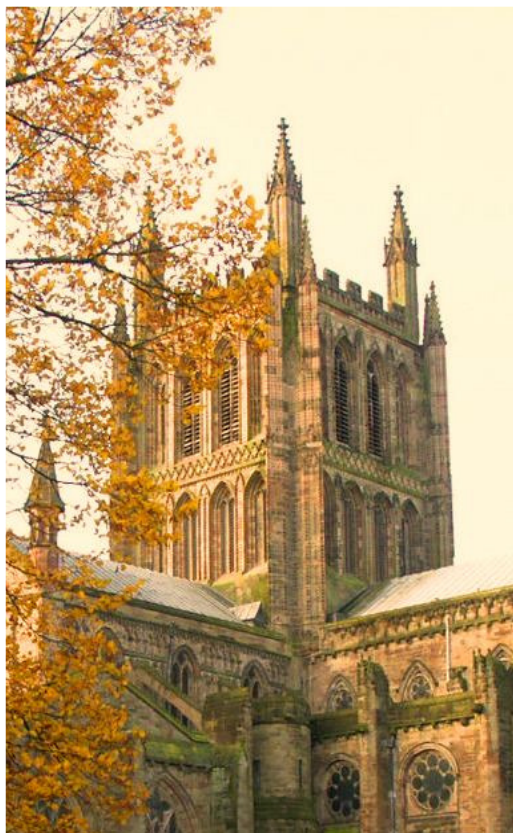

CIRENCESTER
C H O R A L
SOCIETY

Conductor: Carleton Etherington



*Hereford Cathedral, where Elgar's 'Te Deum
& Benedictus' was first performed in the
Three Choirs Festival of 1897*

Chilcott
Requiem

Elgar

*Te Deum &
Benedictus (Op 34)*

Ave verum corpus (Op 2)

O salutaris hostia (in F)

Suite for Organ (Op 14)

Hilary Cronin *soprano*

Ruairi Bowen *tenor*

David Whitehead *organ*

Cirencester Choral Society

Saturday 7 May 2016, 7:30 pm
Cirencester Parish Church

PROGRAMME

(The texts of the works can be found in the middle of this programme)

Part I

Te Deum (Op 34 No 1)

Sir Edward Elgar (1857-1934)

Ave verum corpus (Op 2 No 1)

Suite for organ (Op 14)

Opus 14 was originally published under the title of *Vesper Voluntaries*, comprising eight voluntaries with an introduction, an interlude and a coda. They were designed to be played separately, but can be combined in sequence to provide a more substantial work and have subsequently been arranged and published in a variety of forms.

O salutaris hostia (in F major)

Benedictus (Op 34 No 2)

INTERVAL (20 minutes)

(Refreshments will be provided by and in support of CHURN, a charity supporting a variety of needs in the local community. If you didn't purchase a drinks ticket on arrival, please pay at the bar.)

Part II

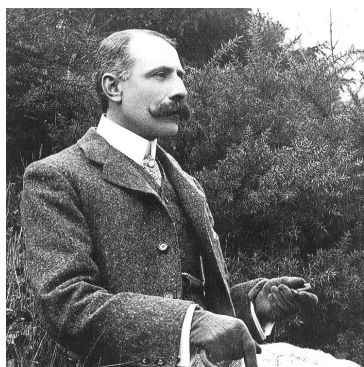
Requiem

Bob Chilcott (b. 1955)

1. **Introit and Kyrie** (*soprano solo, tenor solo and chorus*)
2. **Offertorio** (*tenor solo and chorus*)
3. **Pie Jesu** (*soprano solo and chorus*)
4. **Sanctus** (*chorus*)
5. **Agnus Dei** (*tenor solo and chorus*)
6. **Thou knowest, Lord** (*chorus*)
7. **Lux aeterna** (*soprano solo, tenor solo and chorus*)

(Note: Our previously advertised soprano soloist, Sophie Gallagher, who sang this work with tenor soloist Riari Bowen at last year's Three Choirs Festival, unfortunately had to withdraw from the concert and is replaced by Hilary Cronin.)

