

*Celebrating
Steven Roberts'
20 years
as
Music Director
of
Altrincham
Choral
Society*

Steven Roberts

Conductor

Jonathan Scott

Piano

Tom Scott

Piano

Caroline MacPhie

Soprano

Benjamin Lewis

Baritone

Franz Schubert
Fantasie in F minor
D 940 Op. 103

Johann Sebastian Bach arr. Max Reger
Prelude and Fugue in A minor
BWV 543

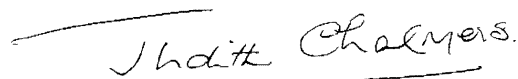
Interval

Johannes Brahms
Ein Deutsches Requiem
(London version)

"It would have been lovely to have joined you this evening and to be listening to the Altrincham Choral Society. I know Altrincham very well of course because I spent many of my younger years living in Gatley and Wimslow, and visited the area often.

I wish you all a very successful evening and thank you so much for giving your support to The Lord's and Lady Taverners. The money you raise will make a difference to so many of the children we help, giving young people a sporting chance.

Special greetings to Steven - I hope that you have a super evening celebrating your 20 year association with the Altrincham Choral Society as Music Director. I hope that we shall get the opportunity to meet at a Taverners' event soon".



Judith Chalmers OBE, The Lady Taverners



Available to buy here tonight, this CD includes music from Schindler's List, Les Choristes, Lorenzo's Oil, The Peacemaker, Sense and Sensibility and the theme from The Vicar of Dibley. Price £5

£2 from each sale goes towards The Lord's Taverners, which exists to enhance the prospects of disadvantaged and disabled young people using cricket and other forms of sport and recreation to engage with them.

www.lordstaverners.org



www.altrincham-choral.co.uk

Good evening to you,

Altrincham Choral Society warmly welcomes you to this special evening as we celebrate 20 years under the leadership of our Music Director, Steven Roberts.

In marking this occasion there will be a presentation in recognition of Steven's contribution to Altrincham Choral Society.

The following tributes are a reflection of his professionalism, commitment and ability to inspire and enthuse the choir with his love of music – even after 20 years! Together we have planned an exciting programme of concerts as far as 2016, featuring challenging and innovative music as well as classic choral repertoire.

The continuing success of the choir is also dependent upon the support of our loyal audience, for which we are very grateful. We hope you enjoy this celebratory concert – we have planned a memorable occasion for our Music Director!

Marie Dixon, ACS Chairman, 2013

Twenty years ago, Altrincham Choral Society advertised for a new Music Director for the choir. A small number of candidates were interviewed, including a fresh-faced young man from Yorkshire (although originally local to Manchester), with an impressive CV in his short career. A trial rehearsal with the choir elicited a unanimous vote of confidence in Steven to be our new Music Director.

When Steven took up his baton with the choir in January 1994, the uplift to the morale of the choir was immediate. It was instantly recognised that we had a new driver of high standards, generating a new confidence in the membership to achieve those high standards. The choir was invigorated with a spirit of optimism, a new sense of fun in rehearsals, and a feeling of fulfilment in performance. Steven also instilled the choir with a new feeling of reassurance by developing a varied, adventurous and well-planned rolling programme of concerts, up to three years in advance. Wow!

Andrew Wragg, ACS Chairman, 1992-1995

When Steven Roberts was appointed our Music Director, two decades ago, Altrincham Choral Society was long established, had a good reputation, gave concerts in its home town and had a loyal, local following.

Since then there has been much growth and development. Under Steven's direction the standard of performance has steadily risen and our reputation with it. We now perform in the splendid concert hall of the RNCM, often to full or near full houses. Steven's own skills and competence in rehearsing, interpreting and conducting have developed and matured in that twenty year period and mutual respect and regard have grown between him and our members.

During that time, as well as performing the major choral repertoire - Elijah, Messiah and The Dream of Gerontius for example - we have also tackled challenging works like Bach's wonderful Magnificat and

contemporary pieces such as Jenkins' powerful *The Armed Man*. We have even been known to venture into the field of operetta with *Trial by Jury* and *Die Fledermaus*!

Overseas tours have become an established feature of ACS life during Steven's tenure and we have given successful concerts in France, Italy, the Czech Republic and Germany. In addition we have made two CDs which have been well received.

