CIRENCESTER C H O R A L SOCIETY

Conductor: Carleton Etherington



Gabriel Fauré Requiem

John Rutter Requiem

Carleton Etherington

Conductor

Katie Etherington Soprano **Christopher Monk** Baritone

Hugo Kennard Organ

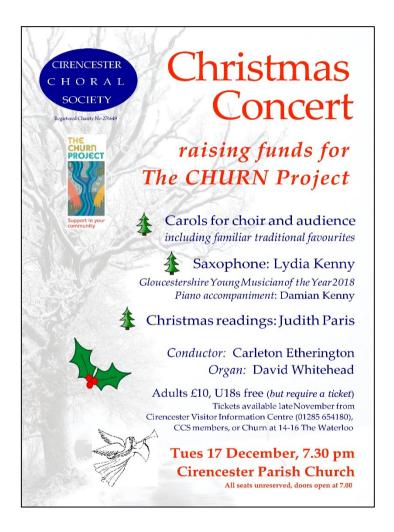
Corelli Ensemble
Director Warwick Cole

Saturday 23 November 2019, 7.30 pm Cirencester Parish Church

A Christmas date for your diary ...

CCS biennial Christmas Charity Concert, 7.30 Tuesday 17 December

Take a break from post-election overload - come and have a good sing to support one of our valued local charities!



Tickets £10 (under 18s free but require a ticket) on sale from late November from Cirencester Visitor Information Center (01285 654180), CCS members or Churn at 14-16 The Waterloo.

PROGRAMME

Requiem

John Rutter (b 1945)

Requiem Aeternam Chorus
 Out of the deep Chorus

3 Pie Jesu Soprano solo & Chorus

4 Sanctus Chorus
5 Agnus Dei Chorus
6 The Lord is my shepherd Chorus

7 Lux Aeterna Soprano solo & Chorus

John Rutter's *Requiem* is available in two instrumentations: one for small orchestra and one for a six-instrument ensemble plus organ. We perform the latter version in this concert. The composer first conducted a performance of movements 1, 2, 4 and 7 in March 1985 and then added the remaing movements for the first full performance in October of that year. Movement 6, *The Lord is my Shepherd*, was originally written as a separate anthem in 1976.

INTERVAL (20 minutes)

Wine and soft drinks 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.

Requiem (Opus 48)

Gabriel Fauré (1845-1924)

1 Introit-Kyrie Chorus

2 Offertorium Chorus & Baritone solo

3 Sanctus Chorus
4 Pie Jesu Soprano solo
5 Agnus Dei Chorus

6 Libera me Baritone solo & Chorus

7 In Paradisum Chorus

Fauré completed the first version of his Requiem in 1888. This did not contain the *Offertorium* and *Libera me* which were only added later in an expanded version suitable for bigger occasions. This was first perfomed in 1893. The *Liberame me* had been written as a separate work for baritone and organ in 1877. The *Offertorium* was composed in 1889. We sing John Rutter's OUP edition of the 1893 version with organ accomapiment as written by Faure and presented in the Rutter edition. For the most part this doubles all the essentials of the original instrumental accompaniment, providing an authentic rendering of the 1893 orchestration.

JOHN RUTTER is a household name for anyone with an interest in Christmas carols. It is rare to find a carol concert or carol service in which one of his tuneful compositions is not included. But there is more to Rutter than Christmas, as will be revealed in tonight's performance of *Requiem*. This is one of several concert-length works that have won wide acclaim. Others include *Gloria* (1974), *Magnificat* (1990) and *Mass for Children* (2003).



Rutter read music at Cambridge. Here his precocious talent was recognised by David Willcocks, with whom he was chosen, on the strength of his compositions, to co-edit four volumes of *Carols for Choirs* for Oxford University Press. This hugely popular series, according to Rutter, "changed the whole sound of Christmas for everybody who sings". He has made numerous recordings, both with Clare College Choir and more famously, with The Cambridge Singers, a choir drawn from a wider base and formed principally as a recording ensemble.