EDWARD ELGAR was born in the summer of 1857 in a cottage in Broadheath, near Worcester, overlooking the Malvern Hills. His father was a church organist, ran a music shop in the city and tuned pianos. Edward learnt piano and violin as a child and at 16, having abandoned a brief position articulated to a solicitor, embarked on a career as a freelance musician, playing in several local orchestras, which offered opportunities for the performance of his early compositions and arrangements. From 1878 he played violin in the Three Choirs Festival orchestra, but his career was slow to develop with his work not well known outside the Midlands.



A move to London after his marriage to Alice Roberts brought no real success and the couple returned to Worcestershire, settling in Malvern in 1891. Three Choirs had commissioned an orchestral work from Elgar in 1890 and he was encouraged by its publication by Novello and persuaded by Alice that festival commissions were perhaps the best route to wider recognition. Local success followed with the cantatas *The Black Knight* (1893) and *King Olaf* (1896).

It was a year later, in this period of improving fortunes, that George Sinclair, the organist at Hereford, invited Elgar to write a *Te Deum* and *Benedictus* for the 1897 Three Choirs Festival. In the 2007 book *Elgar: An Anniversary Portrait*, Adrian Partington relates an account by Sinclair's pupil Percy Hull of the occasion when a nervous Elgar was asked to play his

offering at Sinclair's home to check its suitability. 'It's very, very modern, but I think it will do' was Sinclair's verdict, and the relieved composer's composition was subsequently taken up enthusiastically by Novello, the first step towards an established place in the choral repertoire. The 'modernism' to which Sinclair referred was no doubt a comment on the unfamiliar and startling chromatic harmonies employed, though these serve to render the highly melodic lines and the varied textures all the more pleasing.

Elgar's path to recognition continued with the *Imperial March* for Queen Victoria's Diamond Jubilee and *Caractacus* for the 1898 Leeds Festival, before he finally arrived on the national and international scene with the *Enigma Variations* in 1899. Most of the other works for which Elgar is now best known and celebrated were composed in the following 20 years.

Like the *Te Deum & Benedictus* the two short Elgar choral works sung tonight essentially date from the earlier period, but their character is quite different. The familiar *Ave verum corpus* appeared in 1902, but is a reworking of a *Pie Jesu* written in 1887. The F major *O salutaris hostia* is one of six versions of this Catholic text he wrote between 1877-88. Both works are gentle pieces with simple structures. Elgar himself described his *Ave verum* as 'too sugary, I think, but nice and harmless and quite easy.' The two-verse *O Salutaris* includes a delightful and characteristic Elgarian sequence in the second half of each verse.

Our instrumental interlude is a suite of variations which Elgar probably began piecing together when he took over his father's church organist role in 1885. The work was completed while the Elgars were in London in 1890 - one success from this otherwise unhappy period of the composer's life. (See the programme order (p2) for further details.)

The website of The Elgar Society has provided a valuable source of information in the preparation of these programme notes and is gratefully acknowledged.

BOB CHILCOTT is a leading UK composer of choral music and has had well over a hundred works published by Oxford University Press. He began his career in choral music as a boy chorister at King's College Cambridge and features as the treble solo on the choir's 1967 recording of the Fauré Requiem. He later returned as a Choral Scholar (tenor) and then from 1985 spent 12 years as a member of the King's Singers. Since 1997 he has been a full-time composer and conductor and has built a formidable reputation in the field, such that as early as 2008 *The Guardian* was describing him as 'a contemporary hero of British choral music'. He was conductor of the Chorus of the Royal College of Music for seven years, has been Principal Guest Conductor of the BBC Singers and overseas has conducted in some 30 countries.



Chilcott's music covers a wide range of genres, variously inspired by folksongs, Gregorian chant, Anglican hymns and psalms, spirituals, jazz, close-harmony, gospel and African music. In addition to numerous books of songs, carols and anthems, notable are his compositions for children's choirs, including *Can you hear me?* performed at the 2004 Song Festival in Estonia by over 7000 children. Other works for massed voices include *The Salisbury Vespers* and *The Angry Planet*, and popular among his smaller compositions are the *Little Jazz Mass*, the *St John Passion* and tonight's work *Requiem*.

