

Arvo Pärt
Berliner Messe

Enrique Granados
No 2 Oriental (12 Danzas Españolas)

Manuel de Falla
La Vie Brève, Première Danse Espagnole

Bob Chilcott
Ar hyd y nos (All Through the Night)
Composed upon Westminster Bridge
O Danny Boy
The Skye Boat Song

Interval

John Rutter
The Lord is my Shepherd
It was a Lover and his Lass
Suite Antique

Prelude

Ostinato

Aria

Waltz

Chanson

Rondeau

Ariel Ramirez
Misa Criolla

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 50072

President: Roger Shelmerdine

Honorary Life Members: Steven Roberts, Roger Shelmerdine

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ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

President: Roger Shelmerdine

Honorary Life Members: Steven Roberts, Roger Shelmerdine

Altrincham Choral Society prides itself in offering a diverse, innovative and challenging programme of concerts, including many choral favourites.

We are a forward thinking and progressive choir with a strong commitment to choral training and high standards, so providing members with the knowledge, skills and confidence to thoroughly enjoy their music-making.

Rehearsals are on Monday evenings at Altrincham Methodist Church, Barrington Road, Altrincham.
Car Park entrance off Barrington Road.
Satnavs please use WA14 1HF.

We are only a 5 minute walk from the train/metro/bus station.
Rehearsals are from 7.45 to 10.00 pm
For more information contact us
E-mail: info@altrincham-choral.co.uk
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EXCEPTIONAL SERVICE AWARD

The Award for Exceptional Service may be conferred on any member who is deemed to have given exceptional service to the Society. The award may be made to a member who has served for 25 or more years on the Committee or a Sub-Committee.

In recognition of their services to the society
The Exceptional Service Award has been awarded to
John Greenan ***Andrew Wragg*** ***Joyce Venables***

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Joy Anderson
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Ann Grainger *
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* Denotes 20 year

Margaret Greaves #
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Emma Loat
Timothy Lowe ^
Rosie Lucas *
Sarah Lucas
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Helen McBride
Norma McRae
Andy McWilliam ^
Ann McWilliam ^
Alex Meakin ^
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Cathy Merrell
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Denotes 30 years

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Pamela Moulton *
John Mulholland*
Jessica Murrills ++
Julian Mustoe
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Terence Oddy
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Yvette Willey #
Julia Williamson *
Brenda Wood
Andrew Wragg #
Cecilia Wright
John Yates

++ Denotes 40 years

^ Denotes joined 2015-16 season

Steven Roberts

Steven Roberts is Conductor and Musical Director of Altrincham Choral Society, Chesterfield Philharmonic Choir, Honley Male Voice Choir and UnLimited Voices. He has recently become Chairman of The British and International Federation of Festivals and regularly adjudicates throughout the United Kingdom. He will also act as musical director for 'Coal', a contemporary dance piece which will be touring in 2015/2016, choreographed by Gary Clarke.

Prior to 2006, Steven combined his musical activities with a full-time post at Barnsley College. During 17 years at the college, Steven held a number of posts including Head of Performing Arts and Music, Head of Quality and Director of External Relations.

He has also been conductor of the Dodworth and Skelmanthorpe Male Voice Choirs, the Allendale Chamber Orchestra, the Liverpool Welsh Choral Union, Sing Live UK and with The Huddersfield Choral Society, most notably for concerts with Dame Kiri Te Kanawa and José Carreras. He has also been chorus master for 'The Magic of Queen' and the Electric Light Orchestra (ELO), rock classics concerts with the Hallé Orchestra and the Royal Philharmonic Orchestra.

He has conducted the Manchester Philharmonia, Derbyshire Sinfonia, and the National Festival Orchestra as well as the Yorkshire Wind Orchestra, Black Dyke Band and a variety of other bands and ensembles.

He became a Life Member of the Royal Philharmonic Society in November 2013 and is proud to be a member of The Lord's Taverners – the cricketing charity that raises money to give 'young people, particularly with special needs a sporting chance'.

Richard Tolson "Rich T" was Head of Music & Performing Arts at Barnsley College for a number of years and had an impact on many lives. The charity set up in his name, EnRich, aims to promote any and all specialisms in performing and creative arts, and Steven is proud to be a patron of EnRich.