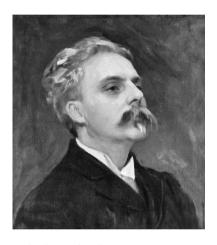
His work as a composer and conductor has been recognised by many awards, including a CBE in 2007.

Requiem was written in 1985 and first performed in October of that year at the Lovers' Lane United Methodist Church in Dallas, Texas, It is dedicated to the memory of his father who had died the previous year. Following the precedent established by Brahms and Fauré, among others, it is not strictly a setting of the Requiem Mass as laid down in Catholic liturgy, but instead is made up of a personal selection of texts, some taken from the Requiem Mass and some from the 1662 Book of Common Prayer. Despite the brooding and sombre opening, the composer's familiar lyrical style soon emerges. Overall, the work is optimistic in its message of hope and comfort.

The seven sections form an arch-like meditation on the themes of life and death: the first and last movements (Requiem aeternam and Lux aeternam) are prayers on behalf of all humanity, movements 2 and 6 (Out of the deep and The Lord is my shepherd) are psalms, 3 and 5 (Pie Jesu and Agnus Dei) are personal prayers to Christ, and the central Sanctus is an affirmation of divine glory. Both psalm settings have a delightful instrumental obbligato.

By many *Requiem* is regarded as Rutter's finest choral work and it has been a popular choice for memorial services in the wake of the 9/11 tragedy in the US, where Rutter has a strong following.

ABRIEL FAURÉ 's musical talent was also recognized at an early age and nurtured at the Niedermeyer School in Paris, where he studied organ, piano, and choral music. His teachers included Camille Saint-Saëns whom he succeeded as choirmaster at the Madeleine church in Paris in 1877. Fauré would remain at the Madeleine for almost 20 years before moving on to teach composition at the Paris Conservatoire, becoming director in 1905. His pupils included Maurice Ravel and Nadia Boulanger.



Gabriel Faure by John Singer Sargent, 1889

Fauré began working on his *Requiem* in the middle of his time at the Madeleine 'purely for the pleasure of it'. It is, though, often suggeted that the deaths of his father two years earlier in 1885 and of his mother close to the time of the first performance of the original version in 1888 would have influenced the development of the work. It has since become one of the best known and

loved works of the choral repertoire but at the time was not appreciated, at least initially by his paymasters at the Madeleine: 'We don't need these novelties: the Madeleine's repertoire is quite rich enough'! One imagines that over the centuries such sentments have been held about the music of many a composer attempting to forge a new style!

As a choirmaster and organist, Fauré constantly sought to create a new kind of church music, something different from the operatic style popular in Paris at the time and the large-scale Germanic Romantic style which dominated the rest of Europe. The texture of his *Requiem* is much lighter than that of the earlier well known Requiems, all four choral voices singing at the same time in only limited sections. The overall character is thus one of relative 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'.



Leaving La Madeleine, Paris by Jean Béraud

RUTTER REQUIEM

1. REQUIEM AETERNAM

Requiem aeternam dona eis, Domine: Grant them eternal rest, Lord:

et lux perpetua luceat eis.

And may perpetual light shine on them.

To you, God, hymns are sung in Sion

et tibi reddetur votum in Jerusalem: and the vow shall be performed in Jerusalem.

exaudi orationem meam, Hear my prayer,

ad te omnis caro veniet. To you all flesh shall come.

Kyrie, eleison.Lord, have mercy.Christe, eleison.Christ have mercy.Kyrie, eleison.Lord, have mercy.

2. OUT OF THE DEEP (Psalm 130)

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.

O let thine ears consider well: the voice of my complaint.

If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?

For there is mercy with thee: therefore shalt thou be feared.

I look for the Lord; my soul doth wait for him: in his word is my trust.

My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch.