The Requiem was jointly commissioned by Music at Oxford, the Oxford Bach Choir and Preston Hollow Presbyterian Church, Dallas. It was first performed by Nicholas Cleobury and The Oxford Bach Choir at the Sheldonian Theatre in Oxford on 13 March 2010, with the US premiere under the composer's baton following a week later in Dallas. The text is the Latin *Missa pro Defunctis* with the addition of the prayer, 'Thou knowest, Lord, the secrets of our hearts' from the Book of Common Prayer. The work is dedicated to the memory of the composer's niece, Samantha Verschueren, who died at the age of just 23 while Chilcott was writing the *Requiem*.

In his notes on the Hyperion recording of the *Requiem* and other works, Jonathan Wikeley suggests that, given his choral background, it was almost inevitable that Chilcott would at some time compose a requiem, though with the precedents set by the famous requiems of the past he was 'terrified by the idea'. Like Brahms, Fauré and Rutter, Chilcott avoids the vengeful language of judgement, fear and despair and adopts a more contemplative style, intended to work in both a liturgical and a concert setting.

Chilcott uses his vocal resources in a variety of formats. The opening and closing movements – *Introit and Kyrie* and *Lux aeterna* – share the same musical theme and variously involve the chorus and both soloists. The *Offertorio* and *Agnus Dei* are set for chorus and tenor solo, the chorus serving as accompaniment in the latter. The soprano soloist takes the lead in the *Pie Jesu* with the chorus again playing a supporting role. The *Sanctus* and *Thou knowest, Lord* are set for chorus alone, but that is where the similarity ends, the *Sanctus* being characterised by a jazzy 7/8 rhythm while *Thou knowest, Lord*, the only movement in English, is a beautiful and reflective setting of a text beloved of earlier generations of English composers - one cannot fail to be reminded of Purcell's *Music for the Funeral of Queen Mary*.

TE DEUM

We praise thee, O God, we acknowledge thee to be the Lord.

All the earth doth worship thee, the Father everlasting.

To thee all Angels cry aloud, the Heavens, and all the Powers therein.

To thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyr praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God in the glory of the Father.

We believe that thou shalt come to be our Judge.

We therefore pray thee help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints, in glory everlasting.

O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee; and we worship Thy name, ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted, let me never be confounded.

AVE VERUM CORPUS

Ave verum corpus natum
ex Maria Virgine,
Vere passum, immolatum
in cruce pro homine.
Cuius latus perforatum
vero fluxit sanguine;
Esto nobis praegustatum
Mortis in examine.
O clemens, O pie,
O dulcis Jesu, fili Mariae.

*Hail true body, born
of the virgin Mary,
truly suffered, sacrificed
on the cross for man.
From whose pierced side
flowed the true blood;
be for us a foretaste
through the trial of death.
O clement, O holy,
O sweet Jesus, Son of Mary.*

O SALUTARIS HOSTIA

O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.

Unitrinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

*O saving victim
who opens the gate of heaven,
our foes press on us:
give us strength, bring aid.*

*To the Lord, three in one,
be everlasting glory,
for life without end
he gives us in his Kingdom.*

BENEDICTUS

Blessed be the Lord God of Israel, for he hath visited and redeemed his people;
And hath raised up a mighty salvation for us, in the house of his servant David;
As he spake by the mouth of his holy Prophets, which have been since the world began;
That we should be saved from our enemies, and from the hand of all that hate us.
To perform the mercy promised to our forefathers, and to remember his holy Covenant;
To perform the oath which he sware to our forefather Abraham, that he would give us;
That we, being delivered out of the hand of our enemies, might serve him without fear;
In holiness and righteousness before him, all the days of our life.
And thou, child, shalt be called the Prophet of the Highest : for thou shalt go before the face
of the Lord to prepare his ways;
To give knowledge of salvation unto his people, for the remission of their sins,
Through the tender mercy of our God, whereby the day-spring from on high hath visited us;
To give light to them that sit in darkness, and in the shadow of death, and to guide our feet
into the way of peace.
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.