David Lloyd-Mostyn

David Lloyd-Mostyn enjoys a varied musical life as a composer, arranger, teacher and conductor. David studied for a BA(Hons) in Music and an MMus Composition at the University of Leeds. Whilst at Leeds, he was twice winner of the University's Composition Competition. He has also been the recipient of other national prizes: the Schouller Organ Composition Prize and the Wallace Ensemble Prize.

He has since enjoyed a number of commissions from a variety of bodies, from small chamber ensembles through to large-scale choruses and symphony orchestras. These have led to performances across Europe and America.

David has also written much music for tv and theatre. Some highlights in 2012 included *Primal Fire* for massed children's choir to celebrate the relay of the Olympic Torch through Runcorn, and *The Fate of Chattox*, written for clarinet and piano to mark the 400-year anniversary of the Pendle Witch trials. *The Fate of Chattox* was featured in a BBC Radio 4 documentary about the Pendle witches.

Having spent seven years as Head of Music at Cronton Sixth Form College in Widnes, where he was instrumental in the college being designated as a Centre of Excellence for Performing Arts, he now oversees Music at Loreto College in Manchester. He has developed a new type of musical analysis designed to deepen the understanding and enjoyment of classical music, and is much in demand as a music consultant in other schools and colleges.

As a conductor, David holds positions with Altrincham Choral Society and the Oberon Festival Orchestra.

Simon Passmore

Simon Passmore was born in Hexham in 1990 and began piano lessons at the age of seven, studying with Hexham Abbey's then director of music Michael Haynes and then with Newcastle University's head of keyboard David Murray.

He has given solo piano recitals at numerous festivals across the UK and has featured as a concerto soloist both in the UK and abroad with orchestras including Young Sinfonia (Northern Sinfonia's youth counterpart), RNCM's Brand New Orchestra and Vacation Chamber Orchestra (VaCO).

Simon was Pilling Trust Organ Scholar for 5 years at St. Ann's Church, Manchester, studying organ with Canon Ronald Frost. He began working as Director of Music at the church in August 2015.

This year Simon completed the repeteur course at RNCM supported by a full scholarship. His awards whilst an undergraduate included the Alfred Clay Prize for the highest final recital mark, the Christopher Duke prize, the EPTA piano prize, the "Premier Prix Pianos Maene" in Brussels and the Prix Madonna.

Lydia Bryan

Lydia Bryan is a graduate of the Royal Northern College of Music where she studied piano, harpsichord, violin and singing. She specialised in piano accompaniment at postgraduate level.

Her professional concert career started as a winner of the North West Arts Young Musicians' Platform and also with concerts awarded through the Live Music Now scheme, founded by Sir Yehudi Menuhin. She won a British Council Scholarship towards concerts and recording work in Hungary, where she gave performances at the University of Budapest, the residence of the British Ambassador and the Kodály Institute.

Lydia has accompanied regularly for master lessons with John Cameron and Peter Pears, and has performed in master classes for Bernard Roberts and Vlado Perlemuter at The Dartington International Summer School.

She has performed many times at the Royal Exchange Theatre for the Manchester Midday Concerts and also at the Purcell Room, and appeared as concerto Soloist at the RNCM as well as recording for BBC radio and television. Lydia has toured extensively as soloist and accompanist in Denmark, Hungary, Czechoslovakia, Sweden, Germany, Switzerland, France, Italy and throughout the British Isles.

Her concert repertoire is wide-ranging; she has worked with many eminent contemporary composers and has performed works by Alexander Goehr and David Gow at the Society for the Promotion of New Music. She was also the accompanist for the 'Art of Song' courses at Higham Hall and has been official accompanist and adjudicator for music festivals in both the UK and abroad.

Lydia teaches at Manchester Grammar School and Loreto School in Altrincham and has been resident accompanist to Altrincham Choral Society since December 1996. She has many successful professional musicians amongst her past pupils.

Tim Kennedy

Tim began his musical career singing for the Queen, as a treble at St. George's Chapel, Windsor, and was then a music scholar at Winchester College. He spent his gap year performing at Truro Cathedral, before studying music at Gonville and Caius College, Cambridge. Now based in Manchester for more than ten years, Tim enjoys a varied freelance career.

His singing work is mainly as a freelance lyric tenor soloist, specialising in recitals and oratorio, but he also works as a consort singer, piano accompanist, organist and vocal coach. As part of this work, he works as a staff accompanist for singers at the Royal Northern College of Music.