O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption.

And he shall redeem Israel: from all his sins.

3. PIE JESU

Pie Jesu, Domine, Merciful Lord Jesus, dona eis requiem, grant them rest, sempiternam requiem. eternal rest.

4. SANCTUS

Sanctus, Sanctus Holy, Holy, Holy,
Dominus Deus Sabaoth Lord God of hosts

Pleni sunt coeli et terra gloria tua. Heaven and earth are full of your glory

Hosanna in excelsis. Hosanna in the highest.

Benedictus qui venit in nomine Blessed is he who comes in the name

Domini. of the Lord,

Hosanna in excelsis. Hosanna in the highest.

5. AGNUS DEI

Agnus Dei, qui tollis peccata mundi: Lamb of God, who takes away the sins

dona eis requiem. of the world, grant them rest.

Man that us born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi: dona eis requiem.

In the midst of life, we are in death: of whom may we seek for succour?

Agnus Dei, qui tollis peccata mundi: dona eis requiem.

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die. Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest.

6. THE LORD IS MY SHEPHERD (Psalm 23)

The Lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul and bring me forth in the naths of righteousness, for his

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 hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

7. IUX AFTFRNA

I heard a voice from heaven saying unto me:

Blessed are the dead who die in the Lord, for they rest from their labours. Even so saith the Spirit, for they rest.

Lux aeterna luceat eis Domine: Cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

May perpetual light shine on them, Lord, with your saints through eternity, for you are gracious. Grant them eternal rest, Lord, and may perpetual light shine on them.

FAURÉ - REQUIEM

1. INTROIT & KYRIE

Requiem aeternam dona eis, Domine:

et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion:

et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,

ad te omnis caro veniet.

Kyrie eleison. Christe eleison. *Grant them eternal rest, Lord:*

And may perpetual light shine on them.
To you, God, hymns are sung in Sion

and the vow shall be performed in Jerusalem.

Hear my prayer,

To you all flesh shall come.

Lord have mercy.
Christ have mercy.

2. OFFERTORIUM

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum

de poenis inferni, et de profundo lacu: de ore leonis, ne absorbeat tartarus:

ne cadant in obscurum.

Hostias et preces tibi Domine

laudis offerimus:

tu suscipe pro animabus illis, quarum hodie memorium facimus.

Fac eas, Domine,

de morte transire ad vitam.

Quam olim Abrahae promisisti et

semini eius.

O Domine Jesu Christe . . .

. . . Amen.

O Lord Jesu Christ, king of glory, Free the departed souls from the pains Of hell and from the deep pit: from the jaws of the lion let them not be swallowed up: nor vanish into darkness.

Our sacrifice and prayers we offer to you, Lord,

with praise: Receive them on behalf of the souls whom we

remember today. Make them, Lord, pass from death to life.

As you promised Abraham and his

descendants.

O Lord Jesu Christ . . .

. . . Amen.

3. SANCTUS

Sanctus, Sanctus Dominus Deus Sabaoth Pleni sunt coeli et terra gloria tua

Haarina in avadaia

Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts

Heaven and earth are full of your glory

Hosanna in the highest.

4. PIE JESU

Pie Jesu, Domine, dona eis requiem, sempiternam requiem. Merciful Lord Jesus, grant them rest, eternal rest.

5. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem, sempiternam requiem. Lux aeterna luceat eis, Domine. Cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest, eternal rest.

May perpetual light shine on them, Lord.

With your saints throughout eternity, by your grace, grant them eternal rest, Lord, and may perpetual light shine on them.

6. LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, Dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna at amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Deliver me, Lord, from eternal death on that terrible day, when earth and heaven are shaken; when you come to judge all things by fire. I am trembling and afraid, until the trial comes, and the wrath. Day of torment, day of wrath, calamity and misery, greatest and most bitter day. Grant them eternal rest, Lord, and may perpetual light shine on them.

