

Altrincham Choral Society

*Music in
Religion and Reel*

Steven Roberts

Conductor

David Lloyd-Mostyn

Conductor

Lydia Bryan

Piano

Royal Northern College of Music

Saturday 2nd July 2011

Altrincham Choral Society

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

Before travelling to Prague on their summer tour, this season will see the choir recording 'Music in Religion and Reel', which will be released later in the year.

A forward thinking and progressive nature at ACS is complemented with a commitment to choral training and standards which provides its members with the knowledge and confidence to thoroughly enjoy their music-making.

Rehearsals are on Monday evenings at Altrincham Methodist Church, Springfield Road, Altrincham – off Woodlands Road (opposite the Cresta Court Hotel). We are only 5 minutes walk from the train/metro station.

Rehearsals are from 7.45 – 10.00 pm

For more information you can contact us in a variety of ways:

E-mail: info@altrincham-choral.co.uk

Telephone: P Arnold (Secretary) 01270 764335

Or log onto our web-site www.altrincham-choral.co.uk where you can find more information about the choir, future plans, and photographs from previous concerts including Verona and Florence. You can also add your name to our mailing list and keep up to date with forthcoming concerts and events.

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Altrincham Choral Society

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 or more

Denotes 30 yrs or
 more

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Steven Roberts

Steven Roberts has combined a career in education with his work as a conductor, musical director and adjudicator, working both in this country and in Europe and as far a field as Peru and Bahrain.

Despite a very busy educational career Steven has conducted numerous groups, including the Liverpool Welsh Choral Union, The Huddersfield Choral Society, Dodworth and Skelmanthorpe Male Voice Choirs and a variety of orchestras, brass bands and wind ensembles, as well as being Chorus Master for concerts with Dame Kiri Te Kanawa and José Carreras.

He is currently Musical Director and Conductor with the Altrincham Choral Society, and also holds the same position with the Chesterfield Philharmonic Choir. Steven has also worked as musical director for a number of theatrical productions, and this diversity reflects his music and drama training.

Steven is Music and Company Development Director with Sing Live UK which has seen him conduct in some of the country's most prestigious concert halls, including the Royal Albert Hall, London, the Bridgewater Hall, Manchester, Symphony Hall, Birmingham, the Waterfront Hall and Ulster Hall, Belfast, Birmingham, Leeds and Huddersfield Town Halls, the Royal Concert Hall, Nottingham, the Liverpool Philharmonic Hall, and Sheffield City Hall.

He has acted as vocal coach for concerts at the Royal Albert Hall, London and at the FM Hallam Arena in Sheffield, as well as conducting in the College Gardens of Westminster Abbey for The Lady Taverners and at Mass in St Peter's Basilica, Vatican City, Rome and also in St Mark's Basilica, Venice.

Steven is an adjudicator member of the British and International Federation of Festivals, regularly adjudicating in this country.

He also acts as a Music Mentor for Music for Youth and is a member of the Board of Trustees of the Federation.

Steven is a member of The Lord's Taverners, the cricketing charity that raises money to give 'young people, particularly with special needs, a sporting chance'.

David Lloyd-Mostyn

A skilful and witty practitioner of music for small chamber ensembles, David's compositions are beginning to enjoy international exposure and critical acclaim.

In October 2005 *Minesweeper* was premiered by the New York Miniaturist Ensemble at Lincoln Center, New York. In 2005 he was also commissioned to write *Nyctaphonia* for the Manchester-based trio Nyx who were subsequently awarded the 2005 RNCM Granada Prize for the chamber music with their performances of the work.

He was commissioned by the flute, oboe and piano trio Intriplicate to write a new work in 2006.

David is much in demand as a composer for theatre, film and television and has successfully collaborated with artists in the field of popular and commercial music. He has arranged music for the Hip-Hop outfit, Nightmares on Wax which was subsequently used by BBC Radio 1.