Tim studied singing for a number of years with Colin Iveson, a former Principal Vocal Tutor at the Royal Northern College of Music, but now works with a number of different coaches. He regularly attends the renowned annual AIMS singing course run by tenor Neil Jenkins, and gives regular solo recitals in a number of places in the North of England including Manchester, Shrewsbury, Blackburn, Sheffield and Buxton.

Recent oratorio engagements have been with a wide variety of choirs and choral societies across England and Wales. These have included performances of Handel's *Messiah* and *Semele*, Bach's *Passions* and *Oratorios*, Mozart's *Requiem* and *Vespers*, Mendelssohn's *Elijah*, and Britten's *St Nicholas*. In 2015 he was one of the soloists for the UK première of the newly-rediscovered Luigi Gatti *Requiem*, with Salford Choral Society, Manchester Camerata, and conductor Matthew Hamilton.

Conrad Marshall

Conrad Marshall studied at the Royal Northern College of Music with Roger Rostron and Trevor Wye. He graduated winning the Hiles medal for orchestral playing and immediately commenced trialling for second flute in the Hallé Orchestra.

Many years of freelancing with The Hallé, Royal Liverpool Philharmonic and Opera North Orchestras followed along with extensive touring with the Northern Ballet Orchestra and the Orchestra of English National Ballet.

For over twenty years he has been Principal Flute of the Northern Chamber Orchestra, Buxton festival's resident opera orchestra. As well as frequent performances as concerto soloist, he has appeared on many of the thirty recordings the NCO has made for Naxos.

Since 2001 he has been a member of the leading contemporary ensemble 'Psappha'. Psappha are ensemble in residence at Manchester University and have played widely in The UK including a BBC proms appearance and recently at the Linbury Theatre, Royal Opera House with Phoenix Dance Theatre.

They have toured to North and South America, Australia, Spain and Portugal and most recently in June 2013, to the Hong Kong Academy of Performing Arts, taking part in both concerts and workshops with the Academy's composition students.

Conrad is principal flute of both the Manchester Concert Orchestra and the National Festival Orchestra and visiting flute tutor at the University of Sheffield.

ACS Spring Concert 2016

Tonight's concert is a celebration of choral music by 20th century composers. Each has a very different style, but all owe some inspiration to the folklore, traditions and history of their native countries.

Arvo Pärt (b.1935)

Arvo Pärt is an Estonian composer of classical and sacred music. His musical education began at the age of seven and by the time he reached his early teenage years Pärt was writing his own compositions. While studying at the Tallin Conservatory in 1957, it was said of him that he just seemed to shake his sleeves and the notes would fall out. As a student, he produced music for film and stage and from 1957 – 67 he worked as a sound producer for Estonian radio.

As a young man Pärt wrote music that was exuberantly and aggressively modern. Unable to access many influences from outside the Soviet Union, he first wrote in a style perceptively influenced by Russian composers. He then explored the twelve-note system through the 1960's, but this proved to be a creative dead-end and some of his early works were banned by Soviet censors.

Pärt then entered a period of contemplative silence, during which time he studied early European polyphony, plainsong and Gregorian chant.

Since the late 1970's Pärt has worked in a minimalist style that employs his self-invented compositional technique, *tintinnabuli*. This is inspired by the sound of bells, first the strike, then the retreating overtones.

Combined with the influence of his studies of choral music in the 14th, - 16th centuries, his compositions appear to be both ancient and modern, influenced by early musical traditions and Pärt's deep religious feeling.

In 1980, after a prolonged struggle with Soviet Officials, he was allowed to emigrate with his wife and their two sons. He lived first in Vienna, and then, in 1981, relocated to Berlin. He returned to Estonia around the turn of the 21st century and now lives alternately in Berlin and Tallin.

Berliner Messe

Berliner Messe, or Berlin Mass was originally commissioned for the 90th Katholikentag or Catholics Day. This is a festival-like gathering of German-speaking countries organised by the Roman Catholic laity. Katholikentag festivals occur approximately every two - four years in Germany, Switzerland and Austria, the first having been held in Mainz in October 1848.

Berliner Messe consists of five movements of the Mass ordinary and three movements intended for the celebration of Pentecost. The Credo is particularly interesting in that it is virtually a re-incarnation of an earlier piece which was written at a time when profession of faith was outlawed in Estonia. The original was written in a minor key. The rewritten Credo, however, is in a major key and the Mass is very much an expression of joy at the lifting of the Soviet embargo on 'sacred music' in Estonia.