7. IN PARADISUM

In paradisum deducant angeli: In tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem. May angels lead you into paradise; may you be received by the martyrs, and brought to the holy city of Jerusalem.

May choirs of angels greet you, and with Lazarus, who was once lowly, may you find eternal rest.



Gabriel Fauré's 1888 manuscript page for the opening of the final movement In paradisum. Ms. 413, Bibliothèque Nationale, Paris.

Tonight's Soloists

Both our soloists have sung with us before: Katie, when we last sang Fauré's Requiem in 2011, and Christopher in our performances of Brahm's Requiem in 2008 and Puccini's Messa Di Gloria and Rossini's Stabat Mater in 2015. They have also both been solists at our Christmas Charity concerts and we are pleased to welcome them back this evening.

Katie Etherington (soprano) grew up in Brentwood, Essex and had developed a fascination with all things musical by 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 then in Edinburgh where 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 and during this period found time to increase her solo performances. Since then, she has appeared at various venues throughout Gloucestershire and Worcestershire. Katie now divides her time between teaching at The King's School, Worcester, being mum to her two children, Hannah and John, and wife to Carleton; she is also a Reader in the Ministry Team at Tewkesbury Abbey.



Katie sings regularly in a variety of chamber and liturgical choirs and has appeared as a soloist in a range of repertoire, including Vivaldi's Gloria, Handel's Messiah, Mozart's Requiem and Coronation Mass, Mendelssohn's Elijah, Rutter's Magnificat and numerous other choral works.

Christopher Monk (baritone) is a former cathedral layclerk and one-sixth of the award winning male-voice a cappella sextet, The Songmen.



Christopher began singing as a chorister at Reigate St. Mary's Choir School, later holding layclerkships at St. Mary's Episcopal Cathedral in Edinburgh, Gloucester Cathedral and Tewkesbury Abbey Schola Cantorum (latterly Tewkesbury Abbey Schola Cantorum of Dean Close School, Cheltenham).

Christopher is co-founder of The Songmen, whose success in both sacred and secular awards at the Tolosa International Choral Competition resulted in engagements across the UK, Europe, the United States and China, as well as performances on BBC Radios 2 & 3. The Songmen have released three commercial albums: "Midnight", "A Sacred Place" and most recently, "Both Sides Now".

Hugo Kennard (*organ*) started his career as a chorister at Chichester Cathedral. He subsequently gained an organ scholarship to Charterhouse and followed this by studying for a degree in Church Music at Christ Church University Canterbury.

Hugo has studied the organ with Mark Wardell, Mark Blatchley, Christopher Gower and Sarah Baldock. He is Organist and Choirmaster of Cirencester Parish Church, Director of Chapel Music at the Royal Agricultural University, Accompanist to St Stephens touring choir Canterbury and musical director of the Cotswolds' premier community choir Wine Direction.

Hugo has performed in Canterbury, Chichester, Portsmouth, Salisbury, Rochester, Chester, York, Chelmsford and many other Cathedrals in the UK. Internationally he has performed in the Cathedrals of Ghent, Bruges, Rheims, Berlin, Jutterboug, The American Cathedral in Paris, Notre-Dame de Paris and Bordeaux and the church of St Sulpice Paris.



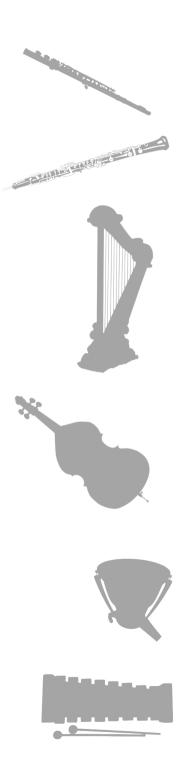
The Corelli Ensemble

We again extend a warm welcome to members of the Corelli Orchestra, performing tonight as the Corelli Ensemble with the reduced forces needed for the ensemble version of Rutter's Requiem. Founded by the cellist and harpsichordist Warwick Cole, the orchestra began life as one of the few regionally-based periodinstrument orchestras giving purely instrumental concerts. The Corelli now specialises in period-instrument performance and promoting a varied series of concerts in and around Cheltenham, as well as providing orchestras and ensembles for other promoters further afield. The orchestra has performed throughout the UK for various festivals, including the Three Choirs, and has appeared on BBC TV and Radio.