In February 2005 he provided over two hours of backing music for the Royal Academy of Music Session Orchestra to accompany Jonny Berliner in a fundraising concert for the Elton John Aids Foundation.

As a conductor, David Lloyd-Mostyn holds the position of Assistant Musical Director with Altrincham Choral Society, and teaches music at a secondary school in Stockport.

Lydia Bryan

Lydia 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.

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 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.

**And the Mother
did weep** Karl Jenkins

**Sanctus and
Benedictus** John Rutter

Five Lenten Motets Antonín
Tučapský

**A Prayer Of Saint
Patrick** John Rutter

Les Choristes Bruno Coulais

Somewhere In Time John Barry

**Weep You No More
Sad Fountains** Patrick Doyle

Immolation John Williams

**A Clare
Benediction** John Rutter

**Sure On This
Shining Night** Morten
Johannes
Lauridsen

Locus Iste Anton Bruckner

The Lord's Prayer David Arthur
Fanshawe

Totus Tuus Henryk Górecki

All Things Bright and Beautiful John Rutter

The Lamb John Tavener

God Be In My Head John Rutter

Kyrie G.A.Rossini

The Warsaw Concerto Richard Addinsell

The Lord Is My Shepherd Howard Goodall

Adiemus Karl Jenkins

God Shall Wipe Away All Tears Karl Jenkins

God So Loved the World John Stainer

For The Beauty Of The Earth John Rutter

Ave Verum Corpus W.A.Mozart

Look At the World John Rutter

FUTURE CONCERTS

19 November 2011
Royal Northern College of Music
Jenkins - The Armed Man
Hidas - Requiem
Yorkshire Wind Orchestra

13 and 17 December 2011
Altrincham United Reformed Church
Carols with the Choral

24 March 2012
Royal Northern College of Music
Jenkins - Adiemus (Songs of Sanctuary)
Tippett - Five Spirituals (from A Child of Our Time)
Orff - Carmina Burana

14 July 2012
Royal Northern College of Music
Strauss - Die Fledermaus (concert version)
Manchester Philharmonia

17 November 2012
Royal Northern College of Music
Rutter – Gloria
Gregson – Make a Joyful Noise
Patterson – Magnificat
Bruckner – 3 Motets
Jonathan Scott - Organ
Brass Ensemble

11 and 15 December 2012
Altrincham United Reformed Church
Carols with the Choral

13 April 2013
Royal Northern College of Music
Fauré – Requiem
Britten – Saint Nicolas
Lancashire Chamber Orchestra

Music in Religion and Reel

This evening's concert features a rich mixture of some of the most glorious contemporary choral music, and some old favourites that are always hard to resist. Much of the music in tonight's concert has been composed in the last sixty years. Not surprisingly, with the increasing influence of television and the big screen, composers have embraced the modern media, which have become a platform for the best of music, both choral and other genres, to be heard and appreciated by world-wide audiences. We hope you will sit back and relax as the music winds its way between religion and reel.

And The Mother Did Weep (Stabat Mater)

We begin with sacred music from Karl Jenkins, the Welsh composer (b. 1944). Based on a 13th century Roman Catholic prayer, Stabat Mater reflects on the suffering of Mary, mother of Jesus, at the time of the Crucifixion. Jenkin's work extends across twelve movements, six of which use texts other than the original poem. And the Mother did weep comprises a single line sung in English, then sung simultaneously in the languages of the period, Hebrew, Latin, Aramaic and Greek. The work received its world premier in Liverpool Anglican Cathedral 15 March 2008 and was conducted by Jenkins himself.

Sanctus and Benedictus (Mass of the Children)

Best known for his carols and other short pieces, John Rutter (b.1945) also has a number of large-scale works for chorus and orchestra to his name. Mass of the Children was written in response to a desire to compose a work that would bring children and adults together in the same way that performances of Britten's War Requiem had done for him when a school chorister. The text is that of a standard Latin Missa brevis in five movements of which the lilting harmonies of the Sanctus and Benedictus is number three. Several relevant English poetic texts have been added, which give the whole work the framework of a complete day from waking to sleeping. The Mass of the Children had its premiere in Carnegie hall New York in February 2003. The first UK performance was a month later in Guildford Cathedral, the composer conducting on both occasions.