It is spiritually uplifting music and Pärt has succeeded in weaving a sense of inevitable power into music of fundamental simplicity.

The piano solo pieces, by two 19th century composers are uniquely Spanish in style and as such representative of musical nationalism.

Enrique Granados (1867 -1916)

Enrique Granados Campiña was a Spanish pianist and composer of classical music. He was born in Lleida, an ancient city in Spain's north-eastern Catalonia region. As a young man, he studied piano in Barcelona before going on to Paris. Like Manuel de Falla, he studied with Felipe Pedrell. His major successes came at the end of the 1890's with an opera, *Maria del Carmen*, which attracted the attention of King Alphonso XIII and his suite for piano *Goyescas*, a set of six pieces based on paintings of Francisco Goya, which became his most famous work. He died tragically during the first World War returning from a successful piano recital for President Woodrow Wilson in the USA, via England, when his passenger ferry was torpedoed by a German U-boat in the English Channel.

In 1890, quite early in his career, he wrote *12 Danzas Españolas* for piano and tonight we will hear *No 2 Oriental*.

Manuel de Falla (1876-1946)

La Vie Brève, Première Danse Espagnole

Manuel de Falla was born in Cadiz. He studied piano in the mid 1890's at the Madrid Conservatory and tried unsuccessfully to establish himself as a composer of zarzuelas (Spanish light operas). Falla then studied composition in Madrid for three years with Felipe Pedrell, who felt that a nation's music should be based on folk-song. However, it was to the spirit rather than to the letter of Spanish folk music to which Falla turned.

In 1905 he won the Madrid Academy of Fine Arts prize for the best lyrical drama by a Spanish composer with his two act opera *La Vida Brève*, but it was not performed until 1913 in Nice and 1914 in Madrid. Tonight's piano solo is the first of two Spanish dances from the opera.

Bob Chilcott (b. 1955)

Bob Chilcott has been involved in Choral music for most of his life. Born in Plymouth, he was a chorister and choral scholar at King's College Cambridge. In 1985 he joined the King's Singers, singing tenor for 12 years. He has worked as a full-time composer since 1997, writing a wide variety of choral music, including a significant amount of music for young choirs. He is one of Britain's most active choral composers and conductors, working regularly with all kinds of choirs around the world.

The four songs that the Choir are singing tonight are from a collection that includes a mixture of both original pieces and arrangements. They represent the countries of the United Kingdom.

'Ar hyd y nos', (All Through the Night) 'The Skye Boat Song' and 'O Danny Boy' were written to be featured within the famous *Fantasia on British Sea Songs* by Henry Wood, and were first performed at the BBC Last Night of the Proms in 2005.

'Composed upon Westminster Bridge' sets to music the well-loved poem by William Wordsworth (1770-1850) and is one of five movements from a vibrant cantata entitled *Songs and Cries of London Town*. These set out to evoke a contemporary impression of London's sights, sounds and moods.

John Rutter (b. 1945)

The work of John Rutter, composer, choral conductor, editor, arranger and record producer, makes a joyous addition to any concert or service. In terms of performances, Rutter is probably the most successful choral composer of his generation.

The Lord is my Shepherd

Quiet and serene, this pastoral setting of Psalm 23 offers a sweeping Rutter melody. It creates an ethereal moment each time it is sung as it so capably interprets the peaceful assurance of the beloved text. Originally written in 1976 as a separate anthem dedicated to choral musician Melvin (Mel) Olson and the Chancel Choir of the First United Methodist Church Omaha Nebraska, it became the sixth movement of Rutter's *Requiem*, which was completed in 1985.

It was a Lover and his Lass

This work, with words by William Shakespeare, was written in 1975 for the *a cappella* group known as 'The Scholars'. Active from 1968 – 2010, mainly in the field of classical music, 'The Scholars' consisted of four or five solo singers. Each of the original members of the group had been a Choral Scholar in the choir of King's College Cambridge.

The piece is influenced by the style of vocal jazz. For this reason perhaps, Rutter was approached by Brian Kay (conductor of Cheltenham Bach Choir, radio presenter and singer) to write four other movements in a similar vein to celebrate the 75th birthday of the jazz pianist George Shearing. The five movements, first performed at Cheltenham Town Hall June 1995 make up the *Choral Suite Birthday Madrigals*.

