> December 2011**

Cirencester Parish Church

**Handel – Messiah**

*with the Corinium Camerata and soloists from the  
Guildhall School of Music and Drama, London*

**Saturday 5<sup>th</sup> May 2012**

Cirencester Parish Church

**Hummel - Mass in B<sup>b</sup>  
and works by Mozart**

Tickets, which go on sale one month before the concert dates,  
are available from members, from the Cirencester Visitor Information Centre  
or via the Society's website [www.cirencester-choral-soc.org.uk](http://www.cirencester-choral-soc.org.uk)

The Society gratefully acknowledges the generous support provided by  
The Letter Press in the printing of this programme, the Cirencester  
Visitor Information Centre in providing box office facilities, and the Parish Church  
authorities in making the venue available for concert performances.

*Programme printed by*



Registered Charity  
No 276649



THE LETTER PRESS  
of Cirencester