Five Lenten Motets (Nos. 1 and 5)

Tristis est anima mea and Pater meus, two of Five Lenten Motets were composed by Antonín Tučapský. Born in Moravia, former Czechoslovakia in 1928, his early career was devoted to teaching, composing and conducting. In 1964 Tučapský became Musical Director of the Moravian teachers' Choir. With this famous body of male-voices he gave many concerts in Czechoslovakia and throughout Europe and recorded regularly with Czech Radio.

In 1975 he moved to England and became Professor of Composition at Trinity College of Music London, where he remained until his retirement in 1996. Here he had more time to develop his compositions, mostly choral or chorally based, having first performances in this country. During his career he received various awards and prizes for his compositions and cultural activity.

A Prayer Of Saint Patrick

There are many variations of this short, eloquent benediction, set to words from St Patrick's Breastplate (5th century), but this one, in a lovely, unaccompanied setting by John Rutter, is particularly beautiful.

Les Choristes (The Chorus)

Bruno Coulais (b.1954) is a French composer most widely known for his music on film soundtracks. He began his musical education on the violin and piano, aiming to become a composer of contemporary classical music. However he gradually turned towards film music. The documentary *Microcosmos* 1996, which gave a great significance to the music in it, was a great success and made Coulais one of the most wanted composers of French film music. In 2002 he wrote the soundtrack to the film *Les Choristes* by Christophe Barratier, which subsequently became an international hit. The story centres on a tough boarding school in France, and a teacher who manages to reach his delinquent charges through music, forming them into a choir, and bringing out their natural gifts. The music for this film received as great praise as the film itself, and won Coulais his third César award.

Somewhere In Time Piano Solo

Composed by John Barry (1933-2011) for the 1980's film of the same name, this beautiful score provides a fitting accompaniment to a rather charming old-fashioned love story. John Barry, who was born in York, was originally a classical pianist, but decided to learn the trumpet and formed The John Barry Seven, with whom he had several hit records. Gradually he turned to composing and arranging music. He has been one of the most celebrated film composers of modern times, having won five Academy Awards and four Grammy Awards with scores for, among others, *The Lion in Winter*, *Midnight Cowboy*, *Born Free* and *Somewhere In Time*. Barry, who died in January this year, will probably be best remembered for composing eleven James Bond soundtracks and being hugely influential on the 007 series' distinctive style.

Weep You No More Sad Fountains

This beautiful and poignant pseudo- period song is part of the film-score written by Patrick Doyle (b.1953) for the 1995 Ang Lee production of Jane Austen's *Sense and Sensibility*. Born in Scotland, Doyle is a graduate of the Royal Scottish Academy of Music and Drama.

He is a long-time collaborator of actor/director Kenneth Branagh and he is known for his work scoring such films as *Henry V*, (for which he was awarded the 1989 Ivor Novello Award for Best Film Theme), *Sense and Sensibility*, *Harry Potter and the Goblet of Fire*, *Eragon*, and *Thor*.

Immolation

Immolation is from the soundtrack of Steven Spielberg's outstanding 1993 Holocaust drama, *Schindler's List*, which won seven Oscars. The film score was composed by the American composer John Williams, (b.1932), who is the biggest name in the history of movie music, and probably the most widely heard composer of the last hundred years. He began his career as a jazz pianist, but started to compose for TV and film in the 1950/1960's. He has scored over 75 films, including *Jaws*, the *Star Wars* Trilogy, *Close Encounters of the Third Kind*, *E.T.*, *Schindler's List* and *Harry Potter and the Sorcerer's Stone* and won many awards. He has also written concert works, conducted the Boston Pops Orchestra from 1980-1993 and been a guest conductor of orchestras all over the world.