Suite Antique

For flute and piano

- i. Prelude***
- ii. Ostinato***
- iii. Aria***
- iv. iv. Waltz***
- v. Chanson***
- vi. Rondeau***

Rutter composed the *Suite Antique* in 1979 in response to an invitation to write a piece for the Cookham Festival. It was premiered in Cookham Parish Church with London Baroque Soloists. Since Bach's *Brandenburg Concerto No.5* was in the programme, he decided to write for the same combination of instruments - flute, harpsichord and strings, using the forms and styles of Bach's day.

Tonight's arrangement is for flute and piano, with six movements ranging from a Bach-like aria to a jazz-influenced waltz. Rutter's own style comes forth most strongly in the final Rondeau with its characteristically forward-driving rhythms and melodic lines.

Copyright John Rutter © Collegium Records

Ariel Ramirez (1921 - 2010)

Ariel Ramirez was a composer, pianist and music director. He was born in Santa Fé, Argentina and it was there that he began his piano studies. He was expected to follow his father into teaching, but instead he followed his passion for music. Initially it was the tango, that caught his interest, but then he became fascinated with the music of the gauchos and creoles in the mountains. This became his inspiration and he made extensive studies of the history and development of his country's folklore tradition.

The Argentinian folk singer and songwriter Atahualpa Yupanqui was one of his earliest mentors and a great influence on the young Ramirez. In 1950 he went to Europe to study the folklore of Central Europe at the Academy of Vienna. He also received a fellowship to the Institute of Hispanic Culture in Madrid where he studied the origins of Argentine music.

Misa Criolla

No one foresaw the enormous success of *Misa Criolla* when it was first recorded by Ramirez in October 1964 in Buenos Aires. The original recording, released in forty countries, sold more than three million copies. The first live performance is thought to have taken place in Buenos Aires in 1965, but it was not until 1967, when Ramirez himself conducted it in Düsseldorf, Germany, that it had its European debut. It marked a period of high productivity for Ramirez and established his name in concert halls around the world.

When Ramirez composed *Misa Criolla* in 1963/64 shortly after the Second Vatican Council permitted the use of the vernacular in Catholic churches, it was one of the first masses to be written in the national idiom. He based it on the musical rhythms and melodies of South America and in particular, Argentina, using the language of his own country.

The Kyrie opens with music characteristic of northern Argentina and the rhythm of the *vidala-baguala*. It evokes the feeling of loneliness that might be felt on a deserted high plateau.

The *carnavalito* rhythm of the Gloria is from the same area, and is lively and joyful. It is repeated at the end of the section even more brilliantly after the slower and reflective recitative, *yaravi*.

The basis of the Credo is the *chacarera trunca*, a folk theme of central Argentina. Its persistent rhythm accentuates the profession of faith.

One of the most beautiful and unusual Bolivian folk rhythms, the *carnaval cochabambino*, is used for the Sanctus. It has a subdued but marked beat.

As in the Kyrie, a feeling of solitude and distance is created in the Agnus Dei, which is written in a style typical of the pampas, *estilo pampeano*.

Ramirez wrote over three hundred compositions in his life time and continued to compose, record and perform either as piano soloist or conductor, in concerts all over the world, well into his eighties. He also served as secretary-general of the Argentine Society of Authors and Composers, for more than twenty years. This organisation protects the publication and performance rights of Argentine writers and musicians worldwide. Ill-health forced him to step down from this prominent public role in 2004, but at the time of his death, six years later he was still chairman of the organisation's advisory board.

He has been described as 'the biggest folklore composer in history'.

Programme notes: Elizabeth Jones.

Sources: The Oxford Companion to Music – Scholes, ACS Programmes 2005, 2015, the Internet.

Kyrie

Señor ten piedad de nosotros.
Cristo ten piedad de nosotros.
Señor ten piedad de nosotros.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gloria

Gloria a Dios en las alturas
Y en la tierra paz a los hombres
que ama el Señor.

Glory to God in the highest
And on earth peace to his people
loved by God.

Te alabamos. Te bendecimos.
Te adoramos. Glorificamos.
Te damos gracias
Por tu inmensa gloria.
Señor Dios, Rey celestial.
Dios Padre Todopoderoso.