Tonight's players

Flute: Lucy Adams
Oboe: Graeme Adams
Harp: Ceri Wynn Jones
Cello: Warwick Cole
Timpani: Mark Coldrick
Glockenspiel: Pam Smith





Cirencester Choral Society

Cirencester Choral Society was founded in 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 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. Recently qualified, Jenny has begun a new career in nursing which she combines 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 expect of our members and how to apply. At present we have vacancies and in particular are looking to add to our bass and tenor ranks.

The Society is a Registered Charity affiliated to *Making Music*, the National Federation of Music Societies. Visit **www.cirencester-choral-soc.org.uk**.

Our Members

Soprano

Dorothy Andrews
Catherine Bagnall
Diana Boulton
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Liz Fleming
Alison Goodall
Cassie Greenhill
Jenny Hall

Andrea Hamilton
Caitlin Herbert
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Beryl Le Bars
Mary Ludbrook
Aideen McEvoy-Wilding
Margaret McIvor
Jayne McLoughlin

Jill Middleton
Anne Mingins
Jenny Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Maureen Ponting
Susie Rigsby
Jilly South

Wiggy Talbot Rice Diane Welch Jackie Wilson

Alto

Frances Angus
Jo Birkin
Meg Blumsom
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Julia Dyer
Brenda Ferns
Nici Grinham
Dorothy Hartridge

Julia Hasler
Ruth Hayman
Gill Hornby
Shân Hughes
Beryl King
Cathy Kirwin
Sonia La Fontaine
Mary Macdonald
Jennifer May
Liz McGlynn

Therese Munro-Warwick Olivia Murray Alison Norris Lorna Page Ann Pole Sarah Powell Ann Price

Ginny Ravenscroft

Iane Read

Margaret Reynolds Anne Rickard Pat Scott Chris Sutton Sheena Thomas Ghislaine Venn

Tenor

Amiyo Banerjee
Andy Crane
Rob Crow
Sue Gilks
Vic Gilks
Ros Ivison
John Pinnington
Graham Shearn
Ann Simpson
Victoria Summerley
Pamela Varey

Bass

William Brereton Simon Browning Bernard Crooks Christopher Field Richard Kent Richard Kinder Robert Merrill Tim Page John Rees Bob Selby David South Mark Wallington





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Cirencester Choral Society's forthcoming events

Tues 17 December 2019
7.30 Circucester Parish Church

Christmas Concert

Supporting the CHURN Project

Carleton Etherington, Conductor David Whitehead, Organ

Carols and seasonal music for Choir

Lydia Kenny, Saxophone Gloucestershire Young Musician 2018

Judith Paris Seasonal readings

Carols for Audience

Tickets available late November



Sat 2 May 2020

7.30 Cirencester Parish Church

G. F. Handel:

Coronation Anthems

Thomas Linley Junior:

Let God arise

Handel's popular *Coronation Anthems* include *Zadok the Priest*, which has been sung at every coronation since 1727. By contrast, Thomas Linley Jr is today little known. He died in a tragic boating accident aged just 22, but in his lifetime was regarded as a genius and hailed as 'The English Mozart'. *Let God arise* was written for the Three Choirs Festival of 1773 and is his earliest surviving major work.

Corelli Orchestra; Professional soloists.

Tickets available late April

Future concert dates

Sat 5 December 2020: Beethoven – 250th Anniversary Sat 8 May 2021: Spring Concert

Programme details to be announced. Tickets available four weeks before events.

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.