A Clare Benediction

Rutter's years as Director of Music at Clare College, Cambridge, inevitably inspired plenty of music and the brief, tender *Clare Benediction* is one of two works designed to round off chapel services in contemplative mood and was written in the late 1990's – written in both senses, as the words are Rutter's own.

Sure On This Shining Night

This beautiful piece is from *Nocturnes* composed by Morten Johannes Lauridsen (b.1943), an American composer. Lauridsen has anthologised the verse of three 20th century poets, each of a different nationality and poetically diverse, but linked by the common themes of night and romantic love. *Sure on this Shining Night* is a lyrical setting of the American poet James Agee's well-known love poem. A recipient of numerous grants, prizes and commissions, Lauridsen received the National Medal of Arts in 2007 from President George W. Bush in a White House Ceremony, 'for his compositions of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide'.

Locus Iste

Anton Bruckner (1824-1896), the Austrian composer, wrote *Locus Iste* in 1869. He was a late starter as a composer, but in his lifetime completed almost nine superbly organised and complex symphonies. His Masses are equally splendid and in all his church music there is the radiance of a devout believer.

The gradual *Locus Iste* is used in Mass services for the dedication of the church. This setting in four parts was written to celebrate the dedication of a chapel in the cathedral of Linz.

The Lord's Prayer (African Sanctus)

David Arthur Fanshawe (1942-2010) was an English composer, ethnomusicologist and self-styled explorer. His work is situated at the crossroads of traditional and modern music. His best-known composition is the 1972 choral work *African Sanctus*. The Lord's Prayer is part of this exciting work, completed by Fanshawe on his return from a three-year foray into the upper reaches of the Nile. He was inspired to set the prayer to music after coming across a family on the shores of Lake Victoria, grieving and singing over the body of a dead fisherman. It is set in English, as a language common throughout the world. The Lord's Prayer is dedicated to his friend, the conductor Owain Arwel Hughes.

Totus Tuus

Henryk Mikolaj Górecki (b. 1933) made his reputation as a leader of Polish avant-garde in the late 1950's. His works are inspired by folk and religious influences. The emotional power and clarity of his music has attracted a wide public following. *Totus Tuus* is one of his much-loved choral works. It was first performed on 14 June 1987 by the Choir of the Warsaw Academy of Catholic Theology at High Mass held by Pope John Paul II in Victory Square, Warsaw.

All Things Bright And Beautiful

This lyrical setting of the well-known hymn, words by Mrs C. F. Alexander (1823-95) by John Rutter has become a favourite since it was first composed in the 1980's.

The Lamb

John Tavener (b.1944) was a fellow pupil with John Rutter at Highgate School London. His early work was inspired by the spirituality and mysticism of the Eastern traditions, but from the late 1990's his religious interests diversified and his music now embraces all the great religious traditions. *The Lamb* (1982) is a hauntingly beautiful piece. It is almost entirely syllabic, which gives the piece great simplicity and creates a serene, uncomplicated atmosphere. The text comes from a poem by William Blake from a collection entitled 'Songs of Innocence and Experience' (1789)

God Be In My Head

The words of this anthem are from the 11th century Sarum Missal, one of the main influences on the 1549 Book of Common Prayer. Rutter's tranquil setting enhances their great beauty.

Kyrie (Petite Messe Solennelle)

After having composed frenetically in his early years in Italy, Rossini (1792-1868), at the age of thirty-seven, with thirty-nine operas to his name, withdrew from the centre of musical life and almost abandoned his career as a successful composer. The Petite Messe Solennelle was the last substantial work he wrote before he died. It was composed during the summer of 1863 while Rossini was staying in Paris. The Kyrie, the opening movement of the mass, features in the Spanish film *Bad Education* (2004), which is a complex tale of love, abuse and betrayal.