REQUIEM

1. Introit and Kyrie (*Soprano, Tenor & Chorus*)

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, O Lord,
and light perpetual shine on them.
Thou art praised in Sion, O God, and homage
shall be paid to thee in Jerusalem.
Hear my prayer.
All flesh shall come before thee.
Lord have mercy. Christ have mercy.*

2. Offertorio (*Tenor & Chorus*)

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
defunctorum de poenis inferni et de
profundo lacu.
Libera eas de ore leonis, ne absorbeat
tartarus, ne cadant in obscurum.
Hostias et preces tibi, Domine, laudis
offerimus. Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

*Lord Jesus Christ, King of glory,
Free the souls of all the faithful departed
from the pains of hell and from the
deep pit.
Free them from the jaws of the lion, lest hell
engulf them, lest they fall into darkness.
In praise we offer to thee, Lord, sacrifices
and prayers. Receive them for the souls of
those we remember this day.
Make them, Lord, pass from death to life,
as thou didst promise Abraham and his seed.*

3. Pie Jesu (*Soprano & Chorus*)

Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis sempiternam
requiem.

*Gentle Lord Jesu, grant them rest
Gentle Lord Jesu, grant them eternal rest.*

4. Sanctus (*Chorus*)

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.*

5. Agnus Dei (*Tenor & Chorus*)

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

*O Lamb of God, that takest away the sins of
the world, grant them rest, eternal rest.*

6. Thou knowest, Lord (*Chorus*)

Thou knowest Lord the secrets of our hearts;
shut not thy merciful ears to our prayer;
but spare us, Lord most holy, O God most
mighty, O holy and merciful saviour, thou
most worthy Judge eternal, suffer us not, at
our last hour, for any pains of death, to fall
from thee.

7. Lux aeterna (*Soprano, Tenor & Chorus*)

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

*Eternal light shine on them, O Lord,
with thy saints for ever, for thou art good.
Grant them eternal rest, O Lord,
and light perpetual shine on them.
Eternal rest.*

*Texts from the Missa pro defunctis and the
Book of Common Prayer ('Thou knowest
Lord'). Translations by Bob Chilcott.*



Hilary Cronin (*soprano*) studies at Trinity Laban Conservatoire of Music and Dance under the tutelage of Teresa Cahill and Helen Yorke. Last year, Hilary completed a Postgraduate Diploma with Distinction, generously supported by Trinity College London and The Dame Felicity Lott Bursary. She is now on an Independent Study Programme and is a Dame Susan Morden Scholar and a Robinson Hearn Scholar.



Prior to Trinity, Hilary read Music at Royal Holloway, University of London and, in her final year, she was awarded the Driver Prize for Excellence in Performance. She was a Choral Scholar of The Choir of Royal Holloway and performed solos on Hyperion discs and live BBC Radio 3 Broadcasts. Choral singing continues to play a prominent role in Hilary's life and she now sings for St Martin's Voices and is a Choral Scholar of The Old Royal Naval College Chapel in Greenwich. She is a regular soloist at both churches and recent engagements include Handel's *Messiah*, Bach's *B Minor Mass* and Bach's *St John Passion*. Hilary also sings at St Sepulchre-without-Newgate and is a member of Genesis Sixteen 2015-16.

A keen opera singer, Hilary's previous roles have included Susan (*A Dinner Engagement* – Berkeley), Pitti-Sing (*The Mikado* – Sullivan), Belinda (*Dido and Aeneas* - Purcell), Noemie (*Cendrillon* – Massenet), Gretel (*Hansel and Gretel* – Humperdinck) and Cunegonde (*Candide* – Bernstein).

Hilary has sung in Masterclasses with Dame Emma Kirkby, Michael Chance, Janis Kelly and, in August 2014, Hilary took part in a Competitive Masterclass with Dame Felicity Lott as part of The Three Choirs Festival in Worcester.

Recent performances include Julian Marshall's *Dark Disputes and Artful Teasing* with James Gilchrist and Haydn's *Nelson Mass* and Mozart's *Requiem* with the Academy of St Martin-in-the-Fields.

Upcoming solo engagements include Fauré *Requiem* with Illuminare at Holy Trinity, Sloane Square and the role of Nancy in *Banished*, a new opera by Stephen McNeff which is to be performed by students at Trinity Laban. This autumn, Hilary will be covering the role of Minerva in English Touring Opera's production of Monteverdi's *Ulysses' Homecoming*.