We praise you. We bless you.
We adore you. We glorify you.
We give you thanks
For your great glory.
Lord God, Heavenly King.
God the Almighty Father.

Señor, hijo único Jesucristo,
Señor Dios, cordero de Dios,
Hijo del Padre,
Tú que quitas los pecados
del mundo,
Ten piedad de nosotros.

Lord Jesus Christ,
the only begotten son, Lord God,
Lamb of God, Son of the Father,
You who take away the sins
of the world,
Have mercy on us.

Tú que quitas los pecados del
mundo, Atiende nuestras sœplicas.

You who take away the sins of the
world, Hear our prayers.

Tú que reinas con el Padre,
Ten piedad de nosotros.

You who reign with the Father,
Have mercy on us.

Gloria a Dios en las alturas y en la tierra
Paz a los hombres que ama el Señor.

Glory to God in the highest and on earth
Peace to his people that love the Lord.

Porque Tú sólo eres Santo,
Sólo Tú Señor Tú sólo,
Tú sólo altísimo
Jesucristo,
Con el Espíritu Santo,
En la gloria de Dios Padre.
Amén

For you alone are Holy,
You alone are the Lord,
You alone are the Most High,
Jesus Christ,
With the Holy Spirit,
In the glory of God the Father.
Amen.

Credo

Credo en Dios,
Padre todopoderoso,
Creador de cielo y tierra.

I believe in one god,
the Father Almighty,
Maker of heaven and earth.

Y en Jesucristo creo,
Su único Hijo nuestro Señor:
Fue concebido por obra y gracia
Del Espíritu Santo,
Nació de Santa María Virgen,
Padece bajo el poder
de Poncio Pilato,
Fue crucificado, muerto y
sepultado.
Descendió a los infiernos.

And I believe in Jesus Christ
His only Son, our Lord:
Conceived by the power and grace
Of the Holy Spirit,
Born of the Holy Virgin Mary,
Suffered under
Pontius Pilate,
Was crucified, died and was
buried.
He descended into Hell.

Al tercer día resucitó de entre los
muertos,
Subió a los cielos.

On the third day He arose from
the dead,
And ascended into heaven.

Esta sentado a la diestra de Dios
Padre todopoderoso.
Desde allí ha de venir a juzgar
Vivos y muertos.

He is seated at the right hand of
God The Father Almighty.
From there he will come to judge
The living and the dead.

Creo en el Espíritu Santo,
Santa Iglesia Católica,
La comunión de los santos
Y el perdón de los pecados,
Resurrección de la carne
Y la vida perdurable.
Amén

I believe in the Holy Spirit,
The Holy Catholic Church,
The communion of saints
And the forgiveness of sins,
The resurrection of the body
And the life everlasting.
Amen.

Sanctus

Santo, santo, santo,
Señor Dios del Universo.
Llenos están los cielos y la tierra
de tu Gloria.

Holy, holy, holy,
Lord God of the universe!
Heaven and earth are full of
Your glory.

Josanna en las alturas!

Hosanna in the highest.

Bendito el que viene en el nombre
del Señor.

Blessed is he who comes in the
name of the Lord.

Josanna en las alturas!

Hosanna in the highest.

Agnus Dei

Cordero de Dios que quitas los
pecados del mundo.

Ten compasión de nosotros.

Lamb of God who takes away the
sins of the world.

Have mercy on us.

Cordero de Dios que quitas los
pecados del mundo.

Ten compasión de nosotros.

Lamb of God who takes away the
sins of the world.

Have mercy on us.

Cordero de Dios que quitas los
pecados del mundo

Danos la paz.

Lamb of God who takes away the
sins of the world

Grant us peace.

ALTRINCHAM CHORAL SOCIETY

Come and Sing The Magic of Mozart

Steven Roberts

Musical Director

Lydia Bryan

Accompanist

Saturday 17th September 2016

Just six months before his tragically early death in 1791, Mozart wrote the *Ave verum Corpus* for his friend, Anton Stoll. 225 years later and the music of Mozart continues to thrill and excite both singers and audiences alike. Join us as we journey from the haunting simplicity of his earlier works through to the chorus work of his final masterpiece, the *Requiem*.

**Cost £15 (£10 ACS, £7 students)
(including music hire)**

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katebarlow35@btinternet.com**

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