The Warsaw Concerto Piano Solo

Following time studying at Oxford and the Royal College of Music, Richard Addinsell (1904-1977) began his career composing songs for revues and incidental music for stage plays. His first major film score success was *Goodbye Mr Chips* in 1939. Other films for which he wrote the music include *Scrooge*, *A Tale of Two Cities* and *Blithe Spirit*. The makers of the film *Dangerous Moonlight* (1941), a Second World War drama, asked Addinsell to write a piece in the style of Rachmaninov – the result was the *Warsaw Concerto*.

The Lord Is My Shepherd (Psalm 23)

Howard Goodall (b.1958) is a distinguished and versatile British composer of musicals, choral music and music for television. Goodall is Classic FM's Composer in Residence and has written and presented his own highly successful television documentary series on the theory and history of music for BBC Channel 4, which has won many awards. He is a tireless advocate for music education, and is supporting a four-year programme (*Sing Up*) to improve the provision of group singing for all primary- age children. There cannot be many people who do not know at least one of his popular TV themes for programmes such *Blackadder*, *Mr Bean*, *Red Dwarf*, or *The Vicar of Dibley* (*The Lord is My Shepherd*).

Adiemus (Theme from Songs of Sanctuary)

Measured in terms of record sales Karl Jenkins is the most successful contemporary British classical composer. His music crosses all frontiers from experimental jazz and rock, via world music to classical music commissions for leading international performers. His album *Adiemus, Songs of Sanctuary* has sold over three million copies in 50 countries, and is widely familiar through TV advertising as the *Delta Air Lines* theme. Recorded and released in 1995, it combines a classical base with ethnic vocal sounds, percussion and an invented language. It topped classical and 'pop' charts around the world, making Karl Jenkins a household name.

God Shall Wipe Away All Tears (The Armed Man)

The Master of the Royal Armouries, Britain's oldest national museum, commissioned *The Armed Man – A Mass for Peace*, to commemorate the Millennium. Karl Jenkins responded by composing a wonderful variety of accessible, appropriate and deeply moving music. He incorporated a variety of poetry and prose, the Koran and the Hindu Mahābhārata within the framework of a Christian musical and liturgical form, developing the idea of a theme of universal relevance. *The Armed Man* charts the growing menace of a descent into war, interspersed with moments of reflection; shows the horror that war brings and ends on a note of hope and on the text from Revelations: 'God shall wipe away all tears'.

God So Loved the World (The Crucifixion)

John Stainer (1840 – 1901) was one of the most eminent musicians of his generation, whose contribution to the music of his time cannot be overestimated. Like John Rutter, he wrote music that was immediately accessible to audiences and congregations and well within the capabilities of most church choirs. His Passion tide cantata, *The Crucifixion* was first performed in 1887, at Marylebone Parish Church, conducted by the composer. The unaccompanied setting of *God so Loved the World* is a passage of great beauty.

For The Beauty Of The Earth

Written by John Rutter, with text by F.S. Pierpoint, a Victorian hymn writer and poet, this is a joyful and celebratory choral song.

Ave Verum Corpus

The final completed sacred work composed by Mozart (1756-1791) was *Ave Verum Corpus*. Written in the late spring of 1791 in the spa town of Baden, it was a gift to the local choirmaster and first performed in the parish church on Corpus Christi day. This beautiful setting of the Eucharistic hymn is widely regarded as remarkable for its compact simplicity. It has featured in two films in recent times, *The Peacemaker*, a 1997 action thriller and *Lorenzo's Oil*, a 1992 biographical drama.

Look At The World

John Rutter's special interest is composing for young people and amateur choirs. As we have seen tonight, he has written and arranged many anthems and hymns, which are good to perform and good to listen to. Choirs up and down the land would be impoverished without his work. *Look at the World*, a harvest anthem, was written in 1996, in celebration of the 70th anniversary of the Council for the Protection of Rural England.

Notes: Elizabeth Jones Sources: The Oxford Companion to Music, Oxford Dictionary of Quotations, Radio Times Guide to Films 2011, previous ACS programmes, The Internet.