Ruairi Bowen (*tenor*) began his musical education as a chorister at St Davids and St Paul's Cathedrals. He spent a term singing with the choir of St Thomas Church 5th Avenue, New York before taking up a choral scholarship at King's College, Cambridge. While an undergraduate, he toured on three continents with the choir, was a soloist on national television, radio and two CDs and directed The King's Men, with whom

he planned and managed a recording of close harmony for commercial release. He took part in numerous student productions and concerts, notably as Acis in Handel's *Acis and Galatea* and Britten's *Canticle II: Abraham and Isaac*, as well as masterclasses with Dame Ann Murray



and Justin Lavender. He graduated with the Harmer Prize and Jasper Ridley Prize from King's College.

Recent solo engagements have included Chilcott's *Requiem* at the Three Choirs Festival, Britten's *Cantata Academica* at St John's, Smith Square, the Evangelist quartet of Pärt's *Passio* with the Choir of King's College, Cambridge/Endymion, Handel's *Judas Maccabaeus*, Haydn's *The Creation* with the English Concert Orchestra at Rottingdean Spring Festival and the Evangelist in Bach's *St. Matthew Passion* (English).

Until recently Ruairi was a member of the resident professional octet at the Priory Church of St Bartholomew the Great and deputises regularly at Westminster Cathedral, Westminster Abbey and St George's Chapel, Windsor Castle while maintaining a busy concert and recording schedule

with leading professional ensembles, including Polyphony, Tenebrae, Alamire and EXAUDI. He continues his vocal studies with Robert Rice.

David Whitehead (*organ*)

studied at the Royal College of Music in London where he was Organ Scholar at St Paul's Cathedral and the Temple Church, before embarking upon a teaching and performing career. Over the years he has taught in a wide variety of schools, from London across to Gloucestershire, and his conducting and performing career has encompassed involvement with many church & school choirs, chamber choirs, and choral societies, including Cirencester Choral Society from 2001-2004.

Alongside his teaching David has maintained a career as an established recitalist and répétiteur and has been involved in a number of CD recordings and broadcasts.



David is currently conductor of New Harmony Ladies' Choir in Bristol, Assistant Conductor to Bath Minerva Choir, Accompanist/Assistant Musical Director with Tewkesbury Choral Society and has recently been appointed Chorus Master for the South West Festival Chorus.

Cirencester Choral Society

A century and a half after its formation, Cirencester Choral Society continues to flourish. Although amateur singers, we strive to perform to the highest possible standards with the resources available to us. Our success depends hugely on the dedication of the professionals we engage to train us.



Carleton Etherington (*conductor*) has been the Musical Director of Cirencester Choral Society since January 2005. He is Organist and Director of Music at Tewkesbury Abbey and combines that post with teaching and performing. He also conducts Pershore Choral. Carleton was educated at Chetham's School of Music and the Royal Academy of Music. In 1992 he won first prize at the Paisley International Organ Competition and, the following year, the Royal College of Organists' "Performer of the Year" competition. He 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 frequently broadcasts on Radio 3's Choral Evensong and, in 2010, conducted the live Christmas morning BBC1 TV broadcast from Tewkesbury. Carleton lives in Tewkesbury with his wife, Katie, and their two young children, Hannah and John.



Jenny Rees is a freelance professional musician and has been the Society's rehearsal accompanist since January 2005. Jenny trained at the Welsh College of Music and Drama and, as well as piano, includes clarinet and composition in her musical armoury. Through her network of professional contacts she has assembled the orchestral players for our concerts under the banner of the Corinium Camerata. Jenny is married to John and they have four children – all talented musicians.

Supporting local charities

In addition to our regular late Autumn and Spring concerts, we help to raise funds for local charities with our biennial Christmas Charity concerts. An enthusiastic audience of around 450 attended our 2015 Christmas concert in support of Cirencester Housing for Young People (CHYP). With generous musical contributions from the Gloucestershire recorder ensemble *Major Pipework* and narrations by the professional actor Judith Paris to help fill our programme, we were able to present a festive offering of words and music described in the Wilts & Glos Standard as "*everything a Christmas concert should be - uplifting, vibrant and well received all round.*" Together, the ticket sales, sale of refreshments (provided by CHYP) and donations from shoppers at a separate carol singing event, raised almost £3,000 for the charity.

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.