Two things characterise our working with Steven. He sets high standards, rehearses rigorously to achieve them but, at the same time, makes singing fun. Concentrated periods of work on a particularly difficult passage are punctuated with the sound of laughter. It is no surprise that it is rare for our members to choose to leave.

It is good tonight to mark and celebrate this milestone and we look forward to many more happy and successful years with Steven at the helm.

John Mulholland, ACS Chairman, 2010 -2013

I have had the privilege of sitting at the back of many ACS rehearsals and seeing Steven in action. He manages to combine a strong work ethic with a relaxed, friendly environment. That's not to say that he can't "crack the whip" when necessary! The result has been that all the concerts have been professionally produced and the society has given high quality performances.

One particular occasion sticks in my memory. Jenkins' "The Armed Man" is often performed by many groups. In 2011, Altrincham Choral Society, under Steven's baton, gave a rendition so powerful that the audience rose 'en masse' from their seats at the end.

The annual Christmas Carol Concert is particularly enjoyable as the congregation has the chance to witness Steven's humour and showmanship. His ability to engage with adults and children alike makes for a fully rewarding evening.

Roger Shelmerdine, President, Altrincham Choral Society

In May 1996, I received a telephone call asking me to play for a choral day with ACS, their usual accompanist being unavailable.

It is now seventeen years, hundreds of rehearsals, dozens of concerts and eight foreign tours later, and what wonderful memories I have to look back on. Steven has guided us with expert musicianship, adaptability, initiative, helpfulness and inexhaustible energy, on a marvellous journey encompassing a fascinating variety of genres, and always achieving the best possible performances.

Thank you Steven for your superb teamwork and wonderful music-making!

Lydia Bryan, Accompanist, Altrincham Choral Society, 1996 – present

I've been playing in, and convening, orchestras with Steven for many years and I know that I and my colleagues always look forward to his concerts. For one thing, the rehearsals always finish early! But more importantly, Steven knows how to get the best out of his forces, when to help, and when to leave us

alone. If only all conductors were so inclined...! Congratulations Steven, and thank you for some wonderful music making over the years.

Glyn Foley, Manchester Philharmonia

Steven Roberts

Steven is Conductor and Music Director of Altrincham Choral Society, Chesterfield Philharmonic Choir and Honley Male Voice choir, as well as being Musical Director of Sing & Discover. He is an adjudicator member of The British and International Federation of Festivals regularly adjudicating throughout the United Kingdom. He is also a member of the Board of Trustees of the Federation and is a music mentor for Music for Youth.

He has been conductor of the Dodworth and Skelmanthorpe Male Voice Choirs, the Allendale Chamber Orchestra, the Liverpool Welsh Choral Union, Sing Live UK and 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 is in demand as a choral and voice specialist, but studied piano, brass and voice and has equally extensive experience in each field. He has led choral days and workshops every year since 1993 and continues to inspire singers throughout the country.

Steven regularly appears on regional and national radio and television promoting concerts and talking about the benefits and well-being of singing.

He has trained singers to appear in concerts at the Royal Albert Hall, the Odyssey Arena, Belfast and the FM Hallam Arena in Sheffield. He has been privileged to conduct in The College Gardens of Westminster Abbey for The Lady Taverners, in St Peter's Basilica, Vatican City, St Mark's Basilica, Venice as well as Florence, Sorrento, Amalfi, Milan, Austria and Bavaria. He has also conducted recitals at Trinity College, Cambridge and St Paul's Cathedral, London.

Steven 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.

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www.altrincham-choral.co.uk

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E Lawrence is our Patrons Secretary. She is looking forward to
hearing from you and can answer your enquiries about the
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ACS is grateful to the following for their
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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,
Springfield 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 you can contact us in a variety of ways:

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

Telephone: P Arnold (Secretary) 01270 764335

Or go to our website where you can find more information about the choir and their future plans.

You can also add your name to our mailing list to keep up to date with forthcoming concerts and events.

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John Greenan ++	Debbie O'Driscoll	Andrew Wragg #
Helen Greig	Neville Oates	Cecilia Wright
Pauline Griffiths		John Yates

* Denotes 20 years or more

Denotes 30 years or more

++ Denotes 40 years or more

Caroline MacPhie

After having initially read French and German at Bristol University, Caroline went on to pursue postgraduate studies at the Royal Northern College of Music. She completed her training on the opera course at the Royal Academy of Music. In 2008 she won First Prize at the Emmy Destinn Awards in Prague and the following year she was selected by the Young Classical Artists Trust. She is a Wingate Scholar, Samling Scholar, Making Music Artist, Britten-Pears Young Artist and Steans Institute Young Artist (Ravinia Festival, Chicago).

Caroline's recent operatic work includes Pamina (The Magic Flute) for Opera Project at The Tobacco Factory, Bristol, First Lady (Papagena) The Magic Flute for Opéra National de Lyon, a staged version of Messiah, directed by Tom Morris, at Bristol Old Vic and Ninfa (Euridice Orfeo) for Silent Opera. Further roles include Serpina (La Serva Padrona) for Opera Project, Cleopatra (cover)(Giulio Cesare) for Opera North, Frasquita (Carmen) for Scottish Opera and the title role in The Cunning Little Vixen at the Banff Centre, Canada. Last year she also premiered Max Richter's first opera SUM, directed by Wayne McGregor, at the Linbury Theatre for Royal Opera House. Next year she returns to Lyon to sing First Niece in Peter Grimes.

On the concert and oratorio platform, Caroline has performed with ensembles such as The Hallé, Hanover Band, Philharmonia, Northern Sinfonia, Classical Opera Company, European Chamber Orchestra and Stockholm Sinfonietta. A keen recitalist, she made her Wigmore Hall debut in February 2011 and has also given performances at the Purcell Room, Liverpool Royal Philharmonic Hall, Cheltenham, Chichester, Oxford Lieder and London English Song Festivals. Next year will see the release of her debut recital CD with duo partner Joseph Middleton under the label Stone Records. For more information and details on how you could support the project, please visit www.carolinemacphie.com.

Benjamin Lewis

Benjamin Lewis is a baritone who has been singing from an early age, as a founding member of the Hallé Youth Choir and a soloist. He attended Oxford University, where he played a principal role in nearly every Gilbert & Sullivan operetta and took the role of Polyphemus in *Acis & Galatea* for Oxford Opera. Alongside his Master of Performance studies at the RNCM he has also played a number of roles for Silk Opera, including *Buonafede (Il Mondo della Luna)*, *Father (Hansel and Gretel)*, and *Captain Corcoran (HMS Pinafore)*. He appeared in his first RNCM opera, *Paradise Moscow*, in the role of Boris, and is appearing as Belcore this coming December in the RNCM production of *L'elisir d'Amore*.

He has twice been nominated for awards at the Buxton International Gilbert & Sullivan Festival, once for Best Male Voice (*Gondoliers*, 2011) and once for Best Character Actor (*Ruddigore*, 2012).

Having previously studied under Patrick McGuigan, Benjamin is now tutored at the RNCM by Nicholas Powell, and is kindly funded by the RNCM and the Marjorie & John Brooks Scholarship.

Scott Bros Duo

Brothers Jonathan and Tom perform in instrumental combinations which cover the entire keyboard spectrum including Piano Duet, Piano & Organ and Harmonium & Piano. They have performed at all the major UK concert halls, as well as at venues throughout Europe, South America and the Far East. Their entertaining programmes, presentation and dynamic performing style have earned them great acclaim and many return visits. As well as performing many exciting and innovative duo programmes throughout the UK, they have recently appeared as the guest solo pianists for English National Ballet's UK tour of 'Strictly Gershwin'. Born in Manchester, Jonathan and Tom both studied at Chetham's School of Music and at the Royal Northern College of Music (RNCM).

Tom read Music on the joint course at The University of Manchester, gained the Thomas Beecham Medal for Excellence in his degree and subsequently achieved a distinction in his Master's degree. He made his concerto debut with the Hallé Orchestra, aged 17, with Prokofiev's Piano Concerto No.1 at The Bridgewater Hall, Manchester. Tom currently tutors at the RNCM and The University of Manchester where he has recently completed his PhD.

Jonathan continued his studies in the USA and Holland and was awarded the W.T. Best Gold Medal by the Worshipful Company of Musicians and subsequently received the Freedom of the City of London. Since 2001 he has been on the keyboard faculty of the RNCM. This season Jonathan will be performing solo recitals across the UK as well as mid-Atlantic solo performances on RMS QM2. He will also be appearing as soloist with NYOS, Hallé Orchestra and the Orchestra of Opera North as well as a tour of Switzerland, Finland, Estonia and Germany with trumpeter Håken Hardenberger. He has recently completed his own lunchtime organ concert series at The Bridgewater Hall for which he will return in 2014.

Scott Brothers Duo have recorded several CDs on their own label to great critical acclaim. The discs have featured regularly on BBC Radio 2 and 3, and 'Duos for Piano & Organ' achieved 'editor's choice' in Organists' Review, and was described by The Sydney Organ Journal as "Nothing short of astounding." International Piano Magazine said of 'Duets for Piano' "I doubt whether Debussy's Petite Suite or Ravel's Ma Mère l'Oye have ever sounded more beguiling on disc." The Organ hailed 'Duos for Harmonium & Piano' as "the best CD that I've heard in a long while".

For more information please visit: www.scottbrothersduo.com

Jonathan Scott writes:

Franz Schubert (1797-1828)

Fantasia in F minor D 940 Op. 103

The Fantasia in F minor is one of the greatest works of the duet repertoire and arguably Schubert's greatest keyboard work. He wrote a great many duets for the purposes of teaching and it was to his favourite pupil, Countess Karoline Esterházy, that he dedicated the Fantasia. Although his feelings towards Karoline were more than just pupil and master, it is clear that they were not reciprocated. Schubert had battled with illness since 1822 and as his health deteriorated he began to focus on the darker side of the human psyche, his spiritual awareness and Karoline Esterházy. The Fantasia occupied his attentions from January to April 1828 (the last year of his life) and his sketches show that he worked very hard to create a work of great inspiration with a powerful sense of direction and coherence.

The four distinct sections of the Fantasia are framed by the poignant opening theme which haunts the work from beginning to end. Franz Lachner was Schubert's fellow pianist for the first performance at Bauernfeld's lodgings on 9 May 1828. Schubert died six months later on Wednesday November 18, 1828, aged just 31. By his own request, he was buried next to his lifelong hero Beethoven, in the village cemetery of Wäring.

Johann Sebastian Bach (1685-1750) arr. Max Reger (1873-1916)

Prelude & Fugue in A minor BWV 543

It's hard to believe today that at the beginning of the 20th century only a few of Bach's works were well known. The German composer Max Reger considered Bach "*the beginning of all music*" and it was his mission to make Bach accessible and popular to concert audiences. During his life, Reger gave over 200 Bach concerts and arranged or edited 428 of Bach's compositions, including arrangements of 38 organ works for piano solo, piano duet or two pianos.

Bach's Prelude and Fugue in A Minor, BWV 543, is for organ solo and appears to be a product of the early Weimar years. The pedal-point opening of the Prelude and the free, pedal-cadenza close of the Fugue point to the works of Buxtehude and the North German school for compositional inspiration. The general design of the Fugue, with its clear delineation of harmonic stations and modulatory episodes, points to the Italian style of Torelli and Corelli.

Reger's transcription for four hands at one piano is remarkably faithful to the original organ solo. The ingenious doubling of lines, which cover the entire piano keyboard, creates a fresh approach to Bach's music for concert hall performance and comes very close to recreating the powerful gravitas of a pipe organ.

Johannes Brahms (1833 - 1897)

Johannes Brahms was born into abject poverty in the north German seaport of Hamburg. His father was a humble double-bass player in the city theatres, his mother a seamstress. Times were hard and the family lived in a cramped tenement building in the dockland area of old Hamburg. Brahms, encouraged by his father, showed early talent as a pianist. By the age of thirteen, Brahms was being tutored by Eduard Marxsen, a composer and the leading music teacher in Hamburg. He studied musical structure and form, particularly that of Bach and Beethoven. This thorough training was to influence his compositions for the rest of his life.

During his early teenage years family poverty compelled Brahms to earn his living by playing in cafés and dancing halls. In 1853, Brahms, aged twenty, teamed up with a flamboyant young violinist named Eduard Reményi, and embarked on a recital tour of neighbouring towns. In Hanover they met up with Reményi's friend and fellow Hungarian, Joseph Joachim, a celebrated violinist, with whom Brahms struck up a lifelong friendship. With letters of introduction from Joachim, Brahms visited Franz Liszt in Weimar, but found their musical styles to be incompatible. Brahms went on to Düsseldorf to visit Robert Schumann and his pianist wife Clara Wieck, who were very enthusiastic about the young composer's early work and welcomed him into their family. Thus, by the time he returned to Hamburg for Christmas 1853 he was an accepted associate of the great musicians of the day. Brahms was devoted to Schumann, and this devotion expressed itself in his lifelong care for Schumann's widow and children. His relationship with Clara was particularly close, and its exact nature has caused much interest and speculation.

Throughout the 1850s and 1860s when Brahms was composing steadily, he was adopted as the champion of traditional principles against the more 'progressive' composers, such as Liszt and Wagner, who had virtually jettisoned recognisable classical forms in favour of music determined by their feelings and 'inner experience'. The conflict between the two schools became one of the most enduring rows in the history of music.

In 1862 Brahms decided to visit that most musical of cities, Vienna, where he soon became part of the musical scene. By now in his thirties, Brahms felt settled, and Vienna became his home for the rest of his life.

Brahms waited many years before venturing into great orchestral works, writing his first symphony at the age of forty-three. He wrote much chamber music and many songs and was prolific in all fields except opera. He was honoured at home and abroad. By 1890 he had resolved to stop composing but nevertheless produced some of his best instrumental pieces between 1891 – 94. He died in 1897, aged 63 and was buried in Vienna.

Brahms had many loyal friends, but also alienated people with a manner that could be brusque and sarcastic. He created a major controversy in his lifetime, yet showed that something new could be created with classical forms. He was a perfectionist and the quality of his work is extraordinarily consistent, largely because he destroyed many of his early efforts and refused to publish any work which failed to measure up to his self-imposed standards of excellence. When he became financially successful in the 1860s he continued with his modest life style and frugal tastes, remaining, as he began, a lodger in furnished rooms.

Ein Deutes Requiem

This work, completed in 1868, was the breakthrough piece in which Johannes Brahms, the brilliant young pianist, created a large-scale orchestral and choral work and moved into his artistic maturity. The work is probably inspired by the death of his mother in February 1865, although lingering feelings over Robert Schumann's death in July 1856 may also have been a motivation. By the end of April 1865, Brahms had completed the first, second and fourth movements. The second movement used some previously abandoned material written in 1854, the year of Schumann's attempted suicide. Brahms completed all but what is now the fifth movement by August 1866. The six-movement work received its first performance under the composer's baton in Bremen Cathedral on Good Friday, 10 April in 1868. The performance was a great success, marking a turning point in Brahms' career. But the score was still not finished. Soon after the première, he added the fifth movement, with soprano solo - supposedly a tribute to his mother's memory. The final seven movement version was premièred in Leipzig on 18 February 1869 and the piece quickly attained the rank of a classic.

Tonight, however, we are performing an alternative version of the work. At the request of his publishers, and specifically to promote the Requiem outside his native Germany, Brahms prepared a piano duet transcription of the orchestral parts, thus making possible its performance by many more choral groups. This version allows a degree of intimacy, precision and contrapuntal clarity that cannot be achieved in the orchestral version. It was used for the first British performance, which took place on 10 July 1871 in London, at the home of Sir Henry Thompson, an eminent surgeon. The accompanists were the pianist Kate Loder, who was Sir Henry's wife, and Cipriani Potter. The performance was conducted by Julius Stockhausen, a friend of Brahms, who also sang the baritone solo part. It has since become known as the 'London Version'.

The word 'requiem' usually refers to the Roman Catholic Mass for the Dead, which begins with the Latin phrase 'Requiem aeternam dona eis domine' (Grant them eternal rest, O Lord). *Ein Deutes Requiem* comforts the living, beginning with the text 'Blessed are they that mourn: for they shall be comforted'. Brahms created his own text from Luther's translation of the Old and New Testaments of the Bible and the Apocrypha. He wanted to create a universal text, one that would not follow any particular liturgy. In a letter written before the première, to the director of music at Bremen Cathedral Brahms explained that 'German' referred only to the language in which it was sung; He would gladly have called it 'A Human Requiem'. His aim was to capture a universal human experience rather than a narrow doctrinal one, addressing the living, the bereaved, rather than the dead.

The *German Requiem* is Brahms' largest work. Here, he not only established himself as a mature composer in the eyes of his contemporaries but also wrote one of those special choral works that singers return to with as much delight as audiences, a unique masterpiece, expressing a deeply felt, non-denominational statement of faith.

Programme Notes: Elizabeth Jones

Sources: Chambers Biographical Dictionary, The Lives and Times of the Great Composers – Michael Steen, The Oxford Companion to Music – Scholes, The Grove Concise Dictionary of Music, the Internet.

The German text below was selected by Brahms from the Lutheran Bible.

I

Matthew 5:4	Selig sind, die da Leid tragen, denn sie sollen getröstet werden.	Blessed are they that mourn, for they shall be comforted.
Psalm 126:5,6	Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.	They who sow with tears shall reap in joy. They go forth and weep, and bear precious seed; and come back with joy, bringing their sheaves.

II

1 Peter 1:24	Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen	For all flesh is as grass, and all the splendours of man as the flowers of grass. The grass is withered, and the flower fallen.
James 5:7	So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und is geduldig darüber, bis er empfahe den Morgenregen und Abendregen.	So be patient now, dear brethren, till the coming of the Lord. See, a husbandman waits for the precious fruit of the earth, and is patient, until he receives the early and late rain.
1 Peter 1:25	Aber des Herrn Wort bleibet in Ewigkeit.	But the Lord's word endures, endures for evermore.
Isaiah 35:10	Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein. Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.	The ransomed of the Lord will return, and come to Zion with shouts of joy; Joy, joy, eternal joy will be on their heads. They shall obtain joy and gladness, and sorrow and sighing shall flee away. Joy and delight will seize them, and pain and sorrow will flee away.

III

Psalm 39:4-7	Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.	Lord, teach me that my end must come, and my life has a term, and I must part from it. See, my days are as a handbreadth before Thee and my life is as nothing before Thee.
	Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.	Oh, as nothing are all men who live so sure of themselves. They go as a shadow, and give themselves much restlessness in vain; they grow rich and know not who will benefit. Now, Lord, where shall I console myself? I put my hope in thee.
Wisdom of Solomon 3:1	Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.	The souls of the righteous are in God's hand, and no torment shall touch them.

IV

Psalm 84:1,2,4	Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlangt und sehnet sich nach den Vörfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.	How lovely are thy dwellings, O Lord of hosts! My soul cries out and yearns for the forecourts of the Lord; my body and soul rejoice in the living God. Happy are they that dwell in thy house: they praise thee always.
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V

John 16:22	Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.	You are now sorrowful; but I will see you again, and your heart shall rejoice, and your joy shall no-one take from you.
Ecclesiasticus 51:27	Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.	Look at me: for a short time trouble and toil were mine, and I have found great comfort.

Isaiah 66:13	Ich will euch trösten, wie Einen seine Mutter tröstet.	As one whom his mother comforteth, so will I comfort you.
Hebrews 13:14	Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.	For we have here no enduring abode, but we seek the one to come.
1 Corinthians 15:51,52,54,55	Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod is verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?	Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, and suddenly in a moment, at the time of the last trumpet. For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then will the word be fulfilled that is written, Death is swallowed up in victory. Death, where is thy sting? Hell, where is thy victory?
Revelation 4:11	Herr, du bist Würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben, sie das Wesen und sind geschaffen.	Lord, Thou art worthy of praise and honour and strength, for thou hast all things created, and through Thy will do they exist and were created.
VII		
Revelation 14:13	Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.	Blessed are the dead which die in the Lord from henceforth. Yea, saith the spirit, that they rest from their labours; and their works do follow them.



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Registered Charity No 500729

Conductors

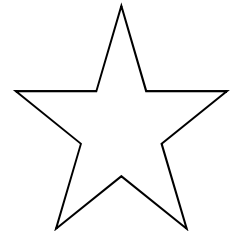
Steven Roberts David Lloyd-Mostyn

Accompanist

Lydia Bryan



Carols With The Choral



With guests

Oldfield Brow Junior School Choir

Tuesday 17th December 2013

Saturday 21st December 2013



Altrincham United Reformed Church

Ashley Road, Hale

7.30 p.m.

Tickets: £8, including refreshments
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