Our members

Soprano

Dorothy Andrews
Catherine Bagnall
Diana Boulton
Pippa Burgon
Sue Burton
Pamela Clayton
Alison Crooks
Anne Davies
Sandra Dent
Liz Fleming
Alison Goodall
Jenny Hall
Andrea Hamilton
Julia Hasler
Diana Heywood
Patsy Jackson
Sarah Jackson
Valerie Joyce
Laura Kinloch
Catherine Kirwin
Beryl Le Bars
Billie Llewelyn
Mary Ludbrook
Diane Martin
Margaret McIvor
Jayne McLoughlin
Jill Middleton
Anne Mingins
Jennifer Moody
Jennette Murphy
Sue Nashe
Lesley Nelson
Penny Phillips
Susie Rigsby
Toni Ryder
Jilly South
Wiggy Talbot Rice
Anne Vickers
Diane Welch
Aideen Wilding
Jacqueline Wilson

Alto

Frances Angus
Kate Barry
Jo Birkin
Meg Blumsom
Sophie Brown
Gemma Butcher
Mary Clayton
Fiona Cordiner
Diana Crane
Liz Dubber
Nicola Grinham
Dorothy Hartridge
Ruth Hayman
Claire Hoad
Ingela Jacob
Beryl King
Sonia La Fontaine
Valerie Lambert
Jennifer Le Marinel
Mary Macdonald
Jennifer May
Liz McGlynn
Therese Munro-Warwick
Olivia Murray
Alison Norris
Lorna Page
Ann Pole
Sarah Powell
Ann Price
Ginny Ravenscroft
Jane Read
Margaret Reynolds
Anne Rickard
Shan Smythe
Chris Sutton
Sheena Thomas
Ghislaine Venn

Tenor

Amiyo Banerjee
Chris Burton
Andy Crane
Rob Crow
Malcolm Gerald
Vic Gilks
Ros Ivison
John Martin
John Pinnington
Graham Shearn
Ann Simpson
Anne Smith
Victoria Summerley
Pamela Varey

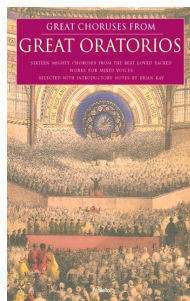
Bass

John Appleton
Nicholas Arbuthnott
William Brereton
Anthony Cole
Bernard Crooks
Richard Davies
Garth De Courcy-Ireland
Christopher Field
Roger Heafield
Richard Kent
Bob Merrill
Richard Mullings
Tim Page
John Rees
Bob Selby
David South
Graeme Tonge
Phil Tubbs
Michael Ward

Cirencester Choral Society's forthcoming events

Sat 16 July 2016

**Singing Day with Brian Kay
Cirencester Parish Church**



Brian Kay, a founder member of the *King's Singers* and conductor of *The Really Big Chorus*, will be guiding singers through **Great Choruses from Great Oratorios**, including some of the finest choral movements ever written by Bach, Mozart, Haydn, Handel and Mendelssohn to name but five! Full details and singers' online registration facility can be found at www.cirencester-choral-soc.org.uk

The event will conclude with a short, informal concert at 6 pm to which the public are invited free of charge.

Sat 3 Dec 2016

7.30 Cirencester Parish Church

**Mozart Requiem
Haydn Harmoniemesse**

*two late masterpieces from the
giants of the classical period*

The completion of Mozart's unfinished *Requiem* has given rise to much scholarly and musicological debate, but it remains one of the finest and most moving of his choral works with an enduring power to impress and inspire.

The *Harmoniemesse* was Haydn's last major work, yet is the most richly scored of his six 'late' masses, and perhaps the best.

Sat 8 April 2017

Cirencester Parish Church

Bach St John Passion

**(using the New Novello English translation
by Neil Jenkins)**

*Tickets for the December and April concerts will be
available in November and March from Cirencester Visitor
Information Centre, Members or via the Society's website.*

The Society gratefully acknowledges:

the generous support provided by *The Letter Press*, our programme printers;
the *Visitor Information Centre* for providing box office facilities;
the *Parish Church* for making the venue available for concert performances;
the *Gloucester Library*, for the hire of the Chilcott vocal scores;
our loyal audience, on whose support we depend for the success of our concerts.



Registered Charity
No 276649

Programme printed by



THE LETTER PRESS

of Cirencester



**SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC**